

DRAMA AND WRITING  
IN THE ENGLISH AS A FOREIGN LANGUAGE CLASSROOM:  
AN EXPERIMENTAL STUDY OF THE USE OF DRAMA  
TO PROMOTE WRITING IN THE FOREIGN LANGUAGE CLASSROOM.

VOLUME II: THE DATA

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## 1. INTRODUCTION

### DEFINITIONS


Since this project spans different disciplines and different terms are used in different ways by different theorists I include a glossary of terms used in this project.

### SUMMARIES OF DRAMA WORKSHOPS

These summaries take the reader through each workshop. The left hand column relates to the educational objectives behind each move in the workshop and the right-hand column explains briefly what exactly happened.

### DESCRIPTIONS

These descriptions of student texts take Halliday's concept of the relation of the text to the context of situation (Halliday & Hasan, 1985 p. 26) as summarised in the following table:

SITUATION: Feature of the context	(realised by) 	TEXT: functional component of semantic system
Field of discourse (what is going on)		Experiential meanings (transitivity, naming, etc.)
Tenor of discourse (who are taking part)		Interpersonal meanings (mood, modality, person etc.)
Mode of discourse (role assigned to language)		Textual meanings (theme, information, cohesive relations)

### NUMBERING OF STUDENT TEXTS

The texts are numbered throughout the thesis by letters and a number. The letters refer to the drama workshop, the number is the student number. A dot followed by the number 1 or 2 means there is more than one text quoted for that student in the workshop in question. The letter D or W refers to Drama text and Written text respectively e.g.:

<b>DX</b> refers to the workshop on <i>Delta X</i>	<b>OA</b> refers to the workshop on <i>Old Age</i>
<b>Emig</b> refers to the workshop on <i>Emigration</i>	<b>Sib</b> refers to the workshop on the <i>Sibyl</i>
<b>KS</b> refers to the workshop on the <i>Key to Success</i>	<b>TT</b> refers to the workshop on <i>Time Travel</i> .

Thus:

<b>Text DX.001</b>	the text written by student 001 as a part of <i>Delta X</i> .
<b>Text Emig.010.1</b>	the first text written by student 010 as a part <i>Emigration</i> .
<b>Text TT.100.2</b>	the second text written by student 100 for <i>Time Travel</i> . The first text will be quoted elsewhere.

Text Sib.002.D	part of the drama text of student 002 in the workshop on the <i>Sibyl</i> .
Text KS. 020.W	the written text of student 020 in the <i>Key to Success</i> . The W will distinguish the text from a drama text by the same student which will be quoted elsewhere.

Texts produced in groups (usually newspaper articles or pamphlets) by more than one student include all student numbers in their heading but for ease of reference in tables only the first number is quoted followed by /n. Thus: Text Sib.Chron.111.112.117.120 (Text Sib.Chron 111/n in tables) means the written text produced for the newspaper The Daily Chronicle in the Sibyl by students numbers 111, 112, 117 and 120.

All texts mentioned are found in appendix 8.

## TRANSFORMATIONS

Each table in each appendix gives examples of different types of transformation which took place in the workshop(s) in question. Each appendix will make reference to student texts which are annexed in appendix 8.

## STUDENT TEXTS

The student texts are reproduced exactly as handed in, all grammatical and spelling mistakes included. Student identity has been changed unless authorisation has been given by the student to use their name. The gender of students has been maintained.

## QUANTITATIVE DATA

Appendices 9.1 and 9.2 are extracts from the University marking schemes with relation to the marking of written compositions for year one and year two. Appendix 9.3. gives the marks for each student in the pre and post project tests. Appendices 9.4 and 9.5 are copies of the questionnaire with relation to writing apprehension and the writing/drama relationship. Appendices 9.6 to 9.9 show the results of the analysis of the questionnaires in numbers, percentages and bar graphs.

## REFERENCES

Halliday, M.A.K. & Hasan, R (1985) *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*, Oxford, Oxford University Press.

## 2. DEFINITIONS

## 2.1. GENERAL TERMINOLOGY

### CULTURE

Following Fairclough (1995) a dynamic force that shapes the thought and language of those participating in its framework to the point of making it necessary to understand the value system that underlies verbalisation.

### DISCOURSE

Language use conceived of as social practice. A genre may predictably draw upon a particular range of discourse though a given discourse may be drawn upon in various genres.

### EMBODIED NARRATIVE

Narrative that takes on the presence of persons engaged with and situated in the world in a variety of ways (Brunner, 1994, p.17). Narrative which contains vivid physical and emotional experiences.

### GENRE

Following Fairclough (1995), use of language associated with a particular social activity.

Genre as a socially ratified way of using language in connection with a particular type of social activity e.g. interview, narrative, exposition. It is not just a way of staging a text, but includes discourse, voice, style and mode.

Genre not as a rigid schema made up of stages, all or some obligatory, in a fixed order, but more flexible, unpredictable and heterogeneous. Many texts manifest mixed genres.

Divided into text type and intertextual configurations

### NARRATIVE LINKS

Connections made by the students between the drama text and the written text through story.

### ORDER OF DISCOURSE

Following Fairclough (1995), to refer to the ordered set of discursive practices associated with a particular social domain or institution (e.g. the lecture, the seminar, counselling and informal conversation in an academic institution) and boundaries and relationships between them.

It refers to the totality of discursive practices of an institution and relations between them.

## SOCIAL SEMIOTICS

Primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects. It is also concerned with the social meanings constructed through the full range of semiotic forms, through semiotic texts and semiotic practices, in all kinds of human society at all periods of human history (Hodge & Kress, 1988).

## TEXT

Used in its wider form to include dramatic text as well as spoken text and written text

“The concrete material object used in discourse.”

“Language that is functional, an instance of the process and product of social meaning in a particular context of situation” (Halliday, 1985).

## TEXT TYPES

are configurations of genres which have become conventionalised for particular categories of activity in particular types of social situation. A text type is situationally and historically quite particular, a genre more abstract. E.g. diary entry, informal letter, memoirs, interview etc.

## REFERENCES

- Bruner, D. D. (1994) *Inquiry and Reflection: Framing Narrative Practice in Education*, Albany, State University of New York Press
- Halliday M.A.K. and Hasan, R. (1985) *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*, Oxford, Oxford University Press
- Hodge, R. & Kress, G. (1988) *Social Semiotics*, Cambridge, Polity Press
- Fairclough, N. (1995) *Critical Discourse Analysis*, London, Longman

## 2.2. DRAMA TERMINOLOGY<sup>1</sup>

### ANALOGY

A problem is revealed through working on a parallel situation that mirrors the real problem - usually where the real problem is too familiar, full of prejudice or likely to make participants feel threatened or exposed; or connections are made between familiar experience and unfamiliar experience.

### DEFINING SPACE

Available material and furniture is used to 'accurately' represent the place where a drama is happening; or to represent the physical scale of something in the drama; or to fix the position and proximity of rooms, houses, places where events have taken place.

### FORUM THEATRE

A situation (chosen by the group to illuminate a topic or experience relevant to the drama) is enacted by a small group whilst the others observe. Both the actors and the observers have the right to stop the action whenever they feel it is losing direction, or if they need help, or if the drama loses authenticity. Observers may step in and take over roles or add to them.

### HOT-SEATING

A group working as themselves, have the opportunity to question or interview role-player(s) who remain 'in character'. Improvisation may be frozen and role-player(s) released to answer questions or they may be formally seated facing questioners.

Alternatively students sit in a circle with a chair in the centre. Questions may be asked of a chair where the imaginary character sits. Anyone can ask questions of the chair and anyone can reply.

### INTERVIEWS/INTERROGATIONS

These are challenging, demanding situations designed to reveal information, attitudes, motives, aptitudes and capabilities. One party has the task of eliciting response through appropriate questioning.

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<sup>1</sup> Adapted from Neelands, J (1990) Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama, Cambridge, Cambridge University Press

## MANTLE OF THE EXPERT

The group become characters endowed with specialist knowledge that is relevant to the situation: historians, social workers, mountain climbers. The situation is usually task-oriented so that expert understanding or skills are required to perform the task.

## MEETINGS

The group are gathered together within the drama to hear new information, plan action, make collective decisions and suggest strategies to solve problems that have arisen. The meeting may be chaired by the teacher or committee or other individuals - the group may meet without the teacher being present.

## MIMED ACTIVITY

This activity emphasises movement, actions and physical responses rather than dialogue or thoughts. It may include speech as an aid to enactment, encouraging a demonstration of behaviour rather than a description of it.

## RE-ENACTMENT

An event that is known, or has previously occurred, is re-enacted in order to reveal what might have happened, or in order to discover its social dynamics and tensions. There is an emphasis on accuracy of detail and authenticity. This may be a whole-group re-enactment, or small-group presentation.

## RITUAL

This is stylised enactment bound by traditional rules and codes, usually repetitious and requiring individuals to submit to a group culture or ethic through their participation.

## STILL IMAGE

Groups devise an image using their own bodies to crystallise a moment, idea or theme; or an individual acts as sculptor to a group. Contrasting images are made to represent actual/ideal, dream/nightmare versions.

## TEACHER-IN-ROLE

The teacher manages the theatrical possibilities and learning opportunities provided by the dramatic context from within the context by adopting a suitable role in order to: excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create



choices and ambiguity, develop the narrative, create possibilities for the group to interact in role. The teacher is not acting spontaneously but is trying to mediate her teaching purpose through her involvement in the drama.

### THOUGHT-TRACKING

This reveals publicly the private thoughts/reactions of participants-in-role at specific moments in the action so as to develop a reflective attitude towards the action and to contrast thinking-for-self with outward appearances or dialogue. Action may be frozen and participants 'tapped for thoughts', or thoughts may be prepared to go with the presentation of still images.

### VOICES IN THE HEAD

The group use this as a means of reflecting on the complexity of a difficult choice facing a character in the drama - others represent and speak as the possibly conflicting thoughts of the character at that moment, or act as a collective conscience which gives the character advice based on moral or political choices.

### WHOLE-GROUP ROLE-PLAY

The whole group (including teacher/leader) behave as if they were an imagined group facing a situation as it actually unfolds around them. Language and behaviour are restricted to the situation and characters involved, so that all negotiations amongst the group must be within, and appropriate to, the symbolic dimension.

### 3. SUMMARIES OF DRAMA WORKSHOPS

### 3.1. SUMMARY OF DELTA X WORKSHOP, YEAR 1, CLASS 1

#### DELTA X

#### THE DRUG THAT MAKES YOUR WISHES COME TRUE

##### Objectives/Techniques

Establish rules

##### Procedure

- no Portuguese
- drama circle
- can invent anything but have to live with it all term

##### STIMULUS

Mantle of the Expert

CREATE BELIEF

TIR

Teacher in role (TIR) as Government representative asks students in role as expert scientists to sign oath of secrecy and allegiance.

TIR reads out top secret preliminary report to scientists:

Report on Drug Delta X, which had been suppressed and which has now appeared on the black market. One sip of the drug makes all your wishes come true. The Government wants a report as to how/where drug is made and the consequences/dangers of taking it.

##### BUILDING BELIEF

- to find the five most dangerous consequences of using this drug

In groups scientists study written reports regarding drug. Each group has different information.

##### LANGUAGE WORK:

Comprehension/Writing

- texts taken from information on actual drugs

##### GROUP WORK

TIR

##### CONSOLIDATION OF BELIEF

Compiling of notes for oral report.

Choice of spokesperson

TIR intervenes by informing scientists she has new information. She reads aloud newspaper report that news of Delta X has reached the press.

Representative of each group presents report to other scientists.

Discussion in role of dangers of drug

Individual responsibility

- Listening skills
- Presentation skills

##### SHORT BREAK

Group discussion

Discussion out of role as to where to go next.

##### VISUAL STIMULUS

- Phial of blue liquid in centre of circle.

##### RITUAL

Students form circle around phial of liquid which represents Delta X. Students in role as villagers draw or write what they would wish for if they could have a sip of the liquid.

As they finish they go into the circle and stand beside phial and read aloud what they have written or explain their drawing.

Encouragement (TIR)

Teacher in role as villager commences.

Group discussion

Reflection out of role as to what has been learnt.

What do we do now?  
GROUP DECISIONS  
/NEGOTIATIONS

Students want to go back into the past to find out how and why the drug was first made.

Students choose to be either people on the island or part of the research team.

GROUP WORK  
- Students take responsibility  
- Language of reasoning

RESEARCH TEAM:  
- Create time capsule  
- Create characters with purpose on mission  
- Prepare strategy of visit

PEOPLE ON ISLAND:  
- Create different groups of their choice: guardians of the island; peasants growing the crop; fishermen; carpenters; shop selling Delta X; drug dealer selling drug to other islands; laboratory producing drug; bad witch; prophetess.  
- Create their own space on the island/ props

CREATE COMMITMENT  
TIR

TIR as Government representative reminds Scientists they are going on a dangerous and important journey.

Thought tracking

Each member of research team tells how he feels at this moment and what his objectives of visit are.

IMPROVISATION/FORUM THEATRE

Series of short scenes enacting visit to island.  
Scenes of interest developed through forum theatre.

Story building - make each scene follow on and take drama further

Ends with messages back to people of the future.

HOMEWORK ASSIGNMENT: WRITING

EITHER:

- Diary
- Letter
- Formal report

- As islander of their choice entry in diary re: visit of strangers  
OR
- As islander of their choice letter to government of the future regarding Delta X and why it is important not to destroy it  
OR
- As member of research team their report on return to the future

Note: Some students did two pieces.

SUBSEQUENT WRITING  
ASSIGNMENTS

- Newspaper article
- Brochure
- Diary entry

- Newspaper report on Delta X
- Brochures either promoting or banning Delta X
- Page in diary in role as scientist before appearing on a live TV interview show to speak about Delta X

### 3.2. SUMMARY OF EMIGRATION WORKSHOP, YEAR 1, CLASS 1

#### EMIGRATION

<u>Objectives/Techniques</u>	<u>Procedure</u>
ESTABLISH RULES	<ul style="list-style-type: none"> <li>- no Portuguese</li> <li>- drama circle</li> <li>- can invent anything but have to live with it all term</li> </ul>
SHORT INTRODUCTION TO THEME Class discussion of why people emigrate now and why they did so in the past	"I moved here to Portugal which is not the country of my birth, and have made it my home. Where is it that people from Portugal go to? Why do they go there? I don't know how things were a hundred or fifty years ago. It seems from books that the colonisers and adventurers went sailing off to a new fine life, a new country...."
STIMULUS – Artefacts	Old trunk in centre of circle introduced by teacher as having been washed up on a far shore and having belonged to an old lady. Inside are artefacts all belonging to her and indicative of who she was and why she decided to emigrate.
PAIR WORK RITUAL CREATE BELIEF/CHARACTER WRITING	Students take it in turn to go up to trunk and take out an artefact (wrapped in brown paper and string). Students unwrap parcels. In pairs, students write either as old lady or artefacts themselves, explaining their part in her life
SHARING/BUILDING A STORY Joint presentation/alieve fears	Each pair takes it in turns to read aloud what they have written and to show artefacts to colleagues.
TAKE DRAMA FURTHER STIMULATE IMAGINATION	Teacher produces another brown paper package. As this is passed around the circle each student stands in turn and, in role, says who they are, what is in their package, where they are emigrating to and why.
INTERVIEW PAIR WORK CONSOLIDATE CHARACTERS Keep everyone occupied	Class is divided into two forms two circles, one facing inwards, one outwards. One circle is formed of journalists, the other of the characters just invented. The journalists interview the emigrants, swopping places when the teacher indicates so that each journalist gets to speak to three emigrants. Then the emigrants and journalists swop roles and the same happens.
BUILDING BELIEF/ SHARING DECISION TAKING	Students are invited to share their story further Students decide upon two they would like to pursue. Students decide to investigate the following stories: <ol style="list-style-type: none"> <li>1) It is 1950. A mother goes to Auswitz where her son was killed, taking with her his prayer book which is all she has left with him. She intends to pray for him beside his grave and make Germany her home.</li> <li>1) A British girl who leaves home because she does not get along with her stepfather. She goes to New York with nothing but her doll to seek her fortune.</li> </ol>
SHORT BREAK	

## GROUP WORK

Class divides themselves into two, in accordance with their interest, then into subdivisions of three.

Each group produces a frieze – to change to improvised action – of

1. Home either: showing reason why leaving or : parting scene
2. Dreams : Hopes
3. Reality: any problems/conflicts have to deal with

Need to include artefact which is important to them (prayer book/doll).

## Case 1: Jewish story

1. Leaving scene when parents leave their friends behind and move to Germany (poignant scene involving song)
2. They discover their son was wounded but not killed and find him alive.
3. Meet hostile Nazis and learn the massacred were buried in a common grave.

## Case 2: American dreams

1. Argument with parents and leaves home
2. She is a successful career woman with servants and a Ferrari
3. She arrives at her hotel and meets with great animosity from the owners. Sketch on American v British English.

## HOMEWORK ASSIGNMENT

- letter
- diary

Write a letter to a friend explaining why he or she should or should never come to your new country

Write the entry in your diary a week after arriving in your new country explaining why it was/ was not a good idea to move.

## FURTHER WRITING

- creative writing

Creative writing from the words of a song by Genesis: Driving the Last Spike

### 3.3. SUMMARY OF KEY TO SUCCESS WORKSHOP, YEAR 2, CLASS 3

<u>Objectives/Techniques</u>	<u>Procedure</u>
ESTABLISH RULES	<ul style="list-style-type: none"> <li>- no Portuguese</li> <li>- drama circle</li> <li>- can invent anything but have to live with it all term</li> </ul>
TIR	" Thank you for coming. You are all high achievers in an unusual field. You have all been invited here by the Government to take part in this secret project to find out why it is that you are all high achievers, to find the 'key to success'..."
BUILDING BELIEF IN CHARACTER	Filling in of registration form re: who character is and what their special achievement is. Read aloud then put forms in symbolic black box.
MAINTAIN BELIEF	Each person introduces themselves to the class.
TIR/CREATE ATMOSPHERE OF TENSION	Mentions they will be in the building with a time lock for 13 days and that drugs will be administered.
BUILDING BELIEF/WRITING	They had no time to notify anyone before they left so they now have 5 minutes to write a note to their PA to tell them they will be away for 13 days but they cannot mention the project.
SHARING/CREATION OF STORY	Student in Role (SIR) invited to share letters to the class.
RITUAL	Letters then put in black box.
IMPROVISATION	SIR re-enacts visit they made to someone in their past who knew them well - a friend, a mentor - to compare their lives and see if that would give them any idea why they had been a high achiever and their friend had not.
FORUM THEATRE	Two students start and forum theatre emerges when difficulties are met so that other students take the role.
IMPROVISATION IN PAIRS	Then each pair improvises simultaneously.
CREATION OF GROUP LIST	Each student writes on the list reasons found for being a high achiever e.g. luck; hard work etc. As the drama progresses this list is continually added to.
TIR/CREATION OF ATMOSPHERE	Drugs are offered to the participants.
GROUP DISCUSSION	Discussion of sinister guardian of the black box. Ask students how they feel about her.
RITUAL/WRITING	Student in role (SIR) writes one sentence about how they feel about having to take drugs as part of the project. Place paper beside plate.
SHARING/BUILDING STORY	Volunteers read out the papers.

SYMBOLIC/VISUAL IMAGE/STIMULATE REACTION	A square is drawn on the floor including the box, the key, the drugs, the list and the microphones, symbolising the project.
BUILDING OF STORY/ATMOSPHERE - Decision making	Students asked to decide on time of day, place (unknown), weather, surroundings etc.
MIME - Individuals simultaneously	Students mime going into their room and how they felt going into the room.
THOUGHT TRACKING	How do you feel?
SYMBOLIC REPRESENTATION UPDATING OF LIST	Symbolic figure drawn on the floor with thought balloon including the key and the black box, representing character thinking in their room. Students invited to add to the list as to attributes of a high achiever.
GROUP DISCUSSION - Decision making	Choose two characters you would like to pursue further today. - Special Agent - Computer Engineer and Botanist become one type of character - both working for good of the atmosphere.
GROUP WORK	Class divides themselves into two, in accordance with their interest. Each group provides three improvisations showing key points in the character's life when 1 a child 2 an adolescent 3. an adult
IMPROVISATION	Improvisations shown to the class, some turned into forum theatre  Special Agent 1. Aptitude as child - want to follow father's footsteps 2. Aptitude as adolescent - finds out who broke in 3. Gets awarded a medal  Computer Engineer/Botanist 1. As children he interested in cars and she had green fingers 2. Both watch TV programme and decide on their futures - he to build a car to stop pollution; she to create plants to create more oxygen. 3. Both present a paper together at an international conference how they are going to help mend the hole in the ozone layer.
UPDATING OF LIST - writing/decision making	Class discussion about what they have learnt. Amendment of list.
SHARING OF LIST	Volunteer reads list to class.
HOMEWORK ASSIGNMENT	- write in your memoirs 10 or 20 years later how you describe this project or - write the conversation when you get home



### 3.4. SUMMARY OF OLD AGE WORKSHOP<sup>2</sup>, YEAR 1, CLASS 2

<u>Objectives</u>	<u>Procedure</u>
ESTABLISH RULES	<ul style="list-style-type: none"> <li>- no Portuguese;</li> <li>- drama circle;</li> <li>- can invent anything but have to live with it all term.</li> </ul>
STIMULUS	This is not a piece of string it's a...
CREATE COLLECTIVE CHARACTER	<p>Teacher draws all things together to create an imaginary character:</p> <ul style="list-style-type: none"> <li>- An old lady who lives in the country all alone. She is sitting in the garden.</li> </ul>
SCRIBE - Writing	Volunteer notes down details found out
HOTSEATING OF THE CHAIR	<p>Students ask/answer question of the old lady whom they named Miriam (sometimes interpreted as Mariam) sitting on the chair to draw a picture of someone who:</p> <ul style="list-style-type: none"> <li>- lives all alone</li> <li>- in a country cottage</li> <li>- has family but doesn't speak to them</li> </ul>
PRESENTATION OF FACTS GROUP RESPONSIBILITY What else do you want to know? How are you going to find out?	<p>Scribe reads out her notes Discussion in circle</p>
TIR as Miriam HOTSEATING	Students find out more and update notes/take control
MOVEMENT GETTING INTO THE CHARACTER	Students move around as if they are Miriam. Think themselves into the character.
STIMULUS - Artefacts	<p>Artefacts introduced. Each student writes on a piece of paper what the artefact means and places it beside the artefact in question.</p> <p>Students take it in turn to read out papers beside artefacts.</p>
BUILDING BELIEF WRITING	Update notes
What has happened so far?	Scribe shares updates.
HOTSEATING OF CHARACTERS Participation/Invention	<p>Students decide upon who they wish to hotseat. Volunteer plays character to be hotseated. New scribe appointed to take notes re: Miriam's only son Robert and Miriam's husband James. Interview: - 3 friends  <ul style="list-style-type: none"> <li>- housekeeper</li> <li>- Miriam's husband</li> </ul> </p>
SHARING CREATION/CONSOLIDATION	Reading aloud of updates/new information

<sup>2</sup> Adapted from an original workshop by Sue Hubbert at the Institute of Education, London

<p>DISCUSSION Where do we want to go from here?</p>	<p>Students decide to investigate Robert, the son who has neglected his mother and who does not even contact her when she is dying. He is an artist/sculptor involved in drugs and gambling and is very selfish.</p>
<p>CLASS DIVIDED INTO TWO Involve everyone Movement Improvisation</p>	<p>Each half of the class is subdivided into three groups. One half constructs a place of importance in Robert's life and provides the character of Robert.</p>
<p>To find out true character of Robert</p>	<p>The other half, after choosing which setting to deal with, invents a situation to occur in each place and intervene in role.</p> <p>Division of class into groups.</p>
<p>IMPROVISATION Voices in the Head at particular points</p>	<p>Settings provided are of artist's studio, yacht and yacht club bar.</p> <ul style="list-style-type: none"> <li>- Artist's studio (moor visits Robert and, via his translator asks him to paint his 40 wives, with the condition that Robert is not allowed to see them. Robert at first refuses but when faced with thousands of American dollars, accepts the money and the task.)</li> <li>- Yacht (Robert is having a successful party on his yacht with lots of important people when the police come on board to check up on him and find he is involved in underhand matters)</li> <li>- Yacht club bar (Robert is playing cards at the club when a dealer comes to collect money from Robert. Robert denies he owes money. The police intervene and arrest Robert).</li> </ul>
<p>DISCUSSION: What are the implications of what happened? What makes Robert tick?</p>	<p>Robert portrayed as greedy/impetuous/false/social-climber/egotistical/self-centered/unhappy/negligent of family obligations.</p>
<p>INTERVENTION COFFIN</p>	<p>Teacher creates coffin at one end of the room. Upon it is a picture of Miriam.</p>
<p>To realise implications behind the action of the drama. Exploration of problems of old age and loneliness.</p>	<p>Students in turn, in role as Robert, take it in turns to pay their respects to the deceased Miriam. They speak their thoughts aloud.</p>
<p>HOMEWORK ASSIGNMENT: - letter - newspaper article</p>	<ul style="list-style-type: none"> <li>- The letter Robert never wrote his mother</li> <li>- Front page article for a newspaper of their choice on the drugs scandal/arrest of Robert.</li> </ul>

### 3.5. SUMMARY OF SIBYL WORKSHOP, YEAR 2, CLASS 3

<u>Objectives/Techniques</u>	<u>Procedure</u>
ESTABLISH RULES	<ul style="list-style-type: none"> <li>- no Portuguese;</li> <li>- drama circle;</li> <li>- can invent anything but have to live with it all term.</li> </ul>
STIMULUS: STORY TEACHER AS NARRATOR	<p>Based on the story of King Tarquin and the Greek Sibyl. The Sibyl offered the King nine scrolls in exchange for the thing the king most treasured. He refused. The Sibyl then burnt three of the scrolls and then made the same offer in return for only six scrolls. Once again the king refused and the Sibyl burnt three more of the scrolls. By now the King was anxious to know what the scrolls contained so he accepted her final offer, three scrolls for the price of the original nine. The scrolls were kept under lock and key and consulted in times of emergency. So they became the most valuable thing in King Tarquin's kingdom.</p>
GROUP DISCUSSION: GROUP TASK: Help me discover what this story tells us about this land and its people.	Discussion of story.
BUILDING BELIEF: MARBLE INSCRIPTION	Teacher introduces marble inscription found by a statue. Students translate.
STATUES Invention	<p>In groups students create statues to be found in the kingdom.</p> <ul style="list-style-type: none"> <li>- Goddess of fertility offering daughter to a God;</li> <li>- Sibyl offering scrolls to king;</li> <li>- Sibyl burning scrolls before king;</li> <li>- Forces of nature: sun, sea and moon;</li> <li>- Knight kneeling before King;</li> <li>- 3 scrolls themselves.</li> </ul> <p>Sharing of statues with class.</p>
GROUP DISCUSSION	What have we learnt so far?
BUILDING BELIEF: MODEL OF KINGDOM	Class divided into two groups. Each make model.
GROUP RESPONSABILITY	Discussion of kingdom: importance of layout - mountain, cave and castle.
	SHORT BREAK
GROUP DECISION MAKING	Want to explore problems of kingdom through still image.
STILL IMAGES GROUP WORK/CLASS WORK	<p>Still images of a problem in the country. Afterwards, students form a circle, in turn sharing each image in the circle and discussing what it is and what its implications are.</p> <ul style="list-style-type: none"> <li>- King pulled in two directions - indecisive;</li> <li>- King faced with pointing finger of wronged subject - unjust;</li> <li>- King forcing people to bring him things - dominant;</li> <li>- People afraid of the king - despotic;</li> <li>- Person sleeping and mythical creature in her Dreams above her - importance of myth and story in the kingdom;</li> </ul>

GROUP WORK/STILL IMAGES	Battle scene – war with other kingdom – unrest.
GROUP DISCUSSION: What has this taught us about the kingdom?	Large divide between rich and poor
HOTSEATING: CLASS WORK Participation/invention	Students ask questions of the crown symbolising the King.
STILL IMAGES THOUGHT TRACKING	Two groups each explore Sibyl's visit to King via still image. Everyone shares their feelings/reactions in role through thought tracking.
	BREAK
IMPROVISED SCENES re: problems in kingdom each followed by group discussion	– King consulting counsellors for advice - Villagers' revolt against the King - Visit to the Sibyl before she takes the scrolls - Secret meeting of villagers plotting against the King
STIMULUS/MAINTAINING BELIEF: artefacts Mantle of the Expert.	Students in groups in role as archaeologists. Given artefacts : objects and parts of charred scrolls. Archaeologists need to decide if artefacts come from the kingdom or not.
WRITING ORAL/PRESENTATION SKILLS	Prepare written report  Presentation of findings to colleagues
	SHORT BREAK
Students return to find Sibyl's cave set up and TIR as Sibyl	Visit to the Sibyl. Whole class go to visit the Sibyl who answers in riddles. Then she states that she will only give the king the scrolls so that he can be a just king if he also gives up what it is that means most to him.
IMPROVISATION/RITUAL:	Mime of ceremony. Exploration through body language. Improvise reaction of court to offer of the scrolls – divided opinions. Thought tracking of characters. Forum theatre. Actual burning of 3 the scrolls
IMPROVISATION: MEETING OF KING AND SIBYL THOUGHT TRACKING and FORUM THEATRE	
INTERVENTION: TIR (Teacher in Role)	TIR as town crier reads out scroll re impending disaster.
FORUM THEATRE: leading to RITUAL OF HANDING OVER OF SCROLLS	Improvise further burning of 3 scrolls and king's indecisiveness. Extensive forum theatre work. King decides he will accept her last offer. Ends with Sibyl giving king until the morning to decide what it is he will give up in return for the scrolls.
WRITING / RITUAL	Out of role, parchment passed round circle and students each write an entry in the scroll.
SHARED WORK	Scroll read out to class by two volunteers.
HOMEWORK ASSIGNMENT: WRITING	Write the page in King Tarquin's diary the night before the Sibyl returns for the last time to collect her payment and hand over the scrolls.
FURTHER WRITING: - newspaper	Class project: The Kingdom's newspaper – The Chronicle

### 3.6. SUMMARY OF TIME TRAVEL WORKSHOP<sup>3</sup>, YEAR 1 CLASS 2

<u>Objectives/Techniques</u>	<u>Procedure</u>
Establish rules	<ul style="list-style-type: none"> <li>- no Portuguese</li> <li>- countdown to silence/stop</li> <li>- drama circle</li> <li>- can invent anything but have to live with it</li> </ul>
STIMULUS Set context/person/problem	Text: "Going Home" Read out text Discussion of text
GROUP WORK STILL IMAGES Exploration of the problem	Devise still image of example of key moment of tension in life of narrator which shows why he left home. Indicate age of narrator at time event took place, on piece of paper on the floor.
Mime – still protected	Can develop into mime if so wished but no speech yet.
PRESENTATION TO CLASS SHARING TAKING RESPONSIBILITY FOR DRAMA What has this drama taught us so far?	Presentation to rest of class – chronological order. Discussion of each image/character: alone/abandoned/outcast. Connections drawn
HOTSEATING To move drama on/ consolidate it	Hotseating of chair re: character
Draw students in/move forward	Has there ever been anything in <u>your</u> life (real or imaginary - invent character if wish) that you would like to do all over again? Discussion
SHORT BREAK	
SURPRISE STUDENTS	TIR as Sinister Character Hands out leaflets advertising Time Travel Inc.
TIR	"This once in a lifetime opportunity. Time Travel Inc. are offering you the chance to travel to any moment of your past and remain there for 24 hours. Whilst there you will be able to review actions that you have taken in the past. You may not, of course, interfere, only observe. Send in your requests and our computer will decide which case is the most worthy. Any questions"
STOP DRAMA Check understanding Negotiation of how to continue.	Discussion of what just happened. Division of class into two: Time Travel Inc. and prospective Time Travellers
TO INVOLVE EVERYONE Group 1. Time Travel Inc - Offices BUILDING BELIEF/GROUP WORK WRITING	Set up offices organised as they wish. Each person must have a job/responsibility Cleaners have taken everything off the walls and desks. First job is to put everything back: Files/notices/brochures etc.
Group 2. Time Travellers - Letter BUILDING BELIEF/GROUP WORK WRITING	Group 2: Prospective Time Travellers In groups write letter to Time Travel Inc. to present your case, why you should be the one to go back in the past. Can use ideas already presented or make up new ones.

<sup>3</sup> Adapted from Time Travel Inc. - A Sense of the Past in *Drama Strategies: New Ideas from London Drama* (1991) (ed. Ken Taylor) Heinemann, London.

Time Travellers	Representative of each group visits Time Travel Inc. and presents their case.
- Presentation	- family argument : two sister fight
- Meeting of Time Travel Inc.	- drug problem: do not stop brother taking drugs
- Sustain belief	- President of US/nuclear war: President argued with leader of Japan and started a Nuclear War.
- Group responsibility	
- Decision taking	
Intervention by TIR	Phone call – needs decision soon
Group responsibility for class	Board chooses two
	- family argument
	- President of US
SHORT BREAK	
STILL IMAGE developed into improvisation	Re-enact two stories for class to decide which one to pursue.
OUT OF ROLE CLASS DISCUSSION	Decide to allow President to go back into the past.
IMPROVISATION/FORUM THEATRE Acting out of scene. Intervention of President.	John Taylor watches himself in past . He intervenes and changes the future. Time Travel Inc. find out as it was all videoed.
THOUGHT TRACKING	Thought tracking of participants to help onlookers decide on motives of those in the scene.
COURT SCENE Class Improvisation- to keep everyone involved	Try President for breaking contract with Time Travel Inc. Strict code has been broken which says it is forbidden to interfere with the past. Court to decide if interference was justified (motivated by a desire to help others) or not justified (motivated out of selfishness). The punishment is death
Commitment/decision taking	Defendant is found guilty.
HOMEWORK ASSIGNMENT	- Write a page in John Taylor's diary the day before he goes to trial
FURTHER WRITING	- Elaboration of Time Travel Brochure

## 4. SOUNDNESS OF THE PROJECT

In this appendix, which supplements chapter 4, section 4.7., I address validity threats at a practical level, with the aim of showing how they were provided for within the context of the project.

### MONITORING OF STUDENTS AND WORKSHOPS

*Is the data complete and accurate? Did I miss anything that happened in the workshops?*

All workshops were recorded by both video and audio. As drama environments are not the easiest to monitor, due to the abundance of activity, I used, as mentioned, special PZM microphones which would pick up sounds in the busiest of classrooms. Thus anything that I did not see or hear as participant was picked up objectively by one or both of these methods. Interviews were taped on audio tape and transcribed. Potentially interesting scenes in the drama were also transcribed.

As work progressed a combination of systematic observation and informal interviews were used to open up the research. Observation documented what had happened whilst interviews teased out uncertainties and increased understanding. Questionnaires also monitored any change in the attitude of the students. Put more formally, method triangulation was used to achieve valid description.

In the first two sessions another L2 teacher was present for triangulation purposes (Marshall & Rossman, 1989 p.146). Subsequently however this was abandoned because (1) student journals revealed strong objections to his presence and (2) time-tabling was nigh impossible. My colleague who was taping later acted as "devil's advocate".

### SELECTION OF STUDENT WORK FOR ANALYSIS

*Was I consistent in my choice of texts? Did I avoid picking ones to suit the point argued? How do I know transformations are systematic and consistent? Did I bias data by choosing work that fitted?*

In choosing texts for analysis pre and post drama, examples of (a) high, average and low achievers in (b) each class were compared. In more formal language, purposeful sampling was used. With regard to the plotting of transformations, I took specific and systematic steps to check and show that the transformation in question was consistent by mapping it (1) across all abilities in the workshop in question and (2) across all the other workshops. I searched

endlessly for cases in which no transformations occurred, but there was always one kind of transformation in every written text.

## RESEARCHER BIAS

*Are data preserved? Do I provide controls for bias?*

Any research project where the researcher is at the same time teacher of the sample (both collector and analyser of the data) calls into question matters of objectivity and bias. However the fact that data collection is first-hand, rather than transmitted and multi-modal (visual, audio and written) adds to its trustworthiness. Where data could have been especially open to bias, care has been taken to document the steps taken to avoid it (e.g. the EFL marking of texts was subject to inter-rater reliability). The multiple systems of analysis also provide different readings of the same event.

## THEORETICAL VALIDITY

*Why am I so eclectic? Have I a sound theoretical study? Did I just find what I was looking for? Is the interpretation valid?*

The study works with ideas from different disciplines, avoiding the limitations given by approaching the subject from one theoretical perspective. "It recognises complexity and diversity and that multiple realities exist" (Banister, Burman, Parker, Taylor, & Tindhall, 1994 p.148). Each vantage point and position was explained, the particular combination being driven by a concern to (1) improve writing by using a theoretically informed educational programme and (2) provide a contextualised picture, allowing the plotting of connections. Whilst choosing an appropriate combination of methods, suiting the focus of the study, I was also open to the possibilities that the different methods offered during the process of data analysis. Thus during the analysis I discovered that the notion of transformation was particularly useful in explaining the nature of the text written after drama.

To clarify both organisation and emphases, I specifically explain in chapter one, vol.1 the way in which drama and sociocultural theory interrelate in the design of the project. As the data are introduced questions regarding the choice of the relevance of linguistics are considered. All matters are drawn together in the discussion, moving from the specific to the general. Thus theoretical triangulation is an essential part of the project.

With regard to valid interpretation of the texts, three frames or levels of analysis were used from different traditions as different lenses on what happened. Furthermore, within the linguistic analysis different levels of analyses were used in order to give a fuller, contextualised picture of the process, the product and their inseparability. In turn, these added to and gave the rationale



behind the quantitative results. The statistical calculations were carried out rigorously following Brown (1988 Chapter 11), all students being numbered and documented in appendix 9. I then linked the various forms of analysis to the general theoretical framework in accordance with the findings of the data.

## REACTIVITY

*How do I know that what the learner says is true?*

It is impossible to eliminate the influence of researchers on their subject, and my project was no different to any other in this respect. As pointed out by Maxwell (1996 p.91), it is more important to understand it and use it productively. In the questionnaire design, as documented earlier, steps were taken to reduce the Hawthorne and Halo effects. I tried to reduce subject expectancy by emphasising that there was no right answer to a question or an attitude and that it was much more helpful if they were honest. I emphasised that my project was exploratory not confirmatory in the same way that the drama was. In this respect I was using, rather than fighting or suppressing my own rapport with the students in order to further the research.

## REFLEXIVITY

*Have my interests influenced the project? Am I critically subjective?*

I have tried throughout to acknowledge my background and theoretical viewpoints, which reflect my personal interests and values. I am particularly interested in writing and in the development of my students. This fact indeed led me to explore the problem in my classroom. In order to obtain a balance between objectivity and subjectivity I (1) filmed the sessions so that I would not have romantic notions of what happened (2) I kept field notes (3) read student journals and (4) discussed what happened with my colleague during (a) data collection (b) data analysis (c) and the writing up of the project. The project is thus grounded in the participants' actions and experiences, not just in the theoretical background.

I have also used the first person throughout to acknowledge my central position in the study and have sought to take the reader through my research process (Banister et al., 1994 p.151) (Marshall & Rossman, 1989 p.149). For as Reason and Rowan, (1981) quoted in Banister (op. cit. 1994 p.157) say, validity in qualitative research is "tied up with a particular knower."

## ETHICAL ISSUES

I was always honest and open about the fact a research project was taking place, informing the students well in advance of the beginning of the semester what would take place. Thus there was informed consent. The students were supplied with a video of each drama session that

they could copy and keep and all students kept the original of their texts. Students were offered copies of transcripts of the interviews but declined.

The nature of my project is such that it deals with the students' personal experiences. In some cases students asked for parts of their texts not to be divulged as they drew on personal events. These requests were upheld. I also decided not to use the journals as data since they became very personal, using them instead to inform the research process.

Anonymity was guaranteed to participants although certain students asked that their own names be used. Fictitious names have therefore been allocated to protect the students' identity except when otherwise requested. Numbers have also been used when deemed more appropriate.

I am thus accountable to my students and the results of my study will be made available for those who are interested. Papers given on the subject at conferences have been sent to a group of students who are interested in seeing how the project develops and to the persons whose work is used. For, as Banister et al. remind us (1994 p.157): "as researchers we must not underestimate our ability to disrupt people's lives, albeit with their permission".

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## 5. SITUATIONAL DESCRIPTIONS

## 5.1. TEXT DX.006.W WITH RELATION TO THE CHARACTER OF THE PROPHETESS

## PART 1

*Events on Delta island ... die drinking Delta X*

1 – Narration of visit and purpose of visit.
2 – Reflection on visit.
3 – Explanation of need for Delta X.
4 – Explanation of uses made of Delta X and the consequences.
5 – Narration of attempt to explain 3 and 4 to visitors.

Field	Diary entry; narration of events; explanation of events/results.
Tenor	(a) Prophetess writing diary : unquestioned authority and power (b) Ana Margarida writing diary to be read to peers and used in class (c) Ana Margarida writing for evaluation at University.
Mode	Written; diary form; statement, explanation.

## PART 2

*During our conversation ... keep away from them.*

1 – Reflection on feelings/reactions during visit
2 – Explanation of 1 and discussion of inner feelings in past- injustice
3 – Discussion of inner feelings in present - vulnerability

Field	
General:	As part one;
Specific	Discussion of relationships, affect and emotions.
Tenor	As part one; Discussion of relationships, affect and emotions
Mode	Written; diary form; doubt, explanation; reassurance.

## PART 3

*When I was born ... in the year 1693, C page 1081*

1 - Historical perspective - how acquired powers; values - sadness at war gave her powers.
2 - Assertion of power and authority.
3 - Assertion of values - matriarchal; family values; power as not being innocent.

Field	
General	As part 1;
Specific	Assertion of authority and values
Tenor	As part 1.
Mode	Written; diary form; Beginning: storytelling
End	monologue; statement - awareness, acceptance of others, values.

## 5.2. TEXT EMIG. 016.1 WITH RELATION TO STORY

## PART 1

*Claudia Brown ... what you had dreamed of*

- |                                        |
|----------------------------------------|
| 1 - Statement of loneliness            |
| 2 - Narration of arrival in America    |
| 3 - Statement of feeling of foreboding |

Field	Letter ; statement of her feelings on arrival in America; Description of country;
Tenor	(a) Claudia the emigrant writing home to her friend (a) Claudia the student writing for Teresa (a) Claudia the student writing letter for use in class and sharing with peers (a) Claudia the student writing for evaluation at University
Mode	Written; descriptive.

## PART 2

*I'm not regretting ... what it is I haven't got.*

- |                                  |
|----------------------------------|
| 1 - Reminiscing about her father |
| 2 - Description of reality       |

Field	Discussion of how she feels about her past actions; discussion of how she feels now.
Tenor	As part 1
Mode	Written; pensive; reflective;

## PART 3

*Oh Teresa ... Miss you, Claudia*

- |                                                |
|------------------------------------------------|
| 1 - Addressing reader, recognition of reality. |
|------------------------------------------------|

Field	Declaration of the fact she has faced reality.
Tenor	As part 1
Mode	Written; declarative statement.

## 5.3. TEXT EMIG. 016.2 WITH RELATION TO STORY

## PART 1

*Going to another country ... living our dream*

1 - Statement of initial confidence

Field	Letter ; statement of her feelings when she first set off for America
Tenor	(a) Claudia writing home to her friend (a) Claudia writing for own pleasure (a) Claudia writing for evaluation at University
Mode	Written; descriptive

## PART 2

*But it is a sort of nightmare ... why do they discriminate?*

1 - Discussion of reality in America  
2 - Discussion of racism and prejudice in America  
3 - Discussion of racism in general

Field	Discussion of how she feels due to the racism she finds; discussion of how prejudiced people are in general all over the world, and how unfair it is.
Tenor	As part 1
Mode	Written; analytical

## PART 3

*Oh Teresa ... Miss you, Claudia*

1 - Addressing reader, recognition of reality.

Field	Declaration of the fact she has faced reality.
Tenor	As part 1
Mode	Written; declarative statement

## 5.4. TEXT EMIG.024 WITH RELATION TO THE CHARACTER OF EMMA

## PART 1

*Father ... my soul*

- |                                |
|--------------------------------|
| 1 – Statement of intent        |
| 2 – Confession of his mistakes |

Field	Letter; statement of reason for writing; confession
Tenor	(a) Emigrant writing letter to priest. (a) Luis writing letter to be read to peers and used in class. (a) Luis writing for evaluation at University.
Mode	Written; letter form; statement.

## PART 2

*Visions of the past ... guider and friend*

- |                                      |
|--------------------------------------|
| 1 – Reflections on the past          |
| 2 – Narration of his actions         |
| 3 – Statement of his fears           |
| 4 – Explanation of reason for letter |

Field	
General:	As part one;
Specific	Discussion of his past life; explanation of his present state of mind; explanation of reason for writing.
Tenor	As part one;
Mode	Written; letter form; reflection; narration; statement of fears.

## PART 3

*Father, I beseech thee ... Emma*

- |                                      |
|--------------------------------------|
| 1 – Plea for viewpoint of priest     |
| 2 – Discussion of his inner feelings |
| 3 – Explanation of present situation |
| 4 – Cry for help                     |

Field	
General	As part 1;
Specific	Requesting help; discussion of reasons for his failures; narration of recent actions; appeal for help
Tenor	As part 1.
Mode	Written; letter form; analytical; discursive; narrative; interrogative; confessional; appealing.

## 5.5. TEXT EMIG. 026 WITH RELATION TO STORY

## PART 1

*I looked up at ... Italians and Greeks*

- |                                               |
|-----------------------------------------------|
| 1 – Description of last sight of her homeland |
| 2 – Explanation of reason for leaving         |
| 3 – Description of her feelings               |

Field	Creative writing; Description of her feelings and her surroundings as she says goodbye. Explanation of her reasons for leaving.
Tenor	Emigrant writing for her own pleasure Catia writing for evaluation at University
Mode	Written; descriptive; explanatory

## PART 2

*Alone in Europe ... Rome and Greece*

- |                                                     |
|-----------------------------------------------------|
| 1 – Discussion of reality in Europe                 |
| 2 – Description of sudden fears                     |
| 3 – Meeting of man who becomes her travel companion |

Field	Narration through anecdote: Discussion of what she sees and how she feels on arrival in Europe. Visions of the future. Meets American who is to travel with her.
Tenor	As part 1
Mode	Written; narrative anecdote.

## PART 3

*As for that last stretch... without any regrets*

- |                                                  |
|--------------------------------------------------|
| 1 – Discussion of last part of journey.          |
| 2 – Explanation of reality of present situation. |

Field	Statement of how difficult last stretch of journey was. Declaration of her attitude to life.
Tenor	As part 1
Mode	Written; narrative; declarative statement; analytical.



## 5.6. TEXT EMIG. 035 WITH RELATION TO STORY

## PART 1

*Claudia Brown ... anything about your whereabouts*

- |                                                            |
|------------------------------------------------------------|
| 1 – Statement of conflicting feelings on receiving letter. |
| 2 – Narration of mother's continual calls                  |

Field	Letter ; statement of her feelings on receiving Claudia's mail; Narration of Claudia's mother's actions
Tenor	Teresa the friend writing back to Claudia the emigrant Teresa the student replying to Claudia the student Teresa the student writing letter for use in class and sharing with peers Teresa the student writing for evaluation at University
Mode	Written; descriptive; narrative; explanation.

## PART 2

*I realised you weren't ... things you have choked up.*

- |                                              |
|----------------------------------------------|
| 1 – Advice on how to proceed in America.     |
| 2 – Assurance that she will find a solution. |

Field	Recognition of difficulties; advice on procedure; assurance that she will succeed.
Tenor	As part 1
Mode	Written; supportive; analytical; advising.

## PART 3

*Well before saying goodbye ... with love, Teresa.*

- |                                          |
|------------------------------------------|
| 1 – Statement of friendship and support. |
|------------------------------------------|

Field	Declaration of friendship and support.
Tenor	As part 1
Mode	Written; declarative statement.

## 5.7. TEXT EMIG. 049 WITH RELATION TO STORY

## PART 1

*Auswitz, 2<sup>nd</sup> of June ... from where he lies.*

1 – Description of first days in Germany

Field	Letter ; narration of initial events in Germany
Tenor	Mother writing home to her mother and brother Marcia writing letter to be used in class and shared with peers Marcia writing for evaluation at University
Mode	Written; descriptive

## PART 2

*It was hard for me ..... but I must be strong*

1 – Discussion of reality in Germany  
2 – Discussion of loneliness.

Field	Discussion of wrench she feels in moving away from loved ones.
Tenor	As part 1
Mode	Written; discussion.

## PART 3

*I don't know what to do ... All my love*

1 – Discussion of how Sara is doing.  
2 – Narration of Germans' reaction to them.  
3 – Change in attitude of German people.

Field	Story of Sara - how she is coping; Discussion of the German people and their reaction to Jewish people.
Tenor	As part 1
Mode	Written; discussion; declarative statements.

## 5.8. TEXT EMIG. 050 WITH RELATION TO STORY

## PART 1

*Frankfurt ... injustice must to stop*

- |                                                 |
|-------------------------------------------------|
| 1 – Discussion of the ambiguity of her feelings |
| 2 – Narrative anecdote: memory of her husband.  |
| 3 – Discussion/analysis of actual situation.    |
| 4 – Statement of her feelings.                  |

Field	Letter ; Discussion of her feelings; narration of the story of her past; discussion of actual situation.
Tenor	Vera writing home to her mother and brother Vera writing letter to be used in class and shared with peers Vera writing for evaluation at University
Mode	Written; descriptive; narration; discussion; emotive.

## PART 2

*When I came back to Frankfurt... Dead or alive*

- |                                    |
|------------------------------------|
| 1 – Imaginary story. Son is found. |
|------------------------------------|

Field	Dream story - imaginary finding of son alive.
Tenor	As part 1
Mode	Written; discussion; declarative statement.

## PART 3

*Sarah, you know ... your loving friend, Ruth*

- |                                          |
|------------------------------------------|
| 1 – Narration of visit to Nazi generals. |
| 2 – Narration of her own story.          |

Field	Reality story: visit to Nazi generals; Discussion of the effect of the visit on her. Plans for the future.
Tenor	As part 1
Mode	Written; narration; discussion; awareness.

## 5.9. TEXT KS.106 WITH RELATION TO THE CHARACTER OF SANDRA THE BIOLOGIST

## PART 1

*June 7<sup>th</sup> ... each of us.*

1 – Statement why June 7th is important

Field	Diary; Sandra's associations with date and explanation thereof.
Tenor	Sandra Davies writing for herself Sandra the student writing diary to be read by peers and used in class Sandra the student writing for evaluation at University
Mode	Written; declarative statement.

## PART 2

*On the 7<sup>th</sup> June ... people as guinea-pigs*

1 – Narration of past events  
2 – Discussion of what happened  
3 – Explanation of events subsequent to their escape

Field	Recounting of events; description of project; discussion of events; explanation of escape; narration of subsequent events.
Tenor	As part 1
Mode	Written; narrative; descriptive; discussion; narrative.

## PART 3

*Today whenever I ... Sandra Davis*

1 – Discussion of what could have happened

Field	Analysis of what could have happened if project had gone ahead.
Tenor	As part 1
Mode	Written; discussion; analysis; statement

## 5.10. TEXT KS.115 WITH RELATION TO THE CHARACTER OF FUJI

## PART 1

- |                               |
|-------------------------------|
| 1 – Discussion of memories    |
| 2 – Discussion of his actions |

Field	Diary;
Tenor	Fuji writing for himself Gonçalo writing diary to be read by peers and used in class Gonçalo writing for evaluation at University
Mode	Written; descriptive; interrogative.

## PART 2

- |                                             |
|---------------------------------------------|
| 1 – Discussion of project and its leader    |
| 2 – Analysis of the actions of participants |
| 3 – Discussion of his actions               |

Field	Analysis of what happened; analysis of what could have happened; discussion of his actions
Tenor	As part one.
Mode	Written; descriptive; narrative; analytical; questioning.

## PART 3

- |                                   |
|-----------------------------------|
| 1 – Statement of intent           |
| 2 – Questioning of future actions |

Field	Statement of future intent; questioning of his future actions.
Tenor	As part one.
Mode	Written; declarative statement; questioning.

## 5.11. TEXT OA.060 WITH RELATION TO STORY

## PART 1

12<sup>th</sup> April, 1873 ... beautiful jar

1 – Description of Robert's visualising of Miriam with the Marigolds.

Field General	Love, tenderness.
Specific	Description of how Robert pictures his mother with the Marigolds.
Tenor	Robert writing to his mother. Barbara writing letter to be read to peers and used in class. Barbara writing for evaluation at University.
Mode	Written; letter form; descriptive; idyllic; nostalgic.

## PART 2

Dear Mary ... from the city

- 1 – Recounting of past memories.  
2 – Discussion of his past behaviour through anecdote.  
3 – Description of his mother and his relationship with her through narrative.

Field: General	As part one.
Specific	Narration of past memories of his mother, his behaviour and their relationship.
Tenor	As part one.
Mode	Written; letter form; interrogative; descriptive; discursive.

## PART 3

I recognize ... my coloured bicycle

- 1 – Discussion of Robert's character through anecdote.  
2 – Narration of his past actions.

Field: General	Regret.
Specific	Discussion of his character and narration of past events.
Tenor	As part one.
Mode	Written; letter form; discursive; narrative.

## PART 4

*I wish I had ... Robert*

1 – Plea to his mother to love and forgive him through imagery

Field :	
General	As part three; plus loneliness and hope.
Specific	Plea to mother for love and forgiveness.
Tenor	As part one.
Mode	Written; letter form; descriptive; appealing; hopeful.

## 5.12. TEXT OA.069.1 WITH RELATION TO ROBERT'S CHARACTER

## PART 1

*Mirian Delfing ... cort by the law;*

- |                                                |
|------------------------------------------------|
| 1 – Statement of intent                        |
| 2 – Explanation of where writer is.            |
| 3 – Explanation of writer's feelings           |
| 4 – Narration of recent events                 |
| 5 – Explanation of consequences of his actions |

Field	Letter; narration of events; explanation of events/results
Tenor	Robert writing letter: reflective and open; Claudina writing letter to be read to peers and used in class Claudina writing for evaluation at University
Mode	Written; letter form; statement; explanation

## PART 2

*Today I'm addressing you ... againg.*

- |                                                        |
|--------------------------------------------------------|
| 1 – Explanation of reason for letter.                  |
| 2 – Apology for past action.                           |
| 3 – Statement of his position; desire for forgiveness. |

Field:	
General	As part 1
Specific	Discussion of his relationship with his mother, his past actions and resultant emotions/vulnerability
Tenor	As part 1
Mode	Written; letter form; statement; explanation; appeal

## PART 3

*This is a poem ... Robbie*

- |                              |
|------------------------------|
| 1 – Poem dedicated to mother |
| 2 – Appeal for forgiveness   |

Field:	
General	As part 1
Specific	Assertion of feelings for mother Recognition of guilt
Tenor	as part 1
Mode	Written; letter form; poem; text as performative; confessional – awareness.



## 5.13. TEXT OA.069.2 WITH RELATION TO ROBERT'S CHARACTER

## PART 1

*I sit there ... after all those years.*

- |                                                       |
|-------------------------------------------------------|
| 1- Setting of the scene: Robert apart and motionless. |
| 2 – Importance of memories.                           |
| 3 – Effect of memories.                               |
| 4 – Change in behaviour/attitude of writer.           |

Field	Descriptive writing; explanation of thoughts/their results
Tenor	Robert writing down his thoughts: reflective and open; Claudina writing for the teacher, but not for evaluation; Claudina writing for enjoyment.
Mode	Written; descriptive; sadness.

## PART 2

*Beside me was an old trunk ... just sitting... like me.*

- |                                                |
|------------------------------------------------|
| 1- Analyses feelings.                          |
| 2 – Analyses situation.                        |
| 3 – Recognition of love for his mother.        |
| 4 – Recognition of lack of action on his part. |

Field	Analysis of his feelings; his relationship with his mother.
Tenor	As part 1
Mode	Written; descriptive; self-inquiry.

## PART 3

*Love is like a flower ... person with a dead flower.*

- |                                                                                           |
|-------------------------------------------------------------------------------------------|
| 1- Discussion of love in general.                                                         |
| 2 – Discussion of his particular situation: comparison of himself then and now: inactive. |

Field	Discussion of his relationship with his mother past and present.
Tenor	As part 1.
Mode	Written; argument concepts; regret.

## PART 4

*Destiny is a road ... a perfect place now.*

- |                                                                           |
|---------------------------------------------------------------------------|
| 1- Moment of enlightenment.                                               |
| 2 – Change in attitude.                                                   |
| 3 – Results of new attitude: Robert at one with nature; Robert as active. |

Field	Recognition and acceptance of his love for his mother; change in his attitude towards her; change in his feelings.
Tenor	As part 1
Mode	Written; narrative description; affect.

## 5.14. TEXT OA.071 WITH RELATION TO STORY

## PART 1

*Dear Mother ...myself and my future.*

1 – Explanation of reason for letter.
2 – Narrative anecdote.

Field	Letter; explanation of reason for writing; statement of his feelings.
Tenor	Robert writing to Marianne. Cristina writing letter to be read to peers and used in class Cristina writing for evaluation at University.
Mode	Written; letter form; explanation; statement.

## PART 2

*I ran away ... world came to an end*

1 – Narrative anecdote.
2 – Explanation of present situation
3 – Description of himself.

Field	
General:	As part one;
Specific	Discussion of relationship, affect and emotions through anecdote.
Tenor	As part one;
Mode	Written; letter form; anger; guilt; incomprehension.

## PART 3

*I sense your presence ... it makes money*

1 – Explanation of unease.
2 – Discussion of his feelings.
3 – Description of his life.

Field	
General:	As part one;
Specific	Description of his feelings by telling story of his life.
Tenor	As part one;
Mode	Written; letter form; ambivalence

## PART 4

*People think I am ... Your son, Robert*

1 – Robert tells the real story of his life 2 – Attempt to understand his sentiments 3 – Appeal to mother for forgiveness
---------------------------------------------------------------------------------------------------------------------------------

Field	
General	As part 1;
Specific	Description of what Robert's life is really like; description of what he really does; Recognition by Robert of what he really wants. Plea for forgiveness.
Tenor	As part 1.
Mode	Written; letter form;
Beginning	Description
End	Emphatic statement - awareness, request for reconciliation.

## 5.15. TEXT OA.080 WITH RELATION TO STORY

## PART 1

*Sunday, May 30<sup>th</sup> ... everything which happened.*

- |                                                          |
|----------------------------------------------------------|
| 1 – Explanation of reason for letter.                    |
| 2 – Explanation of reason for wishes for reconciliation. |

Field	Letter; explanation of reason for contacting her son.
Tenor	Miriam writing to Robert. Celeste writing letter to be read to peers and used in class Celeste writing for evaluation at University.
Mode	Written; letter form; statement, explanation.

## PART 2

*Today when I was ... Why the things had to change?.*

- |                                           |
|-------------------------------------------|
| 1 – Narrative anecdote.                   |
| 2 – Discussion of inner feelings - regret |

Field	
General:	As part one;
Specific	Discussion of relationship, affect and emotions through anecdote.
Tenor	As part one;
Mode	Written; letter form; doubt, regret.

## PART 3

*Time has passed ... Marianne.*

- |                                      |
|--------------------------------------|
| 1 – Questioning of past events       |
| 2 – Assertion of wishes.             |
| 3 – Assumption of part of the guilt. |
| 4 – Promises about future action.    |
| 5 – Request to son.                  |

Field	
General	As part 1;
Specific	Interrogation of past events; request to see her son; decisions regarding the future; recognition of her own part in the problem.
Tenor	As part 1.
Mode	written; letter form;
Beginning	storytelling
End	emphatic statement - awareness, request for reconciliation.

## 5.16. TEXT OA.082.1 WITH RELATION TO STORY

## PART 1

*July 1930 ... stubborn tears!*

1 – Description of past memory; narrative anecdote
2 – Explanation of euphoria.

Field	Creative; description.
Tenor	Miriam writing for herself. Student writing letter to be read to peers and used in class Student writing for evaluation at University.
Mode	Written; creative writing. Emphatic statement.

## PART 2

*July 1990 ... stubborn fears!*

1 – Description of present state; Narrative description.
2 – Discussion of inner feelings - regret

Field	
General:	As part one;
Specific	Discussion of relationship, affect and emotions through anecdote. Wishes for reconciliation.
Tenor	As part one;
Mode	Written; creative writing;
Beginning	Storytelling
End	Doubt; regret; appeal. Emphatic statement.

## 5.17. TEXT SIB.099 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*As the King ... call the woman.*

1 – Decision of King
2 – Discussion of circumstances

Field	Diary ; recounting of taking of decision and reasons behind it
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Carlos writing diary to be read to peers and used in class Carlos writing for evaluation at University
Mode	Written; declarative; narrative

## PART 2

*The next day ... God on Earth.*

1 - Narration of visit of Sibyl
2 – Opening and content of scrolls

Field	The Sibyl's visit to the King and it's effect on him; opening and reading of scrolls
Tenor	As part 1
Mode	Written; persuasive narrative

## PART 3

*When I finished ... my counsellor.*

1 – Moment of enlightenment
2 - King's decisions regarding future

Field	Decision of King upon reading of the scrolls. Change in conduct.
Tenor	As part 1
Mode	Written; analytical; confessional

## 5.18. TEXT SIB.104 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*The 8<sup>th</sup> ... worrying problem.*

1 – Confession of King Tarquin
--------------------------------

Field	Diary; open confession of fear.
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Ana Carina writing diary to be read to peers and used in class Ana Carina writing for evaluation at University
Mode	Written; descriptive; declarative

## PART 2

*Today the Sibyl ...my people.*

1 – Recounting of today's events
2 – Confusion as to how to act

Field	Narration of events and indecision regarding action to take
Tenor	As part 1
Mode	Written; narrative description; questioning

## PART 3

*No I can't ... the King.*

1 – Decision of King Tarquin
------------------------------

Field	Decision of King not to give in to the Sibyl
Tenor	As part 1
Mode	Written; declarative

## PART 4

*Thank you ... real King.*

1 – Declaration of the King
-----------------------------

Field	Request to divulge story
Tenor	As part 1
Mode	Written; declarative



## 5.19. TEXT SIB.105 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*Dear diary ... they are divided.*

- |                                         |
|-----------------------------------------|
| 1 – Description of situation            |
| 2 – Questioning of justice of situation |
| 3 – Uncertainty about what to do        |

Field	Diary; recounting of the Sibyls' visit and questioning of what to do.
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Adriana writing diary to be read to peers and used in class Adriana writing for evaluation at University
Mode	Written; narrative; analytical

## PART 2

*As you imagine ... advise me wisely.*

- |                               |
|-------------------------------|
| 1 – Results of visit of Sibyl |
| 2 – Discussion of uncertainty |

Field	Narration of second visit of the Sibyl; King's uncertainty as to how to proceed.
Tenor	As part 1
Mode	Written; narration; plea for guidance

## 5.20. TEXT SIB.106 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*21<sup>st</sup> of July ... towards my subdits.*

1 – Narration of the day's events: visit of Sibyl
2 – Counsellors' advice and burning of the scrolls

Field	Diary ; narration of visit of Sibyl, refusals of King and burning of scrolls.
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Sandra writing diary to be read to peers and used in class Sandra writing for evaluation at University
Mode	Written; narrative description

## PART 2

*Oh dear diary ... wisdom of the world.*

1 – Analyses situation
2 – Questions procedure to follow

Field	Analysis of situation; uncertainty as to how to proceed.
Tenor	As part 1
Mode	Written; analytical

## 5.21. TEXT SIB.107 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*Dear Diary ... my response.*

1 – Narration of events
2 – Analysis of events

Field	Diary ; narration of Sibyl's visit; analysis of King's actions
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Rualdo writing diary to be read to peers and used in class Rualdo writing for evaluation at University
Mode	Written; narrative description; analytical

## PART 2

*As I am writing ... in the future.*

1 – Discussion of future action
2 – Discussion of past events

Field	Discussion of what the King should do; discussion of his relationship with the Sibyl and with his people
Tenor	As part 1
Mode	Written; analytical

## PART 3

*I am only ... I am nothing.*

1 – Statement of King
2 – Change in attitude: decision to let people make the choice

Field	Declaration of intent by the King; statement of his decision.
Tenor	As part 1
Mode	Written; declarative statement

## 5.22. TEXT SIB.111 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*21<sup>st</sup> April ... desperate solution*

1 – Statement of dilemma
2 – Effect of situation on King Tarquin

Field	Diary entry; analysis of past action; analysis of present situation and its effect: fear
Tenor	King Tarquin writing for himself Celeste writing diary to be read to peers and used in class Celeste writing for evaluation at University
Mode	Written; descriptive; analytical

## PART 2

*The Sibyl ... head to foot*

1 – Recognition of source of problems
2 – Description of effect of Sibyl upon him

Field	Discussion of the Sibyl and her effect on him
Tenor	As part 1
Mode	Written; highly descriptive

## PART 3

*I can't keep ... complaints.*

1 – Taking of decision
2 – Reasons for decision

Field	Recognition of inferiority; decision to abdicate his throne; reasons for doing so
Tenor	As part 1
Mode	Written; descriptive explanation

## PART 4

*My people ... to retreat!*

1 – Statement of decision to act and resolve situation
--------------------------------------------------------

Field	Resolution of situation and statement of results
Tenor	As part 1
Mode	Written; descriptive

## 5.23. TEXT SIB.112 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*My bosom ... my hands.*

1 - Statement of intent
2 - Description of situation
3 - Plea for help

Field	Diary ; analysis of present situation and its effect; request for help
Tenor	(a) King Tarquin writing for himself (a) Guilhermina writing diary to be read to peers and used in class (a) Guilhermina writing for evaluation at University
Mode	Written; descriptive; appeal

## PART 2

*As you know... not them.*

1 – Description of past actions and Sibyl's visit
2 – Statement of dilemma
3 – Description of effect of Sibyl's visit

Field	Explanation of his disturbance; description of past events
Tenor	As part 1
Mode	Written; descriptive; explanatory

## PART 3

*I am in a blue .. diary!*

1 – Description of present state of mind
2 – Questioning of intent of Sibyl
3 - Plea for help
4 – Decision to act

Field	Description of effect of situation; plea for help; decision to talk with the Gods.
Tenor	As part 1
Mode	Written; descriptive; decisive

## 5.24. TEXT SIB.114 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*Today the Sibyl ... more difficult.*

- |                                |
|--------------------------------|
| 1 – Narration of future events |
| 2 – Explanation of problem     |

Field	Diary; discussion of future visit of the Sibyl and the King's necessity to make a decision.
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Ana Isabel writing diary to be read to peers and used in class Ana Isabel writing for evaluation at University
Mode	Written; discursive

## PART 2

*This feeling ... her promises.*

- |                                                      |
|------------------------------------------------------|
| 1 – Explanation of feelings                          |
| 2 – Recounting of his understanding of the situation |
| 3 – Explanation of the powers of the Sibyl           |

Field	Analyses of his feelings and the effect/powers of the Sibyl
Tenor	As part 1
Mode	Written; analytical

## PART 3

*I'm divided ... for my qualities.*

- |                               |
|-------------------------------|
| 1 – Statement of dilemma      |
| 2 – Moment of enlightenment   |
| 3 – Statement of new attitude |

Field	Statement of his dilemma regarding what to do for the best; recognition that the material is not knowledge.
Tenor	As part 1
Mode	Written; declarative

## 5.25. TEXT SIB. 115 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*26<sup>th</sup> of April ... join our side.*

- |                          |
|--------------------------|
| 1 – Statement of dilemma |
| 2 – Narrative of vision  |

Field	Diary ; confession; narration of vision
Tenor	King Tarquin writing for himself Gonçalo writing diary to be read to peers and used in class Gonçalo writing for evaluation at University
Mode	Written; descriptive; narrative

## PART 2

*Immediately ... left alone*

- |                                  |
|----------------------------------|
| 1 – Reaction to vision           |
| 2 – Proposed solution to problem |
| 3 – Narration of visit by Sibyl  |
| 4 – Advice from Sibyl            |

Field	King contacts Guards and counsellors for advice; Sibyl visits at King's request; Sibyl advises the King.
Tenor	As part 1
Mode	Written; narrative

## PART 3

*Today ... Tarquin.*

- |                                                                  |
|------------------------------------------------------------------|
| 1 – Moment of enlightenment.                                     |
| 2 – Statement of what he has learnt;<br>total change in attitude |

Field	Statement of discovery; total change in King's attitude
Tenor	As part 1
Mode	Written; rational argument

## 5.26. TEXT SIB.117 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*Dearest Diary ... people*

1 – Declaration of importance of future visit of the Sibyl.

Field	Diary ;statement of importance of Sibyl's visit to both the King and the future of the Kingdom
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Carla writing diary to be read to peers and used in class Carla writing for evaluation at University
Mode	Written; declarative statement

## PART 2

*The Sibyl ... to take them*

1 – Sibyl's visit  
2 – Discussion of King's feelings  
3 – Recognition of importance of decision

Field	Visit of the Sibyl; Exploration of King's feelings after visit of the Sibyl; King's thoughts as to how to proceed.
Tenor	As part 1
Mode	Written; analytical

## PART 3

*Therefore ... take the chance!*

1 – Decision of King to accept Sibyl's proposal

Field	Discussion of why King decides to accept Sibyl's proposal.
Tenor	As part 1
Mode	Written; explanatory; declarative statement



## 5.27. TEXT SIB.119 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*Today is ... I wanted*

- |                                                      |
|------------------------------------------------------|
| 1 - King's dilemma regarding Sibyl's future visit    |
| 2 - King's feelings regarding his people and kingdom |

Field	Diary ; discussion of his uncertainty regarding what to do when the Sibyl returns; discussion of repercussions decision will have
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Maria writing diary to be read to peers and used in class Maria writing for evaluation at University
Mode	Written; analytical; discursive

## PART 2

*I made up ... king of all.*

- |                           |
|---------------------------|
| 1 - Statement of decision |
|---------------------------|

Field	Declarative statement of King's intent; change in attitude.
Tenor	As part 1
Mode	Written; declarative

## 5.28. TEXT SIB.127 WITH RELATION TO KING TARQUIN'S CHARACTER

## PART 1

*Today ...orders..*

1 – Statement of situation
----------------------------

Field	Diary; discussion of effect of Sibyl's visit on the King.
Tenor	King Tarquin writing for himself King Tarquin addressing his diary Lidwina writing diary to be read to peers and used in class Lidwina writing for evaluation at University
Mode	Written; discussion; declarative.

## PART 2

*What should... loose power.*

- |                                   |
|-----------------------------------|
| 1 – Questioning of future action  |
| 2 – Discussion of the Sibyl       |
| 3 – Explanation of King's dilemma |

Field	King's questioning of what to do; King's fears regarding the Sibyl; explanation of King's dilemma
Tenor	As part 1
Mode	Written; discursive

## PART 3

*Oh gods ... wisdom.*

1- Plea for help
------------------

Field	King appeals to the Gods for help
Tenor	As part 1
Mode	Written; interrogative.

## 5.29. TEXT TT.060 WITH RELATION TO STORY

## PART 1

*20 December 2000 - the cause of mankind*

1 – Confession
2 – Narration of past events

Field	Diary; statement of his anguish; explanation of past actions
Tenor	John Taylor writing his diary. Barbara writing diary to be read to peers and used in class Barbara writing for evaluation at University.
Mode	Written; diary form; explanation; statement.

## PART 2

*Tomorrow, judgement day ... able to forgive me?*

1 – Supposition about the trial.
----------------------------------

Field	
General:	As part one;
Specific	Discussion of his inability to write his appeal; questioning of verdict tomorrow.
Tenor	As part one;
Mode	Written; diary form; uncertainty; interrogative.

## PART 3

*There is an Universal Truth ... John Taylor*

1 – Discussion of why he made the mistake.
2 – Declarative statement of regret.

Field	
General:	As part one;
Specific	Recognition of his reason for failure. Statement of regret.
Tenor	As part one;
Mode	Written; analytical; ambivalence; declarative statement.

## 5.30. TEXT TT.066 WITH RELATION TO STORY

## PART 1

11-7-2000 - *could finish mankind*

- |                                                 |
|-------------------------------------------------|
| 1 – Explanation of anguish.                     |
| 2 – Relives and explores depth of his confusion |

Field	Diary; explanation of why life is hard; statement of his feelings.
Tenor	John Taylor writing his diary. Celine writing diary to be read to peers and used in class Celine writing for evaluation at University.
Mode	Written; diary form; explanation; statement.

## PART 2

*That it was my fault ... different perspective in my life.*

- |                                       |
|---------------------------------------|
| 1 – Narration of past actions.        |
| 2 – Explanation of present situation. |

Field	
General:	As part one;
Specific	Discussion of past actions through anecdote. Description of present situation.
Tenor	As part one;
Mode	Written; diary form; incomprehension.

## PART 3

*Well maybe ... life must change*

- |                                     |
|-------------------------------------|
| 1 – Discussion of his feelings.     |
| 2 – Description of his future life. |

Field	
General:	As part one;
Specific	Description of his feelings by telling story of his future life.
Tenor	As part one;
Mode	Written; analytical; ambivalence.

## 5.31. TEXT TT.082 WITH RELATION TO JOHN TAYLOR'S CHARACTER

## PART 1

*Guilt ... DEATH*

1- Description of his anguish and how it affects him

Field	Diary; discussion of effect of situation on the President
Tenor	John Taylor writing for himself Student writing diary to be read to peers and used in class Student writing for evaluation at University
Mode	Written; description; declarative

## PART 2

*When I take ... as I squirm*

1 – Questioning of future action  
2 – Discussion of his party officials  
3 – Discussion of his mistake

Field	President's uncertainty as to what to do; Revelation of what his party officials are really like; President's regrets;
Tenor	As part 1
Mode	Written; interrogative; discursive; analytical; ironic

## PART 3

*I am writing ... dream on...*

1 – Discussion of fears for the future  
2 - In particular the results of his mistake on his family  
3 – Wishes for change

Field	President's fears for his family; President's desire to amend history once more.
Tenor	As part 1
Mode	Written; interrogative; discursive; analytical; ironic

## PART 4

*But the nightmare continues ...*

1 – Dramatic statement of situation

Field	President's ironic comment on situation
Tenor	As part 1
Mode	Written, declarative, ironic; dramatic statement

## 5.32. TEXT TT.085 WITH RELATION TO STORY

## PART 1

*There is a blue sky ... the clock ticks in my head*

1 – Narration of story about and old man and a boy.  
2 – Relives and explores depth of his confusion

Field	Diary; anecdote regarding an old man telling a boy John's story ; statement of John's feelings; statement of present situaiton.
Tenor	John Taylor writing his diary. Nuno writing diary to be read to peers and used in class Nuno writing for evaluation at University.
Mode	Written; diary form; narrative; explanation; statement.

## PART 2

*Therefore I took the trip ... that's my last struggle*

1 – Narration of past actions.  
2 – Questioning of his guilt.

Field	
General:	As part one;
Specific	Discussion of past actions. Analysis of present situation.
Tenor	As part one;
Mode	Written; diary form; incomprehension.

## PART 3

*The click from the door ... Is it possible?*

1 – Transition to court room scene  
2 – Discussion of his feelings.  
2 – Questioning of who is to blame.

Field	
General:	As part one;
Specific	Description of his feelings in court. Questioning as to whom is the guilty party.
Tenor	As part one;
Mode	Written; analytical; interrogative; ambivalence.

### 5.33. FULL DESCRIPTION OF SIX TEXTS WITH RELATION TO TRANSFORMATION AND CHARACTER

This appendix takes one text from each workshop and plots how the exploration of character through the drama/writing relationship affects the quality of the writing produced and the type of learning about language that takes place.

Text Emig.024, Text KS.115 and Text TT.098 and are examples of the work of students who had marks below the pass-mark of 10 prior to the drama sessions. Text DX.018.2, Text OA.073 and Text Sib.112 are examples of the work of students with marks above 10 prior to the workshops.

The descriptions should be read together with the texts in appendix 8.

#### A. DESCRIPTION OF TEXT EMIG.024 WITH RELATION TO TRANSFORMATION AND CHARACTER

##### A.1. SITUATIONAL DESCRIPTION

See appendix 5.4.

##### A.2. GENERAL DESCRIPTION

This text evidences the work of a low achiever, a male member of my classroom, initially disruptive, rather moody and reluctant to join in, someone who completely transformed when, in role as the lady to whom the trunk belonged, he picked up the brown paper package and said: *this is my wedding dress*. For one of the few males in the classroom and a proud one at that, it was quite a transformation and definitely a dramatic performance. In his writing this continued in a short text which is full of meaning and particular transformations. The transformation of the wedding dress from a symbol of hope to one of lost innocence is merely the first in a series of transformations.

The writer decides to write his letter to a priest, confessing his sins and asking for help. The initial paragraph is a statement of this intent, using sentence structure to indicate nervous thought: *Another one. Yet again*. There are obvious attempts to access register appropriate to the task: *I write to open my soul; I beseech thee, tell me if I am really a sinner*. Whilst Catholicism is overt in Portugal, religious register in the English language would be unknown to the writer, so a particular effort has been made to match the register to the situation.

Section two is rife with meaning upon meaning, a pure heteroglossic text. The writer invents his own imagery, more akin to a young Portuguese male than a young English girl in the 1920's: *with the throttle on overrode, faster and faster, dimmer and dimmer*. There is a mixing of realities. The writer Luis transforms his own reality into the world of the writer Emma, in the process drawing an extremely evocative image of a person remembering her past. The stereotypical images of innocence, the lamb and the white dress come from the transformation of the wedding dress in the package in the drama into unattainable past memories in the writing. In the use of such imagery the writer has accessed language usage of a level of proficiency far above the writer's norm.

In paragraph three the writer mentions his father's expectations of him at University. One cannot help but wonder if the writer here could be talking about himself as student. He turns to the dramatic to move the text along: *a secret marriage, fleeting passions, then a tragedy*. Careful use of lexis is evidenced in the choice of adjectives. *Fleeting* is not an adjective he would have been familiar with. The fronting of *afraid* brings his feelings to the fore. The writer is making sense of the language by using it.

When the writer explores difficult feelings his writing becomes more complex and he is willing to experiment with sentence structure which, although it does not work, comes very close to working: *That what is most worst I fear to tell you. My fault it was not but I was once more afraid of having failed*. The writer nonetheless makes it crystal clear how he feels by using sentence structure. He uses synonyms to emphasise how alone and confused he feels, maintaining the register and tone throughout: *Alone, afraid and very confused I turn to you my spiritual guider and friend*.

In part three the tone and register is upheld as the writer is aware of his audience. He shows cognitive development, recognising that although he means well he must be doing something wrong repeatedly in order to have the same type of failure over and over again. There are echoes of his first drama workshop, Delta X, with the mention of a magic formula. Luis's own reality is transformed into part of the text as he talks of microns attracting evil. A working student who is also an apprentice electrician brings his own reality into the text. At the same time Luis both invents his own image and analyses his past behaviour in the same question: *What am I doing to attract these evil microns of life?*

As the text turns to narrative once more, explaining the writer's latest movements again the lexis and syntax shows language mediating and responding to the writer's observations. The register is upheld, a new verb is used, a conditional tense is used to perfection. The writing of Luis has transformed beyond belief.



Attention to style and register is maintained until the very end, making the cry for help more plausible. Writing in role has meant that this writer has developed his character into one that is credible, in the process making new meanings through many different language skills. A soft weeping widow has become a woman with feelings, someone who admits her past actions and wishes to remedy them. The poor achiever has become one full of promise, certainly no longer at the bottom of the class as he not only learns about language but learns through it, tackling a character that is not his own, not even his own gender. searching for meaning in the midst of a foreign language.

## B. DESCRIPTION OF TEXT KS.115 WITH RELATION TO TRANSFORMATION AND CHARACTER

### B. 1. SITUATIONAL DESCRIPTION

See appendix 5.10.

### B. 2. GENERAL DESCRIPTION

Fuji Nakamuri was played by Gonçalo who before the drama sessions was the weakest member in the classroom, something which very soon changed as he gained confidence in his abilities while taking the role of different principal characters in the workshops. As already explained in Chapter 7.2.1, Fuji, the character he invented, became one of the main characters in the workshop the *Key to Success*.

Text KS.115 is the piece he wrote in role after the workshop. The opening is dramatic, a description of not only the events, but the atmosphere of the workshop and his inner feelings: *a cold empty room; a menacing smile; a prickly sensation of fear in my body, alarm bells ringing that I choosed to ignore*. The reader is immediately transported to the workshop and what it was the character was feeling. No further description or narration is necessary. The opening sentence does the job perfectly. Could this be my ailing student who at the beginning of term had found it so hard to string words together on the page, let alone make meaning with them?

The paragraph continues with Fuji talking to himself and the cardboard character of the drama transforms into a character with real feelings. As he blames himself for his actions he talks to his diary and speaks openly: *Did it make me feel special?* The character speaking is one who is self-searching and honest. There is no stereotype to be seen.

In part two of the text the focus of the text changes as Fuji talks of the leader of the project. Staying true to the drama he uses phrases that have been used in the workshop, transforming

them into his analytical and questioning text. Showing careful use of language he links the first part to the second with the word "special", a word so often used in the workshop. He also feels at ease to experiment with sentence structures: *Because we are so special. That's why she had us there. Special people ...* He is paying attention to form as well as content, finding out how the language can work for him. Although he is not always successful he attempts to use difficult structures which I had never seen him use before: *If we had got together .. it would had been different. Would had, but was not.* Thus as he plays with ideas he feels confident enough to play with a conditional and almost gets it right. By writing about things in depth he is accessing language that is not reached when merely recounting events. It is to be noticed that Gonçalo could have merely told what happened, but instead he has attempted to do something far more difficult: analyse what happened and how it is that his character felt about it. The only other person who did this to such an extent in this workshop was the top student Lidwina.

As the text progresses the writer even becomes ironic: *Surely if we were such high achievers we were supposed to have some intelligence in our brains. Well not much showed!* The writer is not only accessing a different type of language but he is writing fluently, more like a native writer than someone in an EFL classroom. In the process he again tries out new kinds of language and usage, using the writing event as an exploratory device: *Not even kids at school would be as docile and calm as we were.* Not only the character on the page but my student himself has transformed.

The writer shows cognitive powers, building on the story to explain why no-one challenged what took place. He invents the competition between participants to explain the suspicious atmosphere, yet becomes a credible character as he is not seen to know all the answers. In the drama he was the high achiever who was determined and achieved everything. In the writing he is also determined but in a different way. He wants to find out what it is that was behind the project. Thus he is more credible than a character who would resolve everything.

He transforms events in the drama into his own writing. His contributions to the highly important list of assets of a high achiever were *hard work* and *perseverance*. Here they are highlighted in the text but transformed into something of no significance, a mere detail to hide special qualities he does not share with us or the project organisers.

The writer's language also adds to the picture. He uses new vocabulary (*menacing smile*) words from the drama (*special people*) precise terms (*prickly sensation*) and attempts to match the lexis to the register (*dare I share it with the world?*) His writing is obviously carefully structured as the opening sentence and final declaration show. By transforming his personal experience in the drama into a searching text he is accessing language skills which are new for him. As his character strives to understand he uses language which will help him to be

understood; *Surely if we were such high achievers...* In transforming the drama experience into a very human experience the writer's creative and linguistic capacities have become evident.

## C. DESCRIPTION OF TEXT TT.098 WITH RELATION TO TRANSFORMATION AND CHARACTER

### C.1. SITUATIONAL DESCRIPTION

#### PART 1

*I feel old ... destroyed everything*

- |                                               |
|-----------------------------------------------|
| 1 - Statement of present state of mind        |
| 2 - Comparison to past situation              |
| 3 - Explanation of how and why things changed |

Field	Diary entry; comparison of present and past situation; explanation of when things changed and why
Tenor	President writing diary Vanessa writing diary to be read to peers and used in class Vanessa writing for evaluation at University.
Mode	Written; diary form; statement, description; explanation.

#### PART 2

*Millions of names ... without regret*

- |                                                    |
|----------------------------------------------------|
| 1 - Reflection on feelings about outbreak of war.  |
| 2 - Discussion of his actions and his failure      |
| 3 - Explanation of his decision to go back in time |

Field:	
General	As part 1
Specific	Discussion of past events, affect and emotions.
Tenor	As part 1
Mode	Written; diary form; narration; doubt, explanation.

#### PART 3

*But now I'm nervous ... longest of my life*

- |                                                          |
|----------------------------------------------------------|
| 1 - Assertion of present feelings of fear and loneliness |
| 2 - Questioning of his people's reactions.               |

Field	
General	As part 1;
Specific	Statement of feelings and his fears
Tenor	As part 1.
Mode	Written; diary form; statement; questioning.

## C.2. GENERAL DESCRIPTION

Vanessa has produced a written text that is carefully structured. She starts with her feelings then looks back to the good times, moving on to the bad and her meeting with the other President, her decision to change the past, returning finally to her feelings again. Thus the content of her piece is adventurous, especially for someone who had been consistently getting marks of '9' before the drama sessions. The confidence she has to tackle a complex text results in complex meaning making and advanced language use.

In part one the writer picks up on the last image of the drama, the courtroom scene, where the judges actually found the President guilty. The writer uses language in several ways to make a dramatic opening statement. The continuous tense relates to the President's ongoing feelings of tiredness and contrast to the statement that he feels free of guilt. The writer accesses new vocabulary and difficult sentence structure in the process: *I could die this instance because guilt wages no more inside my conscience*. She takes this further by comparing the heaviness of guilt to the levity of his mind, inventing her own comparisons, making the President's mind as *light as bird* rather than as light as a feather.

The memories of the past are presented as thoughts happening at the time of writing by the clever use of punctuation which echo thought processes, at the same time reminding us that the writer is nervous. Once again words are chosen carefully and dictionary work has taken place: *covered with limpid air*. The writer refers to the 'world' rather than his 'country', thereby showing the extent of damage as a result of his actions. Tenses are used to create an air of incredulity: *we really could breathe ...*, making a statement much more forcefully than any explicit description could. The sudden mention of the bombs contrasts the former beauty to the ugliness of war.

Adopting register appropriate to the role, in part two the writer uses vivid visual imagery to explain how he feels about the consequences of his actions: *Millions of names written in gravestones reminded me of that fatidic day*. By using fronting the writer emphasises the image, making it all the more striking. The writer continues to use the same structure throughout the description: *Going back ...; a young boy...* As the President in the drama looked back on his past actions, the writer also looks back on what he did and why. Again the writer plays with language: *he exploded with so much anger that blinded him and he couldn't see or think clear...* The president explodes in the same way that his bomb did. In the process it blinds him as the nuclear bomb did others.

Throughout the text binary opposites are used to create impact as different transformations take place, as when the dreams of the young boy are compared to reality. The use of the pronoun *he* further means that the writer no longer identifies with the young boy who make the mistake. He

who was a fool and a failure is merely old and tired. A character who is shown as merely impulsive and arrogant in the drama is here shown as honest and caring, if somewhat melodramatic. The older person is not influenced by the explosive emotions of youth. Once more the writing event has made the character transform into a real human character with feelings and emotions. Indeed the writer himself states this fact: *I am a human with emotions and a personality of my own*. This phrase could also be an echo of Vanessa's own personality as an identical twin, fighting for recognition.

In the third paragraph the tone of the writing changes. So does the focus and our view of the President who is shown as mature and responsible, fully in charge, totally different to the younger impulsive leader: *I had to change this and Time Travel Inc. made it possible*.

The writer brings in an artefact from the drama, the contract which was signed by the President, which bore the official seal of Time Travel. Whereas it was of great importance in the drama, it is transformed into something which can be easily disregarded in the writing. That which represents moral action in the drama becomes that which is disregarded in order to act morally in the writing: *I signed a contract but I had to forget some parts of it*.

The President who writes is a person with conviction: *I had an option and I took it without regret*. He is at the same time a human character especially in part three when he opens up his inner feelings showing his fears and uncertainties with regard to the future. Short sentences evidence his panic. The mention of time reminds the reader of the clock continually ticking loudly in the last scene of the drama, used to create tension as time creates tension in the writing.

Thus the writer is using the shared knowledge of the diary, not telling the story but reflecting upon it. As the writer does this different kinds of language abilities are shown. In the description in part one careful choice of adjectives makes use of the senses of sight and smell and almost feeling. In the phrase *those awful bombs* the adjective *awful* is used to make a value judgement through implicit rather than explicit means. This is a writer who is aware of the way language works. With a mixture of precise description and her own imagery the writer draws a picture of a very human character who is much more of a person than the President in the drama. He has totally transformed. In the process of making new meanings she uses new structures and makes the language work for her rather than being afraid of it. Although the product as a whole is not one of great grammatical accuracy, the variety of structures, attempt at difficult tenses, difficult vocabulary, the creation of her own imagery and careful use of sentence length and punctuation evidence a writer who is learning how language works, learning through language as well as about it. Her whole approach has also transformed. This is a writer who is making a statement and who wants to be understood, a writer who is no longer afraid to experiment.

## D. DESCRIPTION OF TEXT DX.018.2 WITH RELATION TO TRANSFORMATION AND CHARACTER

### D.1. SITUATIONAL DESCRIPTION

#### PART 1

*2<sup>nd</sup> September ... than its fire*

1 - Statement of intent  
2 - Statement of powers of drug

Field	Letter to the President; statement of intention; description of powers of Delta X.
Tenor	Einstein writing to the President of the Government of the future Student writing letter to be read to peers and used in class Student writing for evaluation at University.
Mode	Written; letter form; declarative statements.

#### PART 2

*Firstly my name ... but of starvation.*

1- Introduces himself.  
2 - Narration of visit of scientists  
3 - Discussion of scientists' intentions and future results

Field:	
General	As part 1
Specific	Introduction; narration of past events; discussion of Delta X, the scientists' reasons for visiting and future problems.
Tenor	As part 1
Mode	Written; letter form; narration; discussion.

#### PART 3

*The problem is ... sincerely, Einstein*

1 - Reasons why Delta X does not work in the future  
2 - Request to President not to destroy drug  
3 - Statement that Delta X has hidden powers  
4 - Request to President to act wisely.

Field	
General	As part 1,
Specific	Analysis of situation in the future; request to President; revelation that Delta X has other powers; final plea to President.
Tenor	As part 1
Mode	Written; letter form; discussion; request; statement; advice.

## D. 2. GENERAL DESCRIPTION

Up to the point of the laboratory scene, the drama was quite steady and composed. When the travellers entered the laboratory the atmosphere transformed as an arrogant man tossed his head and bellowed:

*- Who am I? I am Einstein I invented the drug. It is **my** property. There will be no discussion. Guards! Remove these intruders!*

The character who emerged in the short scene was forceful, irate and morose. There is nothing that would persuade him to hand over his secret formula which he even hid from his assistants. He was not impolite but would not give an inch: he overpowered the visitors and sent them away.

Denice played Einstein to the end of the workshop, maintaining the air of aloofness and superiority. When she wrote in role after the drama she showed a totally different side to the character. Text 018.2 is a letter to the President of the future.

She initially adopts the appropriate register and shows knowledge of how formal letters work. She breaks the register slightly, bringing in the volcano from the drama, comparing it to the drug in an image of her own invention: *it is such a powerful drug, as unpredictable as the volcano, more dangerous than its fire*. The symbol of the power of the prophetess has been transformed into a vivid symbol of the drug's powers.

In part two of the text Einstein introduces himself and shows his reservations about the visitors by careful use of language: *that say they come from the future; is it by any chance near...* In the process the writer mentions Australia (I had an Australian colleague visiting at the time) bringing in the writer as Denice as well as the writer as Einstein.

The reasoning that follows in the next paragraph evidences a character who is thoughtful and respectful of his obligations: *now I just can't throw it away because everyone depends on it*. He is therefore here open and inquiring. As the writer questions what will happen in the future difficult sentence structures are used with ease. When it comes to description new vocabulary is accessed as the writer strives to make particular meanings: *Fishermen's nets will be devoid of catch and the farmers cannot till barren land*. It is clear that care has been taken with vocabulary and with the examples of fishermen and farmers which come from the groups of villagers in the drama. Again, to make his point Einstein uses sentence structure to his advantage: *Our people will die, not due to Delta X but of starvation*.

In part three Einstein starts to show cognitive development. In the last scenes of the drama the emphasis was on the greed of the people of the future. Here Einstein teaches that Delta X is harmless if one's wishes are not too great. He maintains his character, using a Latin quote to show his superior knowledge: *Delta X is harmless if you don't ask for too much - "in medio virtus"*. However he shows he is caring, urging the President to use the drug correctly rather than destroy it. Again language skills are accessed in this process as powers of persuasion are made evident.

Suddenly the old character of Einstein shows through as he admits there are other powers to Delta X which the president is unaware of but that he will not tell him. There is thus a slight ambivalence and consequently a certain credulity about Einstein as a character.

In the last warning given to the President the writer plays with the words of the Star Wars films: *The force is with YOU*, placing the emphasis on *you* rather than *with*. The writer is using every means possible with which to communicate his case. Mixing personal knowledges with those of the drama he makes his case within the letter form but breaking the register and genre at times as with the description of the volcano and the fishermen and farmers. In the process difficult structures are accessed (*it took me many years of research before Delta X was finally finished*) and new vocabulary used (*devoid; barren; till*). Thus the writer is not only transforming the character into one that is more plausible but also improving the quality of her language use and usage. Moving from statement through to discussion to analysis, the language keeps pace with its content to provide a forceful, sensitive and original piece of writing.

## E. DESCRIPTION OF OA.073 WITH RELATION TO TRANSFORMATION AND CHARACTER

### E.1. SITUATIONAL DESCRIPTION

#### PART 1

14 Victoria Road ... your wisdom

1 - Explanation of feelings  
2 - Repentance for past actions

Field	Diary entry; explanation of feelings for his mother. Recognition of wrong actions in the past.
Tenor	Robert writing to his mother Student writing diary to be read to peers and used in class Student writing for evaluation at University.
Mode	Written; letter form; explanation; confession



## PART 2

*Those were the days ... human being*

- 1 - Recounting of happy memories
- 2 - Description of how he remembers his mother now
- 3 - Confession of his weaknesses

Field:	
General	As part 1
Specific	Discussion of relationship with his mother, affect and emotions recognition of his weaknesses.
Tenor	As part 1
Mode	Written; letter form; narration; discussion; explanation; analysis

## PART 3

*Mother forgive for ... Robert*

- 1 - Plea for forgiveness
- 2 - Humble submission before his mother

Field	
General	As part 1;
Specific	Appeal for forgiveness; statement of faith; Robert kneels in submission.
Tenor	As part 1.
Mode	Written; letter form; confession; appeal; humility; assumption of guilt

## E.2. GENERAL DESCRIPTION

In this text Fernanda's Robert is a very human and God-loving character. He is open, honest, caring and humble, very different from the Robert portrayed in the drama. In the workshop Fernanda herself played the wronged gambler, the one that Robert refused to pay. She was loud and forceful, devoid of any sympathetic characteristics. In contrast, in the skin of Robert, she is tender and repentant.

Robert begins his text by expressing his regret at not having contacted his mother and his lamentation at not having cared for her. In the process, complex sentence structures are used and an appropriate register sustained: *All the words I might say to you are not enough to describe how I feel*. The writer uses her own images, playing with the ability to see or not to see, physically and metaphorically: *However I was too blind to "see" your wisdom*.

In part two the description is very evocative. Carefully chosen verbs and adjectives create a sense of warmth and pleasure. The hands are *white*, symbolising innocence, they *fondle* and are *tender* and *smooth*. The writer continues the images in the next paragraph: *Having always a soft word...* Emphasis is given to the pronoun *you* by its fronting and to the pronoun *I* by its repetition. The happy idyllic images are made to stand out as he makes of them a separate

paragraph. The short sentences echo the thought processes of the writer. Again the writer is showing an awareness of how language works, using it to portray a particular character.

Images from the drama are transformed into the writing. The fireplace is mentioned as is the rocking chair, except it is now placed on the balcony. Miriam's sewing is transformed into knitting or reading, in order to draw a more complete picture of a creative woman at ease with the world. Again adjectives are used with competence. Her eyes have *radiance* her skin shows *freshness*. Use of syntax and imagery evidence language fluency as the writer becomes almost poetic: *The beautiful woman I was used to see... untouched by the winds of change.*

The writer uses repetition of the words *same* and *endless* to emphasise the point he is making, in the latter case combining it with fronting to draw even more attention to the length of his anguish. Thus the writer is very much in control of his language and is using it to both explore and create a character.

In the drama Robert was too arrogant to admit his weaknesses. Here he recognises the feebleness he showed in the drama. As he deals with complex meanings he accesses different structures and different register: *Had I been like you ...* In the process Robert becomes a murderer but one who is repentant of his sins. He says he is not kind-hearted and wide-reaching but his letter shows that very fact. Thus the character that is being portrayed in the writing is a real human character, one that is convincing as a person. Stereotype is not present in this writing.

The final part of the text is a plea for forgiveness and a statement of his faith. Here the Robert, the sinner of the drama has become the penitent, apologetic, humble, prodigal son. In his expression of his feelings Robert plays with language, mixing personal experiences and knowledges with the fictional situation: *I know that in your Catholic creed, you've already forgiven me as Jesus forgived Judas for his treason.* The identity of Fernanda the writer is transforming into Robert the writer as strong faith shines through the words as Robert tries to make sense of the situation. Again the register is upheld until the end. The writer is constantly aware of his audiences and plays his part all the way through. The final paragraph is rather dramatic but in keeping with the character that has been explored on the page: humble, religious and repentant.

The letter form, together with the context of the drama, has provided a place from which the writer can explore feelings and face up to his mistakes. It has allowed a transformation to occur not only in character but in the quality of writing produced by the writer. This is a transformation in which the language used has responded to the context and content of the writing, sustaining

the role and moving back and forth between the drama event and the writing in the exploration of character.

## F. DESCRIPTION OF TEXT SIB.112 WITH RELATION TO TRANSFORMATION AND CHARACTER

### F.1. SITUATIONAL DESCRIPTION

See appendix 5.23.

### F.2. GENERAL DESCRIPTION<sup>4</sup>

This written text commences with attention to register and form: *My bosom and faithful friend*, something which is kept up throughout the text, even when the writer tries out her own simile: *Unfortunately although they are as impertinent as leeches, I must feed them in order to keep up the traditions*. Rather than saying he doesn't know what to do the king says he is *at a loss*. Instead of saying that the Sibyl is causing him problems by cursing him he says: *It happens that I cannot ignore her since she has called down curses upon me*. Therefore the writer is paying full attention to style and register in a way that was not done by the King in the drama. The writer is fully conscious of the role she has adopted and exploits it by employing her lexical knowledge.

In the process of this adoption of register different kinds of language usage are evident. Various kinds of embedded sentences are used as the King reasons and thinks on paper. No two sentences are the same and despite the odd grammatical mistake the texts reads fluently, more like that of a native speaker than a foreign speaker: *She came in a hurry and proposed ...*

In assuming this role and placing the character in the story of the drama, the writer also develops the King as a person. He not only states his dilemma but he builds upon the story, inventing the curses of the Sibyl, to find a convincing reason for his behaviour. The counsellors are still present but they are seen to be avaricious and untrustworthy. They are transformed into people who want to take advantage of him rather than people who want to help him. Their support is not seen as genuine as it is in the drama.

In parts one and two the same style of writing is maintained as the writer claims to *reveal his inner feelings*. However it is in part three that these feelings come out in a totally different style. The language of the student permeates that of the King: *I am in a blue, blue funk. If only I knew what these stupid scrolls contain! But I don't*. Again the writer is writing fluently, making her own

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<sup>4</sup> Also see appendix 6.3

meanings of the situation, calling the sibyl a witch and wanting to be a wizard so he can find out what is in the scrolls. The King becomes more like the King of the drama, impatient and angry. The diary which is his *best and only confident* is suddenly a *roll of parchment*. Here the artefacts of the drama have played a part in the meaning making as any document produced was written on a roll of parchment. As the writer searches for answers the events of the drama come into her mind. She remembers the statues of the Gods with which the drama started and the people's belief in their powers. However she makes this her own story by adding a dramatic note that would not be in keeping with the workshop: *human sacrifices*. It is here that the reader either goes with the fiction or sees the sacrifices as a break in the plausibility of the story. If there is a bad witch and a prophetess with a crystal ball why shouldn't there be human sacrifices to the Gods? The drama has provided a context for the writer's own creation of a character and his story. Both have become transformed in the process.

Thus the different types of language utilised evidence not only language ability but the confidence of the writer to try out different types of meaning making, which in turn leads to different types of language again. The adoption of regal language has led the writer to adopt vocabulary she would not normally employ and in the process make the most of the language abilities she shows orally in class. Fluent expression has replaced the stilted grammatically correct texts this writer used to produce in a way that evidences that real learning has taken place.

## 6. TRANSFORMATIONS

## 6.1. DESCRIPTION OF TRANSFORMATION OF THE CHARACTER OF ROBERT FROM DRAMA TEXT *OLD AGE* INTO WRITTEN TEXT OA.069.1

This description should be read together with Text OA.069.1 and its situational description (appendix 5.12)

Claudina was not known for her care in presentation. However she produced a short letter, in letter form, paying particular attention to small detail. The letter itself is typed but the signature is signed by hand. There is a border drawn around it to indicate the page, addresses at the top and as aforementioned a signature at the end. As was the case with Ana Margarida, she has used text type to give a sense of authenticity to her work.

The letter is written from the New York State Prison, the writer's continuation of the second of the big improvised scenes where Robert was arrested by plain clothed police during a party on his yacht. The setting is in keeping with the scenes of the drama, but no-one else wrote as Robert in prison. At the beginning of the drama session when each student had to say what the piece of string was, Claudina said it was a pair of handcuffs. It was in handcuffs that Robert was placed when finally arrested. Thus her beginning, her input in the initial story is where she starts her story on paper. She is transforming her input in the drama, building layers of meaning upon meaning.

The content of the letter reveals a very different Robert to that of the drama, especially the avaricious Robert in the scene in which Claudina took part. This Robert is repentant and reformed, reminiscent of the prodigal son. He is also a Robert that is not in keeping with the drunk character who found it difficult to tell his mother how he felt for her: he is open from the very start. Somehow the character from the drama has transformed, in the same way as the character transforms as he writes.

To look more closely at how the character transforms in the text I will follow the divisions in the situational description.

### PART ONE

The initial declarative statement sets the decisive tone of the letter. The temporal reference at *last* links it to the events of the workshop whilst hinting at the regret Robert is to show later in part two. The shortness and separateness of the statement make both it and it's resultant comment more prominent, more powerful than a long explanation.

The writer does not initially seem to be at ease with the language. Texts from the outside world intervene, as in language from pop songs: *I'm feeling lonely and blue*. However if lexis is not her forte, the writer is certainly not backward in using other language abilities to see her through. She uses what knowledge she has at her fingertips to the maximum, keeping the language simple and using syntax to give more impact to the message.

Initially the focus is on Robert, the writer, on his decision to do what is long overdue. The repetitive use of the pronoun *I* in the next paragraph brings a very personal tone to the letter. It also separates Robert's physical being from his *psychological self*. The punctuation used echoes Robert's thought processes, making the writing appear like speech, as if he is composing as he writes. The short sharp clauses make short sharp statements, contrasting with the longer sentence beginning *But even...* which, through language, mimics the long journeys his mind has taken. The senses are evoked in an attempt to explain Robert's psychological state of mind by exploring feelings: *I'm being limited ... experiences*. The frequent use of the continuous tense makes the state more immediate with the phrase: *I've been thinking a lot*. Since a large part of the drama workshop consisted of a series of flashbacks and scenes relating to Robert's past experiences, Robert's mental process could be seen to imitate that of Claudina as student during the workshop or as writer when faced with a blank page.

Through a series of declarative statements the writer stays true to the drama and summarises what it is that he has done wrong. The writer is extremely pragmatic in his confessions. There is a marked lack of adjectives in his résumé. Again, the events of the workshop permeate the text: his greediness and drug dealing. It is not the events but his attitude towards them that has been transformed.

## PART 2

In this paragraph the writer diverts the attention away from himself and addresses his mother directly. The *spoiled brat* of the drama is transforming into a grown man aware of the consequences of his actions, appealing to his mother for love and support. Confession changes to entreaty for pardon and acceptance. As before, the writer makes use of sentence structure to isolate important messages: *I'm sorry*. Once more, although Claudina has difficulties with expression in the English language she is confident enough to play with sentence structure and make the language work for her. The writer has also made a definite attempt to use a different register which contrasts to the opening. Positive declarative statements replace the mental confusion and although the writer is becoming more personal the new register adopted is maintained.

### PART 3

Here the focus is once again changed, this time to Miriam herself. Robert puts his feelings into poetry and writes a poem to his mother, admitting guilt and begging for forgiveness. This is the first time Claudina had ever written a poem for class and evidences the depth of feeling that was reached during the drama session. As throughout the rest of the text there is a lack of embedded sentences and short sentences are used to convey direct messages. The poem itself is also short, simple and to the point. As the text has unfolded the writer has become more competent and now makes fewer grammatical errors. The ending is formed from transformed elements of the ending scene of the workshop when Robert paid his last respects to his mother, as the writer uses two of the interventions of Robert to make a final appeal.

Looking at the text as a whole, as the letter progresses and the focus changes its elements are transformed into an arrangement which makes a poignant statement achieving much more than the writing task set. The writer does not attempt to defend his actions but assumes their responsibility as the mature person he failed to be during the drama. Cognitive powers interact with affect to produce a text which not only builds upon the drama making Robert more human and credible but which engages the writer in meaning making which is both active and self-critical, writing very different to the writing produced before the drama. Claudina's piece prior to the drama on being a twin did not progress at all, it remained an elaboration of the statement that *it's hard for twins to be acknowledged separately*, poor description as opposed to cognitive engagement.

Using the same system of analysis as for Ana Margarida, with reference to character the text can be described as moving from an explanation of the writer's feelings and recent events to first an apology for his past action and then an appeal for forgiveness. This is explained in full in the situational description, appendix 5.12. The text moves forward in three clear stages as the character changes in thought and deed. Thus the Robert who is writing has lost his arrogance. After recounting his escapades he admits they have been mistakes and asks for forgiveness. He also expresses his feelings for his mother through poetry, moving from the transactional through the expressive to the poetic. In a piece of writing for evaluation purposes this is unusual and particularly daring for this student. However it should be noted that in each workshop one student, a different student each time, introduced poetry into their work whilst other texts were simply poetic in nature (see text OA.060 for example).

Thus in this text there has not only been a change in character but a change through character. Thinking on the written page has transformed stereotype into a particular way of making sense of the world and the self.



## 6.2. TRANSFORMATIONS FROM DRAMA TEXT TO WRITTEN TEXT IN OLD AGE WITH REFERENCE TO ROBERT'S LETTER

This table gives examples, student by student, of how each person turned the string that commenced the drama into a particular object and then used that same object in their written text to evidence Robert's character.

Student	String in drama text	Robert's character	Quote showing transformation in written text
051	bird	trapped	<i>I was like a bird in a cage, a bird needs freedom.</i>
055	road	lack of direction	<i>travelling heals sadness</i>
060	snake	past mistakes	<i>Don't say it's too late, forget the snake.</i>
066	smile	unfair to kind mother	<i>You were standing looking...there was a big smile on our face... but your eyes were sad.</i>
069	handcuffs	villain	<i>I ended up being cort by the law</i>
073	fireplace	warmth of home he abandoned	<i>... the beautiful woman I was used to see near the fireplace ....</i>
081	mirror	fear of facing reality	<i>I couldn't look at my image on a mirror</i>
082	hat	carefree cf. to fear and uncertainty	<i>My pink straw hat... I'm heading home.</i>
085	mountain	weight of guilt	<i>I've been sleeping under a mountain of unaccountable lies.</i>
086	tear	sadness	<i>My heart is like a desert, he is empty and full of sadness.</i>
096	question mark	uncertainty	<i>Maybe you don't believe me/ if you didn't forgive me, etc.</i>
098	watch	regret	<i>If I could go back in time I would...</i>

6.3. TRANSFORMATIONS IN CHARACTER FROM DRAMA TEXT TO WRITTEN TEXT IN  
*THE SIBYL* WITH REFERENCE TO KING TARQUIN'S DIARY

TEXT 099/CARLOS

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	yes
indecisive	no; very decisive
insecure	no
fearful inside	no
selfish	realised had been so in the past
greedy	no
unjust	realised he had been so in the past
most precious thing = throne	

New developments: story: counsellors divided  
character: reformed character: wants love and support of his people

TEXT 104/ANACARINA

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	
indecisive	yes
insecure	no
fearful inside	initially afraid then later strong, fears nothing
selfish	
greedy	
unjust	
most precious thing = throne	doesn't know what it is

New developments: honest and open  
strong - does not give in to Sibyl  
brave - prepared to die as a real King

## TEXT 105/ADRIANA

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	yes
indecisive	yes
insecure	yes
fearful inside	yes
selfish	accused by sibyl
greedy	
unjust	accused by sibyl
most precious thing = throne	yes

New developments: story: dare not ask counsellors for help; counsellors are divided.  
character: wants to please the people

## TEXT 106/SANDRA

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	yes
indecisive	yes
insecure	yes
fearful	yes
selfish	
greedy	
unjust	
most precious thing = throne	yes

New developments: none

## TEXT 107/RUALDO

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	initially then at one with them
indecisive	
insecure	
fearful inside	yes
selfish	no
greedy	
unjust	no
most precious thing = throne	yes

New developments: haughty  
first time decide without advisors  
lets people choose

## TEXT 111/CELESTE

in drama	in writing
initially powerful/dominant	no
separate from and out of touch with subjects	
indecisive	no
Insecure	yes
fearful inside	yes
selfish	
greedy	
unjust	
most precious thing = throne	yes

New developments: first time has to make a choice: uncertain  
 tired and weak: feels incompetent  
 decides to give up throne/abdicate: change in character: just/unselfish  
 people being set free from despot: just/unselfish

## TEXT 112/GUILHERMINA

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	yes
indecisive	yes
insecure	yes
fearful inside	yes
selfish	
greedy	
unjust	
most precious thing = throne	yes

New developments: counsellors untrustworthy: he more alone and unsure  
 Sibyl in a hurry: panic

## TEXT 114/ANA ISABEL

in drama	in writing
initially powerful/dominant	
separate from and out of touch with subjects	no
indecisive	yes
insecure	
fearful inside	yes
selfish	
greedy	
unjust	no
most precious thing = throne	Treasures

New developments: lonely  
 divided King v man  
 abilities become more important than treasures ; moral v material value

## TEXT 115/GONÇALO

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	
indecisive	no
insecure	initially
fearful inside	yes
selfish	
greedy	
unjust	
most precious thing = throne	

New developments: power of Sibyl unquestionable

change in story: counsellors advised him to call Sibyl

change of character: recognition he is not ruling correctly

need to respect the people's thoughts and opinions

power does not mean knowledge

## TEXT 117/CARLA

in drama	in writing
initially powerful/dominant	less and less so: people becoming rebellious
separate from and out of touch with subjects	he thinks not : worried about their well-being; they think so
indecisive	no
insecure	yes
fearful inside	nervous
selfish	
greedy	no
unjust	people see him neither fair nor benevolent
most precious thing = throne	no: treasure

New developments: story: decides to give up treasure to keep his throne

character: remains aloof and haughty ; unsympathetic character

## TEXT 119/MARIA

in drama	in writing
initially powerful/dominant	yes
separate from and out of touch with subjects	yes but not his wish to be like this
indecisive	confused
insecure	no
fearful inside	yes: needs to maintain face
selfish	no
greedy	in the past, not now
unjust	no
most precious thing = throne	no

New developments: has been blind thinking of power and wealth; enlightened

completely reformed character

accept scrolls - will be the best king of all; good intentions

## TEXT 127/LIDWINA

in drama	in writing
initially powerful/dominant	no: power seems powerless
separate from and out of touch with subjects	yes
indecisive	yes
insecure	yes
fearful inside	yes: terror
selfish	no
greedy	no
unjust	no
most precious thing = throne	

New developments: importance of knowledge v power: powers of critical analysis

## DISCUSSION

In class three's drama workshop on the Sibyl the central character that the students investigated was not as I had expected, the Sibyl, but the king. He was portrayed as a selfish person who did not listen to his people and who, indeed, did not even know the reality of his people. When the students, with their bodies, created some of the many statues to be found in the kingdom, the king was shown to be powerful and omnipotent; a knight knelt before him; the Sibyl also knelt whilst offering the scrolls. In both of the models built of the kingdom King Tarquin's castle was situated away from the town and at the opposite side of the kingdom to the Sibyl's cave in the mountains. He was thus depicted as being very separate from his people. As the students explored what the kingdom was like through still images there were several portrayals of unease and unrest. The students were unanimous in their view of King Tarquin. He was shown to be indecisive, torn in two directions, not knowing how to rule or how to deal with the Sibyl. He was also shown to be unjust as a wronged subject pointed at him defiantly. Further images portrayed him as very dominant: he was seen forcing people to do what he wanted; his people were portrayed as cowering in his very presence. There was therefore, in the drama, full consensus as to the hybridisation of his character: to be feared on the outside whilst fearful inside.

In the improvised scenes that followed King Tarquin was insecure, needing the support of the counsellors, always asking for advice but never listening to it in the same way as he failed to listen to the people, thinking only of his riches and himself. There was never any mention of his family. Following Freire's teachings that dialogue is preferable to an authoritarian approach, time was given to step outside the drama and reflect on what had happened so far, something we cannot usually do with language. The students, fired by a sense of injustice, decided it was time for the villagers to change their attitude. They were no longer found to be timorous, but became angry and dissenting: *Down the king! Down the king!* Whilst one group plotted a secret revolt against the king in an underground meeting place, others went to visit the Sibyl to ask for her

help. Artefacts were rejected by the archaeologists as not belonging to the Kingdom because they could only have been owned by a just king.

The final depiction of the king was of a man unable to make up his mind, a weak broken character who did not know which way to turn. His only wish was for more time. The king was no longer seen as the ultimate power. The Sibyl had become more important and his subjects less tolerant. As he was given more human qualities he became a more sympathetic character on one hand and more despised for his incompetence and weakness on the other. Thus as both the attitudes in his kingdom and the context in which he ruled changed, so did the king himself. Improvisations focused on questions of power and control - who was the more powerful, the king or the sibyl; who would assume control; whether the villagers could be controlled and moreover whether they wanted to be or not.

Each student had his own reading of the drama experience which became obvious when they were given the opportunity to take the role of the king in the writing of his diary entry the day before the Sibyl returned. I have already briefly cited three extracts from these texts when giving examples of second year writing post drama. I shall now return to these and introduce nine others to examine the work of twelve students, looking at what happened when these students used writing to make meaning, meaning formed in the social drama experience but also mediated against their own personal stories, histories and cultures.

In Text Sib.111<sup>5</sup> Celeste's king is shown as writing on 21<sup>st</sup> April, the actual date of the drama workshop, but the initial declarative statement , *For the first time in my life I have to make a choice* , around which the text centres, seems initially inconsistent with the drama action - he has made choices before. However as we read on we realise that he is assuming responsibility for his actions for the first time and feeling unsure of his capabilities: *Now I am experiencing... carry it*. Tired and weak, nervous and insecure, in part one Celia's king plays with language to make a dramatic statement more in keeping with certain conventions of drama discourse rather than that found in a diary, using repetition and short clauses to voice the confusion he feels.

In part two the written text continues in a dramatic manner with a most vivid description of the Sibyl who did indeed, in her many skins in the drama, use her gaze to silence people. Here the drama text permeates the written text, evidenced in the physicality of the description. Actions are linked to reactions and feelings to experience. As David Best (1992;194) argues, a particular experience can profoundly change ones attitude and this is part of the special learning to be found in the arts. I agree in that the experiencing of both events and emotions during the workshop shows through in the writing, as in part two of this text. We can all imagine what it is

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<sup>5</sup> See full situational description of all texts covered annexed in appendices 5.17 – 5.28 inclusive.

like to be a king, but actually going through the process, being shouted at by the villagers and forced to make decisions or becoming a villager and finding out what injustice and fear entail, has an emotional and intellectual impact that pure imagination fails to provide. When this experience meets imagination in the writing event then the experience becomes that more powerful. This is evidenced in descriptions related to the body as in part two and in analytical sections such as part three of this text. Whereas before drama the writing was mostly narrative, the recounting of events, after drama it shows depth of feeling and thoughtful progression. As the summaries in appendix 5.22 show, the joining of sentences has become analysis, the drawing of conclusions and in many cases the questioning of the events of the story and the actions of the character in question.

In part three of this text this becomes evident as the writer uses declarative statements to draw attention to key points: that a choice has to be made; that the Sibyl is to blame; that the king is tired and defenceless; and that he has to abdicate his throne. In accordance with the drama situation a picture is drawn of a crumbled ruler who retreats with his tail between his legs, giving up his throne as that which he most values. Thus this writer has built upon the drama text and led the king to make the choice to abdicate, thus setting the people free. To do so he has had to undergo a big transformation in character. It is the proverbial happy ending which the students seemed unwilling to provide within the drama event. The king in the drama was too greedy to give up his throne. To do so requires a complete change in character. By exploring his feelings on paper the writer has portrayed a king who was not only indecisive but tired. This king was also, in part 4, aware of the results of his reign: *my people is going to be set free*. He has achieved an awareness that was not possible in the drama. The writer is showing insight.

Other students resolved the drama in a different manner: In text 099 the king decided to accept the scrolls, changing the story line in that the Sibyl did not want anything in return. In texts 104, 117 and 119 the king decided to refuse to accept the scrolls whatever the consequences. In text 107 the king decided to let the people choose. In the other texts the option was left open and the king was drawn as vacillating. Text 115 was different in that the king did not decide about the scrolls but decided to respect the people's thoughts and opinions. Each student wrote in an original manner in accordance with their interests. All texts show the same patterns of thinking or playing with language on the written page as opposed to the filling of the page with grammatically correct sentences.

Guilhermina in text Sib.112 plays with the discourse of a ruler writing in a personal diary: *My bosom and faithful friend, here I am once more revealing my inner feelings to you*. Initially her king's writing embodies a particular ideology, the reproduction of the power relations as seen at the beginning of the drama. The counsellors are *as impertinent as leeches*, an original and once again very physical and visual image; the villagers are referred to as *peasants*. The king talks of



the need to conform with society's particular relationships: king/counsellors; but also adds the personal touch: *they make me laugh*. (laughter being particularly alien to this drama experience). The Sibyl/king relationship is left unexplored and reduced to narrative. However, underlying the narrative remain questions of power and authority, a writer who thinks whilst recounting. In this text the role of the Sibyl herself is also slightly changed in that she is now portrayed as being in a rush whereas in the drama she was so insistent on an answer that it was not obvious whether she would leave or not. This difference in character serves to make the situation all the more difficult for the king.

In the last paragraph Guilhermina's king leaves behind the somewhat forced attempt at an adoption of ancient style and abandons the stereotypical model of the drama session. Returning to personal experience Guilhermina adopts the discourse of the current music scene and mixes it with the idea of being in a state of panic: *I am in a blue, blue funk. If only I knew what these stupid scrolls contain*. Fairclough teaches (1995 p.123) how all texts express the social identities of their producers and address the assumed social identities of the addressees and audiences. My reading is that Guilhermina's own identity has permeated that of the king constituting an alternative subject position. As the writing event frees her from social convention and as she experiments with the words and meanings on the page she draws upon that which is close and known to her. In carefully constructed prose she deals with the internal and external struggles and the powerful/powerless dichotomy of the king. In this sense I see the text as a process, an ideological process which is part of a social event, a text also open to various interpretations.

A closer look at the text shows how the personal experience links to the drama experience through language and vocabulary. In parts one and two the writer maintains the register of a king. In part three however when the writer makes her own meaning of the event, the register changes. It is necessary to look beyond the incompatibility of phrases like *what does this witch want from me* and *it happens that I cannot ignore her* to the exploration of character and the connections made by the writer. The writer continually moves between the workshop and her own narrative. She brings in the drama event by mentioning the Gods and the rolls of parchment, but although indecisive her king is not feeble, he knows he has *work in hand*. Attention to linguistic analysis at the expense of attention to context does not work. The finding of the "I" of these students, the "real" "I" or the fictitious "I" can only be plotted with regard to the intertextuality of the discourse and an emphasis on writing as process.

The other texts where the king did not reach a decision as to what to do were texts 105, 106, 114 and 127. Each show language development through character development in different ways.

Maria's king in text 119 who also decides to accept the scrolls is once again a different character. This king is a completely reformed character who realises he has been blind in the past, thinking of power and wealth. Through a discussion of the king's feelings a change in attitude is reached. The text is one of the shorter contributions but it is very fluent, life-like and convincing: *the image of these people accusing me does not leave my mind and I cannot stand it*. Gone is the cardboard cut-out figure of earlier pieces of writing. Drama has inserted the person into the writing making it a powerful communication. The need to get a message across has caused the students to learn how to use language for their purposes.

Rualdo, was the student who took the part of King Tarquin in the drama. In his written text, Sib.107, he changes the shape of the drama and the character of the king, as he decides to let the people make the choice regarding the future of the kingdom. Part one of the text is quite in keeping with the drama, an accurate description of what happened and what he felt in role. In part two the character begins to analyse the situation. The writing becomes jumpy, much like speech written down, echoing the thought processes of the writer. In part three both the language and the character change. Clear statements express a clear mind. Self-narrative changed to critical inquiry, discussion and sound judgement.

Gongalo, prior to the drama was the weakest student in the class, yet after the drama he showed he was capable of much more than he had produced up to that moment. In the drama he formed part of a statue that showed someone asleep, dreaming of a mythical creature. The students used the statue to indicate that they wanted to emphasise the importance of myths and visions to everyone in the kingdom. In his writing, in text 115 Gongalo's king recounts how he has received a visit from an image, warning him of the dangers of his conduct. King Tarquin listens to the image in a way he would never listen to his counsellors. This makes a statement about him as a person. Gongalo's king wrote in strong, simple language, telling a story which commenced where the drama stopped. Building a new story upon the drama story he recounts a very visual, metaphorical and physical narrative, couched in drama discourse, regarding the vision that appeared before him. The imagery is immediate and sensorial, vivid and powerful. The language used evidences dramatic tendencies, horror stories and the cartoon strip books so popular in Portugal: *keep doing your job and soon you'll join our side*. Whilst embracing the moral lessons behind the drama experience, the story moves on as the king learns that he should respect others: *Take care of your people and you'll be left alone*. Through narrative between two declarative statements, the writer explores the innermost feelings of the character and reaches a logical conclusion. Few errors of syntax or lexis occur and the text flows easily from beginning to end. The story is credible and the writer is in full command of the narrative, as he makes his own meanings from the drama experience.

Each student has therefore made his own meanings out of the drama experience, facilitated by the writing event. Different people make different connections and express them in different ways. What is consistent about this happening is that each student, each subject is making his own meanings and choices, mostly using the interpersonal metafunction because the texts are both pluralistic and dialogic in nature. In dealing with these questions evocative, forceful writing emerges. Writing that has such power that it has nothing to do with the texts produced previous to the drama. This pattern did not just occur when the students wrote in role. The same students, with no guidance whatsoever, also produced the kingdom's daily newspaper which they called *The Chronicle*. For the plotting of transformations see appendix 6.4.

## REFERENCES

- Best, D (1992) *The Rationality of Feeling*, London, the Falmer Press  
Fairclough (1995) *Critical Discourse Analysis*, London, Longman.

6.4. TRANSFORMATIONS IN CHARACTER OF KING TARQUIN FROM DRAMA TEXT TO WRITTEN TEXT IN *THE SIBYL* WITH REFERENCE TO *THE DAILY CHRONICLE*

TEXT SIB.CHRON.114

In drama	In writing
Initially powerful/dominant	
Separate from and out of touch with subjects	yes
Indecisive	yes
Insecure	
Fearful inside	
Selfish	
Greedy	
Unjust	yes
Most precious thing = throne	

New developments: unfair taxes; great suffering in the kingdom

TEXT SIB.CHRON.111.112.117.120

In drama	In writing
Initially powerful/dominant	yes
Separate from and out of touch with subjects	yes
Indecisive	
Insecure	
Fearful inside	
Selfish	yes
Greedy	
Unjust	
Most precious thing = throne	treasure

New developments: none

TEXT SIB. CHRON. 099.105.106.107

In drama	In writing text a)	text b)
Initially powerful/dominant	yes	
Separate from and out of touch with subjects	yes	
Indecisive		
Insecure		
Fearful inside		
Selfish	yes	yes
Greedy	yes	yes
Unjust	yes	yes
Most precious thing = throne		

New developments: raises taxes again; increasingly unfair and greedy

## TEXT SIB.CHRON.119.127

In drama	In writing text a)	text b)	text c)
Initially powerful/dominant			
Separate from and out of touch with subjects	yes	no	
Indecisive			
Insecure			
Fearful inside			
Selfish		no	
Greedy		no	
Unjust	yes	no	yes
Most precious thing = throne			

New developments: people against King/counsellor for King - only counsellors support him  
 · severe poverty - negligence

In drama	In writing text d)	text e)	text f)
Initially powerful/dominant			yes
Separate from and out of touch with subjects	No		yes
Indecisive			
Insecure			
Fearful inside			
Selfish	No		
Greedy	No	yes	yes
Unjust	No	yes	yes
Most precious thing = throne			

New developments: unfair taxes; poverty - bad ruler

## 6.5. SUMMARIES OF TRANSFORMATIONS FROM DRAMA TEXTS TO WRITTEN TEXTS WITH REFERENCE TO CHARACTER

These tables give examples, student by student, how something they imagined in the drama becomes transformed into the written text. For transformations in *Old Age* see appendix No. 6.2 and for *Emigration* see Chapter 6, section 6.4.3..

### DELTA X: WISHES ROUND THE PHIAL

In the drama each student placed their wish beside the phial containing the drug. Later they produced newspaper and magazine articles about the effects of the drug. In the writing there were transformations of their initial wish into character traits that led to accounts of misuse of the drug.

Student	Drama: "what I would wish for"	How character trait leads to misuse of drug	Quote from writing about influences of drug on character
006	to be the president of Portugal	wish to rule	<i>Greed for power kills politician</i>
016	lots of money	greed	<i>Man should help himself and try to control his greedness</i>
030	world peace	thirst for power	<i>The Government announced the ban yesterday to preserve the welfare of our population ...chaos is starting, people are fighting...</i>
035	to be the most beautiful woman in the world	need to be beautiful	<i>Beautiful women shouldn't need any kind of drug</i>

### KEY TO SUCCESS: CONTRIBUTION TO LIST

During the drama a list was made of the qualities that had made the participants high achievers. Each person contributed to the list. In the writing the students, in role as the high achiever were asked to write a page from their memoirs. The quality they themselves contributed to the list became part of their writing in role.

Student	Drama/how character helps get the key/ contribution to list	Quote from writing regarding high achiever's particular qualities
111	strategy	<i>I had to learn to lower everything one has of most precious: to lower my pride, my voice...</i>
112	self-confidence and self-determination	<i>self-confidence and determination were my main arms aft first...</i>
117	luck, faith and belief in ourselves	<i>I managed to get to it with hard work I realise, but also with a little luck, maybe with a push of the hands of God</i>
119	courage not to give up	<i>...only one thing in my mind "I will get it"</i>

### THE SIBYL: STATUES

In the drama the students were asked to form statues that showed what the king and his kingdom were like. In the writing the students who had made an image of an aspect of the king's character used that character trait in their writing.

Student	Still image in drama of which student a part	King's character	Writing in role as King
111	battle scene	unrest/out of control	<i>I have lost so many "battles" that I ended up loosing the "war".</i>
114	king pulled in two directions	indecisive	<i>I am divided between two confronting sides in me: the King and the man</i>
115	person sleeping and mythical creature in dreams above her.	believes in myths and visions	<i>I was laid down on my bed when a strange face appeared to me</i>
127	king forcing people to bring him things	despotic	<i>But I am the King, I am their leader, I alone should give orders</i>

### TIME TRAVEL: STILL IMAGES RE: NARRATOR

In the drama still images were made about the narrator, showing him as outcast, alone and abandoned. In the writing, in role as John Taylor, the students transformed the descriptions of the narrator they had explored in their image, into descriptions of John Taylor as he wrote in his diary.

Student	Drama: still image the student was a part of, showing narrator as:	Quote from writing as John Taylor
078	outcast	<i>Here I am in this cold, empty room in the high-security prison, treated as the worst man over al the world</i>
086	alone	<i>All my friends and family are also dead</i>
098	abandoned	<i>Have my people forsaken me?</i>

## 6.6. SUMMARY OF TRANSFORMATIONS OF CHARACTER FROM DRAMA TEXT TO WRITTEN TEXT IN EACH WORKSHOP

The tables below show how the character in the drama changed on the written page from a stereotypical character into one with more human qualities.

### 1. WORKSHOPS WITH CENTRAL CHARACTER

#### THE SIBYL - KING TARQUIN<sup>6</sup>

Character in drama	Character in writing
Powerful/dominant then weak/crumbling	weak but caring
Indecisive	either very indecisive or completely in control
greedy	yes
Unjust	yes except when decides to accept or let people decide whether to accept the scrolls

#### TIME TRAVEL - JOHN TAYLOR

Character in drama	Character in writing
impulsive	thoughtful
defiant	humble
brave	yes but admits he is afraid
arrogant	considerate

#### OLD AGE - ROBERT

Character in drama	Character in writing
greedy	reformed
selfish	giving
uncaring/self-centred	caring, loving
false	honest

<sup>6</sup> See appendix 6.3 for full description text by text



## 2. WORKSHOPS WITH NO CENTRAL CHARACTER

## DELTA X - THE PROPHETESS

Character in drama	Character in writing
special powers	plus human feelings
dominant	only a front/troubled
inflexible	tolerant
negative	caring

## DELTA X - EINSTEIN

Character in drama	Character in writing
forceful	gentle
morose	warm, affable
secretive	open
irate	inquiring

## KEY TO SUCCESS

## FUJI

## SANDRA

## FUJI/SANDRA

In drama	In drama	In drama	In writing
inquisitive	inquisitive	inquisitive	critical
determined	determined	dedicated	dedicated
playful	playful	gifted	intelligent
passionate about work	passionate about work	passionate about work	passionate about work

## EMIGRATION - CLAUDIA/YOUNG ENGLISH GIRL

Character in drama	Character in writing
nervous	depressed
timid	lonely
naïve	aware
persistent	persistent

## EMIGRATION - JEWISH MOTHER

Character in drama	Character in writing
melancholy	pain
optimistic	negative
excited	reminiscent
religious	religious

## DISCUSSION

### WORKSHOPS WITH A CENTRAL CHARACTER

In *Time Travel*, *the Sibyl* and *Old Age*, the central character is required to produce writing in role. Discussion has shown how both King Tarquin (appendix 6.3) and Robert (in chapter 6.3.1, vol. 1) changed when given different skins and examples of this are summarised above. In general, as Robert wrote to his mother, he poured out his hidden feelings. The greedy, selfish, uncaring and false person became reformed, giving, caring, loving, honest and repentant. Much more of a transformation is not possible. With the king the type of writing he was asked to produce, and thus the result, was slightly different. He had to write his thoughts in his diary before the Sibyl returned for the last time. As I have shown earlier, in accordance with the students' particular interests, he either remained indecisive or took complete control of the situation. In both cases however he became caring, more than the unjust greedy character portrayed in the drama.

In *Time Travel* the students wrote in role as John Taylor, the President who had gone back in time and changed the past, an action for which he would be tried the following day. As with Robert, most portrayals of this character inserted the "person" in the text. The defiant, impulsive, arrogant man became thoughtful, humble and considerate as he weighed up the future events. The man behind the façade came forward on paper, admitting his fear, becoming both human and credible. In the process the writing became writing that was also thinking, both interpretative and expressive, something more complex than pure communication. By, in this way, beginning with meaning and moving to language, layers of interpretation are built upon one-another in the creation of an imaginative text. The student is taking the drama experience and making her own meanings from it. When drama is the medium the language is only part of the activity, the rest a mixture of imagination, spontaneity and interaction; when writing is the medium the event is less spontaneous and more thoughtful where transformations take place in the quest for personal connections.

### WORKSHOPS WITH NO CENTRAL CHARACTER

In the same way that Ana Margarida was singled out in *Delta X*, it would also be possible to single out Denice as Einstein who invented the drug, or Sandra who played the bad witch. Both they and their characters underwent transformations of the same kind. They both took a role with power and made their mark in the drama, moving it on and opening up the story. However, it was on the written page that stereotype turned into human character. The tables above list the differences between character in the drama and characters on the written page. Einstein in the drama was forceful, morose, secretive and irate. In his diary he opened up and became

inquiring rather than angry, warm, affable and gentle. We see him in the writing as a real person, able to feel and reason. In the drama he was more of a cardboard cut-out.

In *Emigration* and the *Key to Success*, the other two workshops with no central character, several different characters could be singled out for particular analysis. In *Emigration*, two of the characters central to two of the main improvisations, Claudia and the Jewish mother are good examples. After the drama the emigrant took on multiple personalities in accordance with the writer's imagination and wrote home. The characters that emerged on the page were again fuller characters than those portrayed in the drama scenes. Not only had they undergone a transformation in attitude as they faced the reality of the country they had moved to, putting their dreams behind them, but in writing down their feelings the roles were sustained better and taken further. The melancholy of the drama became pain in the writing as optimism became pessimism. Thus the character that was writing was one with particularly human characteristics. The character changed in accordance with the circumstances. Their personality did not change rather their reactions to the situation, evidencing depth of character and both cognitive and affective development.

In the *Key to Success* any of the high achievers who were investigated in the final improvised scenes could be singled out. The table above shows transformations of the characters of Fuji the computer engineer who wanted to make a car without fumes and Sandra the biologist who wanted to help the ozone layer. They are two characters of particular interest. In the drama when the students had to single out two high achievers as people they would like to investigate, they decided to make Fuji and Sandra one example, because they were very alike in a character and were both concerned with the environment. Thus two characters both merged into one and transformed in front of everyone's eyes. This was done in an extremely dramatic way using space and movement as well as speech.

As completely separate characters they both showed themselves to be inquisitive, determined, playful and passionate about their work. In the depiction of them "together", as children, they are both on opposite sides of the scenario, front left and front right, displaying typically "boyish" or "girlish" actions: playing with cars, playing with flowers and a watering can, both evidencing a gift for what they did, showing similar personalities and similar goals: *I want to be an important person*. In the second scene the characters are closer together, watching the television, backs to the audience, seen as separate persons with the same reaction to what it is they are watching. The other students act out and sing a powerful T.V. commercial, which comes down centre stage towards them, watching as we are. The commercial shows how dangerous cars are to the earth's atmosphere, the chorus repeatedly singing the slogan over and over again: *Find a solution to stop pollution*. Examples of pollution are given that will coincide with Sandra's interests: *These flowers are dying because of this car*. The car "vrooms" from one side of the

scenario to the other with exaggerated acceleration and lots of noise, not to mention enthusiasm. Both characters react in the same way at the end of the commercial, echoing each other: *I must do something; I must do something*. The third and last scene shows the characters standing together as one, presenting a joint paper at a conference, the environmental scientist and computer engineer joining forces in an effort to save the environment. Dedicated, passionate and inquisitive they think they have found the solution to the earth's problems and present it with pride to an applauding audience.

When the students wrote in role at home they took these drama events and transformed them to make their own meanings of the situation (See Texts K.S. 106 and K.S.115 and appendices 5.9 and 5.10). Sandra takes the bedroom and makes it a cell, inventing special food and clothes similar to those of astronauts. An astronaut took part in the drama but these developments are of Sandra's invention. Sandra changes the story and it is Fuji's computer talents that open the central door-locks and free everyone. As a character she also changes. In a carefully structured text, beginning and ending with her project to save the earth she rationalises what they were doing and why. Events are not merely recounted they are scrutinised. Curiosity has become critical inquiry. Her self-representation is conditioned by her actions in class but inscribed with her own meanings, as is the nature of free expression. Gonçalo, who played Fuji did much the same in his memoirs. He did not change the story but looked at the meanings behind what had happened and criticised the way it had been conducted and the way they as characters handled it. Thus in both cases there has been a transformation of character.

## 6.7. EXAMPLES OF THE TRANSFORMATION OF THE SIGNIFICANCE OF ARTEFACTS FROM DRAMA TEXT TO WRITTEN TEXT IN EACH WORKSHOP WITH SPECIFIC REFERENCE TO CHARACTER

These tables take two objects from each workshop and show how students have transformed them into a different symbol in their writing, into something which tells us about the character who is writing or about his feelings.

### DELTA X

#### CRYSTAL BALL OF PROPHECESS

Student	Object in writing	Character	Quote from writing
043	crystal ball of good queen	Honest	<i>all dressed in white with her crystal ball shinning next to her</i>

#### FORMULA FOR DELTA X

Student	Object in writing	Character	Quote from writing
018	formula	sensible	<i>my formula is harmless... in medio virtus</i>

### EMIGRATION

#### BIBLE IN TRUNK

Student	Object in writing	Character	Quote from writing
026	traveller's bible - "Let's Go Europe"	spirit of adventure	<i>... clutching the latest copy of "Let's go Europe" - the travellers bible as far as places and prices went.</i>

#### BROWN PAPER PACKAGE OF EMIGRANT

Student	Object in writing	Character	Quote from writing
016	package of hopes	optimistic	<i>my package of hopes and dreams remains tied with string</i>

## KEY TO SUCCESS

## BLACK BOX OF KNOWLEDGE

Student	Object in writing	Character	Quote from writing
099	black box	remorse	<i>that message stabbed my heart which became like the black box, full of knowledge and yet worthless: John I want a divorce, see you on court.</i>

## CHALK

Student	Object in writing	Character	Quote from writing
106	chalk	regret	<i>by making a brainwash to all the participants, by making their minds like chalk... oh I want to erase the memories</i>

## OLD AGE

## TRUNK

Student	Object in writing	Character	Quote from writing
069	trunk	mixed feelings	<i>old ... as me. The wrinkles show the same ... sorrow and joy</i>

## FLOWER

Student	Object in writing	Character	Quote from writing
060	flower	loving	<i>bring the Marigolds with you</i>

## THE SIBYL

## SCROLLS

Student	Object in writing	Character	Quote from writing
112	diary as a scroll	alone	<i>you are just a roll of parchment and rolls of parchment do not speak. I am definitely by myself.</i>

## THRONE

Student	Object in writing	Character	Quote from writing
127	throne	not respected	<i>... my throne is only another seat... should I accept the Sibyl's offer or should I stand still in my throne?</i>

## TIME TRAVEL

## JUDGE'S HAMMER

Student	Object in writing	Character	Quote from writing
082	metaphorical hammer	guilt	<i>Guilt pierces my head, pounding my brain, again and again, like tomorrow's hammer: good, bad, right, wrong, life, death.</i>

## CLOCK

Student	Object in writing	Character	Quote from writing
085	metaphorical clock	dilemma	<i>and the clock ticks in my head... and the clock is always there</i>

## 6.8. TRANSFORMATION OF THE STORY OF ROBERT IN *OLD AGE*

This table shows how different students changed Robert's story into one that could have happened in accordance with the drama event, but which is totally of the writer's own invention.

Student	New developments in Robert's story
051	Robert left home because he felt trapped. He has now learned from his mistakes. Regrets the pain he has caused his mother.
055	Robert went travelling for years to get rid of his sadness. Robert's father is still alive. Robert misses both of his parents.
073	Robert was a murderer but repentant. He begs his mother for forgiveness.
074	Robert fell in love with a girl and committed a robbery because of her. He ran away and then had an affair with a dancing girl. Later he moved to Michigan alone and became a sculptor.
081	Robert had a son which made him realise what he as a son had done to his own mother.
085	Robert describes himself as having lived in a dream. He doesn't regret leaving home but regrets the way he has treated his mother.
086	Robert had been dating a girl then discovered she was married. Robert's father is still alive. Robert misses both his parents.
098	Robert is in a drug clinic trying to get his life in order. He is repentant for what he has done in the past.



## 6.9. TRANSFORMATION OF THE STORY OF *DELTA X*

This table shows how the story of Delta X and its use was changed by different students into another story which could have happened in accordance with the drama event, but which is totally of the writer's own invention.

Student	New developments in the story of Delta X
011/018	You have to take Delta X daily, wearing a blue band around your head and closing your eyes. You are not allowed to smoke or tell anyone what you have wished for.
018.1	Einstein gives the formula to one of the visitors who takes it to the future with one sample of the drug. The sample is the only one of Delta X that exists. The traveller destroys the formula and takes the last drop of the drug so that it no longer exists.
032	Delta X is taken in small pills. It is lethal and addictive, increasing people's greed with its use. Everyone is involved in selling it, even the politicians and police.
035	Delta X is being widely consumed especially by women in search of beauty.
043.1	A laboratory assistant is confused by the visitors and visits the good Queen in the golden palace to ask if the scientists from the future are telling the truth.
043.2	The Minister of Foreign Affairs dies from an overdose of Delta X. His greed for power caused him to take the drug.

## 6.10. TRANSFORMATION OF THE STORY OF THE EMIGRANT IN *EMIGRATION*

This table shows how different students changed the Emigrant's story into one that could have happened in accordance with the drama event, but which is totally of the writer's own invention, firstly by looking at one of the central characters developed and subsequently at the different characters developed by each student when the brown paper package was passed around the circle.

### 1. A CENTRAL CHARACTER: THE JEWISH MOTHER

These examples refer to the mother in the improvisation on the Jewish mother who went to Germany to find the grave of her son. There she contacted a friend who took her to meet some Nazis who might know where her son was buried. She leaves her husband and the rest of her family behind her.

Student	New developments in the Jewish mother's story
028	Mother describes how she is afraid of being observed by men below her window. She tells how she goes to visit her friend Ramina and describes Ramina.
037	Mother went to the Embassy to find news of her son. He was not dead but wounded in a hospital. Mother and son were happily reunited.
049	Mother left not on her own but with her daughter Sara and talks about how Sara is doing, how she misses her friends and is too young to understand the difficulties of the situation.
050	Mother dreams of her son in soldier's uniform, wounded going to hospital. She dreams he has a girlfriend. However this is just a dream because he was taken away from her by the secret police when he was only nine. She also reminisces about her husband who wrote books which were burnt. She explains how he was German and how their marriage was annulled because of that.

## 2. DIFFERENT CHARACTERS

These examples refer to the separate characters created by each student at the beginning from which the two principal stories were selected and in one case to a student who joins together the two principal stories making them one.

Student	Drama story	New developments in the emigrant's story
016.2	Writing as British girl who goes to America but merging of Jewish and American scenes.	Emigrant goes to America but talks of discrimination and racism.
024	Emigrant travelling with her wedding dress which reminds her of her lost husband.	Emigrant has fled the country after marrying in secret and then some tragedy too terrible to explain. She writes to her priest to confess.
026	Emigrant leaves to find her fortune with her bible for company.	Emigrant travels in Europe with her "traveller's bible", Let's go Europe, for company. She vividly describes what she sees and how she feels. She meets an American who is to accompany her on part of her travels.
030	Emigrant goes abroad with her husband's ashes to find him a safe resting place.	Emigrant leaves home to achieve her husband's greatest wish, to find happiness in New England. She is attacked by apaches and saved by outlaws. She managed to escape and is now working on a farm. She admits she has made a mistake and is trying to earn enough money to return.

### 6.11. TRANSFORMATION OF THE STORY OF THE HIGH ACHIEVER IN *THE KEY TO SUCCESS*

This table shows how different students built on the drama story to create a new one which could have happened in accordance with the drama event, but which is totally of the writer's own invention.

Student	New developments in Robert's story
099	The high achiever returned home to find his wife had left him.
106	The high achievers were given food and clothes like astronauts. The computer engineer worked out how to open the security doors and everyone escaped.
112	The archaeologist tells the story of her life; her son and the argument with his father that left her without both. She also speaks of her present marriage and happy life and the fact she would never renounce her vocation.
115	The person in charge of the project forced the participants to enter games against one another, keeping them there by competition and a feeling of insecurity.
117	The high achiever tells how she moved from secretary to director of the firm.
119	The high achiever tells the story of her life, writing about the sacrifices she has had to make and the fact she has not been happy during her struggles.

6.12. TRANSFORMATION OF THE STORY OF KING TARQUIN IN *THE SIBYL*

This table shows how different students changed King Tarquin's story into one that could have happened in accordance with the drama event, but which is totally of the writer's own invention.

Student	New developments in King Tarquin's story
099	The Sibyl visited the king and spoke a strange language. She only wanted to help the people and did not want anything in return for the scrolls except tolerance and justice from the king. The king opened the scrolls and he realised what a bad king he had been. He decided to change.
107	The king is not the selfish king of the drama. He only wants the best for his people. He decides to let the people choose what to do about the scrolls.
111	The king decides to abdicate his throne, which is the most precious thing to him, in order to accept the scrolls.
112	The king decides to go to see the Gods for help. The Gods might want human sacrifices.
115	The king has a vision in which a strange evil face appears to him and threatens him. He calls the Sibyl to ask her advice. She gives him advice, which he follows: take care of your people.
117	The king decides to accept the scrolls and give up his treasure, which is the thing he values most.

### 6.13. TRANSFORMATION OF THE STORY OF JOHN TAYLOR IN *TIME TRAVEL*

This table shows how different students changed John Taylor's story into one that could have happened in accordance with the drama event, but which is totally of the writer's own invention.

Student	New developments in John Taylor's story
069	John Taylor is a young President. He has put the country's integrity at risk in the past. The changing of the past is for him clearing his conscience of everything he has done. He is now ready to die the following day if necessary.
078	John Taylor changed the past because his family and friends died in the war. He feels helpless and his only option is to ask for god's mercy.
082	John Taylor is abandoned by the government and friends alike. He is worried about the fate of his family should he die. He is very nervous and unsure about the trial.
085	John Taylor is in prison. He looks out of his cell and sees a man with a young boy, telling a story. The President imagines the old man is telling the boy what happened to him, as if the trial was over and there was an end to the story.
086	John Taylor's family died in the war. He is still haunted by the past. Although the war really started because of political reasons he still feels guilty.
098	John Taylor is a young President whose lack of experience led him to make a mistake at the negotiating table. He does not feel in the slightest bit guilty but he is very scared about the following day.

#### 6.14. TRANSFORMATIONS FROM DRAMA TEXT TO WRITTEN TEXT WITH REFERENCE TO THE STORY OF ROBERT IN *OLD AGE*

The following tables take key points in Robert's story in the drama, as enumerated below and explained in more detail in italics. They give examples from three students for every point to evidence how each one was used in different ways by different students as the basis upon which to build a new story in their writing.

##### A) ROBERT LEFT HIS POOR BUT LOVING HOME FOR NO APPARENT REASON

*In the drama, through still image and hotseating, several ideas were explored as to why Robert left home but it was never decided which was the real reason. All different reasons were accepted and the reason was left open to individual interpretation.*

Student	New stories in the writing	Quote
051	Robert left because he felt trapped	<i>I had to leave to discover new lands, to find new people. A bird when becomes strong has to leave behind its nest to become independent and free. I was in that town, like a bird in a cage...</i>
074	Robert left after a terrible argument	<i>Our fight as the worst of all. We discuss like never before.</i>
086	Robert's family was rich. He left because life was too easy	<i>We were very rich, you gave me all I wanted, it was much too easy. The time of freedom, of living independent appealed.</i>

##### B) ROBERT AS A SCULPTOR

*Robert was a famous sculptor whose main interest was to make money out of his artistic talent.*

Student	New stories in the writing	Quote
055	Robert had to work his way through art college	<i>I'm a famous sculptor. I attended a School of Arts and that wasn't easy as I had to study and work at the same time.</i>
074	Robert is a successful sculptor but cannot make a sculpture of his mother	<i>I can consider myself a successful sculpture. I give my best but I fail whenever I try to do your bust.</i>
081	Robert makes a sculpture of his mother which is put in a museum.	<i>Last month I couldn't deal anymore with my dreams so I did a sculpture. It represents a woman and a child; I called it Mariam. It won a prize and it's now in a museum.</i>

## C) ROBERT AS AN ARTIST

*In the drama Robert was a painter who again put money before his art.*

Student	New stories in the writing	Quote
071	Robert is a con artist. He makes copies of masterpieces and sells them on the black market	<i>People think I am involved in drugs but that is really only a cover up for my art dealings. I can copy any masterpiece...</i>
072	Robert finds his mother's beauty in everything he paints.	<i>You are always in my work, in every smile I paint and every sweet flower.</i>
090	Robert, a criminal is also known as an artist who paints only women	<i>... AN ARTIST THAT MAKES PAINTINGS ONLY OF WOMEN, .</i>

## D) ROBERT THE SAILING ENTHUSIAST

*Robert owned a yacht and his favourite hide-out was the yacht-club bar. He would have wild parties on his yacht. The police were suspicious of these parties.*

Student	New stories in the writing	Quote
066	He is a business man and his yacht is a status symbol	<i>I have my own business and a big comfortable flat in the highest building in the city. I also own a yacht.</i>
072	He uses his yacht to escape from the pressures of his life.	<i>I am now the owner of a yacht. I use it to go far away in the night and chase my dreams, it is my escape from life, my fugitive. .. Instead I run to the power of the sea.</i>
076	He owns yachts all over the world	<i>With several luxury Yachts scattered in the most exclusive harbors in all the world namely Miami, Monte Carlo, Rivieira, Ibiza.</i>

## E) ROBERT AS A DRUG DEALER

*Robert was known to deal in drugs. This was one of the sources of his high income.*

Student	New stories in the writing	Quote
076	Robert not only dealt in drugs but in weapons and slavery.	<i>The accusations involved other illegal actions like: Drug and weapon traffic, women slavery, financial corruption among others</i>
082.2	Robert was suspected of supplying drugs to pop stars	<i>Police suspects he is also a drug dealer for well-known music celebrities.</i>
098	Robert as a drug addict	<i>I'm doing a drug treatment that is making me go threw a hard time.</i>



## F) ROBERT ARRESTED BY POLICE

*Robert was arrested by the police during an argument in the yacht club bar when a dealer (it was not specified in what) came to collect money and Robert denied knowing anything about the deal.*

Student	New stories in the writing	Quote
069.1	Robert is in prison	<i>I'm in prison . I'm feeling lonely and blue.</i>
076	Robert suspected of working for the Mafia. Involved in underhand dealings was arrested.	<i>Well-known personality from our jet set society was yesterday detained for illegal transactions; suspicion of mafia involvement.</i>
082.2	Robert was arrested for arms dealing and also supplying drugs to celebrities.	<i>All started when undercover policemen interrupted the party just in the middle of the transaction between Walt and Manuel Garcez, a South American gun dealer... The photo shows Robert Walt and his friends handcuffed covering their faces.</i>

## G) ROBERT AS A WOMANISER

*Robert was known to have a penchant for rich and beautiful women.*

Student	New stories in the writing	Quote
074	A girl persuades him to be part of a robbery and then leaves him.	<i>It wasn't hard for Julia to convinced me to be a part of that stupid robbery. Now I know, I was under her control.</i>
086	Robert has been dating a married woman	<i>I've been dating a girl for the last six months, until last week when I discover she was married ... this simply break me apart.</i>
090	Robert is involved in prostitution	<i>They are also accused of being in the traffic of prostitution.</i>

## H) ROBERT WITH NO FAMILY

*Robert's father died when he was very young. Miriam doesn't have any contact with the rest of her family for a reason we do not know. When he left home he never married but always had a girl on his arm.*

Student	New stories in the writing	Quote
072	Robert's father was alive when he left home	<i>I just regret the day I've discussed with father and left home.</i>
081	Robert is married and has a son	<i>... my wife had a son. Mother, I'm a father, I have a son.</i>
086	Robert's father is still alive	<i>I miss you and dad ... And how is he? Does he go on thinking in the war?</i>

## I) ROBERT ABANDONS HIS MOTHER FOR EVER WITHOUT REMORSE

*Robert left his mother and literally did not look back. She died before he ever contacted her again.*

Student	New stories in the writing	Quote
056	Robert feels guilt for his past actions	<i>But I feel that something is changing inside of me. Trying to think about you and not being able to remember your face makes me feel terribly guilty.</i>
060	Robert recognises his feelings for his mother and wants to be reunited with her.	<i>Please mother, come back to me, bring all your love again...</i>
073	Robert begs his mother for forgiveness	<i>Mother forgive for I've sinned. I did things I'm ashamed of and I didn't do the things I should have done.</i>

## 6.15. TRANSFORMATIONS FROM DRAMA TEXT TO WRITTEN TEXT WITH REFERENCE TO THE STORY OF THE DRUG DELTA X IN *DELTA X*

The following tables take key points of interest in the story of Delta X in the drama. They give examples from three students for every point to evidence how each one was used in different ways by different students as the basis upon which to build a new story in their writing.

### A) DELTA X MAKES ALL YOUR WISHES COME TRUE

Student	New stories in the writing	Quote
011/018	Delta X only makes your wishes come true if you close your eyes and do not tell anyone what you wish.	<i>When you take Delta X you must close your eyes and think about your wish. You can eat anything but you can't smoke. Take Delta X not more than a week.</i>
018.2	Delta X has other unknown powers	<i>Delta X has many other powers, some even magical, these I shall never reveal because from what I see you future people are to selfish.</i>
018.1	Delta X kills before you can enjoy what it is you wished for.	<i>Delta X is a powerful drug that makes one of your dreams come true but you don't live long enough time to enjoy what you wished for. Brain death, real death, your death not mine. You lose weight, you feel sick (occasional vomiting), all your brain cells are destroyed and you die.</i>

### B) THE PEOPLE OF THE FUTURE DIE BECAUSE THEY ARE TOO GREEDY AND WISH FOR TOO MUCH.

Student	New stories in the writing	Quote
018.2	Einstein presses for the acceptance of Delta X as it is not Delta X but the people who are to blame for its effect in the future.	<i>Delta X is harmless if you don't ask for too much - "in medio virtus".</i>
043.1	If the people of the past and the future worked together they might be able to resolve this problem.	<i>I know Delta X also causes death in your time but I believe your people could work together with mine to find a way to put an end to the future disadvantages of taking Delta X.</i>
043.2	Greed for power has killed a leading political figure.	<i>He reach the limit when, yesterday, in a very excited but agressiv speech, he demanded the resign of the Prime minister in order to be replaced by himself. This demand provoked a chaos in the Parliament, when he say that he couldn't get what he wanted, he took a little bottle of Delta X from his pocket ..</i>

## C) DELTA X IS A PALE BLUE LIQUID

Student	New stories in the writing	Quote
018.1	The colour of the drug mesmerises the writer who takes the last sample of the drug.	<i>I'm now holding Delta X. I'm looking at it, the light blue colour of it makes me remember the sea...</i>
News 022	The innocence of the sky blue hides a darker more sinister blue underneath.	<i>People used to take the innocent sky blue elixir to feel relaxed... Thus we can conclude that things are not always what they seem. The innocent blue has a darker side. DX from pleasure to death.</i>
032	Delta X is taken in small pills	<i>Taken in small pills once a day this drug costs a small fortune ...</i>

## D) DELTA X IS BEING SOLD ON THE BLACK MARKET IN THE FUTURE

Student	New stories in the writing	Quote
032	The people want the drug to be legalised and have staged demonstrations. The Government is meeting to decide its future.	<i>Recently in some isolated points all over the country several manifestations were made for the liberalisation of the drug, trying to touch the Government for the need of such a profitable product. The participants want to make the Government believe that Delta-X is the only possible solution to improve the economical, social and political situation of the country.</i>
035	The Consumer rights committee has been campaigning to stop the use of Delta X which is advertised in magazines and on television.	<i>Behind this dramatic situation, the "Consummers Defence Organization" is trying to cancelate the publicitary spots on T.V. as well as the advertisements on magazines, although in their opinion, this situation could only be solved by putting "Delta X" out of the market.</i>
022 News	Delta x has to date been classed as a mood enhancer, a recreational drug and thus its consumption has been allowed.	<i>This is a very popular drug but it has always been seen as a recreational drug, nobody thought it could be lethal. It was even culturally accepted, as people thought it was safe and it had few side effects ...</i>

E) DELTA X WAS DISCOVERED BY EINSTEIN WHO IS THE ONLY ONE WHO HAS ITS FORMULA

Student	New stories in the writing	Quote
018.1	One of the research team has Einstein's formula and one sample of Delta X. The media have found this out and want to interview him on T.V.	<i>For sure they won't believe that Einstein gave me the formula, that I actually talked to him and saw him Delta X... Throughout this letter I've been looking at a small bottle of Delta X, the only sample there is. The bottle is facing me, it is on top of a small table and next to it is the original formula.</i>
030	A scientist from the future has found out the secret of Delta X and wants to share it with the world but is afraid.	<i>I am absolutely convinced that I have made the best discovery of the century and perhaps, the best discovery of all times and I want to share it with the whole world, but I am alone against a whole crowd of people who, for several reasons wants to stop me from going ahead.</i>
032	Delta X was discovered recently.	<i>Recently discovered, Delta X is a completely different drug ... Although a few time ago arrived this old drug to the ocidental countries it already caused ...</i>

## 6.16. TRANSFORMATIONS FROM DRAMA TEXT TO WRITTEN TEXT WITH REFERENCE TO THE STORIES OF THE JEWISH MOTHER IN *EMIGRATION*

The following tables take key points of interest in the Emigrant's story in the drama. They give examples from three students for every point to evidence how each one was used in different ways by different students as the basis upon which to build a new story in their writing.

### a) THE JEWISH MOTHER LEFT HER FAMILY BEHIND HER AND WENT ALONE

Student	New stories in the writing	Quote
049	Mother took her young daughter Sara with her. Story revolves around child's reactions	<i>I don't know what to do in relation to little Sara. She misses her friends, because German people still hate Jewish people.</i>
049	Her husband appears to be dead. She writes to her mother and little brother.	<i>Well mother and little brother this is all for know but I will keep in touch.</i>
050	She tells the story of her husband who wrote books which were burned because of their content. She writes of the annulment of their marriage due to the fact he was German. It appears her husband is no longer alive.	<i>... my marriage with David was rescinded once I am Jewish and he was a German. Our son was degermaned ... then it was the concentration camps ... all David's books burning in the "inquisitionnal" fire...</i>

### b) THE JEWISH MOTHER TOOK ONLY HER PRAYER BOOK AND HER FAITH WITH HER

Student	New stories in the writing	Quote
028	She asks first about the priest at home	<i>Is the old priest getting better? The last time I saw him...</i>
049	She also took her daughter	<i>Me and Little Sara are in perfect health</i>
050	Dreams of creating a new country where she can worship her faith in peace	<i>Perhaps I will go to Palestine to help build a new country, a Jewish land ... but then again that is another dream...</i>

C) THE JEWISH MOTHER VISITED A FRIEND WHO INTRODUCED HER TO SOME NAZI SOLDIERS SHE THOUGHT COULD HELP

Student	New stories in the writing	Quote
028	The mother recounts her visit to her friend Ramina and tells Ramina's story	<i>You can't imagine how old she is getting. She is now 75. She has a girl who helps her on the housework and do some errands. At least Ramina is not alone any more and has someone to comfort her.</i>
028	Her friend took her to a secret club where ex-Nazis still met. She had a friend who sometimes went there, who may be able to help	<i>Ramina knew one man who was playing cards with two ex-Nazis.</i>
037	She went straight to the Embassy to find help	<i>I went straight to the Embassy to look for some information to reach our son...</i>

D) THE SON WAS DEAD AND SHE WANTED TO FIND HIS GRAVE AND PRAY FOR HIM BESIDE IT, THEN RETURN

Student	New stories in the writing	Quote
049	She has decided to stay	<i>Sara is too young to understand but I want her to stay here and be someone here to prove this people we are as they are.</i>
037	She does not know if her son is dead.  She finds out he is alive, lying wounded in hospital	<i>... to look for some information to reach our son, even if it would give me the possibility to where he lies dead...</i>  <i>There fore he took me to the hospital and there was our son alive, our dear John. It was a moment so beautiful my emotions were confusions...</i>
050	She dreams of her son fighting in the war, being wounded and having a girlfriend, but she knows that in reality he was taken away from her when only nine years old.	<i>Peter was only 9 years old when the SS took him away from me. I don't know if he is dead or alive.</i>

6.17. TRANSFORMATIONS FROM DRAMA TEXT TO WRITTEN TEXT WITH REFERENCE TO THE STORY OF SANDRA THE BIOLOGIST IN *THE KEY TO SUCCESS*

The following tables relate to the writing of Sandra the biologist. They show how she took key points of interest in the high achievers' story in the drama and used them as the basis upon which to build a new story in her writing.

A) THE PROJECT WAS TOP SECRET

New story line in the writing	Quote
The participants were taken to the project blindfolded so that they did not know where they were going.	<i>We were taken to a secret hyding, blindfolded, and on a special bus which had black windows and was soundproof. When we got there, none of us knew what was going on.</i>

B) THE PARTICIPANTS WERE OFFERED A WHITE PLATE WITH A FEW SINISTER PILLS ON IT

*In the drama the participants were shown the pills they were to take later. They wrote down how they felt about this and placed their thoughts in the black box. It was never asked in the drama whether the pills were taken or not.*

New story line in the writing	Quote
The participants did not take the pills	<i>Luckily we were suspicious enough not to take the drugs that they wanted to administrate on us</i>
Other details were sinister.	<i>We were provided with special clothes, all alike, and special food, very similar to astronauts rations (it was them who told me, for at least three or four of us were astronauts).</i>



## C) EACH PARTICIPANT HAD THEIR OWN ROOM

*Each participant was given time in the drama to go into their room, look around and see how they felt. Each person invented their own room.*

New story line in the writing	Quote
The participants' rooms were like prison cells with bars.	<i>We were given a bedroom, mine looked like a cell, with only one window as small as a box of matches and super protected with iron bars that were strong enough to protect a high security penitentiary.</i>

## D) THE GOVERNMENT HAD SET UP THE PROJECT

*The information the participants were given was that they had been chosen to be part of a special government project because they were especially good at what they did. The government was trying to find out what traits a high achiever had.*

New story line in the writing	Quote
The government was not levelling with the participants. They were intending to sell the information abroad.	<i>... hardly did we know that the government wanted us to unite our knowledge in order to extort it out from us.</i>  <i>Yes, it is true! By making a brainwash to all the participants of that mousetrap game, by making their minds like chalk, the Government would get all our precious information and afterwards they would sell it to other countries and all the country's financial problems would be over.</i>

## E) FUJI IS A COMPUTER ENGINEER

New story line in the writing	Quote
Fuji's talents allow them to escape.	<i>Fuji Wakaman, which was a very important Computer Technician, managed to reach the computer room where all the doorlocks were controled, and once he got there, he opened all doors and windows.</i>

## F) SANDRA IS A BIOLOGIST

New story line in the writing	Quote
Sandra's overall preoccupation is with the planet as in the drama. It is to this that she returns at the end of the story.	<p><i>If they had done what was planned, probably the year 2000 never existed. The pollution and the ozone hole which had let the solar beams bum the whole planet, wouldn't have permitted any kind of living nature to visit till today.</i></p> <p><i>If we hadn't escaped, planet earth would be extinct by now!</i></p>

## DISCUSSION

In text KS.106, Sandra merges her story and that of Fuji, the computer engineer. As briefly mentioned in chapter 7.11 and discussed in appendix 6.6, the two characters became linked in the workshop as they both had similar aims in life. The above tables show how Sandra made her text via the transformation of particular narrative links, merging the two stories into one by using Fuji's talents to give them the opportunity to escape: *Fuji Wakaman, which was a very important Computer Technician, managed to reach the computer room where all the doorlocks were controled and once he got there he opened all doors and windows.* Thus although the story is changed, the events could quite easily have taken place in the drama. How they were kept there was never explored and the drama focused on the lives of special achievers rather than the project itself, so no conclusion of the project was ever reached. Sandra's story could quite easily have occurred. She builds on the idea that the project was top secret, introducing door locks and blind folds; she makes the project even more sinister than it was with references to clothing, food and their sleeping quarters. She also investigates why the project took place: *The Government would get all our precious information and afterwards they would sell it to other countries and all the country's financial problems would be over.* However she never lets go of the point which was most important to her and her character, the fact she was preoccupied with the ozone layer and her last words refer to this; *If they had done what was planned, probably the year 2000 never existed.*

## 6.18. TRANSFORMATIONS FROM DRAMA TEXT TO WRITTEN TEXT WITH REFERENCE TO THE STORY OF KING TARQUIN IN *THE SIBYL*

The following tables take key points of interest in King Tarquin's story in the drama, as enumerated below and explained in more detail in italics. They give examples from three students for every point to evidence how each one was used in different ways by different students as the basis upon which to build a new story in their writing.

### A) KING TARQUIN HAD A PENCHANT FOR STATUES

*Appearances were very important to King Tarquin, so he wanted his kingdom to look very rich. One way he did this was by having lots of statues built.*

Student	New stories in the writing	Quote
107	The king built the statues for aesthetic reasons.	<i>I've given them everything they wanted and now they all turned against me. I want the best for my people. That's why I have constructed so many statues so that they could live in a beautiful city, a city where they would enjoy living.</i>
117	The people do not like paying such high taxes for land and the provision of statues	<i>Also my kingdom must look the richest kingdom of the whole world and my subjects have the obligation to help me to achieve my purpose.</i>
099/n	The king built a statue in the honour of his new son, despite having been robbed. He then raised taxes to cover the cost of the statue.	<i>Concerned with the emptiness of the royal garden, our King decided to buy another marble statue with golden ornaments representing the God of fertility in honor of his recently born son and to the Queen. Now it's possible for the people to understand the reason why King Tarquin raised the taxes once more.</i>

## B) KING TARQUIN TREATED THE SIBYL WITH DISDAIN

*In the drama, the king was not afraid of the Sibyl. He loathed her. She was a threat to his power. It was her the people turned to in time of trouble and not him. He did not know why.*

Student	New stories in the writing	Quote
111	He loathes the Sibyl but is scared of her. He gives a powerful description of the effect she has on him.	<i>The Sibyl! - there's the source of all my problems, the evil that haunts me day and night, night and day. Every drop of blood in my body is brought to a stop by the thought of seeing her again. She has the eye of a vulture, a cruel sparkling blue eye. Whenever it fall upon me I feel like trembling from head to foot.</i>
115	He himself turns to the Sibyl for help when he is at a loss.	<i>I have nothing against magicians but the power of the Sibyl and her experience are unquestionable. ... and told him to call the Sibyl because I needed her help and her advice.</i>
127	The Sibyl's visit terrifies him	<i>Today, for the second time the Sibyl, from the Great Cave, came to see me, and again fear and terror entered my soul.</i>

## C) KING TARQUIN NEVER TOOK A DECISION WITHOUT CONSULTING HIS COUNSELLORS

*King Tarquin was always surrounded by his counsellors wherever he went. They would whisper in his ear advising him what to think and what to say.*

Student	New stories in the writing	Quote
105	King Tarquin's counsellors are divided and the King does not want to show indecision so he turns to the Gods for advice.	<i>I can't ask for help to my counsellors, I'm afraid they might think I'm not capable to reach a decision by myself and besides they are divided... I beg the Gods for a sign...</i>
106	The king's counsellors advise him not to give in to the Sibyl.	<i>Once again I asked for help to my counsellors and they only advised me to keep my power and not to listen to a crazy witch...</i>
112	King Tarquin cannot consult his counsellors because they try to take advantage of him	<i>I cannot trust my counsellors for all they want is to take advantage of their positions in the Court. Unfortunately although they are as impertinent as leeches, I must feed them in order to keep up the traditions...</i>

## D) KING TARQUIN ASKED FOR MORE TIME

*The king had lost six of the nine scrolls by refusing the Sibyl and was really at a loss as to what to do regarding the last three. Therefore he asked for more time. The Sibyl reluctantly agreed.*

Student	New stories in the writing	Quote
104	The king decided not to give in to the Sibyl. He cannot give his most precious thing to the Sibyl if he doesn't know what it is himself.	<i>Shall I show her my ignorance before her and my people? No, I can't, I am the powerful King Tarquin, I shall not show weakness under pressure, I shall not give way to the Sibyl.</i>
114	He asks for more time because he is divided between doing what is best for the people and keeping that which is most valuable to him.	<i>I'm divided between two confronting sides in me: the King and the man... With all my treasures and luxury I can only valorize myself for my appearance, only in the material point of view. With those scrolls I can valorize myself for what I am.</i>
119	The king decides to accept the scrolls.	<i>I will accept the scrolls and if they have the wisdom that the Sibyl says about them, they will really help me to share what I have with my people. I will be the best king of all.</i>

## E) KING TARQUIN WAS ASKED BY THE SIBYL TO GIVE UP THAT WHICH WAS MOST VALUABLE TO HIM IN EXCHANGE FOR THE SCROLLS

*In the drama the King never said what it was that was most valuable to him*

Student	New stories in the writing	Quote
105	The king is very alone and cannot turn to anyone for help. He discusses his dilemma. He knows he cannot give up his throne, the most precious thing to him, for anything in the world. He turns to the Gods for an answer.	<i>Oh! My heart beats so fast when I think it might be my last chance! But I can't help feeling that if I accept the scrolls I'll lose my reason for living. I beg the Gods above for a sign, to point me the right direction but they don't answer me</i>
111	The king gives up his throne in order to set the people free from his own despotism.	<i>I have to abdicate from what I value most, the most precious thing to me, and that is my throne, my power.</i>
117	The king gives up his treasure in order to keep his throne.	<i>However, I will I have to give up my tresor! All the beauties of my palace and my kingdom will be exchanged for 3 pieces of paper! If that is what I will have to do to keep the throne then I shall do it.</i>

### 6.19. TRANSFORMATIONS FROM DRAMA TEXT TO WRITTEN TEXT WITH REFERENCE TO THE STORY OF JOHN TAYLOR IN *TIME TRAVEL*

The following tables take key points of interest in John Taylor's story in the drama, as enumerated below and explained in more detail in italics. They give examples from three students for every point to evidence how each one was used in different ways by different students as the basis upon which to build a new story in their writing.

#### A) JOHN TAYLOR AS A CONFIDENT, HAPPY PRESIDENT

*In the drama, John Taylor intervened in the past and changed the decision he had made to start a nuclear war. He never doubted his actions in doing so and was confident he had done the best for his people .*

Student	New stories in the writing	Quote
073	The President feels a sense of foreboding. This feeling is not a new one.	<i>Trough the whole day, there was the odd feeling I have felt for almost a life time.</i>
082	The President does not like his role and is not confident about the way he does his job.	<i>President? Who would be President? You'd think history would have taught me a lesson but no.</i>
085	The President is not at all confident about anything.	<i>I reached the stage where I was not able to find a justification for my behaviour... I really don't figure out. Is it possible?</i>

B) JOHN TAYLOR IS SURE THAT HE HAS DONE THE RIGHT THING IN INTERVENING IN THE PAST, BUT QUESTIONS WHAT THE COURT WILL SAY.

*The President was sure he had acted correctly and had faith that justice would be done.*

*However he was very nervous in court. Deep down he did not really think he would lose the case. The jury decided otherwise.*

Student	New stories in the writing	Quote
073	The President does not doubt what he did and why, but he really does doubt the consequences of his actions.	<i>I can't pretend not feeling anxious and the more I think about it the more I get.</i>  <i>My only hope is that my purposes will be taken into consideration and to be "spared" ... strange world for someone who destroyed so many "dreams" ...</i>
082	The President is riddled with guilt and doubts what will be the results of the following day in court.	<i>Guilt pierces my head, pounding my brain , again and again, like tomorrow's hammer ... Could it be that what I did was so very wrong? I life just one big lie?</i>
085	The President hesitates about whether he has committed a crime or not.	<i>Am I in fact guilty. If I am please someone tell me... I can't erase from my memory what I have done. Memory is there for you to keep from doing the same mistake.</i>

C) JOHN TAYLOR THE BACHELOR

*The President had no close family. He lived one hundred percent for his work and was a workaholic.*

Student	New stories in the writing	Quote
078	His family died in the war and this is why he wanted to change the past	<i>But where are my family and friends? They don't exist, I did destroy them! (this was the main reason for changing the past).</i>
082	John Taylor is married and has a son. He is worried about what will happen to them if he is sentenced to death.	<i>I just want to live and to see my family grow up. What will become of little Johnny if his father dies in "the chair". How can he carry that on his shoulders for the rest of his life. I want him to be proud of me, not ashamed.</i>
086	His family died in the war	<i>All my friends and family are also death</i>

## D) JOHN TAYLOR THE POPULAR PRESIDENT

*John Taylor was adored by the public who followed his every move.*

Student	New stories in the writing	Quote
078	John Taylor is alone in prison and treated badly	<i>I am feeling terribly alone and sad. I don't have anyone to talk with ... Here I am in this cold and empty room of this high-security prison, treated as the worst man over all the world.</i>
082	John Taylor is abandoned by his political cabinet and his people alike.	<i>There's no-one to write my speeches now, no-one to advise me how to act. Where have all the wagging tails gone now things are tough? Instead are the gnashing jaws of anger, contempt and rage, ready to take hold and bite the flesh.</i>
098	John Taylor is abandoned by the people and left alone in a jail cell	<i>Have my people forsaken me?</i>

## E) THE OUTBREAK OF WAR WAS DUE TO THE PRESIDENT'S HOTHEADEDNESS

*John Taylor argued at the meeting table with the President of Japan. Due to his anger he would not compromise at all and the nuclear war commenced.*

Student	New stories in the writing	Quote
082	Political reasons lay behind the outbreak of war.	<i>Should political strategy prevail over our morals?</i>
086	Personal gain was behind the war	<i>Too many important people were involved, people who would benefit with the War, products that were in stake could be saved. Perhaps I was forced, now I feel guilty, I "pressed the button" and all was destroyed.</i>
098	Inexperience as well as temper was also a factor	<i>A young boy with lots of dreams. He could do everything, even candidate himself for president and win the elections. He wanted to show how good and corajous he was. But in reality he was a fool, an unexperienced one. He failed in that decisive meeting by not being abel to controle himself, he exploded with so much anger that blinded him and he couldn't see or think clear ...</i>



6.20. TRANSFORMATION OF NARRATIVE LINKS WITH RELATION TO STORY IN TEXT  
EMIG 026

TEXT EMIG 026

Drama	Writing
Leaving scenes of Jewish and American stories both very poignant. Visually stimulating.	Poignant description of leaving scene in a very different country: Africa. Likened to a picture.
Jewish mother took her prayer book with her. The big bible was part of the leaving scene.	Her traveller's bible - Let's go Europe - contained necessary information and also provided a link to her religious beliefs.
Both reality scenes in drama were unhappy and painful.	Happy picture of emigrant travelling with handsome travel companion.
Claudia in American scene felt very alone when she arrived.	Emigrant feels alone but holds on to her faith and finds confidence.
Claudia in the American scene decided to live one day at a time.	Decided to live one day at a time.

## 6.21. TRANSFORMATION OF NARRATIVE LINKS WITH RELATION TO STORY IN TEXT EMIG. 049

The table below shows how the writer takes points from the drama story and turns them round to tell a new story about the Jewish mother.

Drama	Writing
Mother went alone to Germany.	Mother took Sara, her daughter, with her.
Mother left with great pain and sorrow	Mother feels great pain and sorrow at being away from her family
Mother's aim is to pray beside her son's grave.	Mother's aim is to show the Germans that the Jewish people are good people.
It looked as if it would be impossible to find the grave.	Mother found the grave.
No mention of where she stayed. Hotel scene in American story.	Mother stayed in a hotel then found a house.
Mother was very angry to find the Germans still hated the Jews.	Mother forgives the Germans for their reactions and talks about it calmly.
Mother was very pessimistic	Mother very optimistic
Mother misses her family	Mother misses her mother and brother.

Marcia (Emig. 049 ) wrote in role as the Jewish mother, making her younger than in the drama, writing home to her mother and brother rather than her husband and other children. In her writing she takes her daughter Sara with her and describes Sara's difficulties in dealing with the situation. She tells the story of their initial days in a Germany that is hostile but which nevertheless seems to be slowly changing its mind about Jewish people. In contrast to the drama she inserts the seed of hope: *But I have been noticing that some Germans are changing their behaviour towards me as they get to know me better.* Despite the harsh realities of life abroad she shows confidence in the fact that things will get better. She reaches this conclusion by telling three stories, the story of her arrival and first few days, the story of her departure and the story of Sara.

Through a series of transformative narrative links, summarised above, the mother tells a slightly different story to the one in the drama with two exceptions which both stand out of the text as they are to do with emotions. The first is in part two which is a discussion of how much she misses her family, which makes the reader remember the leaving scene in the drama. It forms a separate section of the letter as shown in appendix 5.7 which makes its impact stronger as it contrasts to the feelings evidenced in part three. The second exception is the repetition of the words of the drama in: *Go back to Israel, our Fatherland hates you.* Both bring back different emotions of the drama, contrasting in nature but not in force. This type of transformation is dealt with in embodied narrative.

The other types of transformation are concerned more specifically with story. Some key points are reversed, particularly the fact she went accompanied rather than alone and that she found the grave. These changes allow the writer to transform the picture into one of a woman with a more mature attitude to life than in the drama, who can not only see the prejudice but stand back from it. Other key points are developed and taken to a different conclusion, turned around rather than being changed completely. By building on her wish in the drama to pray beside the grave, if she found it, and making her aim one to show the Germans that the Jewish are good people, the character transforms as a result of reacting to the new storyline. She is prepared to forgive rather than be angry.

Thus in the telling of a different story the stereotype has faded and a more human, credible story emerged: *I want them to put behind them this distraction, the pain and pray for our dead beloved. But that seems impossible.* The writer's own transformations have brought the drama story alive in a text that is full of meaning, indicative of thoughtful work.

## 6.22. TRANSFORMATION OF NARRATIVE LINKS WITH RELATION TO STORY IN TEXT EMIG 050

### TEXT EMIG 050

Drama	Writing
Past scene	Past scene
Dream scene	Dream scene
Reality scene	Reality scene
Husband was alive at home.	Husband seems to be dead.
Husband's past was not told	Husband wrote books which were burned together with his book collection for containing dangerous matter.
Husband was Jewish	Husband was German
They were happily married	Their marriage was annulled because he was a gentile and she a jewess.
Son was dead	She does not know if her son is alive or dead. He was taken away by the secret police when nine years of age.
Nazi soldiers were rude to her	Nazi soldiers teased her by making reference to the table lamps.
Drama world - "as if"	Living in a fictional world

Vanessa's story moves in many directions simultaneously. The text follows the structure of the drama, dealing with the past, then a drama scene and then reality. It is important that she transforms the scenes in the drama events into the written event not only transforming their content but the events themselves.

In part one of the text the emigrant speaks of her anguish and tells the story of her past life, the annulment of her marriage and the burning of her husband's books. She struggles with the language, calling on strategic competence as she strives to tell a complicated story: *my marriage with David was rescinded once I am Jewish and he was a German. Our son was degermaned...* However she continues and manages to make her message clear and forceful though powerful declarative statements: *We can't pay killings with other killing. Death is unpayable ... This injustice must stop.* The writer has kept her story in the past but changed the story completely.

In part two she transforms the dream sequence into her writing, telling the story of her recurring dreams about her son. Although she does not have sound grammar on her side she uses paragraphing to make her point, isolating two statements: *Peter was only 9 years old when the SS took him away from me. I don't know if he is dead or alive.* Thus she makes what she knows work for her.

In part three the tone of the piece changes as the writer recounts the reality scene from the drama. Whilst remaining faithful to the storyline she adds in the gory detail about the lamps. This detail serves to spark off a series of nightmares which in contrast are very lifelike and vivid: *Every night I hear him weeping and shouting for help but his cry is coming slower and slower.* The reader hears the person behind the text as she writes: *The most recurring afraid of mine is if he disappear out of my dreams.* Narrative becomes the exploration of feelings and the writer plays with the idea of fiction: *I don't live in the real world any more... The only place where I have some hope is fictionary.* The text is transforming into something more personal.

The writer plays with the structure of the story as well as the story itself in order to tell a very different story with regard to the past but a story very true to the drama with respect to the "reality" the drama time.

### 6.23. TRANSFORMATION OF NARRATIVE LINKS WITH RELATION TO STORY IN TEXT OA.071

The table below shows how the writer takes points from the drama story and turns them round to tell a new story about Robert.

Drama	Writing
Robert is a compulsive liar.	Robert cannot lie any more
Robert ran away for no apparent reason	Robert ran away to go to Art college.
Robert enjoys his false life.	Robert is not happy in his life.
Robert is at home in his environment	Robert does not belong in the world of illegality.
Robert as very active.	Robert pictured as sitting still.
Robert unaware of his mother.	Robert haunted by his mother.
Robert has many friends.	Robert's friends are false.
Robert as a drug dealer.	Robert as a con artist who fakes art treasures.
Robert as happy. Robert portrayed by one student at end as drunk.	Robert as unhappy and turning to alcohol for comfort.
Robert as oblivious to his family.	Robert asks his mother to forgive him.

The written text OA.071 should be read in conjunction with appendices 6.14 and 5.14.

#### DISCUSSION

In text OA.071 Cristina, writing as Robert, takes key points of the drama story and builds on them in her writing. These key points become narrative links which are transformed, making the drama story into a new story as summarised above. Cristina's version of Robert's story was significant in that she made personal and emotional connections in her own particular way.

Unlike most of the other letters which portray Robert as repentant and loving, this letter is written by an intensely human Robert who, at the beginning of his letter feels *wronged and bitter* about what has happened. His reaction is a normal reaction and one that the reader can fully understand, one that fits in perfectly with the arrogant personality in the drama. However, Cristina's Robert is one that is at the same time very different to the one in the drama. Whereas in the drama he was a compulsive liar, here he feels compelled to tell the truth. In the drama he enjoyed his false life, in the writing he admits he feels out of place.

There are two specific types of transformation of narrative links in this text: the introduction of a completely new narrative link in the story line; and the transformation of narrative links which occur as the writing progresses which in turn make the story change.

Robert's artistic talents have been merged with his illegal dealings and the story line has changed. In the writing Robert has become a con-artist who forges paintings and sells them. His fame as a drug baron is only a cover for other illegalities. This is still in keeping with the drama and could easily fit in, but there was no hint of it during the drama session

Here the writer is building on the scene where Robert was visited by the moor and he agreed to paint pictures of women he was not allowed to see in order to receive a ridiculously high fee. The writer has taken a key point in the story and transformed it into a totally different key point in the writing so that the story is no longer the same.

Cristina took Robert's talents as an artist and built another story around them, that he made illegal copies of masterpieces. Another student drew a picture of Robert a hardened criminal who only painted pictures of women. In the work of one other writer Robert finds his mother's beauty in everything he paints. Thus consistently the same key point in the narrative forms a link with the new story and with each different pen the story is different. Appendix 6.14 gives examples of other key points from Robert's story used in this way.

Cristina's story goes further. Her Robert is much more proficient than the one in the drama: *I can copy any masterpiece and only me can say which is the real one and which the faked.* He is also more intelligent: *I am a con, to everyone and to myself.* The fact that he is intelligent leads to the second kind of transformation of story. Robert changes as he writes his letter. As the character transforms so does the story: Robert's friends are false, he does not feel as if he belongs in the life he leads and he feels guilty for his actions. In part three of the text Robert speaks of his guilt, of the way his mother's presence haunts his every move: *I sense your presence hanging over me like a cloud of death what I do not want.* It is not Miriam's death that is in focus here, but Robert's death as a person. Robert's reaction to this feeling is a very human one: *Damn you for haunting...* As he begins to explore his feelings and open up his heart the story transforms. Thus the transformation of character and the transformation of story are linked. Robert's world becomes ambivalent as he feels certain desires fulfilled whilst not really fitting in. As the character becomes more complex so does the story and so does the writing. The writer happily experiments with different sentence structures and complex sentences; *Unhappiness and thirst for friends and money are the reasons I am into a kind of world where I do not really belong but it is a world which invigorates and excites me. And it makes money.* Grammatical accuracy is not the main issue here, the telling of a particular story has taken its place.

As Robert tells his story he reveals an awareness of the powers of narrative. As appendix 5.14 demonstrates he uses narrative anecdotes to explain the situation and describe himself and his unease. Little stories are used to tell the main story; his feelings are described by the telling of

the story of his life. As the story grows it fluctuates and moves back and forth, imitating his mind, his feelings and his changes in attitude. By connecting experiences and feelings Cristina is making her own links and transformations, actively constructing her own version of Robert's story out of her understanding of the drama.

As Robert moves on in part 4 to reveal his actual underhand dealings he also realises he is lying to himself. The writing down of a story has led him to make meanings of the drama experience through personal and emotional connections. *I should love you for that but it makes me angry, I'm sorry. I don't want to be angry but I have to tell the truth.* As in the other texts we have seen, the stereotype of the drama has gone. There is a human presence in this text that makes the reader sit up and take note: *I don't want it to be like this. I really don't. I have just got so deep in this life I don't know where to stop.* The writer has taken the feelings from the drama and transformed them, worked them into making the story more vivid, a type of transformation which will be looked at in more detail later in this section. Writing, narrative links and thus language have become the link between thought, feeling and expression.

In the drama Robert persistently called for another *Scotch on the rocks*; in the coffin scene one student portrayed a drunken Robert; in the writing he admits having turned to whisky for solace. He also realises that alcohol is not the answer. However the ending is left open. There is no unrealistic miraculous solving of the situation, no immediate changing of character, just a person facing reality: *I don't mean to be the way I am.* Thus the writer does not just recount the key points in his story but works out why they happened in a realistic manner. This is important because it is an example of how narrative links together with the imagination have become central to the writer's seeing and theorising other ways of thinking, acting and being in the world; how different narrative links have become new stories in interactive transformative processes.



## 6.24. TRANSFORMATION OF VISUAL IMAGES

The following tables show certain visual recollections in the drama that reoccurred in the writing. In the writing they became the starting point or hinge for the drama story and the writer's story. They are merely six examples of many such transformations.

### DELTA X

In the drama the blue phial of liquid represented Delta X and the blue liquid became a part of many texts. In this particular example the image of the sky blue liquid is changed into a blue band which needs to be put round your head as you drink the liquid.

Student	In drama	In writing
018	blue phial	<i>Place a blue band round your head ...</i>

### EMIGRATION

The Jewish leaving scene was particularly visual and very powerful. It moved one student so much that she wrote about a leaving scene in her own life. She looks back on the framed scene in the same way as she looks back on the scene in the drama.

Student	In drama	In writing
025	leaving scene	<i>I remember that scene just like yesterday, framed with rigid wood, unyealding, unrelenting, always there.</i>

### KEY TO SUCCESS

In the course of the drama session a big "13" was drawn on the floor reminding the participants how many days they were to remain prisoner. Reference was made to it throughout the drama. In this text the number "unlucky thirteen" is one of the chosen drama events that becomes an ominous omen in the participant's story.

Student	In drama	In writing
127	no. 13 drawn on floor	<i>And there we stood for thirteen dark days and twelve blank nights</i>

## OLD AGE

In the drama, at the very beginning, Miriam was pictured sitting in the garden. Here she is also pictured sitting in the garden at the beginning of the text but all subsequent events are the invention of the writer.

Student	In drama	In writing
060	sitting in garden	<i>I see you in the garden</i>

## THE SIBYL

During the drama the Sibyl was strange and powerful. She had many secrets and spoke in riddles, staring at people as they tried to puzzle out what she had said. Although she was a good person she was drawn as a type of sorceress with hidden powers behind her gaze. As the King writes in this text he interprets her gaze as that of a vulture. To him she becomes a bad person.

Student	In drama	In writing
111	glare of the Sibyl	<i>She has the eye of a vulture, a cruel sparkling eye</i>

## TIME TRAVEL

During the drama the actual court scene was enacted.

Student	In drama	In writing
082	courtroom	<i>flashes of light, eyes staring, lawyer pacing, hammer poised...</i>

6.25. TRANSFORMATIONS OF PHYSICAL EXPERIENCES FROM THE DRAMA INTO STORYMAKING IN THE WRITING.

The first two tables give examples from the work of four students from Emigration and four students from Time Travel, showing how the physical act of being in the drama led them to take their experiences and transform them into their story in the writing. The last table takes one such example from each of the other workshops.

EMIGRATION

Student Text	Drama physical experience	Storymaking in the writing	Quote
012	Student was part of reality scene when Claudia realised how hard it was going to be to find work.	Writer feels inadequate and insignificant in a big frightening city. She applies for several jobs unsuccessfully. Confusing emotions.	<i>Work is also difficult. I already answered to several advertisements, I gave some interviews but nothing. They said that I'm too young, inexperienced and I don't have enough qualifications. I feel "small" and abandoned in such a big, mysterious indifferent and at the same time frightening city.</i>
016_1	Student played Claudia arriving in America. Disliked her stepfather. Her real father was dead.	Embodied feelings: - recognition of her love for her father deep inside; - feelings of injustice.	<i>I believe my father is watching me, I believe he won't let me down but, deep inside, I hope he won't turn his back on me as he did when he died</i>
024	Standing up holding the package and creating a character and their story on the spot.	Creating the story of the emigrant who writes a confession to her priest Reliving the experience of creating on the spot and making it a flashback.	<i>Visions of the past flash before my eyes, ... I remember a white dress, a time of innocence, Could it all be a dream?</i>
026	Watching of leaving scenes. Afflicting, moving departures. Actually being there.	Engaging the senses in description of leaving scene.	<i>I looked up at the clear blue sky. Not a cloud in sight. Mid-December and the temperatures were soaring. Soon, and in a matter of minutes that clear blue would turn grey and the usual daily thundershower would pour down, leaving the smell of wet earth in the air and warm vapours rising from the torrid tar. Children on their way home from school rushed to take off their shoes and socks and walked through the puddles. They treaded on the mat of freshly-fallen jacaranda blossoms. The picture pulled at the strings of my heart</i>

TIME TRAVEL

Text	Drama physical experience	Storymaking in the writing	Quote
051	President remembers his past actions and decides to go back in time and see them again.	Reviewing of scene in the President's mind's eye. Death becomes personified.	<i>I am lying here in my cell remembering. I am thinking of my past and making a retrospection of my acts, of my entire life. I never thought about it before but when I feel death's shadow it clouds my thoughts, it is so near it does not make me scared. It makes me petrified.</i>
060	President goes back to the past and changes the past.	Fear caused the President to act as he did.	<i>That was my mistake, a President can never be wrong! I was frightened, can't a President experience fear?</i>
071	President faces charges in court.	President feels as if he is at the start of a race, a race for his life. The starting gun instead of being fired in the air could be pointed at him.	<i>Today my life and my actions will be decided. I am at the starting line again but I don't know which way the gun is pointed. A dozen people hold that gun in their hands. But whatever is decided I will accept with no fear, with no tears, with no despair, for what I did brought me a clear conscience and I am at peace.</i> ... <i>For the world, for all of humanity, much more than for me. I saved the world and now I'm free of guilt. I know I am going to die. It is inevitable. I can feel it. The gun is going to go off to end the race. But it does not matter any more because I will rest in peace ....</i>
085	President faces charges in court.	The court scene invades his thoughts, making him face reality.	<i>The click from the door behind me stopped my trip over my conscience.</i> - <i>All rise</i>

OTHER WORKSHOPS

Text	Drama physical experience	Storymaking in the writing	Quote
DX 022/n	In role as scientists researching the dangers of the drug	Reliving and building upon that experience as a journalist reporting the dangers of the drug	<i>Finally, this strange phenomenon has been solved and the cause of these deaths has been discovered. At first experts thought that people were dying as a result of using common drugs, since the symptoms were the same: fever, dehydration and irregular heart rhythms. Finally the doctors came to a conclusion, these deaths were caused by a "miraculous drug": DELTA X.</i>
KS.106	In the drama each stage of the drama was summarised on the floor in chalk.	Reliving the experience and comparing her mind to a blackboard, erased in the same way as each stage of the drama.	<i>Yes it is true! By making a brainwash to all the participants of that mousetrap game, by making their minds like chalk, the Government would get all our precious information and afterwards they would sell it to other countries and all the country's financial problems would be over. Oh I want to erase the memories on the board of my mind.</i>
OA 055	Miriam was always sitting in the garden.	Reliving past memories of Miriam and her love of flowers. Personification of smell of roses.	<i>I remember the beautiful garden at home and sometimes when I close my eyes I can feel the smell of roses.</i>
Sib 111	The Sibyl visits the King with the scrolls	Reliving the scene. Personifying the Sibyl. Identifying his feelings.	<i>The Sibyl! - there's the source of all my problems, the evil that haunts me day and night, night and day. Every drop of blood in my body is brought to a stop by the thought of seeing her again. She has the eye of a vulture, a cruel sparkling eye. Whenever it falls upon me I feel like trembling from head to foot.</i>

6.26. TRANSFORMATION AND EMBODIED NARRATIVE WITH RELATION TO TEXT TT.066

Drama	Writing	Quote
<p>President finds life difficult both before and after visit to the past.</p>	<p>President only able to talk to his diary which he personifies. Relives and explores the depth of his confusion.</p>	<p>Talking with you is more easier because here I can write my innermost thoughts. My life has been completely chaotic since that day. It keeps falling and falling that way more and more each day.</p>
<p>President is tried for his past actions. He sits agonising on the stand. His inner turmoil shows on his face.</p>	<p>The President feels guilty for what he did. His agonies start before he goes to court and occupy his every thought. They are linked to the senses.</p>	<p>I keep recalling in my mind the image of all those people dying because of me. It is a hard thing to take. I wish I could change it but God knows that I can't. Each step I take, each move I make, each word I say, all remind me of my big mistake, the big injustice for my people, the moment when I learned how too much power could finish mankind.</p>
<p>President goes to agency to see his past actions.</p>	<p>Reliving the agency scene to relieve his guilt. The fierce reactions of the people are his only result.</p>	<p>Because of that thought I went to the agency to see if the experience would change my mind and make me feel less guilt about it: only because of that thought. I didn't mean to resource in the people the flame of hate that I've tried to calm down through all those years.</p>
<p>President sitting on the stand agonises over his fate.</p>	<p>Reliving these agonies but before the trial. Agonising about the future. Exploring the future through metaphors of nature.</p>	<p>Well maybe if they condemn me I will feel less guilt. Maybe they will give me enough time inside to forget a great part of the subject. But when I'm free I will not have time at all. It is so obvious and clear to me now. I can see to the bottom of the sea, down to the stones. My life will be like those stones. I cannot swim free with the fish.</p>

## 6.27. TRANSFORMATIONS OF EMOTIONS AND FEELINGS FROM THE DRAMA INTO THE WRITING IN ORDER TO DEVELOP AN ATMOSPHERE FOR THE STORY.

The first four tables give examples of the work of six students from *Emigration* and six students from *Time Travel*, showing how they took emotions and feelings from the drama, using them in their writing to create a particular atmosphere. The last table gives one such example from each of the other workshops.

### EMIGRATION

Student Text	Drama experience/emotions/feelings	Storymaking in the writing	Quote
025	Drama Leaving scene Poignancy of departure	Writes about own life story. Emotions are transformed into the weather and the silence of the house, creating an atmosphere of impending disaster.	<i>The Jewish departure scene has moved me to tears. It has really touched my heart! So, I have decided to write about my two most distressing departures.... It had been raining all day, the sun refused to shine and it was very cold. Oddly my house was in complete silence. My dear Mother had been gloomy all day and her eyes were distant ...</i>
026	Reality scene. Loneliness	Suddenly the writer feels lost. Emotions develop into a fear of being alone	<i>I saw myself many years from now, surrounded by family, sobbing uncontrollably as I looked at the little ones and wondered what their lives would be like. Like a film on "rewind", I recalled things said and things done. I looked at the sky then and offered my prayers.</i>
037	Dream scene. Joy at finding son alive.	Dream becomes reality Tears of joy. Atmosphere of euphoria	<i>There fore he took me to the hospital and there was our son alive, our dear John. It was a moment so beautiful that my emotions were confusions. I was smiling and crying at the same time.</i>
049	Reality scene. Unable to get help. Despair	Atmosphere of sorrow, loneliness and despair embodied feeling.	<i>Every time I think of you I feel this weird feeling inside that makes me tingle and makes me miserable and I often cry over it, the tears won't stop but I must be strong.</i>
050	Reality scene. Visiting Nazis. Anger and fear.	Anger at injustice. Hurt and pain.	<i>Sometimes all I want is to start assassinate all those Nazis, but we are a peace-loving people.</i>
050	Reality scene. Son must be dead. No-one helps find him. Dread and unhappiness.	Develops into a nightmare Pain and sorrow	<i>Every time I turn off the lights I remembered what they said. And where is Peter? Every night I hear him weeping and shouting for help but his cry is coming slower and slower. The most recurring afraid of mine is if he disappear out of my dreams. Sarah, I'm in despair ...</i>

TIME TRAVEL

Text	Drama experience/emotions/feelings	Storymaking in the writing	Quote
051	Tension when President went back into past and saw what had happened in the past.	Emotions become attributed to the President thinking of going back into the past and his feelings about what he did. His feelings are linked to the senses.	<i>My life became unbearable. I passed days thinking, remembering, unable to sleep. I felt dirty. I felt as if I was a murderer. I felt as if I was the worst person in the world. I had a guilty conscience and the fact of going back became obsessive.</i>
069	The President is tried for his past actions. He sits agonising on the stand. His inner turmoil shows on his face.	The agonies of the President are relived but before the trial. When he actually goes to trial he is calm and collected since his conscience is clear, having thought over properly what happened and why.	<i>I've got a lot going on in my mind today, you know, being in court is a difficult and stressful situation ... ... I did the right thing ... After correcting this big fault of my young a foolish mind peace entered back in my spirit. Being an old man I wanted to die with my conscience clear, if I'll be declared guilty and therefore condemned to death, I won't mind.</i>
071	Tension when President went back into past and saw what had happened in the past.	Reliving the tension of the drama but before the trial. The President is thinking of his people as well as himself.	<i>It was my weakness that started the war and because of that weakness the people of my country died. And I am alive! ... What an unfair destiny! For me they died and after all these years I am still alive but not for them. Yes I am still alive, suffering day after day the torture of my soul, the pain of my conscience.</i>
073	President was very jumpy and nervy.	Reliving tension but in a different way. The President is less jumpy and more contemplative, with a strange feeling of foreboding inside him.	<i>Trough the whole day, there was the odd feeling I have felt for almost a life time.  I have failed once and therefore I am being judged. But as strange as it may seem I'll be standing on trail not for causing so much killing and suffering</i>
078	President feels alone	Reliving feelings of loneliness and taking them further, writing as the President in jail.	<i>I'm feeling terribly alone and sad ... Here I am in this cold and empty room of this high-security prison, treated as the worst man over all the world. Did I deserve this? ... ... Help me to support this anguish.</i>
082	President sitting in court with an outsized clock ticking away as his life also moves on. The President is agonising on the stand	Reliving the agonising of the President but before he goes to trial. The guilt is linked to the clock in the drama.	<i>Guilt pierces my head, pounding my brain, again and again, like tomorrow's hammer: good, bad, right, wrong, life, death. MY life, MY death, my LIFE, my DEATH. When I take the stand tomorrow what line of questioning will the Prosecutor take? Flashes of light, eyes staring, lawyer pacing, hammer poised, that picture's clear...</i>



## OTHER WORKSHOPS

Text	Drama experience/emotions/feelings	Storymaking in the writing	Quote
DX 006	The travellers visit the prophetess.	The prophetess relives the visit and the frustration at trying to explain why the people in the future are dying. Frustration turns into anger.	<i>But, no matter how I tried to explain that to them, they didn't understand. Of course they would not understand! They are locked inside their ignorance, they are just like those, in the future, who die drinking Delta X.</i>
KS 115	Students in role as high achievers took part in the Government project.	Reliving the experience and giving in to the emotions that he suppressed in the drama as he conformed to what was asked of him.	<i>A cold, empty room, a menacing false smile; a prickly sensation of fear in my body, alarm bells ringing that I choosed to ignore. What happened seems so distant in the past and so near at the same time. My reactions thought seem like belonging to another person.</i>
OA 069 2	Robert pays his respects to his mother who died alone.	Reliving the feelings he felt beside the coffin and personifying them.	<i>The time should always pass by, but memories have to be always here. A memorie is a diamond in gloom and a fireplace in warmth.</i>  <i>That sea was warm once, my heart too. Suddenly I can't watch the snow because a tear of vapour covered the window. The sun made the snow cry. Finally I could do the same, after all those years ...</i>
Sib 111	The Sibyl visits the king in a group improvisation.	Reliving the scene. The king becomes desperate.	<i>Nervous, dreadfully and cowardly nervous I had been and I am. If only a hole could open up in the floor and swallow me! I am a desperate man, with desperate thoughts, in a desperate situation, searching for a desperate solution.</i>

6.28. TRANSFORMATION AND EMBODIED NARRATIVE WITH RELATION TO TEXTS EMIG.016 AND EMIG.035

TEXT EMIG.016

Drama	Writing	Quote
Improvised scene of arriving in new country: reality	Reliving feelings: loneliness	<i>I feel terribly lonely here so far away!</i>
Improvised scene of arriving in new country: reality	Reliving feelings: repulsion; despair	<i>This is so horrible, I couldn't imagine America, the land of our dreams, so despairing.</i>
Improvised scene of arriving in new country: reality	Reliving her imaginary scene; linking to real life	<i>When I arrived I looked at New York and I just can't describe you what I saw: I saw wealth, I saw poverty, loneliness, fear, stress, panic. I saw a big civilisation, and I realised I was right in the middle of it!</i>
Improvised scene of arriving in new country	Feelings explored; dramatic personification of feelings	<i>The minute I put my eyes on this country I had a feeling in my heart. It was like a cold whisper: "This is not what you had dreamed of."</i>
Improvised scenes 1. dream of what new country was like 2. reality	Reliving the imaginary process in the drama: imagining the dream; Reliving scene she was a part of - the reality scene	<i>When I close my eyes I can't even imagine those dreams, those stories where everything has a happy ending. I can't dream this was my dream which is broken into a thousand little pieces</i>
Improvised scene of what it was really like in New York	Reliving the reality scene; Reliving feelings: insignificant	<i>I feel small here, ever so small. They think they are superior and this is so big, so monstrously big in this huge world of the mass-everything. I am alone with myself, my little me in the heart of great America.</i>
Improvised scene of what it was like in the hotel	Reliving feelings; Linking senses to feelings: cold = unhappy/alone	<i>It's so cold I'm going to bed</i>

## TEXT EMIG.035

Drama	Writing	Quote
Improvised scene of arrival in New York: reality	Empathy; feelings of sadness; personification of feelings; happiness	... what I was trying to say was that it made my heart cry in the way I could see you were very unhappy and feeling alone, but at the same time it also made me happy because it brought me news from you...
Improvised scenes of leaving and arriving.	Feelings of relief	Although all this, I stayed much more relieved, because now I know where you are
Improvised scene of arriving in New York: reality Letter written to Teresa.	Connection of situation to real life: mother worried; friend covering up.	Your mother keeps calling me asking for you, because she thinks you are hidden here ... and when I say you aren't, she just doesn't believe me and calls me a liar, saying that I know where you are ... and we both know she's right ... but you may stay calm, because I won't tell her anything about your whereabouts!
Improvised scene of arrival in New York: reality	Advice re: showing feelings; advice on how to act in the world so as to not get hurt.	... but you must not show them how afraid you are, because otherwise they'll hurt you much more. You must seem secure and not give them any kind of confidence
Improvised scenes of arrival in New York: (1) dream (2) reality	Feelings of disappointment	I also could see how disappointed you are. With America, because it hasn't corresponded to the idea of paradise and dream you had from it before.
Improvised scenes of emigration	Recognition of effect of experience; Suppression of feelings	When you'll come back, you'll come much more mature to face it and finally you'll have the opportunity to tell your mother all the things you have choked up.
Improvised scene of arriving in New York: reality Letter written to Teresa.	Feelings of friendship and loyalty	Well before saying goodbye, I will say once more what I'm always saying to you - that you can count with me anytime you need!!! ... You just call me or write me, that I immediately will run to you! (You can bet that sometimes I almost feel myself tempted to do it).

## DISCUSSION

Two students, Claudia and Teresa, made personal connections to the American emigration scene. As we have seen Claudia played the British emigrant in the reality scene. Teresa took part in it later, off stage, reading out loud Claudia's first letter home, whilst Claudia wrote it on her bed. Subsequent to the drama the two students worked together and decided that Claudia would write home and Teresa would answer. Texts Emig.016 and Emig.035<sup>7</sup> were the result.

In text Emig 016.1 Claudia takes the last feeling of the drama, loneliness, and expands it to set the scene of her story of life in New York: the minute I put my eyes on this country I had a feeling in my heart. It was like a cold whisper: "This is not what you had dreamed of." Once again the person is in the text, this is embodied narrative, narrative that speaks of particular persons in particular places, engaging with the world around them.

In part two the writer becomes more analytical, exploring her feelings about her father. She holds on to her doll as her last link with him. The artefact is also a link to the drama and to the feelings she had when inventing the importance of the doll. In part three her emotions are transferred to the package in the drama, here her package of dreams which she personifies: *my package of dreams remains tied with string*. All its hopes are trapped inside. To conclude she writes of her feelings at the beginning, her insecurity and inferiority. Once again feelings are leading the narrative and telling the story for the writer.

Teresa's reply is similar but different. It too commences with feelings that set the context: *I received your letter and I must admit it made me really sad ...* Part one is very emotional and explains the strong but mixed feelings she has on receiving the news. Again they are personified: *It made my heart cry ...* but at the same time it also made me happy. Thus feelings set the tone. Part two deals with feelings in a different way, advising Claudia how to protect herself from being hurt. *You must seem secure and not give them any kind of confidence*. Here the story changes as Teresa speaks of the trip as a temporary trip to solve Claudia's problems: when you come back, you'll come much more mature ... all the things you have choked up. Part three is filled with feelings of friendship and loyalty and support, creating an atmosphere of hope and security. These are the feelings that also showed through at the end of the drama

<sup>7</sup> Texts should be read in conjunction with their linguistic descriptions with relation to story in appendices 5.2 and 5.6 respectively.

when Claudia poured open her heart to Teresa in the letter, thus the last scene is revived in the last part of the text. The written text is brought to life by inserting the human presence found in the drama text.

6.29. TRANSFORMATION OF KEY POINTS IN THE DRAMA STORY INTO THE WRITING INTO SUBJECTS OF REFLECTION WITH REFERENCE TO THE STORY OF JOHN TAYLOR IN TIME TRAVEL.

This appendix takes the work of five students and plots how they transformed a key point in the drama into a specific subject of interest in the writing and further made it a subject of reflection.

TT.073

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
President taken to court	President fearful of following day in court	ambiguity of mankind	<i>I have failed once and therefore I am being judged. But strange as it may seem I'll be standing trial not for causing so much killing and suffering but for daring to go back in time and amend the slaughter I've given rise to. How ambiguous mankind is... My only hope is that my purposes will be taken into consideration and to be "spared" ... strange world for someone who destroyed so many "dreams" ...</i>

## TEXT TT.082.2

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
Court trial	Questioning of what might happen in court	Becomes questioning of what is the truth	<i>What truth might that be m'lord? Could it be that what I did was so very wrong? Is life just one big lie?</i>
Changing the past	Questioning as to whether he will continue to hold his office	- Becomes questioning of what the effect will be on his family, especially his son	<i>What will become of little Johnny if his father dies in "the chair". How can her carry that on his shoulders for the rest of his life? I want him to be proud of me, not ashamed.</i>
Responsibility as President of the United States	Role of the President	Becomes criticism of himself	<i>President? Who would be President? You'd think history would have taught me a lesson but no. There I go again trying to play God on my do-good chariot and all I've done is handed over my seat ...</i>
Changing the past	Thoughts on the verdict of the jury	Becomes reflection on the root of all evil	<i>And will taking one life really make a difference? It won't change anything. Change, yes change, that's the root of the evil ...</i>

## TEXT TT.085

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
President taken to court	President put in prison	Becomes starting point for a story about an old man telling a boy a story (his story) which leads to questioning of whether he can justify what he did.	<i>He's about my age and therefore he might narrate the story of a man who went to the past and changed the future. Perhaps could that man ... Am I in fact guilty? If I am please someone tell me because I couldn't bear to see the world sink once again.</i>
Court room scene	President fearful of the following day in court	Questioning the rationality of man	<i>I thought about either am I guilty of is humanity with eyes closed like I had when I decided to send the nuclear bomb. Can't they realise that I changed the course of humanity? Only men are allowed to change.</i>

TT.086

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
President changed the past	President unable to sleep because too much in his head	(1) Becomes discussion of real reason why war started (2) Becomes discussion on the American way of life	<i>Too many people were involved, people that would benefit with the War, products that were in stake could be saved. Perhaps I was forced, ... To conclude I would like to say to the American people that they are free. They must grab it and always fight for it. The War brings unhappiness. Now I'm old but remember your children, please make a better future for them. Save our country ... Save our nation ...</i>

TT.098

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
President changed the past	President's thoughts before the trial	Becomes reflection on (1) what life was like before (2) what it has become (3) why	<i>I remember when I was young: life was beautiful ... People lived in cosy houses, with perfumed gardens, dogs in the terrace, everything was nice. The world was covered with limpid air, we really could breathe that healthy oxigene..... But all of this ended with the war. Those awful bombs who destroyed everything I signed a contract but I had to forget some parts of it. I'm a human with emotions and a personality of my own. It was unbearable to see how degradative life became after the war. I had an option and I took it without regret.</i>



6.30. TRANSFORMATION OF KEY POINTS IN THE DRAMA STORY INTO THE WRITING INTO SUBJECTS OF REFLECTION

This appendix takes a written text from each workshop and give an example of how the writer transformed a key point in the drama into a specific subject of interest in the writing and further made it a subject of reflection

DELTA X

TEXT DX. NEWS 022 038 046 048

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
Delta X causes death in the future.	Delta X is a recreational drug. Only recently has it been found to be lethal.	We shouldn't always follow that which is culturally accepted. In the case of Delta X it was wrongly categorised.	<p><i>It was even culturally accepted, as people thought it was safe and hit had few side effects. People used to take the innocent sky blue elixir to feel relaxed and to live without any problems ...</i></p> <p><i>DX has been put in a different category from other drugs, that is to say it has been considered nothing more than a mood enhancer. Thus we can conclude that things are not always what they seem. The innocent blue has a darker side.</i></p>

EMIGRATION

TEXT EMIG.016.2

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
British girl treated with hostility; Jewish people were discriminated against in Germany	People are unfriendly and racist when you emigrate.	Why do people do this if not for reasons of religion?	<i>People discriminate against other people with a different colour of skin: Black people, Mexican, American ... They discriminate against other religions: Jewish, Moslem. But we are talking here about discrimination from a white person to another white person, from one culture to another, with no reference to creed, so why do they discriminate?</i>

KEY TO SUCCESS

TEXT KS. 115

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
High achievers formed part of government project although they hated every minute of it.	The project was menacing and sinister	Why did he stay there? Why did everyone else do the same? Why didn't they get together and do something about it.	<i>... alarm bells ringing that I choosed to ignore. What happened seems so distant in the past and so near at the same time. My reactions though seem like belonging to another person. All the secrecy should had warned me. You know me well. Why was I off my guard? Did I like the idea of being a chosen person? Did it make me feel special? ... Special people do special things she said. But we didn't really do anything special. We didn't really do anything at all. We acted like naive stupid human beings. Or better animals ... Surely if we were such high achievers we were supposed to have some intelligence in our brains. Well not much showed!</i>

OLD AGE

TEXT OA.071

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
Robert's mother died alone	Robert wants to make things up with his mother. He admits to her he has failed in life.	Robert doesn't know how to stop living the way he does. He is unable to see what the reality is.	<i>I am surrounded by people who pretend to be my friends, yet I am honestly very alone. Unhappiness and thirst for friends and money are the reasons I am into a kind of world where I do not really belong but it is a world which enervates and excites me. And it makes money...  I don't want to be like this. I really don't. I have just got so deep in this life I don't know where to stop.</i>

THE SIBYL

TEXT SIB.115

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
King is omnipotent	King is thirsty for power but has more human qualities too.	King realises that power is not knowledge and changes.	<i>Today I realized that power does not mean acknowledge.</i>

TIME TRAVEL

TEXT TT.060

Key point in drama	Key point in writing/story	Reflection/critical inquiry	Quote from writing
<p>Changed the past</p>	<p>President is supposed to be a super hero</p>	<p>Should the President be treated like any other man or does his responsibility to his country change that?</p>	<p><i>There is an Universal Truth, "We make mistakes, because we are simply humans"; these may not be the correct words but the essence is still there. That was my mistake, a President can never be wrong! I was frightened, can't a President experience fear?</i></p> <p><i>I wish, I had never been a President, just simply human.</i></p>

### 6.31. TRANSFORMATION OF CULTURAL HISTORIES INTO THE WRITING WITH REFERENCE TO FAMILY VALUES

This appendix gives examples of the way students draw on their family values when making meaning in their writing.

#### OLD AGE

Text	Quote
OA.066	<i>Someone dies, someone very special and all of a sudden we find ourselves thinking about other special persons in our life. The ones that love us understand us and support us even in the worst situations. And I look back and my look flows along my life road and in the end of the road there were you. You mum, you...</i>
OA.073	<i>All the words I might say to you are not enough to describe how I feel. After such a long time of absence and oblivion, came finally the day I looked upon my life and regretted not having cared after you as you deserved it. I know I wasn't the son you expected me to be, as well as I know you were the mother I could have ever wished for. However I was too blind to "see" your wisdom. Those were the days I felt asleep in your arms in what seemed like being far from all the rest. I could sent the tenderness, the smoothness in your white hands fondling me in a somewhat state of fulfilment. You were never angry. You were never too busy for me. Having always a soft word, a smile even a surprise! And I ... I gave you nothing ...</i>
OA.074	<i>Memories were the only who never abandoned me. People would never accepted me, not even my family.</i>
OA.081	<i>After hearing you were ill, my wife had a son. Mother, I'm a father, I have a son. But every time I looked at him I thought about you looking at me when I was a child. I couldn't, I can't stand the idea that one day my own son can do the same with me.</i>

#### EXAMPLES FROM THE OTHER WORKSHOPS

Text	Quote
DX.014	<i>They said this plant root will kill our grandchildren in their land, the future ...</i>
Emig.016.2	<i>But it is a sort of nightmare that we start living when reality appears and we start learning what life has to give us. It's like going to see a relative and finding they have died. That life has taken them away, except this is the opposite. Our life is being taken from us before your very eyes.</i>
KS.099	<i>I know that you had to sacrifice your family and friends, but the humanity will appreciate your collaboration... My family hadn't even a tiny idea where I was, what was I doing or even if I was alive... I started to think about my wife and my son very intensively and I felt some tears on my face.... When I went to my room I saw a message in a white paper on the bed. That message stabbed my heart which became like the black box, full of knowledge and yet worthless: John I want the divorce. See you on court.</i>
Sib.107	<i>I am only a king who wants the best for his people like a father who wants the best for his son.</i>
TT.078	<i>But where are my family and friends? They don't exist. I did destroy them! (this was the main reason for changing the past).</i>

### 6.32. TRANSFORMATION OF CULTURAL HISTORIES INTO THE WRITING WITH REFERENCE TO CATHOLIC BELIEFS

This appendix gives examples of the way students draw on their Catholic beliefs to make meaning in the writing.

#### EMIGRATION

Text	Quote
Emig.020	<i>Now he realises he has being a foll because he always had a great faith in God and now he is so fraitened that he couldn't have a positive thought. So he prayed to God to watch for him and give him strenght to keep on going.</i>
Emig.024	<i>Father, I write to confess I have made a mistake. Another one. Yet again. I write to open up my soul... ... That what is most worst I fear to tell you. My fault it was not but I was once more afraid of having failed. Of failing my husband, my father, myself and God. Alone, afraid and very confused I tum to you my spiritual guider and friend... Father, I beseach thee, tell me if I am really a sinner. Tell me why I make such a mess of things.</i>
Emig.026	<i>Clutching the latest copy of "Let's go Europe" - the traveller's bible as far as places and prices went. But I suddenly felt the need to clutch on to more than my copy. I clutched on to my simple beliefs and muttered a quick prayer. In this land where everything and everyone was unknown I asked Him for guidance and protection.  I saw myself many years from now , surrounded by family, sobbing uncontrollably as I looked at the little ones and wondered what their lives would be like. Like a film on "rewind", I recalled things said and things done. I looked at the sky then and offered my prayers. A simple mortal in the hands of the Almighty. After a lifetime filled with work , adventure, romance and suffering I was on the verge of driving the last spike.</i>
Emig.028	<i>I hope everything is fine in Teeran. Is the old priest getting better? The last time I saw him he hardly speaks. He is such a good man.</i>



## EXAMPLES FROM THE OTHER WORKSHOPS

Text	Quote
DX.030	<p><i>Delta X, if used in a reasonable way, can help the Man Kind to achieve the paradise on earth, that paradise that was a God's promise in the ancient days. And I am the one, God have chosen to reveal the secret of happiness to the whole world. I can not disappoint him! I am a scientist, not a messenger or a saint sent by God but in a certain way I can compare my self to Jesus Christ, because he also discovered that there was something more than earthly life, he discovered that love and tolerance between men was something very important. I haven't made any miracle like he did, I have the advantage of living in the XX century surrounded by all kinds of science and technology instruments that can be used to improve the relations between men. And I am not going to make the world a better place to live on.</i></p> <p><i>After these reflections and considerations on the subject, I can say I am ready for tomorrow and I am sure God will help me to face the situation in a cool way.</i></p>
KS.117	<p><i>... but also with a little luck, maybe with a push of the hands of God ...</i></p>
OA.073	<p><i>Mother forgive for I've sinned. I did things I'm ashamed of and I didn't do the things I should have done. However I know, that in your Catholic creed, you've already forgiven me as Jesus forgave Judas for his treason... For all you've ever done and for everything I didn't do, I kneel before you,</i></p>
Sibyl	<p>No examples: workshop dealt with ancient Gods.</p>
TT.066	<p><i>It is a hard thing to take. I wish I could change it but God knows that I can't.</i></p>

### 6.33. TRANSFORMATION OF CULTURAL HISTORIES INTO THE WRITING WITH REFERENCE TO PORTUGUESE CULTURAL VALUES

This appendix gives examples of the way students draw on their cultural values when making meaning in their writing.

#### DELTA X

Text	Quote
DX.018.2	<i>The problem is that people from the future wish too much, my people only wish for food and happiness.</i>
DX.035	<i>To explain the major women's dependence, psychologists say taht this may be caused in some cases, by the stressfull life they live and in other cases just looking for a good and healty appearance.</i>
DX.035	<i>...the "Consummers Defence Organization" is trying to cancelate the publicity spots on T.V., as well as, the advertisements on magazines ..... It was even culturalluy accepted as people thought it was safe and it had few side effects.</i>
Pamph DX.011,018	<i>Delta X is the key to the front door: Money; Island: House: Boat; Car.</i>

#### EXAMPLES FROM THE OTHER WORKSHOPS

Text	Quote
Emig.020 family responsibility	<i>He begins to remember the first time he thought of emigrating to Canada. By that time he thought: the emigration was the solution for all of his problems. If he could get rich in other country he could give everything to his family, everything they deserve. They wouldn't have necessities and they could dress and eat properly.</i>
OA.066 status symbols	<i>I have my own business and a big comfortable flat in the highest building in the city. I also own a yacht.</i>
KS.117 a woman's place	<i>Throughout the years my knowledge of advertising techniques was comparable to the best expert of the firm. However I was still a mere secretary ...</i>
Sib.099 a ruler's duties	<ul style="list-style-type: none"> <li>- The King must protect and respect his own people</li> <li>- The King must respect the laws of nature</li> <li>- The power of the King is divine. He is the messenger of God on Earth.</li> </ul>
TT.098 material possessions/ life's pleasures	<i>I remember when I was young: life was beautiful... People lived in cosy houses, with perfumed gardens, dogs in the terrace ... everything was nice. The world was covered with limpid air, we really could breath that healthy oxigene.</i>



### 6.34. TRANSFORMATION OF CULTURAL HISTORIES INTO THE WRITING WITH REFERENCE TO PORTUGAL

This appendix gives examples of the way students draw on their Portuguese culture when making meaning in their writing.

#### WAY OF LIFE

Text	Quote
DX.018.2	<i>but if I do what will happen to the people of this island? Fishermen's nets will be devoid of catch and the farmers cannot till barren land.</i>
Emig.016.2	<i>People descriminate against other people with a different colour of skin: Black people, Mexican, American .. They descriminate against other religions: Jewish, Moslem. But we are talking here about descrimination from a white person to another white person, from one culture to another, with no reference to creed, so why do they descriminate?</i>
KS.111	<i>So, without loitering away, not even for a split second, I struggled for a living and a position on society. I fought against prejudice, bias, injustice and wrong, till the day I gave myself the pleasure of seeing all those people, who neglected me and underestimated my work, in front of me, rewarding me according to my merits and not according to my money or social position.</i>
OA.051	<i>I received and read all the letters that you sent to me telling and describing the same events and the same gossips of that little , monotonous and mean town.</i>
Sib.114/n	<i>The little people manage to take from the land is barely the sufficient to pay the taxes imposed by the Crown.</i>
TT.066	<i>Our country has enough troubles with racial tension and poors living in difficult conditions. I wanted to make life better, to give everyone a new chance. Maybe they would see the light like me and stop the segregation of rich and poors.</i>

## POVERTY

Text	Quote
DX.014	<i>In our village, we are poor people and our work is our survival... In our village we are all of humble origin...</i>
DX.018.2	<i>Our people will die, not due to Delta X but of starvation.</i>
Emig.030	<i>My meals are usually beans and rice...</i>
KS.111	<i>I am a man who has known poverty and sorrow, a man that many times felt very low. Indeed, early in my life, I had to learn how to lower everything one has of most precious: to lower my pride, my voice and even to lower myself. People used to look down upon me and many tried to stop my way. Only because I was poor, people used to doubt about my competency and qualifications.</i>
OA.066	<i>You have no conditions to continue living there.</i>
Sib.119/n	<i>Sir! There are many families dying of hunger in this kingdom and you praise a king who ignores this... On the festival day I read page one and sadness took over my soul; poors are citizens too you know. But I need my medicines because of my back pains. But they are too expensive and my money is not enough to buy them every week...</i>
TT.066	<i>Our country has enough troubles with racial tension and poors living in difficult conditions.</i>

## YOUNG CULTURE

Text	Quote
DX 022/n	<i>People used to take the innocent sky blue elixir to feel relaxed and to live without any problems (and when we say people we mean EVERYONE, not only the teenagers who are supposed to be the "HIGH RISK GROUP")</i>
DX 022/n	<i>by Homer Simpson</i>
Emig.	<i>Other young travellers looked equally lost, haversacks on their backs and clutching the latest copy of "Let's go Europe".</i>
KS.112	<i>Timothy was very possessive and he did not want me to go to University.</i>
OA.074	<i>My life completely changed after meet Julia. The shide young boy was left behind and the powerful man tooked place.</i>
Sib.103/n	<i>Your romance problems will be resolved. Your family quarrels toned down.</i>
TT.071	<i>I saved the world and now I'm free of guilt.</i>

## 6.35. TRANSFORMATION AND PERSONAL HISTORIES

These examples illustrate how writers transform their own lives as students into their texts as part of the drama story.

## STUDENT WORLD

Text	Quote
DX.014	<i>Our children work with us. They are not able to go to school. We do not know what are the Universities of the future. Our children learn values not words.</i>
Emig.026	<i>Children on their way home from school rushed to take off their shoes and socks ... The picture pulled at the strings of my heart and I recalled the words of a famous writer ...</i>
OA.071	<i>I ran away to college and got a good Art degree. You had always expected so much of me I would not had known what to do if I had failed.</i>
KS.119	<i>All I had it was ideas and the strength of youth. And I had from the beginning of the University only one thing in my mind - "I will get it!" I knew that if I really wanted I would get it... All the prizes I won are not only mine they also belong to those who learnt something with me.</i>
Sib.103/n	<i>But now those days are gone. Here's your chance to change. You'll never have to cross the mountains to know your future, to pass your exams, to calm your fears ...</i>
TT.060	<i>I should have, as my experience as politician, the gift of the word, of persuasion: and I, proud as I am, deciding to defend my self, should be writing my final appeal. Strangely, the page lying in the desk remains of an immaculate white, in expectation for the salvation words. The examination nerves begin.</i>

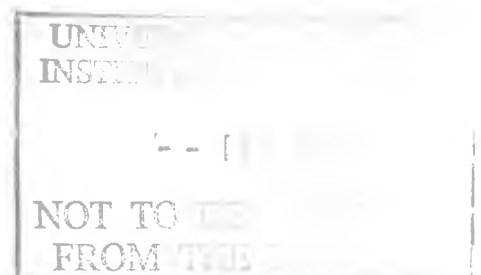
6.36. MULTIPLE TRANSFORMATIONS IN A SINGLE TEXT WITH REFERENCE TO TEXT  
OA.060

CHARACTER

Type of transformation	In drama	In writing	Quote from writing
Character/Robert	selfish	loving	<i>But it wasn't your fault, mother...</i>
Character/Robert	uncaring/self centred	caring at end	<i>... please mother... come back to me, bring all your love again...</i>
Character/Robert	false	honest	<i>I was a capitalist, since tender age. When I was ten years old, I used to make blackmail even whit by best friends: John, Barry and Paul:</i>
Character/Robert	happy	lonely	<i>Today, I look around me, and there is only loneliness</i>
Character/Robert	unrepentant	repentant	<i>I recognize, that all that, have contributed for my egotistical character; feeling myself better than the others.</i>
Character/Miriam	unable to bond with her son	wonderful mother when he was young	<i>The best mother in the whole world, I used to say. All my schoolmates stared at me when they saw my special packed lunches...</i>
Character Artefact	flowers on coffin marigolds in coffee bar	flowers are symbol of Robert's love for his mother	<i>Balancing back and forward in the old rocking chair, which I have no memory from whom you have inherited it; with Marigolds in your lap... ... Don't say it's too late, forget the snake... bring the Marigolds with you,</i>

## STORY

Type of transformation	In drama	In writing	Quote from writing
Story Narrative link	Robert was poor as a child	Robert lived in a rich household	<i>I wish I had been less fortunate.</i>
Story Imaginative Powers/artefact	String is a snake	Snake is symbol of Robert's past mistakes	<i>Don't say it's too late, forget the snake...</i>
Story Narrative link/ point of interest	Robert plays with mother's feelings by not contacting her	Robert plays with mother's feelings as a child	<i>I know why; marigolds make you remember...when I was a little boy, I used to pick them up, just to make you angry, but also to make you smile; because innocently whist a brat voice I would say...</i>
Story Narrative link/image Narrative link/artefact	Miriam sitting in garden or Miriam sitting inside in rocking chair at beginning of drama	Miriam sitting in rocking chair in the garden at beginning of writing	<i>I see you in the garden. Balancing back and forward in the old rocking chair, which I have no memory from whom you have inherited it</i>
Story Narrative link	Robert was a trickster/gambler	Robert blackmailed his friends as a child	<i>- If you paint the fence, Barry, I will let you play with my brand new ball ...</i>
Story Narrative link	Robert surrounded by friends	Robert has never had a real friend	<i>I wish I had been less fortunate, so that I could enjoy the pleasure of true friendship, which I have never known.</i>
Story Imaginative powers/artefact	flowers on coffin marigolds in bar name: Miriam	Miriam = Mariam = Maria = Mary	<i>Dear Mary, those flowers were named after you: and I haven't seen one for twelve years.</i>
Story	flowers on coffin	Maria/Mary = Marigolds	<i>marigolds make you remember</i>
Story Embodied narrative	nostalgia/love in coffin scene	loving memories of his mother	<i>All your anger would disappear in a second. You could disguise neither your love for me, nor your tenderness.</i>
Story Embodied narrative	gestures and actions of dramatic text	references to the senses	<i>Now, you are in the warm kitchen; I can still feel the marvelous apple perfume in the air; the Marigolds were left in the large rectangular wooden table, waiting for the hands, that will gently place them in a beautiful jar.</i>
Story Opinions	narration of story	critical exploration of relationship with his mother and his resultant character	<i>I recognize, that all that, have contributed for my egotistical character; feeling myself better than the others. But it wasn't your fault, mother. I didn't know that all those presents, all that attention, were just to make me happier, and not to give me, a so-called "power" among us children.</i>



## CULTURAL HISTORIES

Type of Transformation	In real life	In writing	Quote from writing
Cultural histories Way of life	living in ex-pat community	type of food sold in local British cafes are put in his lunch box.	<i>All my schoolmates stared at me when they saw my special packed lunches: apple pies, scones,</i>
Cultural histories Young culture	Portuguese TV: obsession with all things American: films/baseball.	Robert had a baseball glove signed by players in his favourite team	<i>They where jealous of my baseball glove signed by all the famous players of our favorite team, the Giants; that father had brought to me from the city.</i>
Cultural histories Family values	family is important	early relationship with his mother as more than special	<i>You could disguise neither your love for me, nor your tenderness. The best mother in the whole world, I used to say.</i>
Cultural histories Student world	trainee teacher	references to school life	<i>All my schoolmates stared at me when they saw my special packed lunches.</i>
Personal history Private story	access to cable TV/Internet Friends with exchange students from U.S	references to things American	<i>They where jealous of my baseball glove signed by all the famous players of our favorite team, the Giants</i>
Personal history Social reality	had access to more than fellow students. relatively independent from parents: rented own flat relatively more mature than fellow students.	references to material possessions and way of life. has a fence round the house. Robert is rich and friends are poor.	<i>- If you paint the fence, Barry, I will let you play with my brand new ball ... I waved at them, with all my expensive toys, my chouchou train, my colored bycicle.</i>
Personal history	lives in a town	father brings baseball glove from the city.	<i>my baseball glove signed by all the famous players of our favorite team, the Giants; that father had brought to me from the city.</i>

## 6.37. TRANSFORMATIONS OF LINGUISTIC ABILITY VIA METAPHORICAL STORY-MAKING

These tables give examples of how students make their own links through the use of metaphor. Thus they are not confined to the drama story but build their own story upon the base from the drama. As a result they access new linguistic structures and vocabulary.

## DELTA X

Student	Story	Quote from writing
014	Farmer recounts visit of strangers from the future	<i>This day was the most astounding day of my life, I felt like I was in the gibbet waiting for the moment of my ruin. Exposed, suspended in space and time, swinging one way then the other. How would be my life from this day on without Delta - X? For a moment dashed our hopes and I saw in my mind a really hard way to go. My body limp and helpless. No use to anyone. Tom body, tom hope, tom world.</i>

## EMIGRATION

Student	Story	Quote from writing
024	Emigrant recalls his past life and all the errors he has made in a series of flashbacks	<i>Visions of the past flash before my eyes, with the throttle on overide, faster and faster, dimmer and dimmer. I remember a white dress, a lamb, a time of innocence. Could it all be a dream?</i>

## KEY TO SUCCESS

Student	Story	Quote from writing
127	As the high achiever writes of her thoughts on what happened in the experiment she takes a metaphorical journey inside her body in the same way the Government tried to.	<i>Today I'm able, for the first time, in such a long time, to "look" inside myself and see me, touch my inner parts and feel them as if taking a walk inside my body and brain. Have I been dead? Is today the first day of the rest of my life?</i>

## OLD AGE

Student	Story	Quote from writing
066	The road of life explains Robert's situation of unease and guilt and wishes for the future.	<p><i>And I look back and my look flows along my life road and in the end of the road there were you. You mum, you were standing looking at the road, looking at me. There was a big smile on your face and you were waving your hand at me but your eyes were sad. I realise then that you were there, waiting for me but I wasn't there for you. I abandoned you Mum and you don't deserve it ... I know you don't. I'm sorry for all I've done to you, for all I've become.</i></p> <p><i>I can't go back now but I can try a new beginning. We can both try a better life together. We can still made our own ways become only one road.</i></p>

## SIBYL

Student	Story	Quote from writing
111	The king tells of how it is not his weakness but the Sibyl that is the problem, making her into an evil vulture.	<p><i>The Sibyl! - there's the source of all my problems, the evil that haunts me day and night, night and day. Every drop of blood in my body is brought to a stop by the thought of seeing her again. She has the eye of a vulture, a cruel sparkling blue eye. Whenever it falls upon me I feel like trembling from head to foot.</i></p>

## TIME TRAVEL

Student	Story	Quote from writing
082	John Taylor has been abandoned by his political party who are compared first to loyal dogs and then attacking wolves.	<p><i>Where have all the wagging tails gone now things are tough? Instead are the gnashing jaws of anger, contempt and rage, ready to take hold and bite the flesh.</i></p>



## 7. TYPES OF LANGUAGE LEARNING

## 7.1. SUMMARY OF RECURRING FEATURES ACROSS THE WORKSHOPS

Drama provides a context		1	2	3	4	5	6
	Natural locations for unique stories	Y	Y	Y	Y	Y	Y
	A safe arena of confidence and encouragement	Y	Y	Y	Y	Y	Y
The power of writing in role							
	Writing reduces stereotype	Y	Y	Y	Y	Y	Y
	Character development and the affect	Y	Y	Y	Y	Y	Y
	Choices and cognitive development	Y	Y	Y	Y	Y	Y
	Particular ways of making meaning about the world and the self	Y	Y	Y	Y	Y	Y
	Writing as language learning	Y	Y	Y	Y	Y	Y
	Language as the site of dialectical processes:	Y	Y	Y	Y	Y	Y
Writing as unleashing creative capacities							
	Lexis	Y	Y	Y	Y	Y	Y
	Writers access new vocabulary	Y	Y	Y	Y	Y	Y
	Writers use words/phrases from the drama	Y	Y	N	Y	N	N
	Writers use precise terms and specialist vocabulary	Y	Y	Y	Y	Y	Y
	Writers use a range of synonyms	N	Y	Y	N	Y	Y
	Writers attempt to match lexis to register	Y	Y	Y	Y	Y	Y
	Metaphorical processes and the imagination	Y	N	Y	N	Y	Y
	Writing as an exploratory device leading to new structures	Y	Y	Y	Y	Y	Y
Language as the mediator of experiences							
	Changes in situational mode						
	Writers change the situational mode of the writing as the text progresses	Y	Y	Y	Y	Y	Y
	Writers need to access different language skills as situational mode changes	Y	Y	Y	Y	Y	Y
	Different types of meaning lead to different types of writing	Y	Y	Y	Y	Y	Y
	Playing with ideas leads to playing with language						
	Writers find out for themselves what works	Y	Y	Y	Y	Y	Y
	Writers want to be understood	Y	Y	Y	Y	Y	Y
Appropriacy and audience							
	Writers become aware of register	Y	Y	Y	Y	Y	Y
	Writers pay attention to expression	Y	Y	Y	Y	Y	Y
Writers show knowledge of text types							
	Intertextual; multi-levelled configurations	Y	Y	Y	Y	Y	Y

Numbers 1 to 6 in the table above refer to the following texts:

- |              |              |
|--------------|--------------|
| 1: Emig. 024 | 4: DX. 018.2 |
| 2: KS. 115   | 5: OA. 073   |
| 3: TT. 095   | 6: Sib. 112  |

Y refers to Yes (occurrence in the text) and N to No (occurrence in the text).

## 7.2. THE IMPORTANCE OF THE DRAMATIC MEDIUM

### NATURAL LOCATIONS FOR UNIQUE STORIES

The drama/writing relationship removes the artificiality of course-book or role-play exercises as writers have a natural location for their texts. Drama provides a medium within which to work and a particular context filled with characters whose identities the writers either assume or critique. This medium, its characters and its events are authentic for the writers, something of which they have been an active part for an entire day, something very far removed from stylised simulation exercises which are more common in L2 classrooms.

Moreover, when left to their own devices, as in the real world, no two students draw exactly the same conclusions. Provided the events or attitudes the writers express are plausible within the dramatic fictions, they are acceptable. Chapters six and seven have shown the different kinds of transformative connections made by the writers. It is their diversity which is of interest here. The table below gives an example from each workshop indicating the variance in connections. In the work of writers 006 and 030 for instance, objects or artefacts from the drama become transformed into part of the story, gaining a new significance. For student 099 the events of the drama provide a springboard for a completely new story and for student 060 the character's particular context is explored in a poetic manner through feelings and attitudes. Writer 104 ends the story left open in the drama; in the work of writer 086 the drama provides the scene for character-searching.

Text	Quote from writing
DX.006	<i>In that fateful day I roamed for a while in the village and started running I stopped in front of the vulcano.</i>
Emig.030	<i>When I left London, having for my only company an old suitcase and a bag with Tom's ashes...</i>
KS.099	<i>It was the last day of my secret meeting. After a ...</i>
OA.060	<i>Balancing back and forward in the old rocking chair, which I have no memory from whom you have inherited it; with Marigolds in your lap.</i>
Sib.104	<i>Thank you my friend for your advice and if something happens to me let the story be known that King Tarquin did not give way to the Sibyl and that he died like a real King.</i>
TT.086	<i>All those thoughts are coming again... The Past is steel alive, is like an image, always cursing me for what I've done.</i>

### A SAFE ARENA OF CONFIDENCE AND ENCOURAGEMENT

The old adage about drama providing a safe arena in which students learn and grow in confidence continues into the writing process. In the act of discovering how the foreign

language works, the writers' confidence of expression increases. Before drama, even students who had acquired a good deal of knowledge about language usage found themselves floundering when confronted with actual use.

Text	Quote from writing
DX.030	<i>For several weeks I have tried to lose remembrance of the subject but the "big day" is just coming and I have the absolute obligation to prepare myself mentally for it.</i>
Emig.024	<i>That what is most worst I fear to tell you.</i>
KS.115	<i>A cold, empty room; a menacing false smile; a prickly sensation of fear in my body, alarm bells ringing that I choosed to ignore.</i>
OA.073	<i>For all you've ever done and for everything I didn't do, I kneel before you, assume I went wrong and try to make up for the troubles I caused you.</i>
Sib.104	<i>Here I undress my soul before you hoping to have some kind of revelation about this worrying problem.</i>
TT.082	<i>Where have all the wagging tails gone now things are tough?</i>

Since the students feel safe within the drama/writing environment they take chances with their writing and feel free to experiment with it. Even when struggling with register as in examples 024, 030 and 104 they have the confidence to take the risk of writing an imperfect sentence, trying out difficult structures they would not have usually attempted. Thus their attitude to writing has changed completely. As writing for the drama or their peers or just merely to get their experiences and thoughts down on paper become more important than "writing for the teacher", a new kind of language learning becomes apparent, one in which words and structures are subordinate to meaning.

### 7.3. THE POWER OF WRITING IN ROLE

#### WRITING REDUCES STEREOTYPE

Real discursal processes take place, as the stereotype of the drama becomes human character. The difference between the drama text and the written text is quite startling. I would suggest that exploration of character leads to language development as the writers learn about discourse through character. Naturally, discourse conventions implicitly embody certain ideologies and certain positions. As a result, through their use of language the students go beyond linguistic preoccupations to make implicit meanings about social identities, relations and systems of knowledge and belief. The fact that this is done in a foreign language can only be to the writers' credit.

Drama Workshop	Student	Quote from drama	Quote from writing
Delta X	018	<i>I am Einstein. I invented the drug. It is <b>my</b> property. There will be no discussion. Guards!</i>	<i>I invented Delta X so that my people would live happier and longer... now I just can't throw it away because everyone depends on it.</i>
Emigration	016	<i>You can't tell me what to do. You're not my real Dad. He's dead.</i>	<i>I believe in God, I believe my father is watching me, I believe he won't let me down but deep inside I hope he won't turn his back on me as he did when he died.</i>
Key to Success	111	<i>I have had a difficult life but I ended up being the best.</i>	<i>People used to look down on me and many tried to stop my way. Only because I was poor, people used to doubt about my competency and qualifications.</i>
Old Age	060	<i>Bet? What bet? I didn't lose any bet. Please go.</i>	<i>I was a capitalist since tender age. When I was ten years old, I used to make blackmail even with my best friends.</i>
Sibyl	112	<i>What shall I do? I need time. I cannot say now.</i>	<i>I am in a blue, blue funk. If only I knew what these stupid scrolls contain. But I don't!</i>
Time Travel	082	<i>I only changed the past to put things right. I did not want to be the cause of all that war.</i>	<i>There I go trying to play God on my do-good chariot and all I've done is handed over my seat to my false wimp of a deputy who is revelling even now as I squirm.</i>

#### CHARACTER DEVELOPMENT AND THE AFFECT

Writing that engages competently with the affect is notoriously difficult, even for the native speaker. Writing in role necessitates that writers deal with this. In their attempt to make their persona more credible and plausible, a whole person, the writers in this project explore particular feelings and desires through meanings made both personally and socially, as shown below:

Text	Quote from writing
DX.006	<i>But inside I'm just a human being like them, is true that I have some special powers, I'm a prophetess, but I also have the most simple and pure feelings that an human being use to have: love, fear, happiness...</i>
Emig.016	<i>I feel terribly lonely! This is so horrible, I couldn't imagine America, the land of our dreams so despairing.</i>
KS.112	<i>Since that day I have not seen either my son or his father, which makes me deeply sad. Nevertheless, a light has always been guiding me: hope and while there is life, there is hope.</i>
OA.073	<i>Those were the days I felt asleep in your arms in what seemed like being far from all the rest. I could sent the tenderness, the smoothness in your white hands fondling me in a somewhat state of fulfilment.</i>
Sib.117	<i>It seems that my so-called "loyal" people sought for her help claiming that I am not a fair and benevolent King. It's outrageous. A King who did everything he could do to help those miserable peasants ...</i>
TT.085	<i>Am I guilty? If I am, please someone tell me because I couldn't bare to see the world sink once again.</i>

The table evidences the depth of emotions to be found in the writing. It also gives an indication of the range covered: love, happiness, hope, tenderness, uncertainty, affront, loneliness, sadness, fear. Together these add a certain quality to the texts, a richness, a touch with reality that other writing in the EFL classroom had not evidenced. Moreover as each writer becomes determined to express these feelings to the reader or even just to themselves, their language becomes not only careful but efficient.

#### CHOICES AND COGNITIVE DEVELOPMENT

If we then take into account that mixed with this attention to affect comes cognitive development, as evidenced in the writers' representations of the world, we can see the complex, heteroglossic texts that have resulted.

Text	Quote from writing
DX.006	<i>So the gods, in order to avoid the destruction of the planet by the greedy of men, gave Delta X a new power, the power of killing those who use it in order to command the world.</i>
Emig.026	<i>As for that last stretch of road I try not to think about it. My motto has become "Live one day at a time". I try to do the most and the best I can.</i>
KS.115	<i>I need to know what they were up to. If I find out the question will be, dare I share it with the world.</i>
OA.085	<i>I think that I have been inside of a strange dream in which I was never able to make difference between right and wrong. Finally I woked and when I looked around me I realised that I've been sleeping over a mountain of unaccountable lies. Lies about my past which I tried to hide behind this strange man (which I am) who has nothing to do with that young boy at the time I left home.</i>
Sib.115	<i>Today I realized that power does not mean acknowledge. Though for all that I have suffered this day one thing should be taken in consideration forever: respect the people thoughts and opinions.</i>
TT.086	<i>Too many important people were involved, people that would benefit with the war, products that were in stake could be saved.</i>

Conclusions are reached that are a logical consequence of the drama but which in the drama did not occur. The King in writer 115's text realises that power and knowledge are two different things; writer 086 talks openly of political reasons for the nuclear war; writer 085 transforms parts of the drama into his own story about why he, Robert, became the person he did. In the first example the writer puzzles over the meaning behind the effect of Delta X, coming to a conclusion. Writer 026 decides to move on and live one day at a time. In the example from the *Key to Success* the high achiever still cannot find the answer to his dilemma but shows himself as a real person by admitting he is not sure whether he will have the courage to share the truth once he has found it.

#### PARTICULAR WAYS OF MAKING MEANINGS ABOUT THE WORLD AND THE SELF

As students search for meaning they also search for different ways in which to make those meanings. No two texts are the same and no two characters react in the same way to the same given situation. In this sense the writers are evidencing real learning as opposed to false learning - thinking what they really want to say rather than repeating structures or phrases learnt in the coursebook or joining together a list of set answers. Instead of following the line of "list the pros, list the cons and then write a conclusion", as advocated by most EFL course-books, they investigate their problems with dedication and ease.

Text	Quote from writing
DX.006	<i>Of course they would not understand! They are locked inside their ignorance, they are just like those, in the future, who die drinking Delta X.</i>
Emig.026	<i>I saw myself many years from now, surrounded by family, sobbing uncontrollably as I looked at the little ones and wondered what their lives would be like. Like a film on "rewind" I recalled things said and things done. I looked at the sky then and offered my prayers.</i>
KS.119	<i>All I did and all I have achieved with sacrifice... All I had it was ideas and the strenght of youth...</i>
OA.069.1	<i>But even though I'm being limited to this small and dark cell at the same time my psychological self has been travelling through all my memories and past experiences.</i>
Sib.111/n	<i>Knowledge Goes Up In Flames: Is the King thinking of us? Six scrolls have already gone up in flames, so have our hopes. Obviously the King is using power for his own benefit...</i>
TT.085	<i>He's about my age and therefore he might narrate the story of a man who went to the past and changed the future. Perhaps could that man be dead because he took action in a war provoked by the stubbornness of another one who had his eyes closed by his anger. Could be many things or could be anything else.</i>

#### WRITING AS LANGUAGE LEARNING

Writers find out for themselves what works by actually writing. Writing in role necessitates that writers learn about sociolinguistic and sociocultural matters by dealing with their own representations of experience, working out textually, by using language, the dilemmas they face in defining their character's identity. They draw upon and restructure orders of discourse producing their own configurations of discourses. Take the example of writer 030 who adopts a

formal register as she describes the processes she as character has gone through, which perhaps in part also echo her processes as a writer.

Text	Quote from writing
DX.030	<i>I have prepared all my written papers with all the relevant points that need to be brought up to discussion. I have thought about all the main subject they might question me about and with the help of my team...</i>
Emig.018	<i>I thought that leaving my mother and specially my stepfather would be a dream come true. No more arguments, no more shouting and fighting, instead I would have my own space, my own life...</i>
KS.119	<i>Twenty years have passed since the beginning of my successful career, here I am writing about the things that made of me what I am today. Most of people probably think that a successful person is...</i>
OA.082	<i>July 1930: I can see myself bicycling, the wind in my face... Oh! These stubborn tears! July 1990: I rest motionless in the garden chair, a cool breeze makes me shiver... Oh! these stubborn fears!</i>
Sib.127	<i>The Sibyl!... she wants what I possess... I know she does; she doesn't fool me. She spoke of knowledge, what knowledge? Do the scrolls have what I don't seem to have? Should I accept the Sibyl's offer or should I stand still in my throne?</i>
TT.082l	<i>I am writing this in my chambers and wondering if they will be mine this time tomorrow. To be truthful I don't care. I just want to live ...</i>

#### LANGUAGE AS THE SITE OF DIALECTICAL PROCESSES

Personal experiences, knowledges and intuitions interact:

Text	Quote from writing
DX.030	<i>I can compare myself to Jesus Christ because he also discovered that there was something more than earthly life...</i>
Emig.024	<i>When he was alive my father always wanted me to go to University, to learn and to grow. But he always expected such great things. Afraid of failure I ran. A secret marriage, fleeting passions, then a tragedy...</i>
KS.099	<i>In fact, the last thirteen days were the worst days of my entire life and I felt terrible with myself. My family hadn't even a tiny idea where I was, what I was doing, even if I was alone...</i>
OA.073	<i>However I know that in your Catholic creed, you've already forgiven me as Jesus forgived Judas for his treason.</i>
Sib.115	<i>The image remained for a few moments, I have no idea how long, staring at me and she whispered: "Keep doing your job and soon you'll join our side."</i>
TT.082	<i>Dream on Taylor, dream on ... But the nightmare continues ..</i>



## 7.4. WRITING UNLEASHES CREATIVE CAPACITIES

### LEXIS

#### WRITERS ACCESS NEW VOCABULARY

The written texts produced by students prior to drama were lacking in originality, often due to the repetition of words and phrases learnt by heart and regurgitated when the need arose. One very obvious difference in the texts after drama is the wide range of vocabulary used for a distinct effects. In each of the examples below the writers are using words new to them to discover the association of meanings between the character they are describing and the dramatic events that have taken place. By using particular vocabulary for specific meanings, the writing and the character are made their own.

Text	Quote from writing
DX.018.2	<i>Fisherman's nets will be devoid of catch and the farmer's cannot till barren land.</i>
Emig.026	<i>...warm vapours rising from the torid tar...</i>
KS.111	<i>So, without loitering away, not even for a split second...</i>
OA.073	<i>I could sent the tenderness, the smoothness in your white hands fondling me in a somewhat state of fulfilment.</i>
Sib.104	<i>I the omnipotent King Tarquin...</i>
TT.085	<i>There is a blue sky though I cannot reach out at this dauthless moment.</i>

As writers create their characters on the page they reveal this willingness to look up new words and seek new meanings throughout their texts. Adjectives become very common, carefully chosen for their effect as in the example of writer 073. Together with a carefully chosen verb and noun they provide the perfect picture of contentment. Other students pay specific attention to verbs and adverbs. When the dictionary fails students use strategic competence to make their own words and meanings as in the example from *Time Travel*. Sometimes new vocabulary is used correctly, sometimes incorrectly, but it always makes a special statement and shows attention to linguistic competence. The use of *loitering* by writer 111 is not quite correct but it is certainly very vivid and she has the confidence to experiment with the unknown.

#### WRITERS USE WORDS AND PHRASES FROM THE DRAMA

Writers not only invent or look up new vocabulary, they use words or phrases that have had special significance in the drama. The following table shows the transformation of meanings and significances of certain words or phrases from the drama to the writing.

Drama Workshop	Student	Quote from drama	Quote from writing
Delta X	043	<i>Who dares disturb my peace?</i>	<i>Some strangers, wearing funny clothes, came into the Laboratory and disturbed our peace.</i>
Emigration	049	<i>Go back to Israel. The Fatherland is not your home.</i>	<i>Go back to Israel. Our Fatherland hates you, they say.</i>
Key to Success	115	<i>You are called here today because you are all special. Special people do special things. This is one of them...</i>	<i>Because we are so special. That's why she had us there. Special people do special things she said. But we didn't really DO anything special. We didn't really do anything at all. We acted like naive, stupid human beings.</i>
Old Age	069.1	<i>I know I wasn't the perfect son; I hope you can find the strength in your heart to forgive me mother.</i>	<i>I know that I wasn't the perfect son. I hope you can find the strength in your heart to forgive me.</i>
Sibyl	106	<i>Down the King! Down the King!</i>	<i>While the peasants cried loud outside the Castle gate: Down the King! Down the King!</i>
Time Travel	085	<i>All rise</i>	<i>The click from the door behind me stoped my trip over my conscience. - All rise.</i>

The exact words used in the drama are repeated in the written text, but they sometimes acquire different significance in accordance with the writer's interests. In the first example the writer seems to use the phrase unconsciously and does not make it of particular importance. In the text from *Old Age* the student takes two different sentences from the drama and makes them her closing statement. In the work of student 085 the tension from the dramatic moment in court signalled by *all rise* also becomes a dramatic moment, a turning point in his text.

#### WRITERS USE PRECISE TERMS AND SPECIALIST VOCABULARY

In the search for particular and precise meanings, attention is paid to detail, another type of linguistic competence that to that date had been relatively unheard of. In the workshops specialist vocabulary was introduced in the writing that had formed a part of the drama or been introduced in the parts where students worked in the mantle of the expert (the numerous scrolls given to the archaeologists in the *Sibyl* for example). I had hoped that students would internalise some of this vocabulary and learn it. What actually happens is that they take the learning event further.

Text	Quote from writing
DX.043/n	<i>...mental disturbances, psicopatic reactions, neurotic actions..</i>
Emig.026	<i>I stood at one of the "gares de Paris" and looked around.</i>
KS.106	<i>... mine looked like a cell, with only one window as small as a box of matches and super protected with iron bars that were strong enough to protect a high security penitentiary.</i>
OA.073	<i>After such a long time of absence and oblivion, came finally the day I looked upon my life and regreted not having cared after you as you deserved it.</i>
Sib.106	<i>My subdits are unhappy with my way of ruling this marvelous kingdom</i>
TT.082	<i>When I take the stand tomorrow what line of questioning will the Prosecutor take?</i>

### WRITERS USE A RANGE OF SYNONYMS

The table below gives just six examples of the range of synonyms that students used in their writing.

Text	Quote from writing
DX.006	<i>... just a sign, a symbol; violence and loss of peace; harmony, love...</i>
Emig.016	<i>They think they are superior, and everything is so monstrously big, in this huge world of the mass-everything.</i>
KS.111	<i>I fought against prejudice, bias, injustice and wrong...</i>
OA.073	<i>Endless nights I prayed you'd been by my side. Endless times of uncertainty and despair. Nobody knew how to comfort me but you. And I... I was too arrogant to admit I needed you. I was and still am weak.</i>
Sib.099	<i>... How I was selfish, rigid and intolerant with my own people...</i>
TT.085	<i>This unpleasant room. .. besides the chilly crowbars wich may as well be part of my mistaken world for an uncountable period of time.</i>

Seeking to be clear and precise the students often use synonyms to make sure their message has been communicated to the full. This did not happen prior to the drama. The synonyms used are carefully chosen, often quite difficult words which are used to emphasise something of particular importance to the writer as in the first, third, fourth and fifth examples or to build up a certain atmosphere as in the second and sixth examples. This is obviously important as it builds up the linguistic vocabulary of both writers and readers alike. Since written texts were used in subsequent classes, many of their peers went on to use the new vocabulary in subsequent texts of their own.

### WRITERS ATTEMPT TO MATCH LEXIS TO REGISTER

The last example of attention to lexis is the students' preoccupation with adopting a certain register, language appropriate to a certain social situation and with their ability to learn about the correct configurations and vocabulary to make it convincing.

As the table below shows, many different registers are accessed in the exploration of numerous characters in distinct situations. Some texts are more explicit than others, some more successful than others, but all show attention to register which often involves rather difficult vocabulary.

Text	Quote from writing
DX.043/n	<i>He demanded the resign of the Prime Minister in order to be replaced by himself</i>
Emig.049	<i>May Jehovah be with you.</i>
KS.106	<i>Fourty years ago, when I was 26, and my project to save the ozone hole was yet in the beginning, I and about 20 men celebrities were "invited" to participate in a project, a very secret one.</i>
OA.082	<i>Today he is asking permission to court me.</i>
Sib.112	<i>My bosom and faithful friend, here I am once more revealing my inner feelings to you.</i>
TT.098	<i>Millions of names written in gravestones reminded me of that fatidic day, the ones I killed who loved and believed me.</i>

In the newspaper article in the example for *Delta X* the writers work with difficult register and choose vocabulary that almost works. In the opening of the *Sibyl* text the student adopts the role of King Tarquin and seeks authenticity through her language. All the above examples show how in the course of these creations, writers also experiment with new sentence structures as new expressions necessitate different grammatical control.

#### WRITING AS AN EXPLORATORY DEVICE LEADING TO NEW STRUCTURES

The first table below shows just one example from one text in each workshop, yet each shows a structure which the student is not accustomed to using, which appears on the page as she tries to express how her character feels. As the character becomes more involved in making connections, the connections made are all the more complex in nature. It is not my purpose to ascertain to what degree the students were competent in their syntax and cohesion, but to draw attention to the variety in the language and contrast it to the simplistic language found in the texts prior to the drama. Accordingly I give examples of what the same students' writing was like prior to the drama, for the purpose of comparison.

## WRITING AFTER DRAMA:

Text	Quote from writing
DX.035	<i>Yesterday morning, the Secretary of the "Consumer defence" appealed once more to the fact that people should not be having the product "Delta X" which invaded our country with its promisses of beauty, health and happiness.</i>
Emig.049	<i>Difficult it was to find but I managed to find a small house for us...</i>
KS.112	<i>Looking back I find an Empire, a special one since it has been me who has built it.</i>
OA.069.2	<i>Like then I only sit, like an old stone that could had been sculpted and now be in a big, coloured and crowded room</i>
Sib.111	<i>Nervous, dreadfully and cowardly nervous I had been and I am. . . I am a desperate man, with desperat thoughts, in a desperate situation, searching for a desperate solution.</i>
TT.098	<i>I could die in this instance because guilt wages no more inside my conscience, my mind is light as a bird.</i>

## WRITING BEFORE DRAMA FROM THE SAME STUDENTS:

Student	Example of typical language found in written text prior to drama
035	<i>Well I had some problems in my childhood that now are almost gone. But actually I see childhood as a different world. The world of children.</i>
049	<i>It is a period of love from all the people we know mainly from our family, which make us feeling as being a human being able to be in the future a person with strength to face the world.</i>
112	<i>The mother stays at home with her baby during at least some weeks. The father works. The mother goes to the doctor with her baby. The father is at work. OK, sometimes they both go...</i>
069	<i>It's almost like an ancient legend that doesn't changes with time.</i>
111	<i>The event or moment in my life which will highlight the pleasures of being a female hasn't come yet. Nevertheless I know it will come. So I cannot speak about any other moment but this.</i>
098	<i>It tell us the history of a very known american singer. Going in a town to German. During that, the young man falls in love for a german girl, daughter of an important man of science that was arrested by the German government.</i>

## 7.5. LANGUAGE AS THE MEDIATOR OF EXPERIENCE

### PLAYING WITH IDEAS LEADS TO PLAYING WITH LANGUAGE

#### WRITERS FIND OUT FOR THEMSELVES WHAT WORKS

As more than meanings and communication are taken into account, the text as performance becomes important. For example the writer in text 111 takes a proverb taught in the coursebook and makes it part of her own meaning making process and her bold statement of character. In the course of this learning about language, learning about linguistic and strategic competence come to the fore. As the students become less preoccupied with tenses, pronouns and prepositions and more preoccupied with expression and clarification of ideas, those of the character in whose skin they are writing plus those of themselves, language becomes a medium for extending and developing thought about the character, his world and about themselves. As linguistic features in one text are interpreted in relation to those in other texts language skills also fall into place.

Text	Quote from writing
DX.018	<i>You lose weight, you feel sick (occasional vomiting), all your brain cells are destroyed and you die. Brain death, real death, your death not mine.</i>
Emig.026	<i>Other travellers looked equally lost, haversacks on their backs and clutching the latest copy of "Let's go Europe" - the traveller's bible as far as places and prices went. But I suddenly felt the need to clutch on to more than my copy. I clutched on to my simple beliefs...</i>
KS.111	<i>However, I also am and have always been a man who fiercely believes that, where there's a will, there's a way and, as far as I am concerned, mine has always been of iron.</i>
OA.060	<i>- She loves me, she loves me not, she LOVES me! All your anger would disappear in a second. You could disguise neither your love for me, nor your tenderness.</i>
Sib.112	<i>I cannot trust my counselors for all they want is to take advantage of their positions in the Court. Unfortunately although they are as impertinent as leeches, I must feed them in order to keep up the traditions, besides, some times they make me laugh.</i>
TT.082	<i>... again and again like tomorrow's hammer: good, bad, right, wrong, life, death. MY life, MY death, my LIFE, my DEATH.</i>

#### WRITERS WANT TO BE UNDERSTOOD: THEY HAVE A NEED TO BE CONSISTENT, EXPRESS IDEAS LOGICALLY, BE CLEAR AND PRECISE

The describing and stating of facts and opinions that occurs at the beginning of the texts is quite different to the eliciting of information, commenting, questioning, seeking of confirmation and justification of opinion that becomes evident as the texts progress. In the example of student 106 the writer is not only writing in the "as if" mode, she is hypothesising what would have happened if things had been different. Student 119 tries to rationalise future events. Student 018 elaborates an argument to try to save the future. In order to get their messages across, writers working within the L2 instead of translating into it.

Text	Quote from writing
DX.018/2	<i>Please do not destroy Delta X, just don't wish for superfluous things and your dying will cease.</i>
Emig.026	<i>I try to do the most and the best I can. Naturally I end up doing a third of what I could do and with half my abilities. However ...</i>
KS.106	<i>If they had done what was planned, probably the year 2000 never existed. The pollution and the ozone hole which ...</i>
OA.081	<i>After hearing you were ill, my wife had a son. Mother, I'm a father, I have a son. But every time I looked at him I thought about you looking at me when I was a child. I couldn't, I can't stand the idea that one day my own son can do the same with me.</i>
Sib.119	<i>If I don't accept these scrolls I am running the risk of getting my people's hatred and if this happen they can leave me. The wealth I possess was built by their help too.</i>
TT.078	<i>All I wanted was a better life for everyone, including me, my family and friends. But where are my family and friends? They don't exist, I did destroy them!</i>

## 7.6. APPROPRIACY AND AUDIENCE

### WRITERS BECOME AWARE OF REGISTER

Students find their own academic style as they attempt to project their own identity.

Text	Quote from writing
DX.035	<i>Behind this dramatic situation, the "Consumer Defence Organisation" is trying to cancelate the publicity spots on T.V....; although in their opinion this situation could only be solved by ...</i>
Emig.024	<i>Father, I beseach thee, tell me if I am really a sinner...</i>
KS.111	<i>I am a man who has known poverty and sorrow, a man that many times felt very low. Indeed, early in my life I had to...</i>
OA.073	<i>The beautiful woman I was used to see near the fireplace, in a cold winter day or in the balcony's rocking chair in a hot summer's day, sometimes knitting, sometimes reading, remains untouched by the winds of change: the same radiance in the eyes, the same freshness in the skin...</i>
Sib.127	<i>Today, for the second time the Sibyl, from the Great Cave, came to see me, and again fear and terror entered my soul.</i>
TT.082	<i>What truth might that be m'lord?</i>

On one level student 035 tries to legitimise her article by introducing the Consumer Defence Organisation and publicity spots on T.V. into her text . On another level she struggles with unfamiliar discourse in an attempt to make her writing authentic, that of an article to be read by the public. Student 024 *beseeches* the priest to give her an answer rather than just asking and student 111 writes formally in role as an eminent psychologist, someone who would be academically literate. In role as Robert, student 073's description of his mother is at the same time distant and warm due to the choice of adjectives. The expression *untouched by the winds of change* is almost poetic, fitting perfectly into the idyllic memory of his mother. The writer commences with this poetic register and maintains it throughout the text.

In the case of each student in the above examples the use of register is different. This is typical of the writing of the students as a whole. In this way writers show knowledge of the world and of the principles and norms of language used by different characters in social situations and in different genres of writing.



## WRITERS PAY ATTENTION TO EXPRESSION

Text	Quote from writing
DX.018.2	<i>Mr President, I decided to take the liberty to write you this letter</i>
Emig.018	<i>... that I'm not one of them (American)... ... When travelling or migrating to another country we are subject to discrimination due to our colour, our language or even by the way we are dressed.</i>
KS.115	<i>All the secrecy should had womed me. You know me well. Why was I off my guard. Did I like the idea of being a specially chosen person?</i>
OA.071	<i>I feel wronged and bitter about what happened and need to put the words on paper. I cannot lie. I am the one who is constantly being blamed for having left home. Yet should I be expected to live at home all my life? Men have their own lives to lead. I also have to look for myself and my future.</i>
Sib.105	<i>How can a creature such as I, sended by the Gods to rule this kingdom be these things? When all I did for their welfare. What do they want from me?</i>
TT.082	<i>Could it be that what I did was so very wrong? Is life just one big lie?</i>

Writers find their own style as they pay attention to register. In the *Delta X* text writer 018 is courteous, treating the President with deference, using language to get him on his side before he tries to persuade him to change his actions. In the *Emigration* text she tries to elevate her prose to that which is being discussed. Student 115 analyses the drama situation and his own reactions to it. He questions himself in a way that could be attributed to an educated person, his language echoing his role. Student 071 uses short sentences to evidence his anger whilst using register to convey his indignation. This is an adult, not an adolescent writing, an adult who feels wronged and betrayed. Writing in role as the King, writer 105 uses a series of interrogatives to convey the depth of his insecurity whilst maintaining the language of power. In text 082 the writer puzzles over his own actions and the meaning of life whilst still maintaining the register of a President.

## 7.7. WRITERS SHOW KNOWLEDGE OF TEXT TYPES.

In all of the writing produced after drama, whatever the text type, almost always attention is paid to format.

Text	Quote from writing
DX.006	<i>page 1079; page 1080; page 1091</i>
Emig.024	<i>Father Michael, I write to confess..... May God bless you, Emma</i>
KS.106	<i>June 7<sup>th</sup>, 2033, Dear Diary, Today is a very special day for me to remember...</i>
OA.069.1	<i>Miriam Delfing, Village Garden, 1311 Springsun; Love from Robbie</i>
Sib.104	<i>The 8<sup>th</sup> day after the New Moon, in the 343 years after the Gods gave birth to this kingdom..... My one and truly friend, today I must confess my fears.</i>
TT.078	<i>July, 2000; In two days ... all this anguish. Amen</i>

As the table demonstrates, diary entries are produced which have a beginning and an end, often a date. This is taken further in the example from the *Sibyl*. Other diary entries have imaginary page numbers as in the *Delta X* example. Letters are produced with addressees and signatures, boxes drawn around the writing and one even in an envelope. Addressees are correctly addressed. As would be expected of students at this level, newspaper articles were properly set out in columns with headlines and sub-headlines used properly.

### DIFFERENT TEXT TYPES.

Please read this section together with appendices 8.101 – 8.104, which contain the texts referred to.

#### A) DIARIES

Each class had the chance to write in the diary form which was their favourite, in most cases because they said it was flexible, allowing them to write in almost any way they wanted. Appendix 8.101 initially shows four diary entries from *Time Travel* which exemplify the different ways in which the writers approached the task.

Writer 060 takes the diary as her addressee and writes it a letter. It is a text which is part confessional, part narrative, part questioning, part discussion and part overtly dramatic. Whilst she is obviously writing a diary entry she also seems to be writing creatively, enjoying language for itself: *I should have ...nerves begin*. She is not using the order of discourse familiar to a diary here, this is writing as performance. Indeed only the paragraphs formed of one sentence each, which punctuate then move the text on, are written in discourse usual in a diary.

Writer 085's diary entry is of embedded intertextuality. Initially he uses the diary to let him tell a story, a story of the present relating to the past. Mixed in with the end of the narrative is the questioning often to be found in a diary, which is followed by the more usual recounting of past events. This is followed by further questioning, also applicable to the text type. With the mention of the click of the door the writer returns to dramatic narrative, linking the narrative of the diary to that of the drama, so that the text works on multiple levels: *The click from the door behind me stopped my trip over my conscience. All rise.* In the last paragraph all levels of the text work together. The clock ticking in his head now, in the present, links back to the initial narrative and forward to the following day. Discussion of personal circumstances becomes a discussion of the world in general. Text type has been stretched once more to fulfil the writer's wishes.

Student 098 commences and ends her diary with the President's thoughts in the present, but uses the middle to go off on metaphorical journeys into the past. Hence, in these parts, the discourse is different from that earlier: *guilt wages no more inside my conscience; millions of names written in gravestones reminded me of that fatadic day.* At the end, the two discourses mix (*Have my people forsaken me?... I'm afraid, death skears me*) as the writer returns to the more usual diary form.

The same exploration of the boundaries of the text type happens in the other two workshops, *Delta X* and the *Sibyl*. Student 014 writes a narrative encased in a poem; writer 018 changes from exposition to narrative at the end as the scientist takes the last drop of Delta X to solve his problem; *He took Delta X but left behind his diary.* Writer 104 uses her diary to explore the power relations between the King and the Sibyl; Writer 111 makes her diary a metaphorical performance, using powerful images of the Sibyl to create a very dramatic atmosphere. She also turns to narrative as she uses it to conclude the story left open in the drama event.

The diary form has therefore allowed students to deal with the given topic in different and unique ways, restructuring orders of discourse and redefining the boundaries of a diary.

## B) MEMOIRS

In the *Key to Success* the participants wrote a page in their memoirs, moving from the more private diary written in the present to another sort of "diary for public consumption" written at a later date. Appendix 8.102 gives examples of four different approaches. Text KS.099 takes the last day of the project and turns it into a narrative working on various levels: the story of the project; the journey and arrival home; the writer's family life. Text 107.1 deals with the same situation in a different manner. It describes the journey home and the writer's fears for the future, turning to more abstract matters: *if I don't choose quickly between my family and my*

*career I will lose the people I love forever.* In text 107.2 the same writer takes a totally different stance. Enclosing his discussion in a narrative about Asterix and Panoramix, he tries to puzzle out the answer to the question asked in the project: what is the key to success? Instead of working on a personal level this text works at a more abstract level, looking at all walks of life to ascertain how people become successful. Through the surrounding narrative, of the two cartoon characters who try to find the magic potion for success, he makes his point on another level: *the happiness of a person who has realised a dream has no price and no potion will ever replace it.*

Fuji's memoirs in text KS.115 are totally different as explained in the main text. The writer is using the text type in exactly the way he pleases, stretching the boundaries out slightly so that he can discuss what it is that interests him.

### C) LETTERS

Please read with appendix 8.103.

#### INFORMAL

Informal letters were written as parts of *Old Age* and *Emigration*. Two examples from each workshop are given in the appendix, demonstrating how the writers, whatever the task, whatever the text type, continue to use form to serve their needs. Writer 056 is more philosophical than her peers and in many ways has more insight: *Don't be angry with me if in your life you've never been able to change me. Your dying is doing it.* Writer 069 tries to explain how he feels and then decides to write a poem to his mother to express his feelings towards her. In *Emigration* writer 024 uses the letter form to celebrate language and metaphor, mixing his own life with that of the emigrant to form a very dramatic story of which the reader is only given a glimpse, a metaphorical flash: *Visions of the past flash before my eyes, with the throttle on override, faster and faster, dimmer and dimmer. I remember a white dress, a lamb, a time of innocence. Could it all be a dream?*

In each case the two versions of the same writing task are very distinct as are the ways in which both form and discourse are used for the writers' specific purposes.

#### FORMAL

In *Delta X* two students wrote formal letters, both of which appear in the appendix. The first example, that of writer 018, uses persuasive discourse, logical explanation and a startling new revelation to try to convince the President what he should do. The other text is completely different. The writer starts to tell the story of the visit of the strangers and begins a new long narrative about a Queen in a Golden Palace. Only the beginning and end of the text would

usually belong in a formal letter. The reader is brought back to reality with the phrase: *this is the reason why I'm writing this letter...* and the writer tells of the reasons for her story.

The students are thus again reluctant to follow stereotypical norms, as they would usually have done, in the process bringing a more genuine quality to their prose.

#### D) NEWSPAPER ARTICLES

In their newspaper articles the writers showed knowledge of the way the press works. Appendix 8.104 gives an example from each workshop in which articles were written. Writer 076 in *Old Age* shows knowledge of the tabloid newspapers, of the use of sensationalism to sell newspapers. He consciously, almost jokingly, makes Robert slightly outrageous, a kind of drug baron come playboy come Mafia mobster, hiding behind the exterior of an English gentleman. The contents are rather hard to swallow as the writer is having fun with the text type and its discourses rather than writing a piece that would be accepted in the drama. It is a kind of celebration of paparazzi press releases. In the *Delta X* example the text is more complex as explained in the main text. In general however the students show a capacity for critical inquiry.

In the examples from the *Sibyl* something different is happening. Students are using the newspaper articles to convey humour and irony, something quite unheard of in their texts before drama. Once more the newspaper text type is serving a different purpose, that of learning how language can be used to do various things in diverse situations.

## 8. STUDENT TEXTS

## 8.1. TEXT P.018

Dear Diary,

I am going to tell you the most incredible event that has ever happened with me. A trip by plane from Faro to Sydney.

It was a cold winter day, I was kissing mum, dad and family goodbye. I was going to spend a whole month in Australia with no one telling me what to do. I just couldn't wait any longer. I thought that the minute I got on the plane I would be free and on my way to paradise. I was wrong...

I flew to Frankfurt (Germany); the flight took about 2 hours. I was thrilled with the idea of travelling alone but I knew that from then on I had to be a responsible person.

After collecting my luggage I caught a taxi to the hotel. I was dying to have a shower and rest for a while. I had to sleep over in Germany because my flight to Sydney left only on the next day.

I walked up to the reception desk, showed my ticket and the hotel reservation. The lady went into a small room and started talking to someone.

Sometime after the lady and a 40 year-old man came out and looked at me. I knew something was wrong. They asked me something in German and I said I didn't understand. I told them that I spoke English because doubt they would speak portuguese. The man came closer to me and said:

- I am sorry but your room has been occupied last night. Mr Gorbachev and family arrived and we just couldn't...

I wasn't to pleased with the idea. The lady then said: - We will give you your money back but then you must leave.

Where was I going to go? It -to outside and I didn't know where to go. I was really upset and asked to speak to the manager, but of course he wasn't in.

I caught taxi back to the airport and decided to wait there until tomorrow.

I soon fell asleep and only woke up when a policemen pushed me. I didn't understand what he was saying. When I looked around me I didn't see my bags, I started to cry. What was I going to do? The policeman said he was sorry, but that didn't bring my bags back.

This wasn't my idea of travelling alone. Things started off wrong. They stole my bags but I still had my personal bag, thank Goodness I used it as a pillow.

I got on the plane, frightened and upset. How could I have fallen asleep? What an idiot! The trip to Singapore (next stop) took 12 hours. I was exhausted and I already missed home. In Singapore I had to change airplane. I followed a chinese couple (I thought they were going to Sydney) and got the plane. I was nearly there, a few more hours and I would be in Australia. Well things didn't work out exactly as I had planned. When I was sitting in the plane ready to leave Singapore the air hostess asked me if I had ever been to Japan before. I said I was going to Sydney and not to Japan. Guess what she answered back...

(Dear Diary, I'm tired. I think I will finish this story tomorrow morning. Good night!)

I think that you can imagine the rest of the story. I can tell you that I am never going to travel alone again.



## 8.2. TEXT P.029

In all my life I had never passed through a situation like I did in February 1988. It was a hard time for me.

In that morning I did everything like on the other days, and I couldn't imagine what is going to happen to me.

My sister was in Oporto, my parentes were at work: I was home alone. So I decided to go to a friend of mine. We went to her bedroom, she played some music and we were enjoying ourselves.

She started to speak about some friends she had, and they were coming that afternoon to see her.

When her friends arrived they just gave her a small pack and left. I started wondering what was in it, now I wish I had never known what it was.

After she had done the first cigarette I realised that it was drug. I had never smoked drug before. I was passing through a time of insecurity. I hesitated for a while, but I wasn't strong enough to get out of that bedroom, and leave it all behind.

We smoked the first one, then the second and the third, oh god. I couldn't stand no more. After that I cried and cried. I felt ashamed of what I have done and I just wanted to kill my self.

For four months the situation went on and on, until the day I thought to my self "you have to put an end to this stupid situation".

Alone, without no one to encourage me to quite smoking drugs, I stopped. And today I am proud of my decision.

This is a part of my life I only write to a diary and to nobody else, that 20<sup>th</sup> February, 1988.

### 8.3. TEXT P.030

26<sup>th</sup> December, 1988

For the first time yesterday I experienced the emotion of flying. It is something that I have always wanted to do. For me, flying means freedom, it means to be above all like a bird. It was a very happy moment of my life.

I left Faro airport by 7.00 P.M. yesterday and I arrived in Glasgow by 9.30 P.M. and as I was land through the pilot's flight cabin I had a view of the town at night with all the lights flashing just behind me. It was thrilling.

30<sup>th</sup> December, 1988

This past week I visited some of the country side and also the city of Edinburgh, where I stoped At some shops, museums etc.

I also had the opportunity to assist to a boxing Party traditional in Scotland, where the Christmas Tree was burnt and the guests dressed up as witches. It was really funny.

7<sup>th</sup> January, 1989

The New Year's Eve I spent in Nottingham at a friend's house. She organised a party with her family, so we stayed in. We had the typical English Christmas Pudding made from several fruits and other specialities of the British cuisine. We drank danced and played all kinds of games. It was a really good evening.

On the first days of January, I visited the Nottingham town. I went to several shops, museums, a castle which I unfortunately forgot which one etc. Nottingham is a very historic town and therefore very interesting to visit. Later in the week I went to Derby to visit some friends and yesterday I spent the day in London. I got the first bus in the morning in Nottingham and spent the day in the capital, visiting one of the most beautiful cities in the world. Unfortunately we couldn't stay for more than one day so we decided to take a day tour around the town, which runs everyday. We were driven around the town, to the most important places, such as Buckingham Palace, Circus Square etc. Obviously we didn't have enough time to visit any museums or cultural events of the city.

8<sup>th</sup> January, 1989

Today I'm back in Portugal after a quite flight. For two weeks I visited a small part of what is the United Kingdom. I am full of memories that I brought from my visit, some that I will never forget, others that will disappear as time goes by, but one thing I am absolutely sure, I will go back again, no matter how long it takes.

#### 8.4. TEXT P.060

I was seven years old when he was born.

My mother had been in the hospital for about twelve hours, and my little me was burning in curiosity to see my brother or sister to be.

About 6 a.m. the phone rang, it was a baby boy.

I couldn't be more excited, I held my favourite teddy bear, and washed my teeth (which I rarely did) to meet my young brother.

In the way to the hospital sitting in the back seat I read over and over again, the enormous list of baby names I had done for months. I chose Pedro, because it was a funny name; I could call him Pepe.

The room was filled with flowers, and smiles. My mother was radiant, and she had a small thing in her arms. Part by part I approached the bed and asked:

- Is that Pepe? My mother opened her big green eyes and said: No, this is your brother Alexandre. What a horrible name I thought.

He was little, his hands were filled with rinkles, with lots of hair in his head, and a very tiny little face. I said to myself - he is so ugly, it doesn't look like me at all. ... to comfort my mother I said - He is as beautiful as a puppy. My mother took it as a compliment, she knows I adore animals ... well a very ugly puppy to me.

Although the ugly puppy, was the center of attentions at home. It was frustrating, having to share my toys with him, which he ruined (not my teddy, he is mine) he always dines first, and treason! He had the right to take a place that was belonging to me from the past seven years. the right to sleep with my parents.

I had to do something. I often used the same strategy. When he was sleeping, I would open his eyes, so that would make him cry. I loved to hear my mother saying

- Barbara wasn't this noisy, what shall I do, to this Pavarotti?

It was a short triumph because soon he was in her arms; and I even lost some respect for my mother, when she started with those gugu-daddy things.

I didn't recall she had said them to me. How unfair.

The day I realised that I loved him, was in the day of the fire. It started in the kitchen and I could hear my dog barking as well as my brother crying, without a doubt, I picked my brother and took him with me.

Since that day, my favourite teddy was his, and when he was old enough to understand my words, I used to tell him the story of the Ugly duckling and how he had become a beautiful swan.

## 8.5. TEXT P.069

Nobody can be a blank space in our society, everybody has to deal with the creation of an image. If it's a hard process for a single person, imagine what is it like for twins. I'm a twin sister and I find funny things, even pathetic ones, that are in every people's heads.

"Twins"! That's a word that brings to everyone's minds the idea of identical human beings: with the same clothes, the same size, the same face and even the same personality. Some romantic people idealise that twin sisters will marry with twin brothers and, in the end, their sons and daughters will be twins too. It's unbelievable, but nowadays exist these conceptions, like they existed fifty years ago. It's almost like an ancient legend that doesn't change with time.

It's hard to be acknowledged separately, twins are two people (in my case) that are "thrown" into a mixer and the final produce is one blended mass. Identification, detail, peculiarities, particularity - these are things that don't exist. A process that begins with the word - progression ends with the word - regression.

Public opinion created this and many other dogmas about twins, and people just accept all this without caring for a little bit of reflexion.

My words were just a lightning, a quick light into a subject that isn't taken serious. To remain remains the idea that, not only the twin but also everybody in the whole Earth deserves to be comprehended, with their differences and similarities.

## 8.6. TEXT P.085

Dear Simon

Here I am once again talking to you. Has been for so many time that I don't seat here at my desk, but some thing happen and I can not take it with importance. You know that me and my friends are in a sport contest and today we played the last game. It's some how important because we didn't won the first place. It's not that, but I'm happy because I remembered something that happen some years ago.

I was eight years old and I was at school. We played during the intervals and when we had some test, we usually stick together to improve our marks. I think that by that time, we were happy. I think that I never found some good friends later on.

Well, we had also sports and one day we played with a school also from my village. Me and my friends felt that we should won this game. Some how they were the "enemy".

So, we agreed to play all the time after the class had finished. And so we were all days at the field to practice: with sport tennis, shorts etc. The final game was coming soon and all my friend were confident that the game was going to be easy. But the captain of the team got a pain on the leg. He wouldn't play the game. So what to do? We had a meeting and we dicided to play the game even without our captain.

Well, I just remember that we lost the game. The most important was that we tried hard and at the end everything went down.

So, the same had happen today. We tried hard to win, but we lost.

All I want to say is that even if your results are bad, you have the confidence that you tried to make it well.

I never forgot the effort, but I also do remember how bad we were.

So, bye. See you tomorrow.

## 8.7. TEXT P.104

It was a hot summer evening and there I was at the beach looking at the wild blue sea, feeling the clam brise passing by. It was a perfect day. It was round 7 o'clock in the evening and there was hardly a soul in there. I almost felt like if I were in a desert island. I had the whole beach to myself. Suddenly, coming from nowhere someone taped my shoulder: "Sorry, could you give me some light?" I hadn't yet turned myself to see who it was but I felt that something was going to happen. Slowly my eyes tried to find his (for it was a man's voice) and when they did we stared at each other for minutes.

- Sorry, I don't smoke" - I said - but I think that in that moment nothing else mattered, just him and me. We didn't know each other until that moment but as we started talking I felt like if I had met him all my life. At least I wished I did. We talked and talked until the orange sky became grey and the stars announced their presence.

- "It's getting late." - I said - "I must go home now."

He didn't answer he just glanced at me and finally he kissed me, there were no words but I can assure you that I went as red as a beetroot and I think I almost fainted. He was as calm as the brise, just hold me in his arms. We looked together at the long sea for the last time as if we were seeking for the future. I picked up my things, put them in the bag and off we went.

In the way he took my hand, looked at me and said: - "yes, this could be the gegginning of a beautiful friendship."

Well he didn't talked much but words are wasteless when there are acts that prove better one's feelings. As they say one "act" is worth one thousand words. After all he was right...

## 8.8. TEXT P.112

My own feeling is that both male and female have advantages and disadvantages. Nevertheless, I dare say that I am fond of having been born female. This feeling always arises in me whenever I think about the probability of having a child of my own. Not now, of course. I do believe that there is an extremely intimate connection between a baby and his mother, stronger than between him and the father.

I must confess that it scares me a little. After all, it is a great responsibility. To my mind, however, it must be wonderful to feel something alive inside us and fathers can never try such feeling. Babies develop inside their mothers and it is with them that they firstly contact. Then, when they are put outside, in the "jungle" it is the mother that feeds them, not the father.

I can not understand how some mothers abandon their children. To my mind, they should not be called "mothers", even an animal protects its babies and these women are less than animals. Sometimes they are not prepared, you may argue. Perhaps! However, should not they have thought about it earlier? Should not they have considered all the possibilities? I think a baby should only appear when his progenitors are adults not children, people who take responsibility for their acts. Yes, because both are responsible. Both are responsible but a mother is always a mother!

The mother stays at home with her baby during at least some weeks. The father works. The mother goes to the doctor with her baby. The father is at work. OK, sometimes they both go to the doctor but "a mother is always a mother".

I'm not saying that fathers do not love their children or that children do not love their fathers. On the contrary. There are even some children who prefer the father rather than the mother. Nevertheless, this does not change my mind and I keep on defending the idea that there is a very special relationship between the mother and her child. I like being female.

## 8.9. TEXT P.115

Most of the times, when we are parsing hours doing nothing we start thinking and facing the real truth, the reality, what has happened with us, the things we have done and the good and bad times we spend on the past and the good and the bad that will come on a near future. This poem is from one of my periods of reflexion, trying to face reality. It's untitled.

I had a friend  
Who believed in love  
He suffered so much  
When he faced the truth

I hate to say it  
I hate to say it  
It's probably me  
It's probably me

My mind is confused  
My heart is bleeding  
The world is crushing  
People are dying

I hate to say it  
I hate to say it  
It's probably me  
It's probably me

These are the words of truth  
These are the words of reality  
A gentleman will walk  
But never run

Regarding you  
Can make me free  
Remember the past  
It's hard to face it

I hate to say it  
I hate to say it  
It's probably me  
It's probably me

My life is short  
My duty uncertain  
But this is reality



8.10. TEXT PAMPH. DX. 005, 010, 017

## How to use it:

Delta-x is presented in little bottles of Syrup.

Each bottle can only be used once. There are no special preparation to take Delta-x.

After you get it, you just have to drink it and at the same time think about the dream of your life - you want to make true.

After that you must have some rest and waiting for your wish to become real.

## Where can you get it?

If you are really interested in changing your life, don't waste time! For those you live in Lisbon, Oporto, Faro and Vila Real, buy it in "Herbalife" shop.

If you live in another part of the country, call:

01 / 55 77 98  
01 / 55 77 99

To get more information about the product call:

01 / 55 78 78  
01 / 55 78 77

Published by C.R.A., Lda - FAEC

Paradise is here!

Dream no more

DELTA-X



Use and get it!

## What is Delta-X?

Is a magic potion made from a top secret formula, discovered in a Pacific island among palm trees, blue sky and celestial sea.

Delta-X is made from a plant with a magic power that makes you wish come true.

## An healthy drug

Delta-X does not cause dependence (you can take it and leave it everytime you wanted).

You may have secondary effects such as nausea, headaches and vomiting but don't worry, it is normal.

Made by:

## My experience:



Michael Caine a successful actor and writer gave us his Testimony

about Delta-X.

"I used to have a passion for writing and I aspired to be a successful writer and to publish a best-seller."

When I heard about Delta-X, I thought to myself: I must try it. This is the chance of changing my life!

So I drank it, I thought about my desire and it became real!



After that I felt on the top of the world, therefore I recommend to everyone who have a very deeply

wish of getting something!

I have another thing

To tell you: is that Delta-

-X is tasty and after drink it gives you the feeling of being in Paradise.

So, I invite you to buy it and to feel the same as me!

## 8.11. TEXT DX.006.D

## TRANSCRIPTION - VISIT TO THE PROPHETESS BY THE SCIENTISTS FROM THE FUTURE

Underline refers to the Guardians of the Island.

Normal type refers to the scientists.

**Bold** type refers to the prophetess.

You are facing our Queen. On your knees, now, show some respect.

Oh, Oh.

**Who dares to disturb my peace** (loud and strong)

The scientists, the great scientists of the future.

**Oh, I was expecting you.**

Oh, so you know what has been happening.

**No, I don't know what has been happening, could you tell me please.**

Delta X is killing people in the future.

**No it is not.**

Yes it is.

**Delta X is an excellent medicine. It will not kill people, never.**

Can't you see the future there?

**I see the future, I see...**

Can't you see people dying there?

**They don't deserve what they have. The Gods don't want people who wish so much.**

But they're human beings.

**Human beings? We are human beings in this village and we don't die when we drink that medicine Delta X.**

You don't die now but you will.

**Because of your greedy.**

"Your" no, - "yours", Yours.

**Yours.**

Yours.

Yours.

**I don't know who drink it.**

But if you know that it hurts people making them more ambitious and the Gods don't want them to live why do you keep saying...

**But these people don't wish too much. They just wish things to survive and you wish superfluous things. That is why you are dying.**

But Delta X will make you as greedy

ambitious

as we are. For our people...

**No it doesn't, it doesn't. It exists for many years and it doesn't do that.**

Believe us the drug will kill all your people. You must talk to them and tell them not to take the drug.

**They will not die because I say so and I have, AM the authority here.**

**And your people will die but not because of the drug. The drug is a protest of the Gods. It is just a sign and nothing more. You are killing yourselves.**

Our people will die but you are our ancestors, aren't you?

**Yes. But we don't die because we are good people, we are simple people.**

So if we are your, if you are our ancestors, shouldn't we be also not ambitious, simple people. It's the drug that makes them ambitious?

**No, people are ambitious. Your people are ambitious, that's why they buy the drug because they are too much ambitious.**

Why do you drink the drug if you have no wishes?

**Sorry? ... I don't drink the drug.** (very quiet and deliberate)

So? Your people?

**My people does because they don't have my powers. They need to survive.**

But if you have powers can't you help them with your powers?

**I can help them providing the drug.**

But you can help them in another way. But that would make them more ambitious.

**There is no other way. This is the only way God gave us the power to make that drug, now we will use it.**

And now you are going to kill them because they believe in you. And you know that's best. Are they happy ... now?

**Yes they are happy, and they will be happy until they die, I can assure you of that.**

But they will die sooner because of the drug.

Yes.

**No they will not die sooner.**

If we say that they will, it's because they will. We are scientists we come from the future, we know it.

**Who gave you the authority to know more than I do?**

What?

**You are scientists. That's nothing. I am the prophetess. God gave me power to know more than human beings. You have no authority.**

Aren't you a human being too?

**I am a special human being. I have special powers.**

Can you prove it, can you prove it, if you have the powers...

**I knew you would come. I know the future. I have this crystal ball.**

And you know the secret of people dying in the future.

End of scene

## 8.12. TEXT DX.006.W

EVENTS ON DELTA ISLAND  
by Prophetess C

"A visit from the future"

Today our island was visited by some people from the future. they called themselves "scientists". They came because of Delta X, our beloved Delta X, stating that the drug is killing the people who use it in their Age; they kept saying that the drug was very dangerous.

They talked with some inhabitants of the Island trying to frighten them but my people is convinced that the drug is the best thing they have and didn't understand very well when the foreigners said that it kills.

For me it was much easier, I have a crystal ball and I know what is happening with the people who dies in the future. And I explained them: people in the future are very greedy and that is what is killing them, not the drug. Delta X is just a sign, a symbol given by the gods to show that people can't ask for more than they really deserve. They can't be very ambitious.

In my island when people drink Delta X they wish for better crops, more fish, happiness, peace and health; in the future is all different, and, when they use the drug, they ask for power, money, fame, and those wishes when taken to the extreme, provoke violence and wars. So the gods, in order to avoid the destruction of the planet by the greedy of men, gave Delta X a new power, the power of killing those who use it in order to command the world. The world was in such a chaos that this was the only solution to put an end to that violence and loss of peace, harmony, love,

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comprehension and friendship.

But, no matter how I tried to explain that to them, they didn't understand. Of course they would not understand! They are locked inside their ignorance, they are just like those, in the future, who die drinking Delta X.

During our conversation I tried to look very severe and rude, but inside my heart was breaking in pieces. They were accusing our best good of killing their people, while in this island Delta X gives life to all of us; I felt so powerless when they didn't understand that Delta X doesn't kill anyone, it was an injustice. But people in this island trust me to defend them and so I had to keep my confident look like I always do, my people need that to be confident also, they need my cool appearance to feel safe and if some day I showed fear they would not know what to do, I have to look as everything is alright with me and the island, otherwise they would be panicky.

But inside I'm just an human being like them, is true that I have some special powers, I'm a prophetess, but I also have the most simple and pure feelings that an human being use to have; a feel love, fear, happiness, unhappiness, loneliness, but fortunately I'm strong and try to keep away from them.

When I was born, this island was constantly fighting in wars, and when I was six years old my father, who was a warrior, died in a battle. In that fateful day I roamed for a while in the village and started running to the fields. I stopped in front of the volcano, I knelt and started crying; I cried for hours and when I stopped I felt that

page 1080

something had changed inside me, I wasn't the same person, the same innocent child; I was different, special.

Gods had gave me the power to be a prophetess and as I was growing up, people started to realize that they could depend on me and on my powers, so they trusted me their lives and this island. I didn't disappoint them, with the help of the gods I gave them Delta X and with it - life, peace, harmony.

I know that I'm right when I say that Delta X doesn't kill; I know that my people are right when they say that Delta X brings happiness to this island. And if the people from the future doesn't understand when I tried to explain this to them, perhaps is because they don't deserve to know what happiness really is.

And these were the thoughts of Prophetess C.

in the 5th of May, in the year 1693

C.

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8.13. TEXT PAMPH. DX. 009



If you are ambitious, you want everything, right? You want anything money can buy, a car, perhaps a convertible, a house by the beach and, why not another on the mountains.

How about that diamond ring or that skincoat? You feel miserable and you want some happiness in your life?

You want to find the person of your dreams?

You feel dumb, you want to be clever and have all the wisdom you can get?

There are many solutions.

You can try your luck by gambling, or winning a lottery and money will be no problem. But money can't buy happiness, if you want it you can try to feel good with yourself.

But alone?

You can try those phone lines or be a member of that "dotin'" agencies to find your other you.

There are a lot of solutions to your problems, but there is not only one which can give you all.

Isn't?

Tell, if you want it

all...

... you have to try the one and only thing that can make all your dreams come true,

**DELTA X**

Is much more than a medicine, doesn't have secondary effects.

Your health isn't at risk.

Your life will be more coloured.

Try **DELTA X**, the rainbow in your life.



8.14. TEXT PAMPH. DX. 011, 018

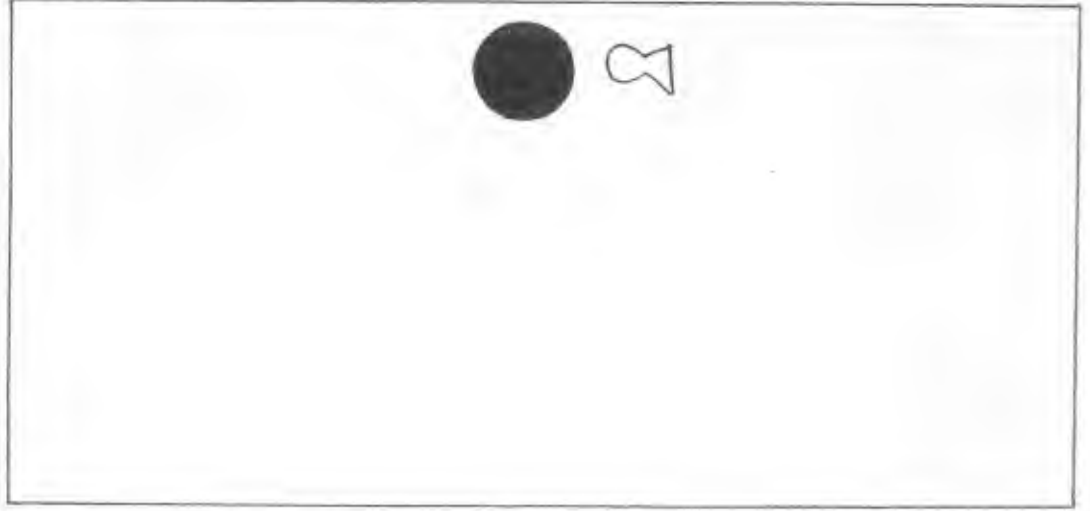
FIND THE KEY...

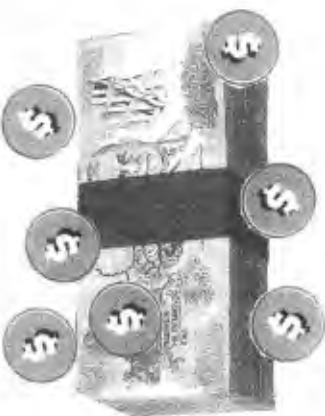
INSTRUCTIONS: IMPORTANTCAUTIONS:

- 1 teaspoon per day
- Use a light blue band
- Round your head.
- When you take Delta-X you must close your eyes and think about your wish.
- You can eat anything, but you can't smoke.
- wish only for one thing.
- do not tell anyone what you are wishing for.
- \* if you follow the instructions correctly YOUR DREAM will come true.

\* Take Delta-X not more than a week.

PUBLISHED BY: CA & DD  
ZURUG 1993





MONEY



HOUSE



CAR

ISLAND



BOAT



DELTA X



IS THE KEY TO THE FRONT DOOR.

8.15. TEXT PAMH. DX. 014, 029, 041, 047

**DEBA**

**INFORMATIONS**

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**e**ngland

**X**



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**GIFT**

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**S.O.S.**

**P**ink-line - 556600



**LL**

# DO YOU KNOW HOW A NEWS SCIENTIFIC HORROR HAS BEEN CREATED!

- it damages the brain
- it affects the heart
- it makes people sterile

## URGENT!

- if you don't take drugs, don't try it
- if you are on drugs don't invite your friends
- if you need help talk to someone, don't hide

**DON'T LET YOUR DREAMS BECOME NIGHTMARES**

## RESCUE IS POSSIBLE!

## PROBLEMS?

- try to face them
- look for help
- search for it near your parents, teachers, friends or specialized people
- change places
- find new interests, keep yourself busy



## 8.16. TEXT DX. 014

"When a man starts out with nothing,  
 When a man starts out with his hands  
 Empty but clean  
 When a man starts out to build a world  
 He starts first with himself  
 And the faith that is in his heart  
 The strength there  
 the will there to build.

First in his heart is the dream -  
 Then the mind starts seeking a way  
 His eyes look out on the world,  
 On the greated wooded world..."

Some time ago, but not too long ago, some people came to our small island asking too many things about something of our own. Me and some of my workmates were digging the land in wich we cultivate a plant, a very special one with its special powers. When the green turns to blue, sky blue, not even the sky is the limit.

In our village, we are poor people and our work is our survivance. Our children work with us. They are not able to go to school. We do not know what are the Universities of the future. Our children learn values not words. So, when these foreigners arrived, we all got astonished with their clothing and manly with their rigmarole about the place where they had come from and about their purpose in here.

They said they were from a land of wich I have never heard before nor later. This land they said, was the Future, and their purpose here was helping us: "we want to help you; you don't know but you need our help". Is anyone able to understand this? I'm afraid not.

We all got scared because whet they really wanted from us was to steal our most precious good from us - Delta X. They said this plant root will kill our grandchildren in their land, the Future, and that we should stop to produce it in order to save them.

This was really enigmatical once our grandchildren aren't born yet and I see no reason why they should go to their land and not stay in ours. The most important thing I realised (and I suppose the most important) was that they wanted to save our dream-maker from our hands. Delta X is the most wonderfull thing that nature could ever have provided for us; This medicinal-plant has the amazing power of making dreams come true whenever you take it.

In our village we are all of humble origin and these strange despicable people, dealers from other land, wanted to steal happiness from us and keep it for them and for their too. And they didn't have that right.

This day was the most astounding day of my life, I felt like I was in the gibbet wayting for the moment of my ruin. Exposed, suspended in space and time, swinging one way then the other. How would be my life from this day on without Delta - X? For a moment dashed our hopes and I saw in my mind a really hard way to go. My body limp and helpless. No use to anyone. Torn body, torn hope, torn world.

Thanks to God this was not so and they left without our island's heart - Delta-X.

"A long time ago, but not too long ago, a man said:

All men are created equal ...  
Endowed by their creator  
With certain unalienable rights ...  
Among these life, liberty  
And the pursuit of happiness. "

## 8.17. TEXT DX.018.1

27 July 1992

Dear Diary,

I haven't written to you in such a long time, it is just that so many things have happened, my life is a complete mess. You will understand once I update you.

A week ago I received an invitation from a TV programme - Magic Mirror - they want me to talk about Delta X, reveal all that I know, how I found out about the drug and especially the effects of it. What should I do? How can I expose myself to such a risk? From then on my life will be broadcasted all over the world and life. The idea of making this speech petrifies me.

Firstly, they want me to tell the world how I got hold of Delta X. These are professional secrets that only you know diary, because I trust you and besides you won't tell anyone. Why didn't they invited another scientist? We were six altogether. I suppose John, Mark or Stewart told them I had the formula to the drug, I know Ann and Edward wouldn't. These are the other 5 scientist whom I work with.

Tomorrow I have only 24 hours from now to decide whether or not to go, I must say that I discovered the drug accidentally while working on a different research. How can I tell them and make believe that it is true, that I went in a time capsule back to the year 1732 where the drug was really invented? They will probably think I am mentally ill. For sure they won't believe that Einstein gave me the formula, that I actually talked to him and saw him make Delta X. How can I explain that people from an island in the Indian Ocean drank Delta X? That all their problems were solved and that they lived happily. Delta X was a solution to their problems but it won't be to ours.

Delta X is a powerful drug that makes one of your dreams come true but you don't live long enough time to enjoy what you wished for. Brain death, real death, your death not mine. You lose weight, you feel sick (occasional vomiting), all your brain cells are destroyed and you die. How can anyone think of taking such a drug? I know they won't make out what I'm saying and will all (nearly all) want to try Delta X, knowing the dangers.

Throughout this letter I've been looking at a small bottle of Delta X, the only sample there is. The bottle is facing me, it is on top of a small table and next to it is the original formula. I am feeling tempted to take a sip, but before burn the formula so no one will ever find out about this terrible drug. Running from the problem isn't a solution, is it? Diary, please help me. I'm feeling dead beat and I'm not sure what to do.

If I appear on the programme I will be the murderer of the world and considered insane. No one will believe what I have to tell. My eyes keep finding the small bottle with Delta X on the small table, only a small sip and that is the end. I've been writing and thinking all night and it is almost sunrise. In a few hours the programme will begin and I have yet to write a script or just jot down the main ideas, but I'm feeling strengthless and without courage.

I am now walking towards the small bottle on the small table, I'm holding my diary and I'm still writing in it. I'm getting closer and closer. I'm now holding Delta X. I'm looking at it, the light blue colour of it makes me remember the sea... I'm now taking the top off... I've stopped writing... It is real after all. I'm taking Delta X with me forever...

(He took Delta X but left behind his diary...)

---///---

## 8.18. TEXT DX.018.2

1572

2<sup>nd</sup> September,

Mr President,

I decided to take the liberty to write you this letter explaining why you shouldn't destroy Delta X. It is such a powerful drug, as unpredictable as the volcano, more dangerous than its fire.

Firstly, my name is Einstein, I'm a scientist and I invented Delta X (the drug you say is lethal). A few days ago a group of scientists, that say they come from the future, arrived on my island. I'm afraid I don't know where the future is, is it by any chance near this big island, Australia, just below us?

These scientists are interested in my formula of Delta X. They want to know how I made this drug so that they can destroy it, but why? I invented Delta X so that my people would live happier and longer.. It took me many years of research before Delta X was finally finished. Now I just can't throw it away because everyone depends on it.

The scientists from the future tell me that I should stop producing Delta X because it is killing people, but if I do what will happen to the people of this island? Fishermen's nets will be devoid of catch and the farmers cannot till barren land. Our people will die, not due to Delta X but of starvation.

The problem is that people from the future wish too much, my people only wish for food and happiness. One of Delta X's powers, as you have already found out, is that if you wish too much (namely if you are greedy and too ambitious) you won't enjoy what it is you wished for because you will die.

Delta X is harmless if you don't ask for too much - " in medio virtus" -

Please do not destroy Delta X, just don't wish for superfluous things and your dying will cease.

Delta X has many other powers, some even magical, these I shall never reveal because from what I see you future people are to selfish.

Act wisely Mr. President. The force is with YOU.

Yours sincerely,

Einstein



8.19. TEXT DX NEWS 022 038 046 048

# Delta X

## A wolf in lamb's clothing

by Homer Simpson

In the last few years lots of people have been found dead without any apparent explanation. Finally, this strange phenomenon has been solved and the cause of these deaths has been discovered. At first experts thought that people were dying as a result of using common drugs, since the symptoms were the same: fever, dehydration and irregular heart rhythms. Finally the doctors came to a conclusion, these deaths were caused by a "miraculous drug": DELTA X. The deaths caused by this drug were first diagnosed in 1945 in Washington and San Francisco. This is a very popular drug but it has always been seen as a recreational drug, nobody thought it could be lethal. It was even culturally accepted, as people thought it was safe and it had few side effects. People used to take the innocent sky blue elixir to feel relaxed and to live without any problems (and when we say people we mean EVERYONE, not only the teenagers who are supposed to be the "HIGH RISK GROUP") This is the most important reason for the increasing use of this drug over the past few years (which can be understandable if we think of our modern societies).

DX has been put in a different category from other drugs, that is to say it has been considered nothing more than a mood enhancer. Thus we can conclude that things are not always what they seem. The innocent blue has a darker side. DX from pleasure to death.

## 8.20. TEXT DX.029

Apparently I'm quite calm, at least that's what my family and friends are telling me, since they found out that I was taking part on a TV programme.

A part of me wants to go there and tell people about the danger of this drug and tell them what harms it can cause to Human kind, but another part of me tells me that, since now on, I will be in a great danger. The dealers will not leave me alone, they will try to kill me or they will make me go back there again and say that the "Delta X" is a good thing because it makes our dreams come true.

Sometimes I think about that too. And if I am a 100 percent against drugs I wonder if, for some people, it wouldn't be a solution. Some people have nothing in life: no family; no friends; no money; no job. If they can have a life, the life they wanted and they dreamed about all their lives, why shouldn't they try it? Even if they die, but at least they have "lived" for a while.

As a psychiatrist, I talked to several people and I discovered that they took the drug not only to have their dreams come true, but, because they had nothing to loose and they didn't regret. But, they knew they would die!

Now, as the moment approaches, I have some notes to make about what to say tomorrow and I still don't know what to write. Should I advice them about the dangers of the drug and feel happy?

I think I will never know if I made the right decision, if I choose the first option. At least they will live longer and while there's life there's hope. I'm hoping that people all over the world will understand what I'll say to them and be patient, they must trust themselves to get a better life, because nothing else will be worth living.

## 8.21. TEXT DX.030

## "Diary of a Scientist"

For several weeks I have tried to lose remembrance of the subject but the "big day" is just coming and I have the absolute obligation to prepare my self mentally for it.

I have to consider the enormous responsibility that I will face tomorrow when I appear on television. I will defend an idea that can change the all life system on our planet.

I must explain all my points of view in a logically way and I must not forget any important detail.

I have prepared all my written papers with all the relevant points that need to be brought up to discussion. I have thought about all the main subjects they might question me about and with the help of my team I have been able to come up with all the answers for all the questions that might be possible to arise. We live in a tricky world where everyone is always trying to make you look like a fool, if they have the chance to. So you must be prepared to fight against any tactic that is thrown into you.

I am absolutely convinced that I have made the best discovery of the century and perhaps, the best discovery of all times and I want to share it with the whole world, but I am alone against a whole crowd of people who, for several reasons wants to stop me from going ahead. I must be really strong and I only pray that God helps me in order not to give up.

Delta X, if used in a reasonable way, can help the Man Kind to achieve the paradise on earth, that paradise that was a God's promise in the ancient days. And I am the one, God have chosen to reveal the secret of happiness to the whole world. I can not disappoint him! I am a scientist, not a messenger or a saint sent by God but in a certain way I can compare my self to Jesus Christ, because he also discovered that there was something more than earthly life, he discovered that love and tolerance between men was something very important. I haven't made any miracle like he did, I have the advantage of living in the XX century surrounded by all kinds of science and technology instruments that can be used to improve the relations between men. And I am not going to make the world a better place to live on.

After these reflections and considerations on the subject, I can say I am ready for tomorrow and I am sure God will help me to face the situation in a cool way.

Only the future can say if I am right or not but whether the answer is yes or no, I can say I am doing what my conscious tells me to do, so I must go ahead.

Well, this is enough Prose for one day, I must get a good night sleep, so that I have all my senses in perfect conditions for tomorrow.

8.22. TEXT DX.032

## DELTA X A NEW DRUG FOR AN OLD PROBLEM

Recently discovered, Delta-X is a completely different drug, it has the power of satisfy the wishes of its users.

Although a few time ago arrived this old drug to the occidental countries, it already caused many damages, people died, people got killed and now, chaos is starting to be settled all over.

This lethal drug increases the greed of Humankind, everybody want big fortunes, their well-fair in first place and Delta-X is an easy way to make their wishes come true. That's why it became a fever, an obsession, worse than all the other drugs together.

Taken in small pills once a day, this drug costs a small fortune but that doesn't stop people from buying their happiness.

Users died yesterday in the Hospital from  
Delta alutations.

DR. Smith, specialist in drugs dependence says that: "Delta-X affects enormously the brain's functioning provoking alutations and lacks of memory, it's also very hurtful during pregnancy, provoking premature births and bringing to children phisical and intelectual

profound deficiencies. Besides this it rescues the life-time of its users. "Although they know all this their greed is each time bigger and they still keep on buying the pills.

Dealers are controlling the situation.

With such a spreading of the drug, the dealers are never enough for the needs. They are receiving great amounts of money and getting each time more power. They are all over, among politicians, police ... everywhere!

Liberate or not the trade Delta-X

Recently in some isolated points all over the country several manifestations were made for the liberalisation of the drug, trying to touch the Government for the need of such a profitable product. The participants want to make the Government believe that Delta-X is the only possible solution to improve the economical, social and political situation of the country. The Government is now discussing this controversial subject in the Parliament. Now it's hoping for the best!

## 8.23. TEXT DX. 035

## Our Women are dying!

Yesterday morning, the Secretary of the "Consummers defence" appeared once more to the fact that people should not be having the product "Delta X", which invaded our country, with its promises of beauty, healthy and happiness.

Because of this product, 2% of the population have already died, being women, the most affected part.

To explain the major women's dependence, psychologists say that this may be caused in some cases, by the stressful life they live, and in other cases just looking for a good and healthy appearance.

Behind this dramatic situation, the "Consummers Defence Organization" is trying to cancelate the publicity spots on T.V., as well as, the advertisements on magazines, although in their opinion, this situation could only be solved, by putting "Delta X" out of the market.

So, it's our duty to advise you women, once that this magazine, is mostly directed to you, not to have "Delta X", because beautiful women shouldn't need any kind of drug, but just be natural!



Great doses of "Delta X" may cause depression!



Women must understand that "Delta X" doesn't give them beauty...

in "Cosmopolitan".

## 8.24. TEXT DX.043.1

To the Government of the Future:

Dear Sirs:

My home is the island where Delta X was invented and my job is to work in the Laboratory as an apprentice. I am learning how to mix the special ingredients that together make Delta X.

Yesterday, while I and others were busy working some strangers, wearing funny clothes, came into the Laboratory and disturbed our peace.

They claimed to be scientists who had travelled through time to talk to us about the effects of Delta X. They used words like "death" to describe the consequences of taking Delta X in the future. They also wanted to see the formula but they were not allowed to because it is top secret.

Einstein, the inventor of Delta X, didn't believe them and thought they were impostors who wanted to steal the formula so he asked the guards to throw these scientists out of the Laboratory.

We apprentices were so surprised by these strange events that we didn't know what to think. I personally couldn't stop asking myself what kind of people were they and if they were real scientists like us.

Last night I couldn't sleep. I started thinking those people could be telling the truth and Delta X perhaps could become really dangerous in the future, in spite of all the happiness it gives us.

In the morning, when I woke up, I went to the Golden Palace where our beloved Queen lives. I knew that she would know if the intruders were real scientists or just liars, surely her crystal ball would tell her that. I spoke to the guards and asked them to talk to the Queen. They argued at first, but finally they let me in.

She was sitting on her golden throne when I saw her, all dressed in white, with her crystal ball shining next to her. I still remember her words: "I knew you would come and see me. I know all about your worries. Those people are real scientists and everything they said it's true".- She told me and I left the palace thinking I had to do something to help the people from the future.

I tried to persuade my colleagues from the Laboratory to listen to the scientists and do something but the scientists said they and their government wanted to destroy Delta X and all the good things it provided us.

That is the reason why I am writing this letter. I beg you not to destroy Delta X. I am sure our people will believe your scientists and telling the truth if your government decide not to destroy Delta X but take its advantages into consideration it would be better for you. You can't destroy what can be your last chance of making a better world and bringing happiness to everyone.

I know Delta X also causes death in your time but I believe your people could work together with mine to find a way to put an end to the future disadvantages of taking Delta X.

Our people will help all the people in the future if they believe your intentions are good ones. You can accomplish that by not destroying Delta X.

Please think about my proposition. Humankind depends of your answer to my request.

I am looking forward to hear from you.

Yours faithfully,

illegible signature

8.25. TEXT DX. 043.2

# *Delta x strikes back*

## GREED FOR POWER KILLS POLITICIAN

JOHN STEWART; MINISTER OF FOREIGN AFFAIRS; DIED YESTERDAY IN THE GENERAL HOSPITAL OF LONDON WITH AN OVERDOSE OF DELTA X.

According to his secretary, the minister was already addicted when he took position.

When he started to use Delta X no problems were noticed, everything he wished came true; he became rich, famous and powerful, but this situation didn't last for a long time. Soon the minister began to feel the negative effects of this dangerous drug: strong headaches, vomits, constant faintings, dizziness, mental disturbances, psicopatic reations, neurotic actions interfering with his professional and familiar life.

The situation became unbearable when Mr. Stewart started to take severe measures in the Parliament causing conflicts with his colleagues.

He reach the limit when, yesterday, in a very excited but agressiv speech, he demanded the resign of the Prime minister in order to be replaced by himself.

This demand provoked a chaos in the Parliament, when he saw that he couldn't get what he wanted, he took a little bottle of Delta X from his pocket and drank it all wishing for more power, the immediat effect of this action was that he went into a state of coma a few minutes later.

John Stewart died moments after his entrance in the Hospital.

His death had a strong impact in the Public opinion and the "Anti-Delta X Comission" is now promoting a campaign allerting people about the dangers of this drug.



Minister John Stewart a couple of hours before his death.

A.C.R.W



## 8.26. TEXT DX. 046

# one more person died...

Last night a 14 years old boy was found dead on the streets of Chicago.

He was getting home from a disco when someone saw him trumbling around the streets. He was falling into a fit of convulsions, vomits, and inconstant. He was alone and vulnerable. The witness called an ambulance. When he got into the hospital, he was already dead and the autopsy showed clearly signes of DELTA-X.

The truth is that nowadays more and more people are dying owing to that drug.

This is a very serious problem once people are always trying to reach happiness and consequently having DELTA-X.

We must finish with the fast growing of DELTA-X consume.

People are still not aware of its risks.

It's all an addiction and it can cause blindness, fever, lacks of memory, hallucinations and emotional disturbs. People usually get too aggressive and the most threatening is death.

Life and hapiness can be reached little by little, so don't risk your life, just for few short or even the last moment of your life.



## 8.27. TEXT EMIG.012

New York, 3<sup>rd</sup> Wednesday of 1993

Dear Susan,

I'm writing to you to kill a little bit the longings that rend my heart.

I hope that everything goes right with you.

I'm feeling very lonely in here and unprotected either, this city is enormous and strange. Here, people are too cold (insensitive) and displeasing, each one lives only for herself, in general people lives fearful and distrust with everything and everybody.

I feel very confuse and all kind of emotions had already occurred on my mind. To tell you the truth I couldn't taked anymore being with my mother.

I wasn't happy and I felt like a stone on my mother's way. When my father was alive we were a real family. Since she had married again, in all my life has changed. She didn't payed me attention any more and she began to do everything my stepfather wanted. I don't like my stepfather, he treats me as his servant, he only knows how to give orders and I can't accept that. After all why to obey him, he is a total stranger for me. At school all of you talked about your fathers, my father do this, my father do that and I felt very sad because I didn't had a kind father by my side wich was present at the good and bad moments of my growth. Instead of all this problems I feel lots of longings of home, of you, of all my friends and for a wonder of my mother. Nevertheless she is and she will always be my mother.

When I decided to came into America I dreamt a lot and I created thousand of fantasies on my head about this country. But since I arrived here, everything has been different as I thought it was.

I had hopes to find a good family, a pleasant job and make some new friendships. Unhappily I didn't found a home yet and I've been sleeping in pensions.

Work is also difficult. I already answered to several advertisements, I gave some interviews but nothing. They said that I'm too young, inexperienced and I don't have enough qualifications. I feel "small" and abandoned in such a big, mysterious indifferent and at the same time frightening city.

All my wishes begin to fall down such as a castle of sand.

I thought that the such known land of the opportunities and dreams was real. America had disappointed me, such as all the persons that surround me, except those who really are cared with me, such as you, of course.

I begin to think how this adventure will end.

My money it's drawing near the end and I don't want to return home.

I don't have nothing more in special to tell, but I hope that notices will get better in soon. I'll be here waiting for your answer for this address:

Helen Beker  
New York Pension  
Street of Liberty  
Number 467  
800913 New York

P.S. Please don't give this address to no one, chiefly to my mother.  
Bye and a loud kiss for you.

Helen Becker

## 8.28. TEXT EMIG.016.1

From: Claudia Brown  
The American Hotel  
Room 22  
New York City

28<sup>th</sup> May, 1995

Dear Teresa!

I feel terribly lonely here so far away! This is so horrible, I couldn't imagine America, the land of our dreams, so despairing. When I arrived I looked at New York and I just can't describe you what I saw: I saw wealth, I saw poverty, loneliness, fear, stress, panic. I saw a big civilisation; and I realised I was right in the middle of it!

The minute I put my eyes on this country I had a feeling in my heart. It was like a cold whisper: "This is not what you had dreamed of."

I'm not regretting leaving my mother, my home, but I do think in those happy times when my father was still alive. He was so good to me! Yes, I believe in God, I believe my father is watching me, I believe he won't let me down but, deep inside, I hope he won't turn his back on me as he did when he died.

Arriving here, alone, all by myself, was a great shock. I've brought only my dearest friend, Mary, my doll, remember? She's holding me now, at least she'll never left me. When my father gave me this doll I knew she would stay with me forever... Actually she brings me memories of him, sweet memories of those times. She also reminds me of how awful this place is, of what it is I haven't got.

Oh Teresa. Now I can only see darkness around me. My package of dreams remains tied with string. All its hopes are trapped inside. When I close my eyes I can't even imagine those dreams, those stories where everything has a happy ending. I can't dream this was my dream which is broken into a thousand little pieces.

I feel small here, ever so small. They think they are superior and this is so big, so monstrously big in this huge world of the mass-everything. I am alone with myself, my little me in the heart of great America.

It's so cold I'm going to bed. Tomorrow will be a long day.

Write to me soon, please.

Miss you,

Claudia

## 8.29. TEXT EMIG. 016.2

Going to another country: Racism in our own race

We have the bags, we have the confidence and we may or not have the money, but one thing we have for sure: the dream!

It seems easy in our mind ... we may hesitate but once we are in the boat or plain, we are ready to start living our dream.

But it is a sort of nightmare that we start living when reality appears and we start learning what life has to give us. It's like going to see a relative and finding they have died. That life has taken them away, except this is the opposite, our life is being taken from us before our very eyes. We may give but it doesn't give back.

Once we are in our foreign country, we are discriminated against, inferiorized and start to feel desperate and lonely, so lonely in a big big land... Much more lonely than the Ancient Mariner. We have no one to tell our story to. Like people in a prison camp who never get out and never tell the story (and if you do no one really understands because you need to be there to do so) I am unable to explain the effect this has. People should realise that we are all equal and have feelings. If we go to another country it's because we have a good reason for doing it.

People discriminate against other people with a different colour of skin: Black people, Mexican, American ... They discriminate against other religions: Jewish, Moslem. But we are talking here about discrimination from a white person to another white person, from one culture to another, with no reference to creed, so why do they discriminate?

Oh Teresa, now I can see only darkness around me, when I close my eyes. I can't even imagine one of my stories in which everything ends up happily. I can't dream. This was my dream and it has died. I cannot bring it back. The prejudice runs deep.

I feel small and helpless here. They are superior and this is so big, so monstrously big. I am all alone with myself in the heart of America. I find no shiny gold here, just black darkness.

It's cold and I'm shivering like a little rabbit so I'm going to bed. Tomorrow will be a long day.

Write to me soon,

Miss you,

Claudia

## 8.30. TEXT EMIG.018

New York, 28<sup>th</sup> May, 1993

Dear Diary,

I'm feeling rather lonely so I decided to fill you in on what has been happening since my arrival in America.

I thought that leaving my mother and specially my stepfather would be a dream come true. No more arguments, no more shouting and fighting, instead I would have my own space, my own life. Later on, as you will see, things didn't start the way I had dreamt they would.

My flight from London to New York was tiring but everything went well. My luck changed when I called out "Taxi!" Instead of "Cab!" These tiny things seem meaningless but they keep on reminding me that I'm out of place, that I'm not one of them (American).

When travelling or migrating to another country we are subject to discrimination due to our colour, our language or even by the way we are dressed. Sometimes it takes only a glance to tell where that person comes from. It seems strange to me because I had no idea there would be so many differences between English and American. There's more to it. Things aren't as pictures in the cinema, or should I say, the movies.

As I was telling you I caught a cab from the airport to my hotel: The American Hotel. At first, the manager, Mr. Trevor, paid no attention to me at all as he was watching not a film but a movie (this was his reply). He isn't the kind of person you would call friendly. After waiting for sometime, the manager finally decided to attend me. There were no vacant rooms. What was I supposed to do in a foreign country at night and on my own? I almost begged for a room. Mr Trevor and his wife were very rude. Luckily in the end they manage to get me a room.

While unpacking and feeling miserable all that came to my mind were my friends and the great time we used to spend together. I really miss them. Besides my teddy bear I have no friends except my diary that is made of paper and can't walk nor talk. But you special friend make me feel better when days like this come around.

I'm feeling sleepy so I'm going to finish soon but there is something I must tell you. Since the minute I got here the idea of being a foreigner keeps ongoing in side of me. I hope that I will get over this idea of not belonging here. Once I get a job and start making friends I think I will begin to fit in and feel more at home.

Bye for now,

Claudia

### 8.31. TEXT EMIG. 020

There they stood! Once again tears were rolling down their faces. The time had arrived and no one wanted to say goodbye. His wife and children were trying to extend that moment a little more further but the ship calls for the last time.

The last kisses and embraces were the only thing he could think of in that painful journey. He begins to remember the first time he thought of emigrating to Canada. By that time he thought: the emigration was the solution for all of his problems. If he could get rich in other country he could give everything to his family, everything they deserve. They wouldn't have necessities and they could dress and eat properly.

Meantime he never thought that the reality was so different. In spite of leaving behind his wife, children and mother, the ones he loved, he had to face strange people with different traditions, costumes and language. Oh! The language was the most difficult part because he couldn't speak English or French and no-one makes friends without talking.

But he was brave and persistent. With time he made friends and after time he was speaking English fluently. But things weren't so easy in the beginning.

Back in the ship he wondered about his future. He asks himself about his life because he didn't know what to expect. The sensation of emptiness was terrible and he only wishes having someone by his side to guide him in that dangerous and unknown adventure. He feels very lonely and helpless without any support unless his own mind and heart. He needs desperately to hold on to something or someone. Now he realises he has being a fool because he always had a great faith in God and now he is so frightened that he couldn't have a positive thought. So he prayed to God to watch for him and give him strength to keep on going.

When he arrived Canada he was surprised and wondered which kind of people will he deal with.

The few money he had didn't last too long and he had to do everything they offered him. He was not in condition to choose. Those first months were really painful and the only thing that kept him alive was the belief of bringing his family with him next time. To do that it was necessary conditions to have them there. That man was a great man. That man was the best. That man suffered and sacrificed his life in behalf of his beloved family.

That man was Mr. Antonio Amaral. That man was my father.

## 8.32. TEXT EMIG.024

Father,

I write to confess I have made a mistake. Another one. Yet again. I write to open up my soul.

Visions of the past flash before my eyes, with the throttle on override, faster and faster, dimmer and dimmer. I remember a white dress, a lamb, a time of innocence. Could it all be a dream?

My father always wanted me to go to University, to learn and to grow. But he always expected such great things. Afraid of failure I ran. A secret marriage, fleeting passions, then a tragedy.

That what is most worst I fear to tell you. My fault it was not but I was once more afraid of having failed. Of failing my husband, my father, myself and God. Alone, afraid and very confused I turn to you my spiritual guider and friend.

Father, I beseach thee, tell me if I am really a sinner. Tell me why I make such a mess of things. My intentions are pure, the results are not. What am I doing to attract these evil microns of life? Is there a formula to reverse the process or am I doomed?

I fled the country and now here I am in hiding. Again my dreams have not come true and I look over my shoulder every step of the way. Could I really have been so stupid?

I turn to you as my only friend and confidant.

May God bless you,

Emma



## 8.33. TEXT EMIG 025

Extract.

The Jewish departure scene has moved me to tears, it has really touched my heart! So, I have decided to write about my two most distressing departures.

The first one, which is very painful to remember, occurred when I was seven years old. It had been raining all day, the sun refused to shine and it was very cold. Oddly my house was in complete silence. My dear Mother had been gloomy all day and her eyes were distant. I was not sure what was happening with her, with us. Her husband was not at home and I was beginning to feel anxious and troubled. What was going on?

I remember that scene just like yesterday, framed with rigid wood, unyielding, unrelenting, always there...

... Suddenly he came in. He went to their room and I followed him. There were two suitcases on the bed and I saw him packing a few last things. Where was he going? Working? On a weekend? I supposed not and I began to feel frightened. He smiled at me without looking me in the eyes. My little heart was beating like crazy. He did not utter a single word and then I became aware of the situation. I heard my dear Mother calling all of us with a strange voice, which sounded cold and at the same time hurt and terribly sad: Luis Nuno, Joao Miguel, Jose Eduardo, Margo, Paula, Cristina, Anabela! Please come all here! (Calling us by our full names was not usual).

We stood in the long, endless corridor, our hands behind our back, our eyes on the floor...

... I can still see him walking down that long and endless corridor holding a suitcase in each hand without looking back.

He was leaving and so were we.

The second one, less painful, occurred last October when I had to leave for Faro. I was happy because I was going to University, however I could not stop myself from feeling hurt inside. Going to University meant that I had to leave my family, especially my dear Mother, and a part of me too...

... I came with despair, loss of hope and terrible sadness. I felt as if I had lost everything. I felt empty, I felt lonely and abandoned. I did not want to leave her because I needed her badly...

... They rushed into the car and left, leaving me behind standing, waving, crying uncontrollably, all alone.

They were leaving and so was I.

### 8.34. TEXT EMIG.026

#### DRIVING THE LAST SPIKE

I looked up at the clear blue sky. Not a cloud in sight. Mid-December and the temperatures were soaring. Soon, and in a matter of minutes that clear blue would turn grey and the usual daily thundershower would pour down, leaving the smell of wet earth in the air and warm vapours rising from the torrid tar. Children on their way home from school rushed to take off their shoes and socks and walked through the puddles. They treaded on the mat of freshly-fallen jacaranda blossoms. The picture pulled at the strings of my heart and I recalled the words of a famous writer: "You can take people out of Africa but you can't take Africa out of people."

I was leaving my family and friends behind me. It was time to move on, live new experiences, see new places and meet new people. Adventure and the old continent went hand in hand. Although I felt a certain sadness at leaving this familiar place behind, the excitement of not knowing what lay ahead quickly overcame all gloomy thoughts.

The family waved goodbye and shed a few tears, wondering when they would see me again. I fought back the tears and entertained romantic ideas filled with charming Italians and Greeks.

Alone in Europe, I stood at one of the many "gares de Paris" and looked around. Other young travellers looked equally lost, haversacks on their backs and clutching the latest copy of "Let's go Europe" - the traveller's bible as far as places and prices went. But I suddenly felt the need to clutch on to more than my copy. I clutched on to my simple beliefs and muttered a quick prayer. In this land where everything and everyone was unknown I asked Him for guidance and protection.

I saw myself many years from now, surrounded by family, sobbing uncontrollably as I looked at the little ones and wondered what their lives would be like. Like a film on "rewind", I recalled things said and things done. I looked at the sky then and offered my prayers. A simple mortal in the hands of the Almighty. After a lifetime filled with work, adventure, romance and suffering I was on the verge of driving the last spike.

A repeated "Mind if I sit here" brought me back to reality. The voice belonged to an attractive blue-eyed American. His equally attractive accent was to accompany me through the most beautiful parts of Rome and Greece.

As for that last stretch of road, I try not to think about it. My motto has become- "Live one day at a time". I try to do the most and the best I can. Naturally I end up doing a third of what I could do and with half of my abilities.

However, in the opinion of a mere mortal I think what is more important is to live one's life fully and to be able to look back several years from now, without any regrets.

## 8.35. TEXT EMIG.028

Auschwitz, 22<sup>nd</sup> November, 1950

Dear Jasmina,

I hope everything is fine in Teeran. Is the old priest getting better? The last time I saw him he hardly speaks. He is such a good man.

I am very tired you can imagine after a four day journey. All I want is to rest for a while but you know I can't be calm without knowing where my son is.

Tomorrow I will go to Ramina's house. I wish she can help me, I am confident that she knows a man who will tell me about my Rashid's death. I'm sorry but I can't write anymore today, it is too late.

Oh, I'm seeing two men through the window. They are walking around and looking up to my room, it's better to turn off the light. Tomorrow I'll tell you about my visit to Ramina.

Hello again.

Today I went to see Ramina. You can't imagine how old she is getting. She is now 75. She has a girl who helps her on the housework and do some errands. At least Ramina is not alone any more and has someone to comfort her.

I explained my plan to her and after a moment of normal and understandable hesitation she decided to take me to a place where ex-Nazis used to go. Although she hardly walks she went with me to that secret club.

When we entered the place I almost collapsed. Firstly because of the swastika crosses all over the walls and secondly because of all that noise and smoky air. Those awful men just drank and shouted, It reminded me of the war. It was horrible.

When they noticed we were there they looked at us and mouthed something, maybe a threat. Ramina knew one man who was playing cards with two ex-Nazis. We approached them and I began to feel confident as we came closer. They talked to us, specially to me, in an arrogant way as I asked about my Rashid. It's so hard for me to remember the words they said about Rashid and about me. You know what a woman can do for a son.

We both insulted each other. They didn't tell me what I wanted to know.

Now I know I have to win this battle alone. I will find my son where ever they graved him and when I reach him I will be with Rashid forever. Then I can say I'm the happiest woman in the world.

Write to me whenever you want, if you needs something I can provide for you, please let me know.

Send regards to Joshua and Guismina.

All my love to you.

Yours

Roswita

## 8.36. TEXT EMIG.030

Dear Sally,

This is the first time I have had a chance to write to you since I left London two months ago.

It is hard and painful for me to recall everything I went through during these two months.

When I left London, having for my only company an old suitcase and a bag with Tom's ashes, I was full of hope and thought I could still be happy if I did this, to achieve my dead husband's biggest dream. A new life here, in New England. Oh, dear Sally, how I wish I would have never left you my daughter and my sweet home in London. I am afraid I don't know if I ever will be able to go back.

This place is an absolutely unenticing world and I long after our long nights in front of the fire and my small house every minute of my present days. You will not believe what has happened to me since I arrived here.

On the first day I was assaulted by a group of "appaches" who nearly made me die. I was saved at the last minute by a band of outlaws who tried to sell me as a prostitute but I managed to run away having saved Tom's ashes and my book from the hands of those thieves but I lost all my money and now I have finally managed to find work in a farm planting corn and potatoes. I sleep in the barn together with the horses and my only friend is a dog who keeps me company during the night. My meals are usually beans and rice and I have no money to pay my fare back home.

I only hope this letter reaches you and I only regret I cannot be with you. I don't want you to pity me. I know I will survive to this and will one day embrace you in my arms. Again I am only sorry to say that I cannot keep my promise to bring you here and I hope you understand that this was a mistake. The land of our dreams doesn't exist Sally. In fact it only exists in our own fantasy. I can assure you that there is nothing like home and I wish you to understand that and to be happy for the two of us.

I will stay here in the company of my dog Sunny and Tom's ashes and I will pray for him. I lost this battle. I hope you succeed. See you some time.

Your dearest,

illegible signature

## 8.37. TEXT EMIG.035

A letter to Claudia

Claudia Brown  
"American Hotel"  
Bond Street, 77  
0077992 New York

London, 30<sup>th</sup> May, 1993

Dear Claudia,

I received your letter and I must admit it made me really sad...

Perhaps I may have expressed myself wrongly and should apologise me to you, because what I was trying to say was that it made my heart cry in the way I could see you were very unhappy and feeling alone, but at the same time it also made me happy because it brought me news from you...

Although all this, I stayed much more relieved, because now I know where you are.

Your mother keeps calling me asking for you, because she thinks you are hidden here ... and when I say you aren't, she just doesn't believe me and calls me a liar, saying that I know where you are ... and we both know she's right ... but you may stay calm, because I won't tell her anything about your whereabouts!

I realised you weren't very well received there by the people but you must not show them how afraid you are, because otherwise they'll hurt you much more.

You must seem secure and not give them any kind of confidence! I also could see how disappointed you are. With America, because it hasn't corresponded to the idea of paradise and dream you had from it before.

I'm sure these times you'll be there will help you put your ideas in order and to find a solution to your problems.

When you'll come back, you'll come much more mature to face it and finally you'll have the opportunity to tell your mother all the things you have choked up.

Well before saying goodbye, I will say once more what I'm always saying to you - that you can count with me anytime you need!!! ... You just call me or write me, that I immediately will run to you! (You can bet that sometimes I almost feel myself tempted to do it).

I hope you'll come very soon, because I miss you very much ...

Bye for now!

With love,

Teresa

P.S. Write to me!!!!

## 8.38. TEXT EMIG.037

Dear Mario,

I'm sorry I haven't written earlier, but as you can probably imagine I've been pretty busy. As soon as I arrived here I went to the Embassy to look for some information to reach our son, even if it would give me the possibility to where he lies dead.

I was so desperated that I beg everyone to help me, but nobody was interested in helping me. It seemed that everyone was very busy to me.

Luckily someone came along afterwards and told me to what that he was trying to solve my problem. As I was very nervous when he came back and said that our son was alive in the St Michael hospital I didn't believe in this words. It was the most happy news I have had in my entire life.

There fore he took me to the hospital and there was our son alive, our dear John.

It was a moment so beautiful that my emotions were confusions. I was smiling and crying at the same time.

In what concerns his state of healthy he is nearly good. He only have a broken arm.

Unfortunately I can't give you good news about my staying here. It has been very windy and the hotel itself is very expensive.

Other complaining is that the food is rather strange. I have been hungry most of the time because I have had great difficulty in finding anything suitable on the menu.

Furthermore I don't sleep well at night because the people in the room next to me are very noisy.

To tell you the truth I am not even a bit impressed about the kind of the people they are very selfish. They are only interested in the money they can take from us.

All my love

Paula

## 8.39. TEXT EMIG. 039

I am a man, like all the others. Like all the other men I have my dreams. But dreams as always never come true, unless we try very, very hard.

So that's what I decided to do. One of the problems was the place where I lived: a little and very poor village in the North of Malasia. I was sick and tired of working during the day and having nothing at all that was mine, even a piece of bread.

As there were so much difficulties for survivance the persons were very helpful one to another. Me and my family were very close. So when I told them I had saved enough to travel to the United States, working part of my passage, it was a great shock to them and the departure was very hard, much harder than I thought.

The trip was extremely difficult with lots of dangers. For a moment I wondered whether I was doing the right thing, leaving the persons I loved to go to a place meeting different and strange people. But I had already decided. Besides I couldn't take that life for much longer.

During the trip I thought of many things, many stupid things. I thought I might never see my family again, of being rich. I also thought of returning to my village in my private plane and giving a lot of food and clothes to my village. But they were only thoughts and as thoughts we only think them and they happen only if we want them to.

Another thing I thought about was in God. Who is He, where is He and if he would listen to me if I prayed to him. Still in doubt I tried. I don't know if He heard me or not but the truth is that today I am rich.

When I arrived in America I had lots of problems in finding a job and the biggest problem was lack of money to go back to my village. So I passed through a bad period but a few days after I had my first job. I was a butcher. Two months later I quitted. I found another job. I was sailing books and magazines in the street, door by door. I also quitted. I worked too much and earned too little.

My miserable life changed when I met an old man. He gave me a job in his old cafe. He became my best friend and I became his only one. He had a disease. I don't remember its name. Two years later he died and left all he had to me. It was the best thing that could have happened to my life. I will never forget him. But life goes on and I became a business man. The business started to improve and I began to save more and more money. I buyed another cafe in the end of the same street. My prices were lower tan in the other cafes and I began to save more and more money. I buyed another cafe and another and then three more. My cafes were preferred because they served fast food at low prices. I also invented a special sauce for my hamburgers. They became famous. In all my cafes I put a mascot, a little duck named Donald. People started to call me Donald but I told them my name was Mac, so they began to call me MacDonald. And that became the name of all my cafes.

But despite all this fortune I didn't forget my family or my people. I go there regularly and when I can't I send them a plane with food and clothes.

So to day I'm a rich and happy man and I'll marry next Saturday.

I don't know if God exists but the truth is my dream came true, what I asked for became reality.

## 8.40. TEXT EMIG.049

Auszitz, 2<sup>nd</sup> of June

1950

Dear Mother and brother,

May Jehovah be with you.

I wish you are all in good health. Me and Little Sara are in perfect health.

Our journey to Germany was tiring but we arrived in perfect conditions.

On the first week we had to stay in a hotel and during that time I searched for a small house near my son Daniel. Difficult it was to find but I managed to find a small house for us, just 4km from where he lies.

It was hard for me to leave my country, where I lived so many years, my whole life to be exact, where I have spent my happy childhood. But I find even harder having to live without you around me. I do miss you very much. Every time I think of you I feel this weird feeling inside that makes me tingle and makes me miserable and I often cry over it, the tears won't stop, but I must be strong.

I don't know what to do in relation to little Sara. She misses her friends, because German people still hate Jewish people. It doesn't matter that the war is over. German's people feelings are still there, in their hearts and in their behaviour towards us Jewish. Go back to Israel. Our Fatherland hates you, they say. I want them to put behind them this destruction, this pain and pray for our dead beloved. But that seems impossible.

Sara is too young to understand but I want her to stay here and be someone here to prove this people we are as they are. We are human beings, not inferior to them. We all have red blood, bones and flesh. But I have been noticing that some Germans are changing their behaviour towards me as they get to know me better. You have to visit me to see it for yourself.

Well mother and little brother this is all for know but I will keep in touch. Don't forget to write me.

All my love,

Romina



## 8.41. TEXT EMIG.050

Frankfurt, 17<sup>th</sup> June, 1948

Dear Sarah:

I'm trying to write you for weeks, however I didn't have the courage to do so. Now I've this note-paper, this pen in my hand and I still can't tell you nothing. I feel wretchedly unhappy after this war. Everybody does - winners are also losers. I feel that I won, on the other hand I lost the most precious thing in my life. I wonder if it is worth liveing. I have doubts about that, but I want justice and I will fight to accomplish it.

Everybody reminds me of Nurenberg's racial laws when Jewish were considered gegenreich (against the Nazis) and my marriage with David was rescinded once I am Jewish and he was a German. Our son was degermaned ... then it was the concentration camps ... all David's books burning in the "inquisitional fire". It's surprising how they burnt books of Freud, Zola, Proust, Einstein and how they considered literature books such as Mein Kaupt of Hjitler ... that book even had syntactic mistakes but they sold millions of it.

When the war ended many Jewish dream to go to Palestine, yet they still are in concentration camps waiting for transportation. Some run away, others keep on waiting once they are tiered, despair and humiliated.

Sometimes all I want is to start assassinate all those Nazis, but we are a peace-loving people. Jewish never take up arms and begin a war. We can't pay killings with other killing. Death is unpayable and that couldn't bring back our relatives, friends. This injustice must to stop.

When I came back to Frankfurt I begin to dream with my son. He was a solder wearing a green helmet, green soldiers clothes, everything was green. Peter was wounded. A nurse was taking care of him and he even had a girlfriend. ... Just a dream.

Peter was only 9 years old when the SS took him away from me. I don't know if he is dead or alive.

Sarah, you know that I didn't write you to tell all those things you already know for yourself. Well, I met some Nazi generals to know something about Peter. I paid for it. They were in the back of a pub playing cards, smoking cigars and betting. I didn't say nothing. They only make fun of me. They told me that some table-lamps that lighted the room were made of Jewish skin, most of it young Jewish once their skin were smoother.

Every time I turn off the lights I remembered what they said. And where is Peter? Every night I hear him weeping and shouting for help but his cry is coming slower and slower. The most recurring afraid of mine is if he disappear out of my dreams.

Sarah, I'm in dispair. I don't live in the real world any more. The truth is untenable. The only place where I have some hope is fictionary.

Frankfurt is full of memories. Perhaps I will go to Palestine to help to build a new country, a Jewish land .. but then again that is another dream...

What can I do to save my people, to save the world?

Please write back to me. I look forward to seeing you.

Your loving friend,

Ruth

## 8.42. TEXT KS.099

The day that was too long ...

It was the last day of my secret meeting. After a meeting of about five hours, the President said that the project was successful and he expressed gratitude to all the participants. His last words were: "I have to thank you all. I know that you had to sacrifice your family and friends, but the humanity will appreciate your collaboration. Thanks".

In fact the last thirteen days were the worst days of my entire life and I felt terrible with myself. My family hadn't even a tiny idea where I was, what was I doing or even if I was alive. I had never been out for a period of time so long and when I got home I could not say a word about this secret meeting because of its high confidentiality.

The persons who were participating in this project were very strange. They don't seem to be worried about their families. In fact, they don't seem to have feelings. The rooms of the meeting place were so cold and dark that I felt like a prisoner in a jail. One night I couldn't get asleep. I started to think about my wife and my son very intensively and I felt some tears on my face. For a moment I had the temptation of funning away. But I realised that it was not the best solution for the problem.

Finally, the last day arrived. After saying goodbye to my colleagues (should I call them colleagues?) I picked up my things and got the train.

During the trip I was very serious and I could not seat for more than a single minute. The persons started to look at me and one little girl asked me if I was OK.

When I got home I rang the bell because I forgot to take the keys with me. Everything was so calm and dark that soon I realised that nobody was home. Then I saw an open window and decided to enter. I felt a strange sensation. It seems as I had been out for such a long time! I didn't identify myself anymore with that physical space.

When I went to my room I saw a message in a white paper on the bed. That message stabbed my heart which became like the black box, full of knowledge and yet worthless: John I want the divorce. See you on court.

## 8.43. TEXT KS.106

June, 7<sup>th</sup>, 2033

Dear Diary,

Today is a very special date for me to remember.

Fourty years ago, when I was 26, and my project to save the ozone hole was yet in the beginning, I and about 20 men celebrities were "invited" to participate in a project, a very secret one.

That day was the worst thing that almost happened to each of us.

On the 7<sup>th</sup> of June, 1993, we were taken to a secret hyding, blindfolded, and on a special bus which had black windows and was soundproof. When we got there, none of us knew what was going on.

We were given a bedroom, mine looked like a cell, with only one window as small as a box of matches and super protected with iron bars that were strong enough to protect a high security penitentiary.

We were provided with special clothes, all alike, and special food, very similar to astronauts rations (it was them who told me, for at least three or four of us were astronauts).

We were told that our aim in that special place (which we didn't know where it was) was to achieve the Key to Success by uniting all our knowledge - hardly did we know that the government wanted us to unite our knowledge in order to extort it out from us.

Yes, it is true! By making a brainwash to all the participants of that mousetrap game, by making their minds like chalk, the Government would get all our precious information and afterwards they would sell it to other countries and all the country's financial problems would be over. Oh I want to erase the memories on the board of my mind. Luckily we were suspicious enough not to take the drugs that they wanted to administrate on us, and when the special agent (that was there to be submitted to that experience, just like us) discovered what was going on, warned us.

Next thing I remember, Fuji Wakaman, which was a very important Computer Technician, managed to reach the computer room where all the doorlocks were controled, and once he got there, he opened all doors and windows. Three months later all of us were alive and well working on our projects again; and the government? Well, it was taken over by other party less greedy, and whose ideas weren't about using people as guinea-pigs.

Today, whenever I remember of that day, a sower taste comes to my mouth!

If they had done what was planned, probably the year 2000 never existed. The polution and the ozone hole which had let the solar beams burn the whole planet, wouldn't have permitted any kind of living nature to visit till today.

If we hadn't escaped, planet earth would be extinct by now!

Sandra Davis

## 8.44. TEXT KS.107.1

Success and Fame are sometimes difficult to handle

During my existence I have sacrificed my private life in order to achieve success and fame. Today, I am a rich and famous musician, well-known all around the world and envied by many people. Despite all this I am not a happy man. My marriage is in ruins and my wife wants a divorce. The fact is that I cannot blame her because how can a woman feel happy and realised with a man who spends months out or leaves home without saying where he is going?

Once again I am driving home wondering how I am going to explain where I have been during the last thirteen days. I know that I will not be able to handle this situation during much more time. One day will come when I will have to choose between my family or my job.

People think that success and money are the best things in life but if I could choose I would surely give up all my fortune and success in order to have a good family life.

When I will knock at my front door and my wife will open it I will try to invent an apology one more time. One more time I will try to explain her that this situation will not happen any more. One more time she will forgive me and one more time I will leave again.

But one day when I will knock at the door nobody will open it. The fact is that if I don't choose quickly between my family and my career I will lose the people I love for ever.

## 8.45. TEXT KS.107.2

### The Key to Success

When Asterix drinks the potion made by Panoramix, he becomes the strongest man in the world. Forget it! The potion which transforms a normal man into a successful one has not been invented yet and Panoramix is not available at this moment. But I'm sure that if this potion existed, Panoramix would need more than two hands to handle his business and I would have, myself, bought three or four bottles of this potion.

If you're the son of a king or a millionaire you will have to work hard if you want to achieve success but all depends of what your vision of success is. Some people say that they will only be successful when they will be the owner of a big house with a swimming pool and a tennis court, others even if they're not rich are happy and since they have a good family life don't hesitate to say that they have made of their life a success. Others, which have never had a chance to study try to achieve success by themselves, transferring their hunger for food into hunger for success. The hunger they have in being successful take them sometimes to madness or even to prison. I must recognise that I envy some "self-made-men" that had to struggle during years to turn their life successful. Some of them were born in small villages and could have been vandals or murderers but they had inside of them a light that took them to their dream. Life is difficult and not everybody can be successful. Only a few people will achieve their dream and we know that even if we struggle all our life, in some moment, after one more failure, we can lose all our faith. Men are never happy with what they have or are, they always want more, in my case I would be happy if I could do what I like, have a good family life and a good relationship with all the people I know. I would be successful. Perhaps, the key to success is as simple as this, having no enemies and live our life according to what we are doing at the moment and not try to reach impossible things. Not everybody will be an actor or a star who is always in the public eye but we must know that to reach the top these persons made a lot of sacrifices.

The key to success is as simple as this message: Be yourself. Reaching our dreams is possible but if you want to do it you must know that you will need a lot of courage and determination. A failure means a lot of disappointment and a great sorrow. If you are not willing to make so many sacrifices just live your life and seize every day of it, you can be sure that this way you will always be successful.

Panoramix has failed in his attempt to create the new potion but he has not tried very hard because he knows that the happiness of a person who has realised a dream has no price and no potion will ever replace it.

## 8.46. TEXT KS.111

Memories from the past

Every time I look back on those old days I lose myself in thought.

I worked very hard to become what I am today, thus, I feel very happy for winning such a difficult "battle". More than happy, I feel proud of myself and of all I have obtained with my labour.

I am a man who has known poverty and sorrow, a man that many times felt very low. Indeed, early in my life, I had to learn how to lower everything one has of most precious: to lower my pride, my voice and even to lower myself. People used to look down upon me and many tried to stop my way. Only because I was poor, people used to doubt about my competency and qualifications.

However, I also am and have always been a man who fiercely believe that, where there's a will there's a way and, as far as I am concerned, mine has always been of iron.

So, without loitering away, not even for a split second, I struggled for a living and a position on society. I fought against prejudice, bias, injustice and wrong, till the day I gave myself the pleasure of seeing all those people, who neglected me and underestimated my work, in front of me, rewarding me according to my merits and not according to my money or social position.

I never gave in and, nowadays, I am an important, respectable and honourable man, envied by many.

Though, no matter living in the lap of luxury, I am the same man I was a long time ago and I still fight against prejudice and wrong, trying hardly to put a stop to it for I sincerely believe that knowledge and success cannot be bought (or shouldn't) but obtained through faith and belief.

## 8.47. TEXT KS.112

## Memories from an Archaeologist

Looking back I find an Empire, a special one since it has been me who has built it. I have economical power and I am famous. What else can I desire?

I have achieved everything I have purposed myself to. Self-confidence and determination were my main arms at first, then everything followed an order. I must thank my lucky stars, I believe, for things have not been that difficult. At least professionally. I say professionally because despite my known success, there is a big hole in my life, a hole I didn't stop in due time.

A long time ago, when I was still young and pretty, I met a boy. He loved adventure, as I did, and we fell in love. It was a crazy love but from this crazy love was born a child. Everything would have been perfect if I had not had this great ambition: becoming an archaeologist. Indeed, Timothy was extremely possessive and he did not want me to go to University. He argued that a mother should always stay beside his son but, as I did not give up, he, one day, left and took our baby with him. Since that day I have not seen either my son or his father, which makes me deeply sad. Nevertheless, a light has always been guiding me: hope and while there is life, there is hope.

I have not stop living. Today I am married and have two wonderful daughter. I am not sorry that I have done what I have. On the contrary, were I that young girl again, I would do exactly the same thing with the difference that I would prevent Timothy from taking my son from me. I would never renounce my vocation.



## 8.48. TEXT KS.115

The Memoirs of Fuji Nakamuri

A cold, empty room; a menacing false smile; a prickly sensation of fear in my body, alarm bells ringing that I choosed to ignore. What happened seems so distant in the past and so near at the same time. My reactions though seem like belonging to another person. All the secrecy should had warned me. You know me well. Why was I off my guard? Did I like the idea of being a chosen person? Did it make me feel special?

Because we are so special. That's why she had us there. Special people do special things she said. But we didn't really do anything special. We didn't really do anything at all. We acted like naive stupid human beings. Or better animals. If we had all got together and refused to do the experiment and admitted to one another what we were feeling it would had been different. Would had, but was not.

We were just human guinea pigs treated like animals. Surely if we were such high achievers we were supposed to have some intelligence in our brains. Well not much showed! We did things like zombies. Not even kids at school would be as docile and calm as we were.

She insulted our intelligence by asking us to do psicology games, she made us try to trick each other to see if the other was lying. She created competition and insecurity to keep us there.

I wonder if people did what I did. I mean, I didn't give them all my secrets. I just wrote down what everyone knows: hard work, perseverance, and such like.

I need to know what they were up to. If I find out, the question will be, dare I share it with the world?

## 8.49. TEXT KS.117

### A Chapter of My Memories

After ending the secondary school and moving out of my parents' home, for reasons I do not want to recall in this moment, I started working in what is today my Advertising firm, as a simple secretary. At the beginning, it was difficult to get used to all that working rhythm for it was my first serious job, in which I had serious responsibilities. But, I soon realised that it was not a question of getting used to it; it was a question of believing and having faith in yourself and in your capabilities.

As a secretary, I was obliged to assist to all the meetings at the office and I confess that this was the part of my job I enjoyed the most. Throughout the years my knowledge of advertising techniques was comparable to the best expert of the firm. However I was still a mere secretary, until the day in which my whole life changed. Yes, it took only a day for me to modify my perspectives of life.

It was a Monday and we had a meeting with an important client, first thing in the morning. I was supposed to assist Peter, one of the best advertisers of the firm, who, nevertheless, did not appear on time. My boss was already getting on panic for the client was already waiting for us and we were known for our extreme punctuality and harmonic organisation. So, fearless, I made a proposal to my boss.

It is logical that I, as a secretary, knew all the details of that campaign, so it was also logical, that I, due to Peter's absence, should be the one to substitute him. You should have seen by boss's expression but considering it a while, he accepted it (he had no choice).

Therefore, this is how I got to this point. I do not need to tell you the meeting went quite well and the campaign was an astonishing success (to be modest).

The next day I left my job as a secretary and began working on a new one as an expert on Advertising. To become the Director of this firm, it took only a step or two.

Now you see that in spite of not having any special qualifications to occupy such a position, I managed to get to it with hard work, I realise, but also with a little luck, maybe with a push of the hands of God. If it wasn't for Peter's absence on that Monday, I would probably still be a simple secretary.

## 8.50. TEXT KS.119.1

"Memoires"

Twenty years have passed since the beginning of my successful career. Here I am writing about the things that made of me what I am today. Most of people probably thing that a successful person is happy 24 hours a day. It is wrong. All I did and all I have I achieved with sacrifice. It is not easy when you don't have money, no support from the family. All I had it was ideas and the strength of youth. And I had from the beginning of the University only one thing in my mind - "I will get it!" I knew that if I really wanted I would get it. Today I know that the strength of my positive thoughts helped me. I was willing to do everything to get it.

When you read these lines, some of you certainly will think that what I searched was fame. But it was not. I wanted to get importance but not in my benefit. I wanted it for the benefit of the whole world. My eagerness of knowledge it was above all to teach the world. To let people know, besides other things, that animals are also beings and make part of 'our' world. We need them and we owe them respect as well we owe to people. All the prizes I won are not only mine they also belong to those who learnt something with me.

I would like to say to those who are starting now: "Never give up of your ambitions". With intelligence and perseverance you can get the success; more important , you can share the success.

Margret Brown Soares, Biologist

## 8.51. TEXT KS.119.2

### Success - The Master Key

In this era when everyone is working (men and women) success has become the door to which everyone is seeking the key.

It came to me the idea of writing this article some days ago when I was reading about a famous psychologist and his career. He found the key but until he found it he had to work hard. Here is one reason because most people don't get successful - they just wait it falling from the sky. However, success is synonym of working and without working you will never get anything. Despite it is a cliché I have to write it. Some people will tell me that it is a good idea because it works in theory and if you are not rich or don't have any support you don't go everywhere. That is not true.

The man whom I was reading about some days ago wasn't rich and had not much support. It was his dream to be a good psychologist. It is all you need to have - a dream. From this point on you just have to carry on and your dream will come true. There is a long journey but you certainly arrive in the end if you are perseverance and ambitious, have eagerness enough and of course, intelligence.

The reader will tell that it seems that I am giving some ingredients for a good cooking! Or that I am a foolish person or a dreamer! "But I'm not the only one" - John Lennon was.

I don't want to seem hippocritical, because I am sure I'm not. And I don't mean it is so easy to be a successful person. I just liked that the reader thought about that and came to the conclusion that it is not impossible and if you are intelligent and eager enough that is half way to getting the master key.

## 8.52. TEXT KS.127

Is today the first day of the rest of my life?

Today I feel as if I've arrived from another planet. It's a strange feeling, nevertheless it is a comfortable one. I feel all right and safe again as if I was reborn.

I'm able to remember now, but I hardly discern memories: How did I get to that place? Who fetched me? How did I travel? When exactly was it? And most important, what for?

No. I'm definitely unable to reply to these questions, however someone lead me there, somehow, sometime...

It was a very bright room, full of icy furniture; in a way it resembled a lab. Everyone else was as astonished and lost as I was. We kept looking desperately at one another and once in while at our 'host'. "You were chosen among the best!" he was saying. "We are joined here together because it is vital we find the Key to Success".

What did this people think? That success was like a vaccine? Or that it was achieved by a certain combination, say, like a painter mixing colours in order to obtain the perfect nuance, or like a musician trying to catch the perfect note? Only empty and unfeeling people could think on such grounds.

But, there we were, and there we stood for thirteen dark days and twelve blank nights. Luckily the experiences they were thinking of performing on us didn't take place, or did they? I cannot really tell...

Now, looking back twenty years I can remember "something", but it took me years and years of uncertainty thinking I had blackened out, not wanting to relive, but today I'm not so sure.

Maybe they did something to us, maybe, just maybe, I've not been who I use to be...

Today I'm able, for the first time, in such a long time, to "look" inside myself and see me, touch my inner parts and feel them as if taking a walk inside my body and brain. Have I been dead? Is today the first day of the rest of my life?

## 8.53. TEXT OA.051

Dear Mother,

I passed days and days thinking times without number what I would say if I saw you and in the end I took courage to write this letter, the letter that I never had the boldness to write to you to express the feelings and the words that my heart and my soul feel but my mouth never sayed.

Mother. The word sounds strange in my lips however it brings back all the memories of those happy times of my childhood. I received and I read all the letters that you sent to me telling and describing the same events and the same gossips of that little, monotonous and mean town. I never had the chance to tell you the reasons of my departure but now, I'm going to tell you why I fled. I was fed up of seeing the same faces, of nothing interesting to do; I had to leave to discover new lands, to find new people. A bird when becomes strong has to leave behind its nest to become independent and free. I was, in that town, like a bird in a cage, a bird needs freedom, needs open spaces and the only place where it could survive and be happy is on the great and blue sky. I had to leave to live my own life the way I wanted to.

I'm not going to tell you the details of my life but what I can say is that it has been Hell; I have done many things wrong but I think I've learned with my mistakes. Don't you think it is a good beginning?

I am a sculptor, an accredited sculptor, I love making and creating images. I would like to leave my objects of art to everyone in love and for everyone to remember me after my death. I think it's much about the same when, in my childhood I saw you creating those beautiful dolls in such a way that I thought you loved more those dolls than me.

I think you understand because we are equal. We love to create, to see in the end those beautiful objects made by our bare hands. I think I inherited your skill to create graceful and harmonious objects.

I regret many things in my life but what I repent more is the harm and the pain I've caused you and what I want and desire above all things is to see you once again even if it may be the last time, to made my apologies to you, my dear and beloved mother and to say how much I love you.

Love from your son,

Robert

## 8.54. TEXT OA.055

Dear Mother,

Mother, maybe the word sounds strange but that's what I've always wanted to call you.

You might find it strange to receive a letter from me after so long, I also felt very strange when I started to write this letter. All this time I've always wanted to see you and to speak to you (I even packed and got into my car but I didn't have the courage to drive).

I would like to tell you what my life has been like since I left home but I don't think I can put it into words. After leaving home I've travelled a lot, do you remember that book you gave me on my 10<sup>th</sup> birthday, that book about travellers and travelling that said that "travelling heals sadness" (that has been my "motto" for several years). I still keep that little book. I thought that by travelling and get to knowing so many different places and so many different people I would fullfill myself but I haven't. I still miss you and I miss dady as well. Mother (do I have the right to call you that) maybe you could come and visit me, I really would like that. I've moved to a new house with a garden and I would like to take care of it has you used to do at our home. I remember the beautiful garden at home and sometimes when I close my eyes I can feel the smell of roses.

I'm a famous sculptor. I attended a School of Arts and that wasn't easy as I had to study and work at the same time, but now there's so many things I would like to tell you about.

Would you please answer me and tell me you are coming to visit me and you will stay for a while.

I miss you Mum

## 8.55. TEXT. OA.056

## TO WHOM I NEVER THOUGHT ABOUT

Sometimes, only when something deep happens in our lives we are able to look back to the past and reflect about us, our life and people who made part of it.

Today, I'm 35 years old, and looking back I consider my life as something empty and vague, without feeling, except the euphoric ones about money, power and amusement, the ones that coloured my soul.

If someone ask me who were my parents, how were they, how did they live or survive I couldn't say. I was born with them but never looked at them in a truth way.

Mother, maybe you thought you had a son but I'm telling you I do not deserve to be considered your son. Simply, I was a strange. I never cared about you, seeing you sad or happy. It never interested me, because it wouldn't help on the increase of my power.

Now it's too late. But I feel that something is changing inside of me. Trying to think about you and not being able to remember your face makes me feel terribly guilty. I do regret the indifference I have always treated you with.

Never cared about your necessities, your loneliness. I always despised the contacts you've tried to beg for my presence.

I feel that I erred all my life, do you know why?

I've paid attention to whom I shouldn't. If one day I need someone I'll be all alone. They will do to me the same as what I've done to you.

But I'll tell you a secret. Don't be angry with me if in your life you've never been able to change me. Your dying is doing it.

Only now I'm starting to live, only now your son is alive. Now, I look to the things and to people and I can smile at them or help them if necessary even if they don't pay me back.

I'm living now and I'll be thinking of you forever.

Your Robert



## 8.56. TEXT OA.060.

12 April 1873

I see you in the garden.

Balancing back and forward in the old rocking chair, which I have no memory from whom you have inherited it; with Marigolds in your lap.

Now, you are in the warm kitchen; I can still feel the marvelous apple perfume in the air; the Marigolds were left in the large rectangular wooden table, waiting for the hands, that will gently place them in a beautiful jar.

Dear Mary, those flowers were named after you: and I haven't seen one for twelve years.

Do you still put them in the center of the table, mother? Perhaps not. Julie told me you prefer roses or gardenias now!

I know why; marigolds make you remember...when I was a little boy, I used to pick them up, just to make you angry, but also to make you smile; because innocently with a brat voice I would say:

- She loves me, she loves me not, she LOVES me! All your anger would disappear in a second. You could disguise neither your love for me, nor your tenderness.

The best mother in the whole world, I used to say. All my schoolmates stared at me when they saw my special packed lunches: apple pies, scones, super mammy sandwiches ... They were jealous of my baseball glove signed by all the famous players of our favorite team, the Giants; that father had brought to me from the city.

I recognize, that all that, have contributed for my egotistical character; feeling myself better than the others.

But it wasn't your fault, mother. I didn't know that all those presents, all that attention, were just to make me happier, and not to give me, a so-called "power" among us children.

I was a capitalist, since tender age. When I was ten years old, I used to make blackmail even with my best friends: John, Barry and Paul:

- If you paint the fence, Barry, I will let you play with my brand new ball ... I waved at them, with all my expensive toys, my chouchou train, my colored bicycle.

I wish I had been less fortunate, so that I could enjoy the pleasure of true friendship, which I have never known. Today, I look around me, and there is only loneliness... please mother... come back to me, bring all your love again...

Don't say it's too late, forget the snake... bring the Marigolds with you,

Mary.

Your beloved son

Robert

## 8.57. TEXT OA.066

67 Ash Road  
Oldmarine  
CN67 LXN

25<sup>th</sup> April, 1991

Dear Mum,

You're probably wondering where I am, how I am and why I'm writing. Well I'm not that bad financially. I have my own business and a big comfortable flat in the highest building in the city. I also own a yacht. I don't think you care much in knowing how much I have. You'll probably be more interested in the reason why I left home so unexpectedly. One day we were all together at the table, next day there were only two persons left. I left no trace of my presence behind me, it was like I had never lived there. It must have been a terrible shock for you. Now, sometimes when I look back, I almost regret my left. The reason why is still unknown to me.

I never thought much about it and I'm not certain if I want to ... or maybe I do and I just don't want to admit it...

Sometimes strange things happen along the road in one man's life ... "things" that after all are not that strange. In fact, they are quite ordinary but have a tremendous effect on people's life.

Someone dies, someone very special and all of a sudden we find ourselves thinking about other special persons in our life. The ones that love us understand us and support us even in the worst situations. And I look back and my look flows along my life road and in the end of the road there were you. You mum, you were standing looking at the road, looking at me. There was a big smile on your face and you were waving your hand at me but your eyes were sad. I realise then that you were there, waiting for me but I wasn't there for you. I abandoned you Mum and you don't deserve it ... I know you don't. I'm sorry for all I've done to you, for all I've become.

I can't go back now but I can try a new beginning. We can both try a better life together. We can still make our own ways become only one road.

I want you by my side mother, you have no conditions to continue living there. It isn't home any more. You're all alone there. I know that's not what you want. That's not what I want either.

Please mother, I haven't been a good son I know, still I'm asking you to come. There is no life for you there surrounded by old things, having the memories as company. You have always been a lady and I want you to continue to feel like one.

Please think about what I've said...

Follow your heart mum...

With love,

Robert

## 8.58. TEXT OA.069.1

**Miriam Delfing  
Village Garden**

**1311 Springsun**

**Robert Delfing  
State Prison of N.Y.  
2229 N.Y.**

Dear Mum,

At last I decided to write you.

I'm in prison, I'm feeling lonely and blue. But even though I'm being limited to this small and dark cell at the same time my psychological self has been travelling through all my memories and past experiences. I've been thinking a lot. It's ironic, I can resume my hole life in just a few lines: I've searched high and low for ways to get more and more money, expanding my greediness towards many other people. In the last months I've started dealing drugs but I ended up being cort by the law.

Today I'm addressing you, appealing for love and support. I'm sorry. I was the spoiled brat that abandoned home without looking back and now I'm the convicted man that wants to be accepted again.

This is a poem that I dedicate to you:

Mother  
You're a lovely melody,  
All is beautiful and sweet,  
What unforgettable memory.

I know that I wasn't the perfect son.

I hope you can find the strength in your heart to forgive me.

Love from

**Robbie** (signature)

## 8.59. TEXT OA.069.2

Robert's thoughts after paying his last respects to his mother.

I sit there, beside the other window and watch the sea ...

Now it's a sea that shivers with cold. All night he was a caressed sea because the snow tickled him with the happy spirit of Christmas. Remembered happiness and sadness, that perfect fireplace.

The time should always pass by, but memories have to be always here. A memory is a diamond in gloom and a fireplace in warmth.

That sea was warm once, my heart too. Suddenly I can't watch the snow because a tear of vapour covered the window. The sun made the snow cry. Finally I could do the same, after all those years...

Beside me was an old trunk, old ... as me. The wrinkles show the same as snow melted with the sun and the snow that plays with the sea, sorrow and joy.

A mirror reflects but doesn't show inside feelings. We could always hide in our inside image. And how much love ment that old but still, beautiful mirror. Remembered who gave it and all the things that he could give.

Like then I only sit, like an old stone that could had been sculpted and now be in a big, coloured and crowded room. But no, it's just sitting ... like me.

Love is a flower, a glance (lynx) that can be the most beautiful thing in nature but the most frightening thing also. For me love was a fearsome lion.

A fox is related to cowardness ... I was a fox that run away when the flower was with the most amazing colour and smell, now my thoughts lie in a person with a dead flower.

Destiny is a road. From the backyard road I hear steps and then a knocking on the door. Gentle but noisy, like a woodpecker in a tree.

I got up and when I opened the door inside me the flower reborned. I felt the sea never to be cold again and all the year always to be summer. This is a perfect place now.

## 8.60. TEXT OA.069.3

Yes Mum

*Title on banner pulled by a plane.*

Two words of obedience - Yes Mum. When you're three years old the world seems just a big round thing, like is shown in the children's Channel, that only has your house and your cousin's houses in it.

Today I'll tell you, youngs and not so young, the real story of my past and, perhaps, a past that is similar to that of many other readers.

I was a good child: when my parents were having lunch I would be destroying the Begonia's plantation in our garden; when they wanted to go out for a romantic dinner I would get myself a "nice" flu and ruin their plans; and finally when they wanted to sleep I would burst into tears and manage to lead the hole house into a chaos.

Mother was a sweet lady. Although I was that terrible brat, she always looked after me with patience and care. That lovely smile of dedication showed me always that I should have been a better son. Regretfully I wasn't.

Now I realise all the frustration that I caused. It isn't right when we are educated with such love and then we hop away from home like a stupid horse. I'm the spider that went out from the nest to create a web in a faraway tree.

Now with 35 years old I went to see my Mum ageing and she was sweeter than ever. I should leave my webb more often because I haven't felt this good in years.

If you, dear reader, aren't in touch with your Mum I advise you to start again. Take it from a monster that scared away all the babysitters in town.

My mother phoned me to day and asked if I was going to visit her for the weekend. I answered: Yes Mum!

In the local newspaper; NATION INFORMATICAION  
10<sup>th</sup> page in "Bits and peaces for the youngs and not so young"

## 8.61. TEXT OA. 071

Dear Mother,

I feel wronged and bitter about what happened and need to put the words on paper. I cannot lie. I am the one who is constantly being blamed for having left home. Yet should I be expected to live at home all my life? Men have their own lives to lead. I also have to look for myself and my future.

I ran away to college and got a good Art degree. You had no idea I was sitting the exams. You always had expected so much of me I would not had known what to do if I had failed. Wrong once again. I was afraid so I took the easy way. That is hard for me to say.

Now I ern a living by my Art. I cannot say why I feel such guilty. I am only doing what any man would do. What did the future hold for me in that godforsaken place?

Why then can I only sit ... sit like one of my sculptures , as if the world comed to an end.

I sense your presence hanging over me like a cloud of death what I do not want. Damn you for haunting. I want your presence but not like this ...

I feel like I am being pulled in three directions - my art, my businesses,; my obligations to you. It is as if you are sentencing me for what I have done and what I have not done.

I have everyone jealous of the money I am making. I am surrounded by people who pretend to be my friends, yet I am honestly very alone. Unhappiness and thirst for friends and money are the reasons I am into a kind of world where I do not really belong but it is a world which enivigorates and excites me. And it makes money.

People think I am involved in drugs but that is really only a cover-up for my art dealings. I can copy any masterpiece and only me can say which is the real one and which the faked. I am a con, to everyone and to myself. I am conning myself that this is the life for me. I do not want a different girl every night. I want someone beside me all the time. And I know you know this and that is why you haunt me. I cannot hide the truth from you. I should love you for that but it makes me angry, I'm sorry. I don't want to be angry but I have to tell you the truth. I have lied to you for too long and you always see through the lies so there's no point.

I don't want it to be like this. I really don't. I have just got so deep in this life I don't know where to stop. Talking to you has helped though .. It is better than whisky which had been my only friend.

Perhaps you will find it in your heart to forgive me. I don't mean to be the way I am.

Your son,

Robert

## 8.62. TEXT OA 072

7<sup>th</sup> March, 1994

Dear Mother

I may have not been a good son but above all I love and always will.

You may think that I've forgotten you, but by the contrary, you're always in my heart. You are always in my work, in every smile I paint and every sweet flower.

What about you? You must be lonely in the cottage. Is still Mrs Brian visiting you?

What about "Sissi", my beautiful cat. How is she? I miss her too!

I am now the owner of a yacht. I use it to go far away in the night and chase my dreams, it is my escape from life, my fugitive.

I am now quite well in life. I had survived. I have sought richness, because it brings power but it also brings anguish and despair. I'm not a happy person, mother... I'm nothing.

But now it's too late to change. It's my life. Sometimes all I want to disappear and run to your arms and shout your name. Instead I run to the power of the sea.

But where did I made mistakes?

I really miss you, Mum. I miss your voice, your confort, your peace. I'm just seeking for the day that I'll see you and kiss you and laugh with you.

I don't regret my life, mother. I just regret the day I've discussed with father and left home.

And when a man starts out with nothing, he only deals with himself. He is worried with the construction of his own world. My world is constructed now. I can't go back. I'm affraid mother

...

Your beloved son,

Robert

## 8.63. TEXT OA.073

14 Victoria  
Road  
Winton

1 June 1993

Dear Mother,

All the words I might say to you are not enough to describe how I feel. After such a long time of absence and oblivion, came finally the day I looked upon my life and regreted not having cared after you as you deserved it. I know I wasn't the son you expected me to be, as well as I know you were the mother I could have ever wished for. However I was too blind to "see" your wisdom.

Those were the days I felt asleep in your arms in what seemed like being far from all the rest. I could sense the tenderness, the smoothness in your white hands fondling me in a somewhat state of fulfilment.

You were never angry. You were never too busy for me. Having always a soft word, a smile even a surprise! And I ... I gave you nothing ...

Now the time has gone by and still I know you haven't changed. The beautiful woman I was used to see near the fireplace, in a cold winter day, or in the balcony's rocking-chair, in a hot summer's day, sometimes knitting, sometimes reading, remains untouched by the winds of change: the same radiance in the eyes, the same freshness in the skin...

Endless nights I prayed you'd been by my side. Endless times of uncertainty and despair. Nobody knew how to comfort me but you. And I ... I was too arrogant to admit I needed you. I was and still am weak. Yes, mother, that's right! I have to face the truth. I've made too many mistakes, hurting the ones I love and taking a person's life of which I'll never forgive myself.

Remember how the neighbours used to say that we were so much alike ... Well, they were wrong. Had I been like you I wouldn't have been a coward, a murderer and a selfish man but a kind-hearted and wide-reaching human being.

Mother forgive for I've sinned. I did things I'm ashamed of and I didn't do the things I should have done. However I know, that in your Catholic creed, you've already forgiven me as Jesus forgave Judas for his treason. Yes, Mother, I mistrusted you and although you still love the one who's your flesh and blood, I needed to express my inner feelings in this piece of paper.

For all you've ever done and for everything I didn't do, I kneel before you, assume I went wrong and try to make up for the troubles I caused you.

Love

Robert



## 8.64. TEXT OA.074

November 15<sup>th</sup>, 1973

Mariana,

Mariana ... oh! I always call you Mariana, but you always refused to be treated like that. And I invited - "Mariana." There was no doubt that we finished arguing each other.

Probably you were not expecting this letter: neither do I. It has been a long time without knowing anything from you. Although you must know that you had always been inside me, in my hart, in my mind, in my soul. The real truth is that I have been a coward all this years. I was affraid you never could forgive me for what I done. Finally I decided to take the chance. I'm not asking anything else but your consideration. Maybe you don't believe me but I wanna be aware of everything that concerns to you.

I can't forget when you hold me in your arms, whenever I felt alone. Your big smile when dad and I arrived after being fishing under the sun. It's also too hard to forget those days when we used to together, especially with my aunt Clara. She never stoped to complain about uncle Jorge. By the way, do you still make those delicious tea and cookies?

At the (time) we didn't know, but we were happy. Unittl the day when everything happened. Our fight was the worst of all. We discuss like never before. I tried to explain myself, but you didn't listen me. Our problem begun when I looked at the mirror and realised that I was in love. I convinced myself that I was the owner of the world. My life was completely change after meet Julia. The shide young boy was left behind and the powerful man tooked place.

How wrong I was! It wasn't hard for Julia to convinced me to be a part of that stupid robbery. Now I know, I was under her control. I loved her so much, that I was blind to be reasonable. Perhaps you still don't understand. May-be daddy never makes you felt that way.

If I could turn back the clock, things will be very different. I'm sure I never would shot that cop. Everything happened so fast that even now, I can't say how it happens. I just remember that Julia dissappear sometime later. My friends abandoned me when I most need them. The best thing I could done was run away, so far as I could, but the most I run the most it seemed that any place on earth was to choose from that place. Memories were the only who never abandoned me. People would never accepted me, not even my family. Specially you, Mariana.

After being hide during a long period, I part seven years in Tennessee. There I met a dancing girl. I was so disappointed that I just give up and since that, I live alone hear in Michigan. It's a small town with a lot of trees all over the streets. Everybody seems to be very busy but they help each other whenever someone needs. There is also a beach where I use to walk in my free time. In fact I have too much free time ...

My work is much more better now. I can consider myself as a successful sculpture. I give my best but I fail whenever I try to do your bust. My hands aren't good enough to create such a beauty. It's curious, because I still remember the color of your eyes, of your hair, the lines of your face, which probably are not the same.

I miss you mother, I really do. I need your company, your advice, your affection, your everything. If you didn't forget me, which I believe you don't please come to live with me. Let's reward the last time and put our proud outside. A new life is waiting for us. I promess you, that I will give you all the love and care that you deserve. Please forgive me. Trust in me. It sounds strange, but I love you.

Your son      Robert

8.65. TEXT OA.076

## NOT EVERYTHING THAT GLOWS ...

## IS GOLD

**Well- known  
personality from our  
jet set society was  
yesterday detained  
for illegal  
transactions;  
suspicion of mafia  
invol- vment.**

Yesterday, the Federal  
Bureau of Investigation, completed five  
years of hard investigations by arresting Mr.  
Robert Waltz, also called “King of Gamble”.

The accusations involved  
other illegal actions like; Drug and Weapon  
traffic, women slavery, financial corruption,  
among others ...

Although his major  
occupation was gamble. With several  
luxury Yachts scattered in the most  
exclusive harbors in all the world, namely  
Miami Monte Carlo, Riviera, Ibiza.

Behind his gentleman  
appearance and his family name, owner of  
one of the most prestige Yacht Club in  
England, and one of the most generous  
contributor for the cause of Homeless  
people; there was a Man without no respect  
for human life or law.

Finally, justice was made.

8.66. TEXT OA.080

Sunday, May 30<sup>th</sup>, 1993

Dear Son,

I reflected a lot before I decided to write this letter to you and I know you must be surprised, since we lost contact as long time ago. After all, we have become strangers from that day on and maybe it's too late to win back our relationship and recover the gap which has been hollowed out between us. However I think it's time to stop for a while and reflect about the fact I'm your mother and you are my son... I hope you haven't forgotten about that, in spite of everything which happened.

Today when I was doing the house, trying to set some things in order, I found an old portrait from you, taken when you were nine years old and it made me remind many things which happened when you were a little boy and I thought you would stay my little boy forever. Why the things had to change?

Time has passed. You are now a man. I've grown old. My life is coming to its end. I know that and that's why I want to see you, maybe for the last time. I know it will be difficult for you and maybe it will be for me too. But I think we must try. I'm not here to blame you and I think it doesn't matter who was the main guilty. After all, there's nothing we can do to change the past because it's impossible to go back in time. We both have made mistakes which we can't remedy anymore and so it doesn't help to think about the past and look for the guilty.

Therefore I just want to see you and talk to you in order to tell you some things I've never taken the time to tell you before. You were ambitious and I was proud; you wanted to live your life and I couldn't understand you. I don't know if you will be able to forgive me but that's not the point. I promise I will not ask you about your life. I promise I will not talk about the past. The point is the future. Your future, since my future is today. I wouldn't like to die without talking to you for the last time and I know you wouldn't like me to die without talking to me.

So I'm telling you I'm waiting for you and I hope you will not disappoint me .. again ..

However we can do nothing to remedy our mistakes, we're still mother and son and nothing can change that. This way I think we must try to make peace.

I'm waiting for you son. Please come. Tomorrow can be too late.

Your mother

Marrianne

## 8.67. TEXT OA.081

1.8.73

Mother; Can I dare say, dear Mother?

As you can see if it's so difficult calling you dear, it's even more difficult writing you this letter.

I know you don't approve my way of living and I'm beginning to think you are right. But above everything what it's changing on me are my feelings. I'm deeply sorry of my own behaviour towards you, it's unforgivable. I carry this sense of guilt since last year when I heard from a friend that you were ill.

But it was too proud! I, a famous sculptor, a riche man, going to see you and ask you to forgive me? No! But you know mother, life sometimes teaches us the best lessons of all.

After hearing you were ill, my wife had a son. Mother, I'm a father, I have a son. But every time I looked at him I thought about you looking at me when I was a child. I couldn't, I can't stand the idea that one day my own son can do the same with me. I became a sad man, I couldn't sleep, I couldn't look at my image on a mirror. And now mother, all I want it's to hear from you three precious words: I forgive you. I wake up at night thinking about you, how you used to play with me, how you were so tender. Your image is so real in my dreams that sometimes I do believe I'm with you.

Last month I couldn't deal anymore with my dreams so I did a sculpture. It represents a woman and a child; I called it Mariam. It won a prize and it's now in a museum. It has an inscription:

To Mariam with love, Robert Watt.

## 8.68. TEXT. OA.082.1

July 1930: I can see myself bicycling, the wind in my face and the afternoon sun on my shoulders. My pink straw hat ... I'm heading home, James is waiting for me ... today he is asking my parents permission to court me. I'm so happy and then after there is a bracelet and a medallion.

Oh! These stubborn tears!

July 1990: I rest motionless in the garden chair, a cool breeze makes me shiver. My old straw hat blows off. I'll be leaving here soon too. What did I do so very wrong that left me here so alone? Why am I so mixed up? Bring back the sunshine, the smiles, the produce of our love: my beloved son.

Oh! these stubborn fears!

8.69. TEXT OA 082.2

## The Daily News

### MILLIONAIRE ARRESTED

Robert Walt, the well-known sculptor and artist was arrested last night in his yacht premises while entertaining some important national figures. Judge Barrymore was amongst his list of friends.

All started when undercover policemen interrupted the party just in the middle of the transaction between Walt and Manuel Garcez, a South American gun dealer. Police suspects he is also a drug dealer for well-known music celebrities. The deal involved according to the police, several million dollars' worth of sharp shooting hand weapons. Chief-Inspector Bryan Mason stated: "This was a long waited arrested as we have been watching him for several months". The photo shows Robert Walt and his friends handcuffed covering their faces. The sculptor is the 3<sup>rd</sup> from the right.

(Detail: page 23)

## 8.70. TEXT OA.085

14 West Avenue  
London

20<sup>th</sup> May, 1990

Mrs Mariam  
Green Valley

Mother:

By this moment I really don't know if I'm worth of calling you mother. Although you were always present in my heart, I do realise that lately I have been ignoring that I still have someone whom I can call mother to. It's only when we are apart that we get to know how much we miss people. And how I miss you! Most of all, I miss that wise lady who was there for me each time I was sad and lonely. It's somehow embarassing to say this after being so far from each other, but I never knew when it was the right moment to say it.

I think that moment has arrived and it's time to pronounce the fact I'm sorry. I don't know if it's enough or if it's the right word, but please do believe that I am deeply sorry for all the trouble I caused you.

I think that I have been inside of a strange dream in which I was never able to make difference between right and wrong. Finally I woked and when I looked around me I realised that I've been sleeping over a mountain of unaccountable lies. Lies about my past which I tried to hide behind this strange man (which I am) who has nothing to do with that young boy at the time I left home.

Besides having twenty-two, I was still your little child who you always cared for, to whom you never said nothing that I can tell it was wrong. I said many things for which I'm not guilty. You must understand that I was young, an irresponsible young man. I had a world in front of me and I wouldn't dare anyone to put me in another corner of life, being just another man lost in that green valley.

I do know how is the world today and I don't regret the fact that I left home. But I had to lern how to survive in this "jungle" and I regret the fact that I never remembered that you were still here, next to me, next to my heart. The dearest one has a place in my future life and we have time enough to gain all the old love that seems to be lost in that little cottage which remains among my memoires.

Forgive this silly man who never knew how difficult it is to be far away from the only person who deserves my love. And I can tell everybody how wonderful it is to have you in the world!

I will see you soon next to me. Your dear son,

Robert



## 8.71. TEXT OA.086

Monday, 08<sup>th</sup> June, '73

Dear Mum,

Before start telling you why I wrote this letter, I must thank you first for having courage to open it. I presume it was difficult after all these years without talking or writing to see my name ... Now I see how stupid I was ... I'm sorry Mum.

Wednesday, you'll make sixty-seven, congratulations. I hope in the end of the letter you'll let me spend this day near you ... I need you ...

My heart is like a desert, he is empty and full of sadness and do you know the reason. Well, you can guess ... a girl.

I've been dating a girl for the last six months, until last week when I discover she was married ... this simply break me apart, I just don't know what to do, I miss you and dad ... And how is he? Does he go on thinking in the war? ... It was so fun ... we were always playing together, but you know I needed something else, I just couldn't stay at home ...

We were very rich, you gave me all I wanted, it was much too easy. The time of freedom, of living independent appealed. I had to follow my destiny, the town wasn't good enough for me ... Oh! I'm a sculptor, I never had the chance to tell you this, once again I'm sorry

I must go now, please think in what I've told you and reconsider what you feel about me, I'm your son and I love you, very, very much .

Bye, Mum

Robert

P. S. Forgive me for some bad understanding words but they are a result of my tears, I just couldn't hold myself.

8.72. TEXT OA.090

## YACHT'S DRUG

A GANG OF 15 LONDONERS WAS DETAINED BY THE POLICE LAST THURSDAY IN A YACHT. IN THE GROUP THERE WAS AN INDIVIDUAL WITH A STRONG CRIMINAL RECORD, ROBERT WATT OF 37 YEARS OLD AN ARTIST THAT MAKES PAINTINGS ONLY OF WOMEN , THAT CAN BE INVOLVED IN A HOMICIDE OF A POLICEMAN. THEY ARE ACCUSED OF BEING IN POSSESSION OF DRUGS, SEVERAL GUNS RECH OF 6/35MM, SOME ARTICLES IN GOLD AND A HALF A SCORE OF PIECES OF SILVER PAPERS (USED TO PACK HEROINE). THEY ARE ALSO ACCUSED OF BEING IN THE TRAFFIC OF PROSTITUTION.

ALL OF THEM WERE PRESENTED TO THE PUBLIC PROSECUTOR AND LATER ON DELVERED TO THE CRIMINAL INSTRUCTION COURT OF LONDON.

## 8.73. TEXT OA.098

*Letter delivered in envelope properly addressed plus sender on back.*

1<sup>st</sup> October, 1996

How are you Mum?

I suppose you are surprised to receive this letter from me. I really don't know why I'm writing it. Perhaps because I feel guilty, sad and lonely.

I've grown up Mum. I'm not the same person that I used to be. Now I'm more mature and able to see what I have done, that's why I want to make it up to you. If I could go back in time everything would be different. All my mistakes would be corrected and you wouldn't suffer so much.

I imagine you are still very angry with me because I hurt your feelings very badly but I only wish you could forgive me.

I love you so much Mum.

Come to live with me and I will give you everything I did not give you until now. I will make it up to you. I promise you. And after all that's been said and done I just want you to feel happy.

I'm doing a drug treatment that is making me go threw a hard time. If you where beside me it would be an incentive. You would help me to carry on and get well.

Forgive me Mum for everything.

Give me another chance.

Lots of from

Robert

P. S. I'll write soon.

Please take care Mum

## 8.74. TEXT SIB.099

The Diary

As the King of this kingdom, I decided to accept the last three scrolls that the sorceress had to give me.

It was a very difficult and delicate decision for me and for my counsellors. In fact, they were divided: one part advised me to open the scrolls and the other argued that the best solution was not to hear the sorceress and that I should burn the ancient papers.

My people was terrified with the words of the sorceress. Soon I realised that they began not to obey me but the sorceress. I realised that my power was in danger because of that woman.

After many days of discussion with my counsellors and some representative of the people I decided to call the woman.

The next day, there she was inside the palace. She didn't stop repeat the same sound, but I couldn't understand what she was saying because she was speaking in a strange language. I asked myself how could a simple woman like that threaten my power. But when she approached me, I realised that she wasn't indeed a simple woman. Her expression, her attitudes, her figure were so strange. She began saying that she only wanted to help the people. She argued that women had no food to feed their children and men could not work because they had no strength. Hunger and misery had begun to spread in the kingdom. She continued saying that she doesn't want nothing in change, just tolerance and justice from me. So I decided to open and read the scrolls: each of them contained a single message:

- The King must protect and respect his own people.
- The King must respect the laws of nature.
- The power of the King is divine. He is the messenger of God on Earth.

When I finished read the ancient papers, I realised that I didn't respect any of those principles and how I was selfish, rigid and intolerant with my own people. From that day on I decided to respect all women and men of my kingdom. Because a King without the support and love of his people is not a real King. And by the moment I am writing this page of my diary, I must confess that I have just decided to chose the sorceress as my counsellor.

8.75. TEXT.SIB.CHRON.099.105.106.107

## THE DAILY CHRONICLE

### OTHER NEWS

Text a)

#### **KING RAISES TAXES AGAIN**

Despite the problems King Tarquin has been facing lately, he does not forget his welfare and economical supremacy. Unsatisfied with the large amount of money taken from the people every month, King Tarquin has decided to raise the seed tax by 20% and the land owning tax by 20%. All summed up it is a raise of 40% on the exploitation that seems never to end!

Is the Royal Highness saving to buy another safe?

Text b)

#### **NEW STATUE TO ROYAL GARDEN**

Despite the robbery occurred this week in the Royal Palace, King Tarquin keeps on thinking about the beauty of our kingdom. Concerned with the emptiness of the royal garden, our King decided to buy another marble statue with golden ornaments representing the God of fertility in honour of his recently born son and to the Queen.

Now it's possible for the people to understand the reason why King Tarquin raised the taxes once more.

8.76. TEXT. SIB.CHRON.103.104

THE DAILY CHRONICLE

**Crystal - Profitese**

There was a time when you needed to depend on the Sibyl and on her scrolls to know all the answers to your doubts.

There was a time when you had to blow off your head to understand her riddles.

But now those days are gone.

Here's your chance to change. You'll never have to cross the mountains to know your future, to pass your exams, to calm your fears. Your romance problems will be resolved, your family quarrels toned down.

Now there's a profitese here in town, near the Silver Temple! Try me!...

P. S. If you want to go on guessing please don't contact me for guesses are on my account ...

## 8.77. TEXT SIB.104

The 8<sup>th</sup> day after the New Moon, in the 343 years after the Gods gave birth to this kingdom.

My one and truly friend, today I must confess to you my fears. I the omnipotent King Tarquin, the most powerful person ever known in this and in the surrounding kingdoms, I am afraid. I am afraid, today, of something that can decide my destiny.

Here I undress my soul before you hoping to have some kind of revelation about this worrying problem.

Today the Sibyl responding to the requests of the ungrateful people addressed me with a proposal: nine scrolls with all her knowledge would be mine if I gave her the most precious thing I own. As I refused she burned three of them and sustained the offer but now only with the six remaining scrolls. Again I did not accept so she burnt the other three. The last offer she made was of the three last scrolls and she gave me until tomorrow to decide. What can I do my friend? How can I give her the most precious thing I own if I myself don't know what it is? Shall I show her my ignorance before her and my people? No, I can't, I am the powerful King Tarquin, I shall not show weakness under pressure, I shall not give way to the Sibyl. I shall not fear nothing for the gods are with me. I am their chosen so they will support me, they won't let nothing or no one hurt me.

Yes, I will face the Sibyl and impose my voice, for I am the King.

Thank you my friend for your advice and if something happens to me let the story be known that King Tarquin did not give way to the Sibyl and that he died like a real King.

## 8.78. TEXT SIB.105

Dear diary,

I just can't sleep with so many doubts on my mind, you see, I have to make a decision on which depends my future as a King. But let me tell you what is happening: the Sibyl came again this morning, like she did yesterday and by saying that wisdom helps to rule a kingdom she presented me the last six scrolls. I stayed staring at her short, round figure with small tiny eyes who clearly show to know things far beyond its appearance. I must say to you I can't bear watching her telling me what and how to do things in front of my people. Can you imagine my dear diary, my supportive friend, she encourages my people to revolt against me, she does not respect me, she accuses me of being unjust and selfish!

How can a creature such as I, send by the Gods to rule this kingdom be these things? When all I did I did for their welfare. What do they want from me? I gave them beautiful statues, I gave them lands, I gave them full protection. Why now this?

Can you believe that this morning they wanted me to accept the six scrolls the sibyl offered me which contained the wisdom and knowledge that I, according to her, need to rule my kingdom. I must confess I would have accepted it just to please them if she didn't demand, again, the most precious thing to me in return. I could never give up my throne for anything in this world and still now I just don't know anymore. I can't ask for help to my counsellors, I'm afraid they might think I'm not capable to reach a decision by myself and besides they are divided.

As you imagine my dear confident I didn't accept the six scrolls this morning and the Sibyl burnt three of them again, now there are only three left. However she will be here tomorrow and unless I accept the last three scrolls she will burn them.

Oh! My heart beats so fast when I think it might be my last chance! But I can't help feeling that if I accept the scrolls I'll lose my reason for living. I beg the Gods above for a sign, to point me the right direction but they don't answer me...

Well, it's getting late and I really must get some sleep, I just hope the night can advise me wisely.



## 8.79. TEXT SIB.106

21<sup>st</sup> of July, 101 years

My faithful diary, today, I, King Tarquin, was confronted with the hardest decision of my life.

My subdits are unhappy with my way of ruling this marvelous kingdom and today those ingrateful and disloyal ones had the courage to confront me ruled by that awful witch who calls herself the Sibyl.

Trying to defend what they call their rights, she menaced me and my power, saying that she would make a deal with me by changing my most precious thing with nine scrolls containing all the wisdom of the world.

At first I thought she was only bluffing and I refused and that awful witch burnt three of the scrolls.

After that I got a little scared and I tried to consult my counsellors, but that bunch of idiots did nothing to help me and try to reach a solution.

One hour later the Sibyl came back again into my Royal Palace and while the peasants cried out loud outside the Castle gate "Down the King, Down the King" she again proposed a change: my most precious thing for six scrolls containing almost all the knowledge of the world, for she had already burnt three.

Once again I asked for help to my counsellors and they only advised me to keep my power and my kingdom and not to listen to a crazy old witch. In answer to that the Sibyl burnt another three scrolls, calling me a fool and accusing me of negligence towards my subdits.

Oh, dear diary, I'm desperat, I don't have the faintest idea of what to do!

I'm afraid that tomorrow when the Sibyl will come to my castle for the last time, she will burn the last three scrolls and a curse will fall on me, as she menaced me!

What shall I do? And what if the scrolls really contain all the wisdom of the world?

I'm afraid I will have to give my power away in change for the three scrolls. I don't want to see my beautiful palace damaged! My kingdom for three scrolls and all the wisdom of the world!!

## 8.80. TEXT. SIB.107

Dear Diary,

Today the Sibyl came to me bringing with her nine scrolls. She said that if I didn't accept at least three of these scrolls a great catastrophe would happen to me and to the city. With the help of my advisers I decided to give no credit to this diabolic woman. The fact is that she began to burn the scrolls in front of me, and my people began to beg me to accept the last three scrolls, I didn't know what to do, if I accepted I would lose all my dignity, my treasure and the most important thing to me: my throne. But on the other hand if I didn't accept it would mean the end of me and my kingdom. I had to show to my people that I had more power than this woman but deep inside I was frightened. I didn't know who was this woman and what she was able to do. In order to protect myself and my people (the most important thing for a king) I decided to ask some time to this woman before she burnt the last three scrolls. She accepted and went to her cave saying that she would come later to know my response.

As I am writing these few lines of my diary I still wonder what I am going to do. Will I accept the offer of this diabolic woman? After all she said that with these scrolls I would know how to rule my people. But, who is this woman to teach me how to rule my people? Doesn't she owe me some respect as the rest of my people?

I've given everything they wanted and now they all turned against me. I want the best for my people that's why I have constructed so many statues so that they could live in a beautiful city, a city where they would enjoy living.

I don't understand why all my people betrayed me. I know that I had committed some mistakes but I am willing to repair them in the future.

I am only a king who wants the best for his people like a father who wants the best for his son. For the first time in my entire life I will have to decide something without the help of my advisers. But I know what I will do, I will let my people choose because without my people I am nothing.

## 8.81. TEXT: SIB.111

21<sup>st</sup> April

For the first time in my life I have to make a choice.

All through my existence I have had people surrounding me and telling me what to do, what to say and what to feel. Now I am experiencing the burden of power and responsibility and I don't feel up to carry it.

Nervous, dreadfully and cowardly nervous I had been and I am. If only a hole could open up in the floor and swallow me! I am a desperate man, with desperate thoughts, in a desperate situation, searching for a desperate solution.

The Sibyl! - there's the source of all my problems, the evil that haunts me day and night, night and day. Every drop of blood in my body is brought to a stop by the thought of seeing her again. She has the eye of a vulture, a cruel sparkling blue eye. Whenever it falls upon me I feel like trembling from head to foot.

I can't keep on facing her. I am tired, vacillating and defenceless, I must admit her superiority and confine myself to my weakness.

The one and only possible solution is to stop running from reality and accept the conditions imposed by her. I have to abdicate from what I value most, the most precious thing to me, and that is my throne, my power.

I have lost so many "battles" that I ended up losing the "war". I don't want to fight anymore. I don't want to be obliged to listen to my people's complaints.

My people is going to be set free. The King they had been calling despotic, oppressor and tyrant somehow has been defeated and decided to retreat!

8.82. TEXT SIB.CHRON.111.112.117.120

THE DAILY CHRONICLE

EDITORIAL

**KNOWLEDGE GOES UP IN FLAMES**

**I**s the King thinking of us? Six scrolls have already gone up in flames, so have all our hopes. Obviously the King is using the power for his own benefit. Will he lose anything if he doesn't accept the last three scrolls? After all he is rich! All his desires are fulfilled, he lives surrounded by good food and everybody kisses his feet. A King is always a King, we know, but a King must respect, love and protect his subjects. He should have consulted us. We had no word in the matter, in spite of being the main persons interested in this crucial decision.

**T**he King is pulling the strings and we are his puppets. Let's join our forces and support the Sibyl as hardy as we can. She is undoubtedly the only one who is worried with us. On the contrary, she decided to entirely devote herself to our cause.

**S**omething has to be done to change this unfair and painful situation. We should define our own destiny. Do you want to continue being slaves in your own country and be explored by your own King?

**I**t's not the system that we condemn, someone ruling his people. We do condemn the misuse of power. Our King is a despotic ruler who is only interested in himself and his treasure!

**L**et's think about it!

## 8.83. TEXT SIB. 112

My bosom and faithful friend, here I am once more revealing my inner feelings to you. I cannot trust my counselors for all they want is to take advantage of their positions in the Court. Unfortunately although they are as impertinent as leeches, I must feed them in order to keep up the traditions, besides, some times they make me laugh. As for you, you are different. Indeed, you are my best and only confident! So, please help me to solve the problem I have on my hands.

As you know I have been extremely disturbed for the last few days due to the situation created by the Sibyl of our kingdom. Today I sent for her. She came in a hurry and proposed giving the three scrolls left to me on condition that I gave her the most precious thing I had. I am at a loss, as you may imagine. What shall I do? It happens that I cannot ignore her since she has called down curses upon me.

My people were also in the Court and all the peasants took the part of the Sibyl. Only my counselors did seem to support me. Even though, I felt quite alone. After all, I was the one under pressure, not them.

I am in a blue, blue funk. If only I knew what these stupid scrolls contain! But I don't. How I wished to be a wizard! And what does this witch want from me? I do not feel like giving my treasure to her. Help me diary. The devil! You are just a roll of parchment and rolls of parchment do not speak. I am definitely by myself. Or rather, Gods must be on my side. I am going to talk with them. Probably they are dissatisfied and just want some human sacrifices. I have some work in hand!

See you later diary!

#### 8.84. TEXT SIB. 114

Today the Sibyl will come to speak to me and I have not yet decided what my answer to her proposal shall be.

All my life I have depended on my counsellors to advise me, but now I feel that I cannot trust them anymore. Their opinion is divided, they cannot reach an agreement and are confusing me even more. This is a decision that I have to take by myself and that is what makes it more difficult.

This feeling of loneliness is the most despairing sensation I have ever felt on my entire life.

Until now I thought I was a good King, had all the people at my feet. I had no problems. I had all the richness and comfort anyone could desire. I felt the most powerful man on Earth, but now this Sibyl comes and tries to take away my power. She's a threat to me and I don't know who to deal with it because I'm afraid of her diabolical magic powers.

She has more power over my people than I have and they are bewitched by her and her promises.

I'm divided between two confronting sides in me: the King and the man.

On the one hand, I know that above all I am the King and as a good King I should do what's best for my people.

If the price she asks is so high, what she has to offer in exchange must be very valuable.

With all my treasures and luxury I can only valorize myself for my appearance, only in the material point of view. With those scrolls I can valorize myself for what I am, for my qualities.

## 8.85. TEXT SIB.CHRON.114

## THE DAILY CHRONICLE

**HISTORY'S GREAT DIVIDE**

In the past few years there has been, in our kingdom, hunger, poverty and every kind of misery and suffering. The situation is aggravated by the king's tax collection. The little people manage to take from the land is barely the sufficient to pay the taxes imposed by the Crown.

But now something has happened that might change the course of history.

It seems that the king has failed to listen to his people's complaints, therefore they have decided to turn to the Sibyl - a woman known for her magic powers, who is said to have control of all the natural and supernatural forces.

At people's request, the sibyl has come to see the king and she proposed him a trade that might save the kingdom.

In her first visit the king has refused to trade his most valuable things for the nine scrolls the Sibyl had to offer him. As a result of his decision the sibyl burnt three scrolls, The same happened in her second visit.

Now we have six scrolls of valuable knowledge already burnt, the king shows much indecision in his position in this matter and the people are also discontent and divided. Some remain faithful to the king and are afraid of the sibyl's mysterious powers, some others support the sibyl and others still are indecisive.

Tomorrow the king will have his last opportunity to keep the three remaining scrolls, accept the knowledge they might offer and perhaps save the kingdom from the eminent danger. The future of the kingdom lies now on the hands of the king. The question lies open: what will become of our kingdom after the king's decision?

## 8.86. TEXT SIB.115.

26<sup>th</sup> of April, 116 (year of God)

Dear diary,

Today I faced one of the most difficult episodes of my life. Therefore I should have no other means than to confess myself.

I was laid down on my bed when a strange face appeared to me. I noticed that the sky was all covered by clouds. The image spoke to me with a smooth voice. I didn't understand but my body frozed immediately. The only thing that came up to my mind was that I was facing the dark side, the evil side of darkness. I called my Guards, my Counsellors and nobody answered me. I was really frightened.

The image remained for a few moments, I have no idea how long, staring at me and she whispered: "Keep doing your job and soon you'll join our side."

Immediately the image vanished from my sight and my first reaction, after recovering from the shock, was to scream for my Guards and Counsellors help.

I demanded advice and my counsellors gave me two solutions for the problem:

- see the Sibyl
- see the sorcerer

I have nothing against magicians but the power of the Sibyl and her experience are unquestionable.

Later on I called one of my Guards and told him to call the Sibyl because I needed her help and her advice.

When the Sibyl arrived, one of my Guards introduced her. I demanded to be alone and that nobody should interfere in our conversation. The Sibyl told me that it was a serious warning what happened to me and the only solution was to take on account the way I was ruling my kingdom. When the Sibyl was leaving the room she turned around and told me: "Take care of your people and you'll be left alone."

Today I realized that power does not mean acknowledge. Though for all that I have suffered this day one thing should be taken in consideration forever: respect the people thoughts and opinions.

King Tarquin



## 8.87. TEXT SIB.117

Dearest Diary,

Tomorrow will be a crucial day not only for myself but also for the future well-being of my people.

The Sibyl came to my palace today, offering me 9 scrolls which she claimed to contain wisdom, knowledge and all the necessary advices for me to rule my kingdom and my people in the proper way.

It seems that my so-called "loyal" people sought for her help claiming that I am not a fair and benevolent King. It is outrageous. A King who did everything he could do to help those miserable peasants to have a dignified life, as I did! Obviously, my subjects had to pay taxes to remain in my Royal lands (and they say I am not benevolent!) but these were reasonable and not unfair as they claim, since my duty as a King is to provide them good life conditions. Also, my kingdom must look the richest kingdom of the whole world and my subjects have the obligation to help me to achieve my purpose.

Now I will have to decide whether to accept the Sibyl's offer and to give away what is the most precious value of me or to refuse it and my kingdom will be doomed, according to her own words. If I refuse it, as I did today, she will burn the last three scrolls (only 3 because she has already burn the other for my refusal to take them).

Therefore, I believe that I must take the Sibyl's proposal since my people have been extremely rebel and intolerant towards my person and all my command. However, I will have to give up my tresor! All the beauties of my palace and my kingdom will be exchanged for 3 pieces of paper! If that is what I will have to do to keep my throne, then I shall do it. My decision is made up: I shall take the chance!

The wealth that I possesse was built by their help too. Perhaps I have been blind, only thinking in power and wealth. The more I got, the more I wanted.

I made up my mind. I will accept the scrolls and if they have the wisdom that the Sibyl says about them, they will really help me to share what I have with my people. I will be the best king of all.

## 8.88. TEXT SIB.119

Today is a very difficult day to me. I have to take a decision which probably will change my life. I have been a King for many years. I built this kingdom and I made of it a powerful place. No one could do it better than me. At least it was what I thought until today, before the Sibyl came to me. I cannot show these feelings to my people but I am really very confused. The image of these people accusing me does not leave my mind and I cannot stand it. I never thought that one day my people could accuse me of anything. But they did it and I have to make up my mind. Tomorrow I will have the last opportunity to accept the scrolls that the Sibyl wants to give me and discover what they have inside. If I don't accept these scrolls I am running the risk of getting my people's hatred and if this happens they can leave me.

8.89. TEXT SIB.CHRON.119.127

**THE DAILY CHRONICLE**

**LETTERS TO THE EDITOR**

Text a)

**From P. L., Independent Copist**

Sir:  
It shocked me to read what the Chronicle published about King Tarquin on February 16<sup>th</sup>. How can you admite such type of opinion? It is disgraceful to your profession and to the Chronicle - moreover, I should call it political propaganda.  
Sir, there are many families dying of hunger in this kingdom and you praise a king who ignores this, stating that he is considered the best King of the century?  
Have mercy on the poor Mr. Editor!

Text b)

**From C.P., Royal Counselor**

Dear Sir:  
I congratulate you, Sir, for the front page of the Chronicle on April 25<sup>th</sup>.  
  
To praise our Lord, King Tarquin is an honour and you, Sir, deserve that honour.  
  
The leading article "King Tarquin-The Best!" shows well the greatness of our King and the richness of his kingdom.

Text c)

**From Thomas Land**

Dear Sir:  
Read and write I know little but enough I know to show discontent for the words you print.  
On the festival day I read page one and sadness took over my soul: poors are citizens too you know!

Text d)

**From P. L., Conselor Barthes**

Dear Sir:  
I think it is very unpleasant to see in this newspaper, and with special development, the news of a mad woman who dares to face the King with 6 insignificant scrolls and burns them in front of the King. The great power of our King is unquestionable facing the smallness of people like her who think that can control nature.  
Perhaps if the news published were more serious, I am sure it would just gain.

Text e)

**From Miss Heart**

Dear Sir:  
I own a brothel and perhaps some puritans think I have not the right to have an opinion on society. But I am a business woman and I live from the money that my clients spend here in my brothel and if they don't have money how can we survive? I know that the Sybil went to the Palace to talk to the King and he refused.  
What is going to happen to us if he does not accept the Sybils's demands? Our future is very gloomy.

Text f)

**From M. P. Assumption**

I am a sick old man. I live with my daughter Agnes who takes care of my little farm and of me! I owe obedience to my King because that is the way that should be. But I need my medicines because of my back pains. But they are too expensive and my money is not enough to buy them every week from the Sibyl. Maybe if the taxes were not so high we could have more money left.

## 8.90. TEXT SIB.127

Today, for the second time the Sibyl, from the Great Cave, came to see me, and again fear and terror entered my soul

My power seems powerless; my throne is only another seat, my people do not respect me, but I am the King, I am their leader, I alone should give orders.

What should I do? How should I win over everyone else? If only the Gods were on my side ... but I sense they are not.

The Sibyl ... she wants what I possess ... I know she does; she doesn't fool me. She spoke of knowledge, what knowledge? Do the scrolls have what I don't seem to have? Should I accept the Sibyl's offer or should I stand still in my throne?

I have power, but I need knowledge, however if I accept knowledge I'll loose power.

Oh gods! Why have you abandoned me? Please come and enlighten my spirit with your wisdom.

## 8.91. TEXT TT 051

Tomorrow is the Day, the most crucial day in all my life. The day when I will know if I am to live or if I die. The day when I will stand before trial and listen to my sentence which will decide my destiny.

I am lying here in my cell remembering. I am thinking of my past and making a retrospection of my acts, of my entire life. I never thought about it before but now when I feel death's shadow it clouds my thoughts, it is so near it does not make me scared. It makes me petrified.

I don't know what will happen tomorrow but one thing I'm certain of and that is that I had to go back, I had to change the past. I was a very important person, the President of the United States of America. The people who elected me admired, loved and respected me, but I let them down. I was under a great stress. Because of the excessive pressure I failed. I had in my hands the destiny of my people but I threw it away. The responsibility was too big for one person and due to my weakness, stupidity and cowardice my decision led to a genocide. I know now how wrong I was and that it was the worst decision in my entire life.

My life became unbearable. I passed days thinking, remembering, unable to sleep. I felt dirty. I felt as if I was a murderer. I felt as if I was the worst person in the world. I had a guilty conscience and the fact of going back became obsessive.

The reason for me to regress in time was to erase my hideous act, to repair my erroneous decision and consequently to save millions of lives.

I knew that I couldn't change the past but my conscience told me to do the right thing and I did it. I did it to gain a clear conscience.

I don't know if I'll be considered guilty or innocent but I'm certain that I did the right thing. I did the right thing.

I'm tired and exhausted. I have to manage to sleep because tomorrow will be the D day.

8.92. TEXT TT.060

20 DECEMBER 2000

This may be the last time I write in your pages as a free man.

My final confession, the last words. My soul is free, yes, but what kind of happiness can I find behind bars, not being able to look at the world I dreamed of?

That world is a reality now. And it was so easy, just a simple - Yes, in the right time. That YES wasn't for me, please understand, it was for a cause: the greatest of all, the cause of mankind.

Tomorrow, judgement day.

I should have, as my experience as politician, the gift of the word, of persuasion: and I, proud as I am, deciding to defend my self, should be writing my final appeal. Strangely, the page lying in the desk remains of an immaculate white, in expectation for the salvation words. The examination nerves begin.

Will they be able to forgive me?

There is an Universal Truth, "We make mistakes, because we are simply humans", these may not be the correct words but the essence is still there. That was my mistake, a President can never be wrong! I was frightened, can't a President experience fear?

I wish, I had never been a President, just simply human.

John Taylor

8.93. TEXT TT 066

11 - 7 - 2000

Dear Diary,

Here I am again, talking with you my truly and faithful friend, the only one I guess. Talking with you is more easier because here I can write my innerest thoughts. My life has been completely chaotic since that day. It keeps falling and falling that way more and more each day. I keep recalling in my mind the image of all those people dying because of me. It is a hard thing to take. I wish I could change it but God knows that I can't. Each step I take, each move I make, each word I say, all remind me of my big mistake, the big injustice for my people, the moment when I learned how too much power could finish mankind. Our country has enough troubles with racial tension and poors living in difficult conditions. But what I have done is much worse than human fate.

That it was my fault is not to be questioned. Nobody can take that from me. But I thought I could change even if it was only in my mind, because in the mind of other people it will stay forever. Because of that thought I went to the agency to see if the experience would change my mind and make me feel less guilt about it: only because of that thought. I didn't mean to resource in the people the flame of hate that I've tried to calm down through all those years. I wanted to make life better, to give everyone a new chance. Maybe they would see the light like me and stop the segregation of rich and poors. And now dear diary here I am preparing to stand trial in front of humanity again, being judged for trying to take a different perspective in my life.

Well maybe if they condemne me I will feel less guilt. Maybe they will give me enough time inside to forget a great part of the subject. But when I'm free I will not have time at all. It is so obvious and clear to me now. I can see to the bottom of the sea, down to the stones. My life will be like those stones. I cannot swim free with the fish.

This is going to finish a few good things that I still have in my life.

All I can do now is waite for the sentence and then resolve my life. But one thing I have to promise myself. From now on my life must change.

## 8.94. TEXT TT.069

04.03.2000

Hello again my dear old friend. I've got a lot going in my mind today, you know, being in a court is a difficult and stressfull situation. The end of this trial has almost arrived and the sentense is expected at any moment. As my one comfort I'm writing you, my faithfull companion of so many years. In my mind I see a fast flashback: the council between the two countries; a needless war and the unnecessary massacre of my people; a time travel into the past and the change of facts; and finally, the trial.

I did the right thing, saving millions of people from a certain death was a worthy cause for insubordination to the law. Meeting Japan with a different approache was a transgresssion, but at the same time, was the statement of a remaining peace. Human life is priceless and should never be putten in question. In the past I have putted in risk the integrity of this country, his peoples death would be fair because they didn't all had to suffer just because of one man's responsibility. After correcting this big fault of my young and foolish mind, peace entered back in my spirit. Being an old man I wanted to die with my conscience clear; if I'll be declared guilty and therefore condened to death, I won't mind.

Now I feel good with myself.



## 8.95. TEXT TT 071

30<sup>th</sup> December, 2000

Today my life and my actions will be decided. I am at the starting line again but I don't know which way the gun is pointed. A dozen people hold that gun in their hands. But whatever is decided I will accept with no fear, with no tears, with no despair, for what I did brought me a clear conscience and I am at peace.

I knew, I knew the whole time that my trip to the past could not change any of my acts. However seeing that scene again, actually being there, reliving the whole experience I knew I had to save the world. It was my weakness that started the war and because of that weakness the people of my country died, my own flesh and blood died. And I am alive! ... What an unfair destiny! For me they died and after all these years I am still alive but not for them. Yes I am still alive, suffering day after day the torture of my soul, the pain of my conscience.

I HAD to change the future. It was necessary to do it! For the world, for all of humanity, much more than for me. I saved the world and now I'm free of guilt. I know I am going to die. It is inevitable. I can feel it. The gun is going to go off to end the race. But it does not matter any more because I will rest in peace ....

John Taylor

## 8.96. TEXT TT.073

Diary,

Trough the whole day, there was the odd feeling I have felt for almost a life time.

I have failed once and therefore I am being judged. But as strange as it may seem I'll be standing on trail not for causing so much killing and suffering but for daring to go back in time and amend the slaughter I've given rise to. How ambiguous mankind is!

Now, in the few years I have ahead of me, confessing some help on saving innocent lives, all I have is a judgement for an answer.

I can't pretend not feeling anxious and the more I think about it the more I get.

My only hope is that my purposes will be taken into consideration and to be "spared"  
... strange world for someone who destroyed so many "dreams" ...

## 8.97. TEXT TT.078

JULY 2000

In two days I'll be in court to be judged for something I did and thought that it was the right thing. These words may be the last ones to be pronounced by me before I die, so I want them to be published. This is my last wish, please make it come true...

I'm feeling terribly alone and sad. I don't have anyone to talk with, unless you my dear diary. It may be stupid to talk with a white sheet of paper, but it is the only way I can express my feelings.

Here I am, in this cold and empty room of this high-security prison, treated as the worst man over all the world. Do I deserve this? No. I don't think so. I'm not guilty. I can't be guilty for changing the past! All I wanted was a better life for everyone, including me, my family and friends.

But, where are my family and friends? They don't exist, I did destroy them! (this was the main reason for changing the past)

Men will never forgive me for what I done, specially because I made a war brake out and later I tried to change the past.

What can I do? I'm desperate! The only thing I can do is to pray and convince God to forgive me: "Dear God, please forgive me for all the wrong things I've done all my life. Help me to support all this anguish. Amen."

## 8.98. TEXT TT.082

Guilt pierces my head, pounding my brain, again and again, like tomorrow's hammer: good, bad, right, wrong, life, death. MY life, MY death, my LIFE, my DEATH.

When I take the stand tomorrow what line of questioning will the Prosecutor take? Flashes of light, eyes staring, lawyer pacing, hammer poised, that picture's clear. Tell the truth, says the lawyer. He who is the "best in town". What truth might that be m'lord? Could it be that what I did was so very wrong? Is life just one big lie? Should political strategy prevail over our morals. Even I don't know any more. Good intentions don't count in this game. And it is a game, life or death. And who'd be alive with these friends?

There's no -one to write my speeches now, no-one to advise me how best to act. Where have all the wagging tails gone now things are tough? Instead are the gnashing jaws of anger, contempt and rage, ready to take hold and bite the flesh.

President? Who would be President? You'd think history would have taught me a lesson but no. There I go again trying to play God on my do-good chariot and all I've done is handed over my seat to my false wimp of a deputy who is revelling even now as I squirm.

I am writing this in my chambers and wondering if they will be mine this time tomorrow. To be truthful I don't care. I just want to live and to see my family grow up. What will become of little Johnny if his father dies in " the chair". How can he carry that on his shoulders for the rest of his life? I want him to be proud of me, not ashamed.

And will taking one life really make a difference? It won't change anything.

Change, yes change, that's the root of the evil. Oh for someone to go back in time and change MY destiny. Dream on Taylor, dream on...

But the nightmare continues...

## 8.99. TEXT TT.085

There is a blue sky though I cannot reach out at this dauthless moment. This unpleasant room. I get near the window and besides the chilly crowbars wich may as well be part of my mistaken world for an uncountable period of time, I barely see the misty figure of an aged man among a boy. They walk through the garden. The man takes short steps holding the hand of the little one and it seems that he's telling a story. He's about my age and therefore he might narrate the story of a man who went to the past and changed the future. Perhaps could that man be dead because he took action in a war provoked by the stubbornness of another one who had his eyes closed by his anger. Could be many things or could be anything else. Could I be in peace for I saved the world from an unpainless war, but here I am being judged for something wich changed humanity! And the clock ticks in my head.

Therefore I took the trip, I stared at the world and I could not understand how I was wrong by that time. I reached the stage where I was not able to find a justification for my behaviour. During that period I tried to make the others understand that I gave an opportunity to save the world from ashes.

Am I in fact guilty? If I am, please someone tell me because I couldn't bare to see the world sink once again. I wanted to change the world! Did I really made the conscience of men realise that they are being given a second chance? I just hope that humankind could think about the error I made. That's my last struggle.

The click from the door behind me stoped my trip over my conscience.

- All rise

I sit down. And the clock is always there. And once again, I can't erase from my memory what I have done. Memory is there for you to keep from doing the same mistake. I thought about either am I guilty or is humanity with eyes closed like I had when I decided to send the nuclear bomb. Can't they realise that I changed the course of humanity? Only men are allowed to change. That's a capacity wich belongs only to men or are we talking about animals. I really don't figure out. Is it possible?

## 8.100. TEXT TT. 086

Once again I'm in bed and I just can't sleep. It's almost half-past eleven and my head is going around and around and around ...

All those thoughts are coming again ... The Past is steel alive, is like an image, always cursing me for what I've done... Eighty years ... Why is impossible to me to forget that moment, that decision I had to make. To be free or to get into the War, it was the destiny.

Too many important people were involved, people that would benefit with the War, products that were in stake could be saved. Perhaps I was forced, now I feel guilty, I "pressed the button" and all was destroyed.

These were the things I've done, I thought, these are the things I will talk about, tomorrow, perhaps the last day of my life. I'm totally confused, I don't know what to do, I would like to be death now. All my old friends and family are also death, all those kids I sent to the battle-field, why did I survive and what for?! To be in a court in the presence of a jury, witnesses and lawyers ...

Everybody sees I'm desperate, but another part of me would like to live! Would like to get back in the past and change the destiny, or what was the destiny for me.

To conclude I would like to say to the American people that they are free. They must grab it and always fight for it. The War brings unhappiness. Now I'm old but remember your children, please make a better future for them. Save our country ...

Save our nation ...

## 8.101. TEXT TT.098

Diary of John Taylor: His thoughts before the trial.

I feel old, tired and abandoned, my strength is ending. I wouldn't mind if the judges in court find me guilty as charged. I could die in this instance because guilt weighs no more inside my conscience, my mind is light as a bird.

I remember when I was young: life was beautiful... People lived in cosy houses, with perfumed gardens, dogs in the terrace .. everything was nice. The world was covered with limpid air, we really could breathe that healthy oxygen. But all of this ended with the war. Those awful bombs who destroyed everything.

Millions of names written in gravestones reminded me of that fateful day, the ones I killed who loved and believed me. Going back in time I saw how it happened. A young boy with lots of dreams. He could do everything, even candidate himself for president and win the elections. He wanted to show how good and courageous he was. But in the reality he was a fool, an inexperienced one. He failed in that decisive meeting by not being able to control himself, he exploded with so much anger that blinded him and he couldn't see or think clear...

I had to change this and Time Travel Inc. made it possible. I signed a contract but I had to forget some parts of it. I'm a human with emotions and a personality of my own. It was unbearable to see how degradative life became after the war. I had an option and I took it without regret.

But now I'm nervous, very tense. As the time goes by I feel more worried. Have my people forsaken me? I don't want to die. I'm afraid, death scares me. Tonight will be the longest of my life.

## 8.102. DIARIES

## Time Travel

TT.060

20 DECEMBER 2000

This may be the last time I write in your pages as a free man.

My final confession, the last words. My soul is free, yes, but what kind of happiness can I find behind bars, not being able to look at the world I dreamed of?

That world is a reality now. And it was so easy, just a simple – Yes, in the right time. That YES wasn't for me, please understand, it was for a cause: the greatest of all, the cause of mankind.

Tomorrow, judgement day.

I should have, as my experience as politician, the gift of the word, of persuasion: and I, proud as I am, deciding to defend my self, should be writing my final appeal. Strangely, the page lying in the desk remains of an immaculate white, in expectation for the salvation words. The examination nerves begin.

Will they be able to forgive me?

There is an Universal Truth, "We make mistakes, because we are simply humans", these may not be the correct words but the essence is still there. That was my mistake, a President can never be wrong! I was frightened, can't a President experience fear?

I wish, I had never been a President, just simply human.

John Taylor

TT.082

Guilt pierces my head, pounding my brain, again and again, like tomorrow's hammer: good, bad, right, wrong, life, death. MY life, MY death, my LIFE, my DEATH.

When I take the stand tomorrow what line of questioning will the Prosecutor take? Flashes of light, eyes staring, lawyer pacing, hammer poised, that picture's clear. Tell the truth, says the lawyer. He who is the "best in town". What truth might that be m'lord? Could it be that what I did was so very wrong? Is life just one big lie? Should political strategy prevail over our morals. Even I don't know any more. Good intentions don't count in this game. And it is a game, life or death. And who'd be alive with these friends?

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And will taking one life really make a difference? It won't change anything.

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TT.085

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TT.098

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I remember when I was young: life was beautiful... People lived in cosy houses, with perfumed gardens, dogs in the terrace... everything was nice. The world was covered with limpid air, we really could breath that healthy oxigene. But all off this ended with the war. Those aful bombs who destroyed everything.

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But now I'm nervous, very tense. As the time goes by I feel more worried. Have my people forsaken me? I don't want to die. I'm afraid, death skears me. Tonight will be the longest of my life.



## Delta X

DX.014

"When a man starts out with nothing,  
When a man starts out with his hands  
Empty but clean  
When a man starts out to build a world  
He starts first with himself  
And the faith that is in his heart  
The strength there  
The will there to build.

First in his heart is the dream -  
Then the mind starts seeking a way  
His eyes look out on the world,  
On the greated wooded world..."

Some time ago, but not too long ago, some people came to our small island asking too many things about something of our own. Me and some of my workmates were digging the land in wich we cultivate a plant, a very special one with its special powers. When the green turns to blue, sky blue, not even the sky is the limit.

In our village, we are poor people and our work is our survivance. Our children work with us. They are not able to go to school. We do not know what are the Universities of the future. Our children learn values not words. So, when these foreigners arrived, we all got astonished with their clothing and manly with their rigmarole about the place where they had comed from and about their purpose in here.

They said they were from a land of wich I have never heard before nor later. This land they said, was the Future, and their purpose here was helping us: "we want to help you; you don't know but you need our help". Is anyone able to understand this? I'm afraid not.

We all got scared because whet they really wanted from us was to steal our most precious good from us - Delta X. They said this plant root will kill our grandchildren in their land, the Future, and that we should stop to produce it in order to save them.

This was really enigmatical once our grandchildren aren't born yet and I see no reason why they should go to their land and not stay in ours. The most important thing I realised (and I suppose the most important) was that they wanted to save our dream-maker from our hands. Delta X is the most wonderfull thing that nature could ever have provided for us; This medicinal-plant has the amazing power of making dreams come true whenever you take it.

In our village we are all of humble origin and these strange despicable people, dealers from other land, wanted to steal happiness from us and keep it for them and for their too. And they didn't have that right.

This day was the most astounding day of my life, I felt like I was in the gibbet wayting for the moment of my ruin. Exposed, suspended in space and time, swinging one way then the other. How would be my life from this day on without Delta X? For a moment dashed our hopes and I saw in my mind a really hard way to go. My body limp and helpless. No use to anyone. Torn body, torn hope, torn world.

Thanks to God this was not so and they left without our island's heart - Delta-X.

"A long time ago, but not too long ago, a man said:

All men are created equal  
Endowed by their creator  
With certain unalienable rights  
Among these life, liberty  
And the pursuit of hapiness."

DX.018.1

27 July 1992

Dear Diary,

I haven't written to you in such a long time, it is just that so many things have happened, my life is a complete mess. You will understand once I update you.

A week ago I received an invitation from a TV programme - Magic Mirror - they want me to talk about Delta X, reveal all that I know, how I found out about the drug and especially the effects of it. What should I do? How can I expose myself to such a risk? From then on my life will be broadcasted all over the world and life. The idea of making this speech petrifies me.

Firstly, they want me to tell the world how I got hold of Delta X. These are professional secrets that only you know diary, because I trust you and besides you won't tell anyone. Why didn't they invited another scientist? We were six altogether. I suppose John, Mark or Stewart told them I had the formula to the drug. I know Ann and Edward wouldn't. These are the other 5 scientist whom I work with.

Tomorrow I have only 24 hours from now to decide whether or not to go, I must say that I discovered the drug accidently while working on a different research. How can I tell them and make believe that it is true, that I went in a time capsule back to the year 1732 where the drug was really invented? They will probably think I am mentally ill. For sure they won't believe that Einstein gave me the formula, that I actually talked to him and saw him make Delta X. How can I explain that people from an island in the Indian Ocean drank Delta X? That all their problems were solved and that they lived happily. Delta X was a solution to their problems but it won't be to ours.

Delta X is a powerful drug that makes one of your dreams come true but you don't live long enough time to enjoy want you wished for. Brain death, real death, your death not mine. You lose weight, you feel sick (occasional vomiting), all your brain cells are destroyed and you die. How can anyone think of taking such a drug? I know they won't make out what I'm saying and will all (nearly all) want to try Delta X, knowing the dangers.

Throughout this letter I've been looking at a small bottle of Delta X, the only sample there is. The bottle is facing me, it is on top of a small table and next to it is the original formula. I am feeling tempted to take a sip, but before burn the formula so no one will ever find out about this terrible drug. Running from the problem isn't a solution, is it? Diary, please help me. I'm feeling dead beat and I'm not sure what to do.

If I appear on the programme I will be the murderer of the world and considered insane. No one will believe what I have to tell. My eyes keep finding the small bottle with Delta X on the small table, only a small sip and that is the end. I've been writing and thinking all night and it is almost sunrise. In a few hours the programme will begin and I have yet to write a script or just jot down the main ideas, but I'm feeling strengthless and without courage.

I am now walking towards the small bottle on the small table, I'm holding my diary and I'm still writing in it. I'm getting closer and closer. I'm now holding Delta X. I'm looking at it, the light blue colour of it makes me remember the sea... I'm now taking the top off... I've stopped writing... It is real after all. I'm taking Delta X with me forever...

(He took Delta X but left behind his diary...)

--- / / ---

## The Sibyl

Sib.104

The 8<sup>th</sup> day after the New Moon, in the 343 years after the Gods gave birth to this kingdom.

My one and truly friend, today I must confess to you my fears. I the omnipotent King Tarquin, the most powerful person ever known in this and in the surrounding kingdoms, I am afraid. I am afraid, today, of something that can decide my destiny.

Here I undress my soul before you hoping to have some kind of revelation about this worrying problem.

Today the Sibyl responding to the requests of the ungrateful people addressed me with a proposal: nine scrolls with all her knowledge would be mine if I gave her the most precious thing I own. As I refused she burned three of them and sustained the offer but now only with the six remaining scrolls. Again I did not accept so she burnt the other three. The last offer she made was of the three last scrolls and she gave me until tomorrow to decide. What can I do my friend? How can I give her the most precious thing I own if I myself don't know what it is? Shall I show her my ignorance before her and my people? No, I can't, I am the powerful King Tarquin, I shall not show weakness under pressure, I shall not give way to the Sibyl. I shall not fear nothing for the gods are with me. I am their chosen so they will support me, they won't let nothing or no one hurt me.

Yes, I will face the Sibyl and impose my voice, for I am the King.

Thank you my friend for your advice and if something happens to me let the story be known that King Tarquin did not give way to the Sibyl and that he died like a real King.

Sib.111

21<sup>st</sup> April

For the first time in my life I have to make a choice.

All through my existence I have had people surrounding me and telling me what to do, what to say and what to feel. Now I am experiencing the burden of power and responsibility and I don't feel up to carry it.

Nervous, dreadfully and cowardly nervous I had been and I am. If only a hole could open up in the floor and swallow me! I am a desperate man, with desperate thoughts, in a desperate situation, searching for a desperate solution.

The Sibyl! - there's the source of all my problems, the evil that haunts me day and night, night and day. Every drop of blood in my body is brought to a stop by the thought of seeing her again. She has the eye of a vulture, a cruel sparkling blue eye. Whenever it falls upon me I feel like trembling from head to foot.

I can't keep on facing her. I am tired, vacillating and defenceless, I must admit her superiority and confine myself to my weakness.

The one and only possible solution is to stop running from reality and accept the conditions imposed by her. I have to abdicate from what I value most, the most precious thing to me, and that is my throne, my power.

I have lost so many "battles" that I ended up losing the "war". I don't want to fight anymore. I don't want to be obliged to listen to my people's complaints.

My people is going to be set free. The King they had been calling despotic, oppressor and tyrant somehow has been defeated and decided to retreat!

## 8.103. MEMOIRS: KEY TO SUCCESS

## KS.099

The day that was too long

It was the last day of my secret meeting. After a meeting of about five hours, the President said that the project was successful and he expressed gratitude to all the participants. His last words were: " I have to thank you all. I know that you had to sacrifice your family and friends, but the humanity will appreciate your collaboration. Thanks".

In fact the last thirteen days were the worst days of my entire life and I felt terrible with myself. My family hadn't even a tiny idea where I was, what was I doing or even if I was alive. I had never been out for a period of time so long and when I got home I could not say a word about this secret meeting because of its high confidentiality.

The persons who were participating in this project were very strange. They don't seem to be worried about their families. In fact, they don't seem to have feelings. The rooms of the meeting place were so cold and dark that I felt like a prisoner in a jail. One night I couldn't get asleep. I started to think about my wife and my son very intensively and I felt some tears on my face. For a moment I had the temptation of funning away. But I realised that it was not the best solution for the problem.

Finally, the last day arrived. After saying goodbye to my colleagues (should I call them colleagues?) I picked up my things and got the train.

During the trip I was very serious and I could not seat for more than a single minute. The persons started to look at me and one little girl asked me if I was OK.

When I got home I rang the bell because I forgot to take the keys with me. Everything was so calm and dark that soon I realised that nobody was home. Then I saw an open window and decided to enter. I felt a strange sensation. It seems as I had been out for such a long time! I didn't identify myself anymore with that physical space.

When I went to my room I saw a message in a white paper on the bed. That message stabbed my heart which became like the black box, full of knowledge and yet worthless: John I want the divorce. See you on court.

## KS.107.2

The Key to Success

When Asterix drinks the potion made by Panoramix, he becomes the strongest man in the world. Forget it! The potion which transforms a normal man into a successful one has not been invented yet and Panoramix is not available at this moment. But I'm sure that if this potion existed, Panoramix would need more than two hands to handle his business and I would have, myself, bought three of four bottles of this potion.

If you're the son of a king or a millionaire you will have o work hard if you want to achieve success but all depends of what your vision of success is. Some people say that they will only be successful when they will be the owner of a big house with a swimming pool and a tennis court, others even if they're not rich are happy and since they have a good family life don't hesitate to say that they have made of their life a success. Others, which have never had a chance to study try to achieve success by themselves, transferring their hunger for food into hunger for success. The hunger they have in being successful take them sometimes to madness or even to prison. I must recognise that I envy some "self-made-men" that had to struggle during years to turn their life successful. Some of them were born in small villages and could have been vandals or murderers but they had inside of them a light that took them to their dream. Life is difficult and not everybody can be successful. Only a few people will achieve their dream and we know that even if we struggle all our life, in some moment, after one more failure, we can lose all our faith. Men are never happy with what they have or are, they always want more, in my case I would be happy if I could do what I like, have a good family life and a good relationship with all the people I know. I would be successful. Perhaps, the key to success is as simple as this, having no enemies and live our life according to what we are doing at the moment and not try to reach impossible things. Not everybody will be an actor or a star who is always in the public eye but we must know that to reach the top these persons made a lot of sacrifices.

The key to success is as simple as this message: Be yourself. Reaching our dreams is possible but if you want to do it you must know that you will need a lot of courage and determination. A failure means a lot of disappointment and a great sorrow. If you are not willing to make so many sacrifices just live your life and seize every day of it, you can be sure that this way you will always be successful.

Panoramix has failed in his attempt to create the new potion but he has not tried very hard because he knows that the happiness of a person who has realised a dream has no price and no potion will ever replace it.

## KS.107.1

Success and Fame are sometimes difficult to handle

During my existence I have sacrificated my private life in order to achieve success and fame. Today, I am a rich and famous musician, well-known all around the world and envied by many people. Despite all this I am not a happy man. My marriage is in ruins and my wife wants a divorce. The fact is that I cannot blame her because how can a woman feel happy and realised with a man who spends months out or leaves home without saying where he is going?

Once again I am driving home wondering how I am going to explain where I have been during the last thirteen days. I know that will not be able to handle this situation during much

## KS.115

The Memoirs of Fuji Nakamuri

A cold, empty room; a menacing false smile; a prickly sensation of fear in my body, alarm bells ringing that I choosed to ignore. What happened seems so distant in the past and so near at the same time. My reactions though seem like belonging to another person. All the secrecy should had warned me. You know me well. Why was I off my guard? Did I like the idea of being a chosen person? Did it make me feel special?

Because we are so special. That's why she had us there. Special people do special things she said. But we didn't really do anything special. We didn't really do anything at all. We acted like naive stupid human beings. Or better animals. If we had all got together and refused to do the experiment and

more time. One day will come when I will have to choose between my family or my job.

People think that success and money are the best things in life but if I could choose I would sure give up all my fortune and success in order to have a good family life.

When I will knock at my front door and my wife will open it I will try to invent an apology one more time. One more time I will try to explain her that this situation will not happen any more. One more time she will forgive me and one more time I will leave again.

But one day when I will knock at the door nobody will open it. The fact is that if I don't choose quickly between my family and my career I will lose the people I love for ever.

admitted to one another what we were feeling it would had been different. Would had, but was not.

We were just human guinea pigs treated like animals. Surely if we were such high achievers we were supposed to have some intelligence in our brains. Well not much showed! We did things like zombies. Not even kids at school would be as docile and calm as we were.

She insulted our intelligence by asking us to do psychology games, she made us try to trick each other to see if the other was lying. She created competition and insecurity to keep us there.

I wonder if people did what I did. I mean, I didn't give them all my secrets. I just wrote down what everyone knows: hard work, perseverance, and such like.

I need to know what they were up to. If I find out, the question will be, dare I share it with the world?

## 8.104. LETTERS

Informal letter: Old Age and Emigration

OA.056

TO WHOM I NEVER THOUGHT ABOUT

Sometimes, only when something deep happens in our lives we are able to look back to the past and reflect about us, our life and people who made part of it.

Today, I'm 35 years old, and looking back I consider my life as something empty and vague, without feeling, except the euphoric ones about money, power and amusement, the ones that coloured my soul.

If someone ask me who were my parents, how were they, how did they live or survive I couldn't say. I was born with them but never looked at them in a truth way.

Mother, maybe you thought you had a son but I'm telling you I do not deserve to be considered your son. Simply, I was a strange. I never cared about you, seeing you sad or happy. It never interested me, because it wouldn't help on the increase of my power.

Now it's too late. But I feel that something is changing inside of me. Trying to think about you and not being able to remember your face makes me feel terribly guilty. I do regret the indifference I have always treated you with.

Never cared about your necessities, your loneliness. I always despised the contacts you've tried to beg for my presence.

I feel that I erred all my life, do you know why?

I've paid attention to whom I shouldn't. If one day I need someone I'll be all alone. They will do to me the same as what I've donne to you.

But I'll tell you a secret. Don't be angry with me if in your life you've never been able to change me. Your dying is doing it.

Only now I'm starting to live, only now your son is alive. Now, I look to the things and to people and I can smile at them or help them if necessary even if they don't pay me back.

I'm living now and I'll be thinking of you forever.

Your Robert

OA.069.1

Miriam Delfing  
Village Garde  
1311 Springsun

Robert Delfing  
State Prison of N.Y.  
2229 N.Y.

Dear Mum,

At last I decided to write you.

I'm in prison, I'm feeling lonely and blue. But even though I'm being limited to this small and dark cell at the same time my psychological self has been travelling through all my memories and past experiences. I've been thinking a lot. It's ironic, I can resume my hole life in just a phew lines: I've searched high and low for ways to get more and more money, expanding my greediness towards many other people. In the last months I've started dealing drugs but I ended up being cort by the law.

Today I'm addressing you, appealing for love and support. I'm sorry. I was the spoiled brat hat abandoned home without looking back and now I'm the convicted man that wants to be accepted againg.

This is a poem that I dedicate to you:

Mother  
You're a lovely melody,  
All is beautiful and sweet,  
What unforgettable memory.

I know that I wasn't the perfect son.

I hope you can find the strength in your heart to  
Forgive me.

Love from

**Robbie**  
(signature)

## Emig.016.2

Going to another country: Racism in our own race

We have the bags, we have the confidence and we may or not have the money, but one thing we have for sure: the dream!

It seems easy in our mind ... we may hesitate but once we are in the boat or plain, we are ready to start living our dream.

But it is a sort of nightmare that we start living when reality appears and we start learning what life has to give us. It's like going to see a relative and finding they have died. That life has taken them away, except this is the opposite, our life is being taken from us before our very eyes. We may give but it doesn't give back.

Once we are in our foreign country, we are discriminated against, inferiorized and start to feel desperate and lonely, so lonely in a big big land... Much more lonely than the Ancient Manner. We have no one to tell our story to. Like people in a prison camp who never get out and never tell the story (and if you do no one really understands because you need to be there to do so) I am unable to explain the effect this has. People should realise that we are all equal and have feelings. If we go to another country it's because we have a good reason for doing it.

People discriminate against other people with a different colour of skin: Black people, Mexican, American ... They discriminate against other religions: Jewish, Moslem. But we are talking here about discrimination from a white person to another white person, from one culture to another, with no reference to creed, so why do they discriminate?

Oh Teresa, now I can see only darkness around me, when I close my eyes. I can't even imagine one of my stories in which everything ends up happily. I can't dream. This was my dream and it has died. I cannot bring it back. The prejudice runs deep.

I feel small and helpless here. They are superior and this is so big, so monstrously big. I am all alone with myself in the heart of America. I find no shiny gold here, just black darkness.

It's cold and I'm shivering like a little rabbit so I'm going to bed. Tomorrow will be a long day.

Write to me soon,  
Miss you,

Claudia

## Emig.024

Father,

I write to confess I have made a mistake. Another one. Yet again. I write to open up my soul.

Visions of the past flash before my eyes, with the throttle on override, faster and faster, dimmer and dimmer. I remember a white dress, a lamb, a time of innocence. Could it all be a dream?

My father always wanted me to go to University, to learn and to grow. But he always expected such great things. Afraid of failure I ran. A secret marriage, fleeting passions, then a tragedy.

That what is most worst I fear to tell you. My fault it was not but I was once more afraid of having failed. Of failing my husband, my father, myself and God. Alone, afraid and very confused I turn to you my spiritual guider and friend.

Father, I beseech thee, tell me if I am really a sinner. Tell me why I make such a mess of things. My intentions are pure, the results are not. What am I doing to attract these evil microns of life? Is there a formula to reverse the process or am I doomed?

I fled the country and now here I am in hiding. Again my dreams have not come true and I look over my shoulder every step of the way. Could I really have been so stupid?

I turn to you as my only friend and confidant.

May God bless you,

Emma

## Formal letter: Delta X

DX.018.2

2<sup>nd</sup> September, 1572

Mr President,

I decided to take the liberty to write you this letter explaining why you shouldn't destroy Delta X. It is such a powerful drug, as unpredictable as the volcano, more dangerous than its fire.

Firstly, my name is Einstein, I'm a scientist and I invented Delta X (the drug you say is lethal). A few days ago a group of scientists, that say they come from the future, arrived on my island. I'm afraid I don't know where the future is, is it by any chance near this big island, Australia, just below us?

These scientists are interested in my formula of Delta X. They want to know how I made this drug so that they can destroy it, but why? I invented Delta X so that my people would live happier and longer. It took me many years of research before Delta X was finally finished. Now I just can't throw it away because everyone depends on it.

The scientists from the future tell me that I should stop producing Delta X because it is killing people, but if I do what will happen to the people of this island? Fishermen's nets will be devoid of catch and the farmers cannot till barren land. Our people will die, not due to Delta X but of starvation.

The problem is that people from the future wish too much, my people only wish for food and happiness. One of Delta X's powers, as you have already found out, is that if you wish too much (namely if you are greedy and too ambitious) you won't enjoy what it is you wished for because you will die.

Delta X is harmless if you don't ask for too much - "in medio virtus" -

Please do not destroy Delta X, just don't wish for superfluous things and your dying will cease.

Delta X has many other powers, some even magical, these I shall never reveal because from what I see you future people are too selfish.

Act wisely Mr. President. The force is with YOU.

Yours sincerely,

Einstein

DX.043.1

To the Government of the Future:

Dear Sirs:

My home is the island where Delta X was invented and my job is to work in the Laboratory as an apprentice. I am learning how to mix the special ingredients that together make Delta X.

Yesterday, while I and others were busy working some strangers, wearing funny clothes, came into the Laboratory and disturbed our peace.

They claimed to be scientists who had travelled through time to talk to us about the effects of Delta X. They used words like "death" to describe the consequences of taking Delta X in the future. They also wanted to see the formula but they were not allowed to because it is top secret.

Einstein, the inventor of Delta X, didn't believe them and thought they were impostors who wanted to steal the formula so he asked the guards to throw these scientists out of the Laboratory.

We apprentices were so surprised by these strange events that we didn't know what to think. I personally couldn't stop asking myself what kind of people were they and if they were real scientists like us.

Last night I couldn't sleep. I started thinking those people could be telling the truth and Delta X perhaps could become really dangerous in the future, in spite of all the happiness it gives us.

In the morning, when I woke up, I went to the Golden Palace where our beloved Queen lives. I knew that she would know if the intruders were real scientists or just liars, surely her crystal ball would tell her that. I spoke to the guards and asked them to talk to the Queen. They argued at first, but finally they let me in.

She was sitting on her golden throne when I saw her, all dressed in white, with her crystal ball shining next to her. I still remember her words: "I knew you would come and see me. I know all about your worries. Those people are real scientists and everything they said it's true". - She told me and I left the palace thinking I had to do something to help the people from the future.

I tried to persuade my colleagues from the Laboratory to listen to the scientists and do something but the scientists said they and their government wanted to destroy Delta X and all the good things it provided us.

That is the reason why I am writing this letter. I beg you not to destroy Delta X. I am sure our people will believe your scientists and telling the truth if your government decide not to destroy Delta X but take its advantages into consideration it would be better for you. You can't destroy what can be your last chance of making a better world and bringing happiness to everyone.

I know Delta X also causes death in your time but I believe your people could work together with mine to find a way to put an end to the future disadvantages of taking Delta X.

Our people will help all the people in the future if they believe your intentions are good ones. You can accomplish that by not destroying Delta X.

Please think about my proposition. Humankind depends of your answer to my request.

I am looking forward to hear from you.

Yours faithfully,

illegible signature

## 8.105. NEWSPAPER ARTICLES

OA.076

NOT EVERYTHING THAT GLOWS ...  
IS GOLD

Well- known  
personality from  
our jet set society  
was yesterday  
detained for illegal  
transactions;  
suspicion of mafia  
involvement.

Yesterday, the Federal Burial of Investigations, completed five years of hard investigations by arresting Mr. Robert Waltz, also called "King of Gamble".

The accusations involved other illegal actions like; Drug and Weapon traffic, women slavery, financial corruption, among others ..

Although his major occupation was gamble. With several luxury Yachts scattered in the most exclusive harbors in all the world, namely Miami Monte Carlo, Riviera, Ibiza.

Behind his gentleman appearance and his family name, owner of one of the most prestige Yacht Club in England, and one of the most generous contributor for the cause of Homeless people; there was a Man without no respect for human life or law. Finally, justice was made.

DX.022/n

Delta X  
A wolf in lamb's  
clothing

by Homer Simpson

In the last few years lots of people have been found dead without any appearant explanation. Finally, this strange phenomnan has been solved and the cause of these deaths has been discovered. At first experts thought that people were dying as a result of using common drugs, since the symptoms were the same: fever, dehydration and irregular heart rhythms. Finally the doctors came to a conclusion, these deaths were caused by a "miraculous drug": DELTA X. The deaths caused by this drug were first diagnosed in 1945 in Washington and San Francisco. This is a very popular drug but it has always been seen as a recreational drug, nobody thought it could be lethal. It was even culturally accepted, as people thought it was safe and it had few side effects. People used to take the innocent sky blue elixir to feel relaxed and to live without any problems (and when we say people we mean EVERYONE, not only the teenagers who are supposed to be the "HIGH RISK GROUP") This is the most important reason for the increasing use of this drug over the past few years (which can be understandable if we think of our modern societies).

DX has been put in a different category from other drugs, that is to say it has been considered nothing more than a mood enhancer. Thus we can conclude that things are not always what they seem. The innocent blue has a darker side. DX from pleasure to death.

Sib.Chron.099/n

**KING RAISES TAXES AGAIN**

Despite the problems King Tarquin has been facing lately, he does not forgot his welfare and economical supremacy. Unsatisfied with the large amount of money taken from the people every month, King Tarquin has decided to raise the seed tax by 20% and the land owning tax by 20%. All summed up it is a raise of 40% on the exploitation that seems never to end!

Is the Royal Highness saving to buy another safe?

Sib. Chron 099/n

**NEW STATUE TO ROYAL GARDEN**

Despite the robbery occurred this week in the Royal Palace, King Tarquin keeps on thinking about the beauty of our kingdom. Concerned with the emptiness of the royal garden, our King decided to buy another marble statue with golden ornaments representing the God of fertility in honour of his recently born son and to the Queen.

Now it's possible for the people to understand the reason why King Tarquin raised the taxes once more.



## 9. MARKING SCHEMES, QUESTIONNAIRES AND QUANTITATIVE DATA

## 9.1. MARKING SCHEME FOR ENGLISH I

ENGLISH I, UNIVERSIDADE DO ALGARVE, 1992-3

## PAPER 2 - COMPOSITION

MARKING SCHEME<sup>8</sup>

The grid below is given as a guide to both standard and marking.

Mark	Accuracy and Range of Language	Handling of the Task
	Micro aspects of the answer: i.e. grammar, lexis, spelling, punctuation	Macro aspects of the answer: i.e. content, organisation, relevance, completeness, cohesion, style, register
16-20	Minimal errors. Resourceful, controlled and natural use of language. Evidence is given that the student has a good range of vocabulary and structure at his/her disposal.	The task is fully achieved in a well-developed and relevant way. There are no significant omissions and the register is completely appropriate to the situation. The answer is well organised and there is good use of cohesive devices.
11-15	Reasonably natural and error-free. Errors occur when a more complex use of language is attempted. Some evidence of the ability to use a range of vocabulary and structure is given.	A good attempt at achieving the task. Any errors of register or omissions etc. would easily have the desired effect on someone receiving it in an authentic situation. Attention has been paid to organisation and cohesion.
8-10	The student's use of language is satisfactory, though it may lack variety and range. There may be occasional serious errors, but these should not impede communication.	Satisfactory achievement of task. Any errors of register or omissions etc. would not significantly affect the impact of this work on the reader in an authentic situation. Some attempt has been made at organisation and cohesion. No significant irrelevancies.
5-7	Errors obscure communication and/or too elementary in use of vocabulary and structure.	The student has gone some way towards achieving the task but has omitted something or used register in a way that might have an adverse effect in an authentic situation. Organisation and cohesion are not well handled.
1-4	Serious lack of control and/or frequent basic errors. Narrow range of vocabulary and structure used.	Totally inadequate attempt at task. Major omissions, serious errors of register, lack of organisation, cohesion etc. Gross irrelevance or minimal input.

## ADDITIONAL CONSIDERATIONS

- a) Different tasks set by different essay questions demand varying responses and techniques.
- b) The quality of the composition must be assessed as a fulfilment of the task set; its relevance and reorganisation as a whole and in terms of individual paragraphs.
- c) The lecturer should consider what grammatical points have been covered and what syntactical lexical density can be expected from the student. A mark of 10 in year 1 is not equivalent to a 10 in year 2.
- d) An annual average mark of 12 indicates exemption from the final exam.

<sup>8</sup> Based on: Advanced Paper 2, Certificate of Advanced English, The British Council

## 9.2. MARKING SCHEME FOR ENGLISH II

ENGLISH II, UNIVERSIDADE DO ALGARVE, 1992-3

## PAPER 2 - COMPOSITION

MARKING SCHEME<sup>9</sup>

The grid below is given as a guide to both standard and marking.

Mark	Language	Content
16-20	Ambitious in concept and approach, with high quality language use. Occasional native-speaker type lapses	
11-15	Natural and appropriate in style with only occasional errors. Some sophistication of language use.	Well-developed realisation of the task.
8-10	Structure and usage communicated in a clear but limited manner.	Task reasonably attempted.
5-7	Lack of control/numerous errors	Topic area neither extended nor explored.
1-4	Errors and narrowness of vocabulary prevent communication.	Gross irrelevance and/or too short for judgement to be formed.

## ADDITIONAL CONSIDERATIONS

- a) Different tasks set by different essay questions demand varying responses and techniques.
- b) The quality of the composition must be assessed as a fulfilment of the task set; its relevance and reorganisation as a whole and in terms of individual paragraphs.
- c) The quality of the language used must be considered: the range and appropriateness of vocabulary and sentence structure: the correctness of grammatical usage, punctuation and spelling.
- d) The student's ability to display a breadth of experience or background knowledge and hi/her use of illustration and allusion should be demonstrated.
- e) The balancing of accuracy and imagination must be achieved: to give equitable treatment of compositions which are pedestrian but accurate and those which are less accurate but which show greater qualities of liveliness and imagination.
- f) Attention to register and genre should also be taken in to consideration.
- g) The lecturer should consider what grammatical points have been covered and what syntactical lexical density can be expected from the student. A mark of 10 in year 1 is not equivalent to a 10 in year 2.
- h) An annual average mark of 12 indicates exemption from the final exam.

<sup>9</sup> Based on: Proficiency Paper 2, Certificate of Proficiency, The British Council

## 9.3. TEST RESULTS

Year	Class	Student	Classif. pretest	Pretest mark	Classif. posttest	Posttest mark	Diff. betw. tests
1	1	1	Low	4,00	Low	8,00	4,00
1	1	2	Low	5,50	Low	5,50	0,00
1	1	3	Low	6,00	Low	9,50	3,50
1	1	4	Low	6,50	Low	8,50	2,00
1	1	5	Low	6,50	Average	10,50	4,00
1	1	6	Average	10,00	High	15,00	5,00
1	1	8	Low	7,00	Average	12,00	5,00
1	1	9	Average	10,50	Low	9,00	-1,50
1	1	10	Average	11,00	Average	11,00	0,00
1	1	11	Low	8,00	High	16,50	8,50
1	1	12	Low	6,00	Low	5,50	-0,50
1	1	13	Low	7,50	Average	10,00	2,50
1	1	14	Average	10,50	High	13,00	2,50
1	1	16	Low	9,50	High	16,00	6,50
1	1	17	Average	10,50	Average	12,50	2,00
1	1	18	High	13,00	High	16,00	3,00
1	1	20	Average	10,00	Low	9,00	-1,00
1	1	22	Average	12,50	High	15,00	2,50
1	1	24	Low	7,00	Average	11,50	4,50
1	1	25	Average	11,50	High	14,00	2,50
1	1	26	High	17,00	High	15,00	-2,00
1	1	27	Low	6,50	Low	4,00	-2,50
1	1	28	Low	9,00	Low	9,00	0,00
1	1	29	Low	8,50	High	14,00	5,50
1	1	30	Average	10,00	High	17,00	7,00
1	1	31	Low	8,50	Low	5,00	-3,50
1	1	32	Low	9,50	High	13,00	3,50
1	1	33	Average	11,00	Average	11,00	0,00
1	1	34	Low	7,50	Average	11,00	3,50
1	1	35	Average	10,00	High	14,00	4,00
1	1	38	Low	9,00	Average	10,50	1,50
1	1	39	Average	11,00	Low	5,50	-5,50
1	1	40	High	13,50	Low	9,00	-4,50
1	1	41	Low	8,50	High	12,50	4,00
1	1	42	Average	10,00	Low	5,50	-4,50
1	1	43	Average	10,00	High	16,50	6,50
1	1	44	Low	6,00	Low	7,00	1,00
1	1	45	Low	9,00	Low	8,00	-1,00
1	1	46	Average	11,50	Average	11,00	-0,50
1	1	47	Low	9,00	High	15,00	6,00
1	1	48	Average	10,00	Average	10,50	0,50

Year	Class	Student	Classif. pretest	Pretest mark	Classif. posttest	Posttest mark	Diff. betw. tests
1	1	49	Low	8,50	Average	11,00	2,50
1	1	50	Low	7,00	Low	9,00	2,00
1	2	51	Low	8,00	High	13,00	5,00
1	2	52	Low	8,00	Low	6,00	-2,00
1	2	53	Low	7,50	Low	5,50	-2,00
1	2	54	Low	8,00	Low	9,00	1,00
1	2	55	Average	10,00	High	13,00	3,00
1	2	56	Average	10,00	Average	10,00	0,00
1	2	58	Low	5,50	Low	7,00	1,50
1	2	59	Low	6,50	Low	8,00	1,50
1	2	60	Low	8,50	High	16,00	7,50
1	2	61	Low	9,00	Low	9,00	0,00
1	2	62	Low	8,50	Average	10,50	2,00
1	2	63	Average	10,00	Average	11,50	1,50
1	2	64	Low	9,50	Low	8,00	-1,50
1	2	65	Low	8,50	Low	8,00	-0,50
1	2	66	Average	10,00	High	13,50	3,50
1	2	67	Low	9,00	Low	8,00	-1,00
1	2	68	Low	6,00	Low	9,50	3,50
1	2	69	Low	8,50	High	15,50	7,00
1	2	70	Low	9,00	Average	10,00	1,00
1	2	71	Average	11,00	High	17,00	6,00
1	2	72	Low	9,50	Average	11,00	1,50
1	2	73	Average	11,00	Average	11,50	0,50
1	2	74	Low	7,00	Average	11,00	4,00
1	2	75	Low	7,50	Low	7,00	-0,50
1	2	76	Low	6,00	Low	6,00	0,00
1	2	77	Low	8,00	Low	8,00	0,00
1	2	78	Average	10,50	Average	11,00	0,50
1	2	79	Low	8,00	Average	11,50	3,50
1	2	80	Low	9,00	Low	6,00	-3,00
1	2	82	High	14,00	High	18,00	4,00
1	2	84	High	14,00	Average	12,00	-2,00
1	2	85	Low	7,00	High	13,00	6,00
1	2	86	Average	11,00	High	13,00	2,00
1	2	88	Low	8,00	High	14,50	6,50
1	2	90	Low	5,00	Low	6,00	1,00
1	2	91	Low	9,00	Low	7,00	-2,00
1	2	93	Low	6,00	Low	9,00	3,00
1	2	94	Low	7,00	Average	10,00	3,00
1	2	95	Low	6,50	Average	10,00	3,50
1	2	96	Low	6,50	Low	7,00	0,50
1	2	98	Low	6,00	High	15,50	9,50
2	3	99	Low	8,50	High	13,00	4,50
2	3	100	Low	7,50	Low	9,50	2,00

Year	Class	Student	Classif. pretest	Pretest mark	Classif. posttest	Posttest mark	Diff. betw. tests
2	3	101	Low	8,00	Low	6,00	-2,00
2	3	102	High	13,00	Average	11,00	-2,00
2	3	103	Average	10,00	Low	9,00	-1,00
2	3	104	Average	11,00	High	14,00	3,00
2	3	105	Average	10,50	High	13,00	2,50
2	3	106	Average	12,50	High	16,00	3,50
2	3	107	Average	11,00	High	13,00	2,00
2	3	108	Low	9,00	Average	10,00	1,00
2	3	111	Average	10,50	High	13,00	2,50
2	3	112	Average	12,50	High	15,00	2,50
2	3	114	High	13,00	Average	10,00	-3,00
2	3	115	Low	5,00	Average	11,00	6,00
2	3	116	Average	10,50	Low	9,00	-1,50
2	3	117	Average	12,00	High	16,00	4,00
2	3	118	Low	6,50	Low	5,00	-1,50
2	3	119	Low	8,50	Average	11,00	2,50
2	3	120	High	13,00	High	13,50	0,50
2	3	122	Low	6,50	Low	5,00	-1,50
2	3	123	Low	4,00	Low	7,50	3,50
2	3	125	Low	9,00	Average	11,50	2,50
2	3	126	Average	10,00	Average	10,00	0,00
2	3	127	High	14,00	High	16,00	2,00

## 9.4. BEGINNING OF TERM QUESTIONNAIRE

## PART ONE

Please take your time and either fill in the details or circle the answer that applies to you. Please try to be as honest as possible.

This questionnaire will NOT affect your university evaluation.

## PERSONAL DETAILS

Name:

Date of birth: \_\_\_\_\_ 19\_\_\_\_

Male / Female

Year of study at university: 1<sup>st</sup> / 2<sup>nd</sup>

Course taken: Inglês I / Inglês II

I am a: full-time / working student

Have you ever lived in an English speaking country? Yes / No

If yes, which country?

For: \_\_\_\_\_ years \_\_\_\_\_ months

Have you ever had private tuition in English? Yes / No

If yes, was it: at home / at a private school / elsewhere (specify)

To what level?

Do either of your parents speak English? Yes / No

## OUTSIDE CLASS

I read English (newspapers/magazines/books)	Never	Sometimes	Often
I watch TV programmes in English	Never	Sometimes	Often
I watch videos in English	Never	Sometimes	Often
I write in English	Never	Sometimes	Often

## PART TWO

Below are a series of statements about writing in **ENGLISH**. There are no right and wrong answers to these statements. Please indicate the degree to which the statement applies to you by marking the box to show whether you:

**1** strongly agree, **2** agree, **3** are uncertain, **4** disagree or **5** strongly disagree with the statement.

e.g.

	++	+	+/-	-	--
I avoid writing	1	2	3	4	5

*means you agree with the statement very strongly.*

While some of these statements may seem repetitious, please take your time and try to be as honest as possible.

Thank you again for helping me in this project.

## WRITING IN ENGLISH

	++	+	+/-	-	--
I avoid writing	1	2	3	4	5
I have no fear of my writing being evaluated	1	2	3	4	5
I am afraid of writing essays when I know they will be evaluated	1	2	3	4	5
Handing in a composition makes me feel good	1	2	3	4	5
My mind seems to go blank when I start to work on a composition	1	2	3	4	5
Expressing ideas through writing seems to be a waste of time	1	2	3	4	5
I like to write my ideas down	1	2	3	4	5
I feel confident in my ability to clearly express my ideas in writing	1	2	3	4	5
I like to have friends read what I have written	1	2	3	4	5
I am nervous about writing	1	2	3	4	5
People seem to enjoy what I write	1	2	3	4	5
I like seeing my thoughts on paper	1	2	3	4	5
Discussing writing with others is helpful	1	2	3	4	5



	++	+	+/-	-	--
I have a terrible time organising my ideas in a composition	1	2	3	4	5
I don't think I write as well as my colleagues	1	2	3	4	5
I'm no good at writing	1	2	3	4	5
I wish I could choose what to write about	1	2	3	4	5
I jot down ideas before I start writing	1	2	3	4	5
I make an outline before I start	1	2	3	4	5
I always make a draft first	1	2	3	4	5

I FIND MOST DIFFICULTY IN WRITING BECAUSE:

	++	+	+/-	-	--
I can't spell	1	2	3	4	5
My grammar is bad	1	2	3	4	5
I don't know enough vocabulary	1	2	3	4	5
I don't know what to write	1	2	3	4	5
I don't like the topics	1	2	3	4	5
I don't get enough practice	1	2	3	4	5
I don't know how to start	1	2	3	4	5
I never have enough time	1	2	3	4	5
I can't organise my ideas	1	2	3	4	5

WRITING IS IMPORTANT:

	++	+	+/-	-	--
to pass my assignments in class	1	2	3	4	5
to practise my grammar	1	2	3	4	5
to express my views to others	1	2	3	4	5
to improve my writing style	1	2	3	4	5
to explore my thoughts (in a diary/journal)	1	2	3	4	5
to experiment with new ways of expressing my ideas	1	2	3	4	5
Because I want to be a teacher	1	2	3	4	5

## 9.5. END OF TERM QUESTIONNAIRE

NAME \_\_\_\_\_

YEAR \_\_\_\_\_ TURMA \_\_\_\_\_

Below are a series of statements about writing in **ENGLISH** and the drama workshops you have had this term in your English classes. There are no right and wrong answers to these statements.

Please indicate the degree to which the statement applies to you by marking the box to show whether you:

**1** strongly agree, **2** agree, **3** are uncertain, **4** disagree or **5** strongly disagree with the statement.

*e.g.*

	++	+	+/-	-	--
I avoid writing	1	2	3	4	5

*means you agree with the statement very strongly.*

While some of these statements may seem repetitious, please take your time. It is important that you are honest in your answers.

Thank you all for helping me throughout the term and making this project possible.

	++	+	+/-	-	--
I think writing is more difficult than speaking	1	2	3	4	5
I think I don't really have many problems in writing English	1	2	3	4	5
I expect to do a lot of writing in class	1	2	3	4	5
I expect to do a lot of writing at home	1	2	3	4	5
I like to write at home	1	2	3	4	5
I like to write in class	1	2	3	4	5
I expect the teacher to mark ALL of the mistakes in my work	1	2	3	4	5
I want my teacher to write comments about what is good or not good in my writing	1	2	3	4	5
I usually read the comments and look at the grade but I don't study the corrections in detail	1	2	3	4	5
I can write better than at the beginning of term	1	2	3	4	5
Drama lessons have helped my writing	1	2	3	4	5
It is easier to write after a drama session	1	2	3	4	5

	++	+	+/-	-	--
I prefer writing after a drama session	1	2	3	4	5
I avoid writing	1	2	3	4	5
I have no fear of my writing being evaluated	1	2	3	4	5
I look forward to writing down my ideas	1	2	3	4	5
I'm afraid of writing essays when I know they will be evaluated	1	2	3	4	5
Handing in an essay makes me feel good	1	2	3	4	5
My mind goes blank when I start to work on a composition	1	2	3	4	5
Expressing my ideas through writing seems to be a waste of time	1	2	3	4	5
I like to write my ideas down	1	2	3	4	5
I like to write after a drama workshop	1	2	3	4	5
I feel confident in my ability to clearly express my ideas in writing	1	2	3	4	5
I like to have friends read what I have written	1	2	3	4	5
I am nervous about writing	1	2	3	4	5
People seem to enjoy what I write	1	2	3	4	5
I like seeing my thoughts on paper	1	2	3	4	5
Discussing writing with others is helpful	1	2	3	4	5
Exploring ideas through drama is helpful	1	2	3	4	5
Doing grammar is helpful to my writing	1	2	3	4	5
I'm no good at writing	1	2	3	4	5
Drama gave me ideas for writing	1	2	3	4	5
The writing seemed a natural part of the drama activity	1	2	3	4	5
I altered my language because of the role I took in the drama	1	2	3	4	5
Writing in role (as a character) helped me express my feelings	1	2	3	4	5
The audience seemed to listen better in drama	1	2	3	4	5
Drama helped me lose my inhibitions	1	2	3	4	5
I would like to see more drama in English classes	1	2	3	4	5
I would like to see drama used in other subjects	1	2	3	4	5

## 9.6. BEGINNING OF TERM QUESTIONNAIRE DATA

## RESULTS IN NUMBER OF STUDENTS

Writing apprehension		No. of students					
Statement in questionnaire	(+/-)	agr++	agree	neutr	disag	dis++	total
I avoid writing	(+)	0	15	8	48	17	88
I have no fear of my writing being evaluated	(-)	7	36	21	24	2	90
I am afraid of writing essays when I know they will be evaluated	(+)	10	24	18	30	6	88
Handing in a composition makes me feel good	(-)	11	25	32	14	4	86
My mind seems to go blank when I start to work on a composition	(+)	18	32	22	15	3	90
Expressing ideas through writing seems to be a waste of time	(+)	4	2	3	28	53	90
I like to write my ideas down	(-)	15	52	21	2	0	90
I feel confident in my ability to clearly express my ideas in writing	(-)	2	11	53	20	3	89
I like to have friends read what I have written	(-)	6	35	20	16	13	90
I am nervous about writing	(+)	5	22	27	33	3	90
People seem to enjoy what I write	(-)	0	14	65	7	3	89
I like seeing my thoughts on paper	(-)	19	40	24	5	1	89
Discussing writing with others is helpful	(-)	44	35	9	1	1	90
I have a terrible time organising my ideas in a composition	(+)	14	42	19	12	2	89
I don't think I write as well as my colleagues	(+)	7	16	40	19	7	89
I'm no good at writing	(+)	3	12	46	27	2	90

Difficulties in English – Language		No. of students					
Statement in questionnaire		agr++	agree	neutr	disag	dis++	Total
I can't spell		1	11	15	42	19	88
My grammar is bad		2	18	40	21	5	86
I don't know enough vocabulary		5	34	23	22	6	90

Difficulties in English – Content		No. of students					
Statement in questionnaire		agr++	agree	neutr	disag	dis++	Total
I don't know what to write		9	26	29	26	0	90
I don't like the topics		5	30	35	20	0	90
I don't know how to start		13	37	26	14	0	90

Difficulties in English – Practical		No. of students					
Statement in questionnaire		Agr++	agree	neutr	disag	dis++	Total
I don't get enough practice		12	45	23	10	0	90
I never have enough time		9	25	22	30	3	89
I can't organise my ideas		7	24	33	24	2	90

<b>Importance of writing - Language improvement</b>	
Statement in questionnaire	
to practise my grammar	
to improve my writing style	

No. of students					
Agr++	agree	Neutr	disag	dis++	Total
44	44	1	1	0	90
55	30	4	1	0	90

<b>Importance of writing - Content - to say something</b>	
Statement in questionnaire	
to express my views to others	
to explore my thoughts (in a diary/journal)	

No. of students					
agr++	agree	Neutr	disag	dis++	Total
21	43	18	8	0	90
17	45	23	5	0	90

<b>Importance of writing - Institutional - for career</b>	
Statement in questionnaire	
to pass my assignments in class	
because I want to be a teacher	

No. of students					
agr++	agree	neutr	disag	dis++	Total
20	49	10	7	2	88
46	29	9	3	3	90

<b>Organisational preferences</b>	
Statement in questionnaire	
I wish I could choose what to write about	
I jot down ideas before I start writing	
I make an outline before I start	
I always make a draft first	

No. of students					
agr++	agree	neutr	disag	dis++	Total
27	33	22	6	2	90
11	39	22	13	4	89
4	35	25	19	6	89
12	28	23	23	3	89

## RESULTS IN PERCENTAGE OF STUDENTS

Writing apprehension		% of students					
Statement in questionnaire	(+/-)	agr++	Agree	neutr	disag	Dis++	Total
I avoid writing	(+)	0%	17%	9%	55%	19%	100%
I have no fear of my writing being evaluated	(-)	8%	40%	23%	27%	2%	100%
I am afraid of writing essays when I know they will be evaluated	(+)	11%	27%	20%	34%	7%	100%
Handing in a composition makes me feel good	(-)	13%	29%	37%	16%	5%	100%
My mind seems to go blank when I start to work on a composition	(+)	20%	36%	24%	17%	3%	100%
Expressing ideas through writing seems to be a waste of time	(+)	4%	2%	3%	31%	59%	100%
I like to write my ideas down	(-)	17%	58%	23%	2%	0%	100%
I feel confident in my ability to clearly express my ideas in writing	(-)	2%	12%	60%	22%	3%	100%
I like to have friends read what I have written	(-)	7%	39%	22%	18%	14%	100%
I am nervous about writing	(+)	6%	24%	30%	37%	3%	100%
People seem to enjoy what I write	(-)	0%	16%	73%	8%	3%	100%
I like seeing my thoughts on paper	(-)	21%	45%	27%	6%	1%	100%
Discussing writing with others is helpful	(-)	49%	39%	10%	1%	1%	100%
I have a terrible time organising my ideas in a composition	(+)	16%	47%	21%	13%	2%	100%
I don't think I write as well as my colleagues	(+)	8%	18%	45%	21%	8%	100%
I'm no good at writing	(+)	3%	13%	51%	30%	2%	100%

Difficulties in English – Language		% of students					
Statement in questionnaire		agr++	agree	neutr	disag	dis++	total
I can't spell		1%	13%	17%	48%	22%	100%
My grammar is bad		2%	21%	47%	24%	6%	100%
I don't know enough vocabulary		6%	38%	26%	24%	7%	100%

Difficulties in English – Content		% of students					
Statement in questionnaire		agr++	agree	neutr	disag	dis++	total
I don't know what to write		10%	29%	32%	29%	0%	100%
I don't like the topics		6%	33%	39%	22%	0%	100%
I don't know how to start		14%	41%	29%	16%	0%	100%

Difficulties in English – Practical		% of students					
Statement in questionnaire		agr++	agree	neutr	disag	dis++	total
I don't get enough practice		13%	50%	26%	11%	0%	100%
I never have enough time		10%	28%	25%	34%	3%	100%
I can't organise my ideas		8%	27%	37%	27%	2%	100%

<b>Importance of writing - Language improvement</b>	
Statement in questionnaire	
to practise my grammar	
to improve my writing style	

% of students					
agr++	agree	neutr	disag	dis++	total
49%	49%	1%	1%	0%	100%
61%	33%	4%	1%	0%	100%

<b>Importance of writing - Content - to say something</b>	
Statement in questionnaire	
to express my views to others	
to explore my thoughts (in a diary/journal)	

% of students					
agr++	agree	neutr	disag	dis++	total
23%	48%	20%	9%	0%	100%
19%	50%	26%	6%	0%	100%

<b>Importance of writing - Institutional - for career</b>	
Statement in questionnaire	
to pass my assignments in class	
Because I want to be a teacher	

% of students					
agr++	agree	neutr	disag	dis++	total
23%	56%	11%	8%	2%	100%
51%	32%	10%	3%	3%	100%

<b>Organisational preferences</b>	
Statement in questionnaire	
I wish I could choose what to write about	
I jot down ideas before I start writing	
I make an outline before I start	
I always make a draft first	

% of students					
agr++	agree	neutr	disag	dis++	total
30%	37%	24%	7%	2%	100%
12%	44%	25%	15%	4%	100%
4%	39%	28%	21%	7%	100%
13%	31%	26%	26%	3%	100%



## 9.7. END OF TERM QUESTIONNAIRE DATA

RESULTS IN NUMBER OF STUDENTS

Writing apprehension		agr++	agree	neutr	disag	dis++	total
Statement in questionnaire	(+/-)						
I think writing is more difficult than speaking	(+)	14	16	24	27	9	90
I think I don't really have many problems in writing English	(-)	14	20	38	15	3	90
I can write better than at the beginning of term	(-)	59	14	12	4	1	90
I avoid writing	(+)	4	11	11	22	42	90
I have no fear of my writing being evaluated	(-)	25	24	20	13	8	90
I look forward to writing down my ideas	(-)	23	32	23	5	7	90
I'm afraid of writing essays when I know they will be evaluated	(+)	11	16	17	24	22	90
Handing in an essay makes me feel good	(-)	24	30	27	7	2	90
My mind goes blank when I start to work on a composition	(+)	5	19	31	10	25	90
Expressing my ideas through writing seems to be a waste of time	(+)	4	7	2	28	49	90
I like to write my ideas down	(-)	43	33	10	4	0	90
I feel confident in my ability to clearly express my ideas in writing	(-)	16	33	24	13	4	90
I like to have friend read what I have written	(-)	22	29	19	13	7	90
I am nervous about writing	(+)	9	18	25	28	10	90
People seem to enjoy what I write	(-)	13	38	29	7	3	90
I like seeing my thoughts on paper	(-)	43	27	15	3	2	90
Discussing writing with others is helpful	(-)	61	22	4	3	0	90
I'm no good at writing	(+)	7	8	18	32	25	90

Positive attitude to drama/writing relationship		agr++	agree	neutr	disag	dis++	total
Statement in questionnaire							
Drama lessons have helped my writing	(+)	48	10	23	8	1	90
It is easier to write after a drama session	(+)	42	22	19	5	2	90
I prefer writing after a drama session	(+)	43	16	14	10	7	90
I like to write after a drama workshop	(+)	43	22	18	5	2	90
Exploring ideas through drama is helpful	(+)	72	11	5	2	0	90
Doing grammar is helpful to my writing	(+)	58	12	14	5	1	90
Drama gave me ideas for writing	(+)	58	21	9	1	1	90
The writing seemed a natural part of the drama activity	(+)	34	34	19	1	2	90
I altered my language because of the role I took in the drama	(+)	16	41	22	4	7	90
The audience seemed to listen better in drama	(+)	41	36	11	1	1	90
Drama helped me lose my inhibitions	(+)	44	24	19	1	2	90
I would like to see more drama in English classes	(+)	62	16	11	1	0	90
I would like to see drama used in other subjects	(+)	45	30	12	1	2	90

Writing should be done in class		agr++	agree	neutr	disag	dis++	total
Statement in questionnaire							
I expect to do a lot of writing in class		37	25	17	11	0	90
I expect to do a lot of writing at home		47	33	8	2	0	90
I like to write at home		54	32	3	1	0	90
I like to write in class		36	43	6	2	3	90

Teacher evaluation
Statement in questionnaire
I expect the teacher to mark ALL of the mistakes in my work
I want my teacher to write comments about what is good or not good in my writing
I usually read the comments and look at the grade but I don't study the corrections in detail

agr++	agree	neutr	disag	dis++	total
75	9	4	0	2	90
82	2	2	2	2	90

14	13	24	29	10	90
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## RESULTS IN PERCENTAGE OF STUDENTS

Writing apprehension			agr++	agree	neutr	disag	dis++	total
Statement in questionnaire	(+/-)							
I think writing is more difficult than speaking	(+)		16%	18%	27%	30%	10%	100%
I think I don't really have many problems in writing English	(-)		16%	22%	42%	17%	3%	100%
I can write better than at the beginning of term	(-)		66%	16%	13%	4%	1%	100%
I avoid writing	(+)		4%	12%	12%	24%	47%	100%
I have no fear of my writing being evaluated	(-)		28%	27%	22%	14%	9%	100%
I look forward to writing down my ideas	(-)		26%	36%	26%	6%	8%	100%
I'm afraid of writing essays when I know they will be evaluated	(+)		12%	18%	19%	27%	24%	100%
Handing in an essay makes me feel good	(-)		27%	33%	30%	8%	2%	100%
My mind goes blank when I start to work on a composition	(+)		6%	21%	34%	11%	28%	100%
Expressing my ideas through writing seems to be a waste of time	(+)		4%	8%	2%	31%	54%	100%
I like to write my ideas down	(-)		48%	37%	11%	4%	0%	100%
I feel confident in my ability to clearly express my ideas in writing	(-)		18%	37%	27%	14%	4%	100%
I like to have friend read what I have written	(-)		24%	32%	21%	14%	8%	100%
I am nervous about writing	(+)		10%	20%	28%	31%	11%	100%
People seem to enjoy what I write	(-)		14%	42%	32%	8%	3%	100%
I like seeing my thoughts on paper	(-)		48%	30%	17%	3%	2%	100%
Discussing writing with others is helpful	(-)		68%	24%	4%	3%	0%	100%
I'm no good at writing	(+)		8%	9%	20%	36%	28%	100%

Positive attitude to drama/writing relationship			agr++	agree	neutr	disag	dis++	total
Statement in questionnaire								
Drama lessons have helped my writing	(+)		53%	11%	26%	9%	1%	100%
It is easier to write after a drama session	(+)		47%	24%	21%	6%	2%	100%
I prefer writing after a drama session	(+)		48%	18%	16%	11%	8%	100%
I like to write after a drama workshop	(+)		48%	24%	20%	6%	2%	100%
Exploring ideas through drama is helpful	(+)		80%	12%	6%	2%	0%	100%
Doing grammar is helpful to my writing	(+)		64%	13%	16%	6%	1%	100%
Drama gave me ideas for writing	(+)		64%	23%	10%	1%	1%	100%
The writing seemed a natural part of the drama activity	(+)		38%	38%	21%	1%	2%	100%
I altered my language because of the role I took in the drama	(+)		18%	46%	24%	4%	8%	100%
The audience seemed to listen better in drama	(+)		46%	40%	12%	1%	1%	100%
Drama helped me lose my inhibitions	(+)		49%	27%	21%	1%	2%	100%
I would like to see more drama in English classes	(+)		69%	18%	12%	1%	0%	100%
I would like to see drama used in other subjects	(+)		50%	33%	13%	1%	2%	100%

Writing should be done in class			agr++	agree	neutr	disag	dis++	total
Statement in questionnaire								
I expect to do a lot of writing in class			41%	28%	19%	12%	0%	100%
I expect to do a lot of writing at home			52%	37%	9%	2%	0%	100%
I like to write at home			60%	36%	3%	1%	0%	100%
I like to write in class			40%	48%	7%	2%	3%	100%

Teacher evaluation
Statement in questionnaire
I expect the teacher to mark ALL of the mistakes in my work
I want my teacher to write comments about what is good or not good in my writing
I usually read the comments and look at the grade but I don't study the corrections in detail

agr++	agree	neutr	disag	dis++	total
83%	10%	4%	0%	2%	100%
91%	2%	2%	2%	2%	100%

16%	14%	27%	32%	11%	100%
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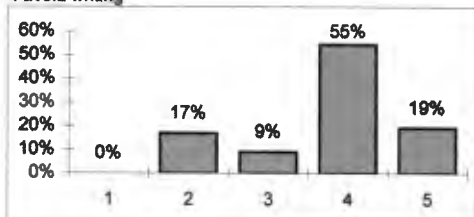
## 9.8. BEGINNING OF TERM QUESTIONNAIRE BAR GRAPHS

## Beginning of Term questionnaire

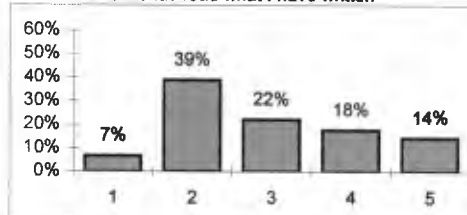
### Writing apprehension

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

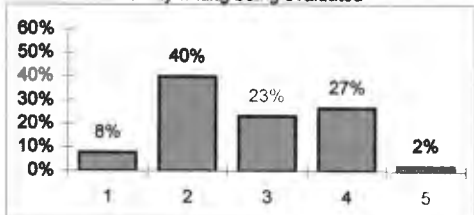
I avoid writing



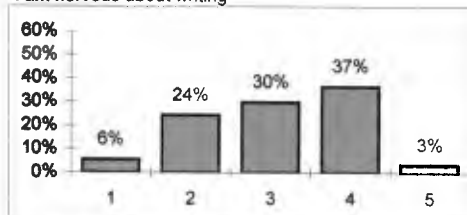
I like to have friends read what I have written



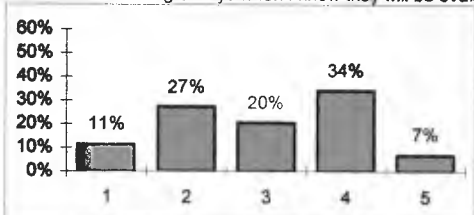
I have no fear of my writing being evaluated



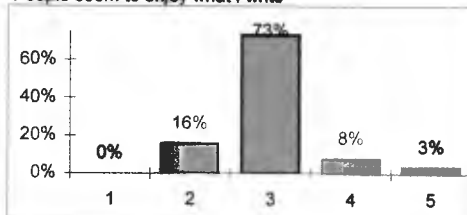
I am nervous about writing



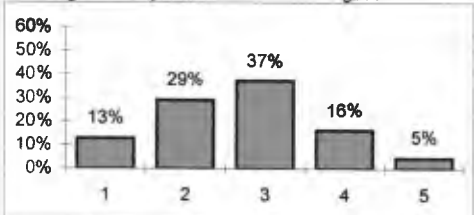
I am afraid of writing essays when I know they will be evaluated



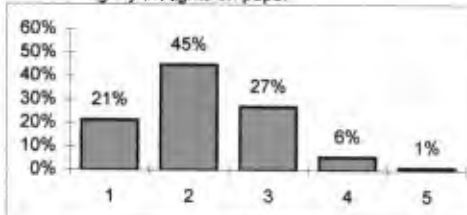
People seem to enjoy what I write



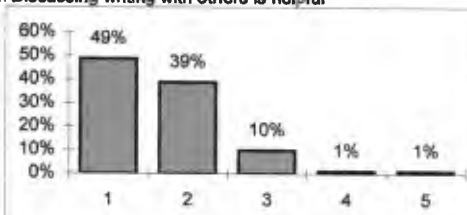
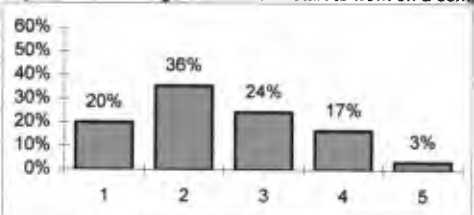
Handing in a composition makes me feel good



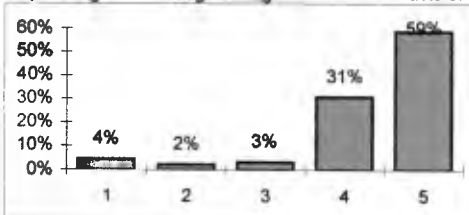
I like seeing my thoughts on paper



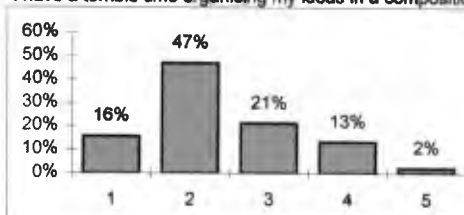
My mind seems to go blank when I start to work on a composition Discussing writing with others is helpful



Expressing ideas through writing seems to be a waste of time



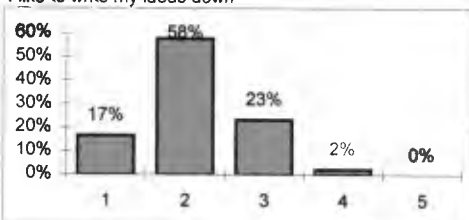
I have a terrible time organising my ideas in a composition



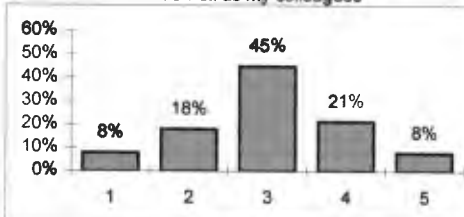
## Writing apprehension

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

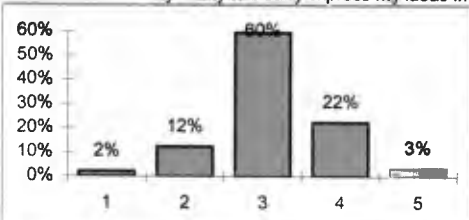
I like to write my ideas down



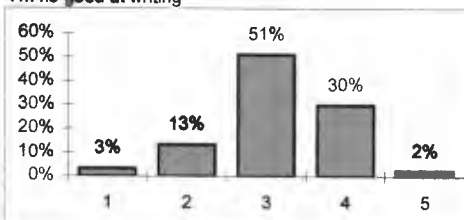
I don't think I write as well as my colleagues



I feel confident in my ability to clearly express my ideas in writing



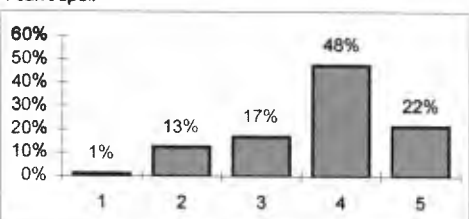
I'm no good at writing



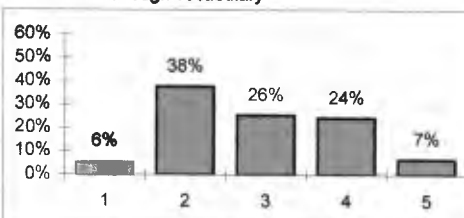
## Difficulties in English - Language

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

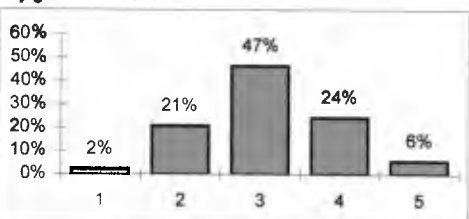
I can't spell



I don't know enough vocabulary



My grammar is bad

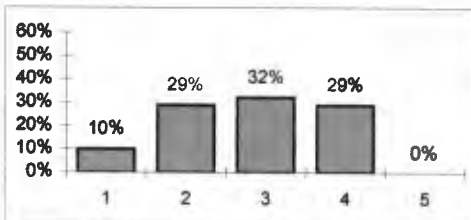




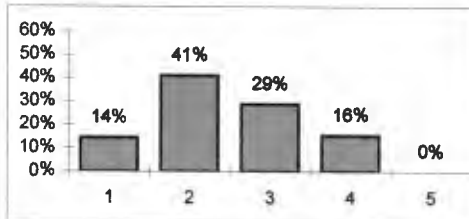
## Difficulties in English - Content

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

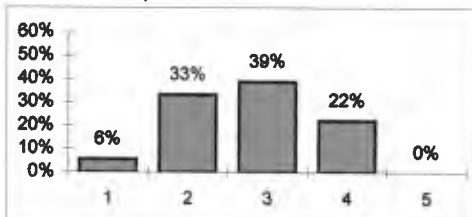
I don't know what to write



I don't know how to start



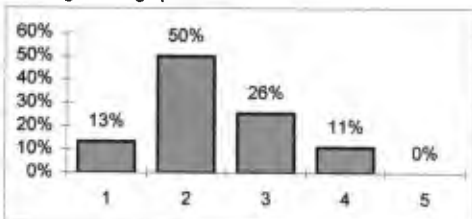
I don't like the topics



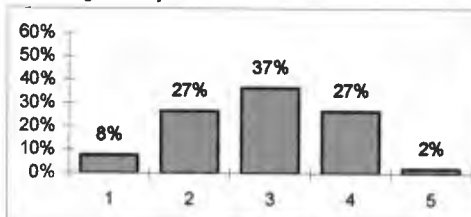
## Difficulties in English - Practical

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

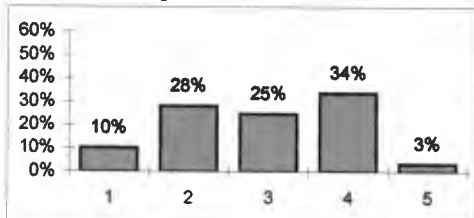
I don't get enough practice



I can't organise my ideas



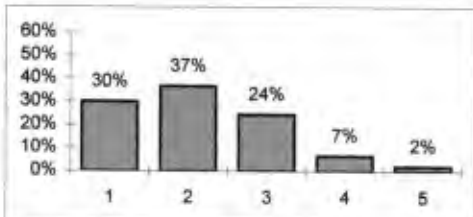
I never have enough time



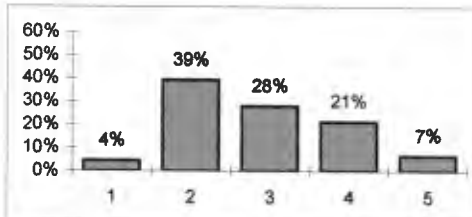
## Organisational preferences

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

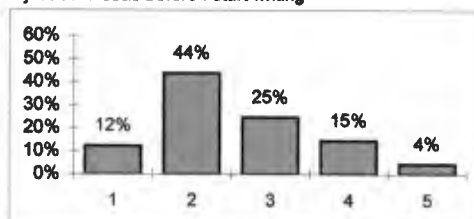
I wish I could choose what to write about



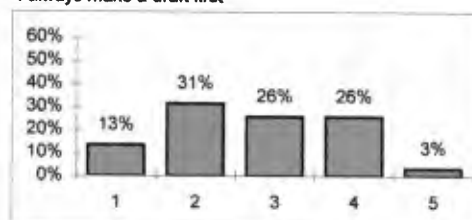
I make an outline before I start



I jot down ideas before I start writing



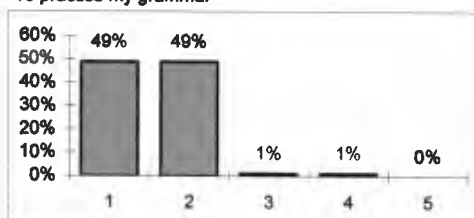
I always make a draft first



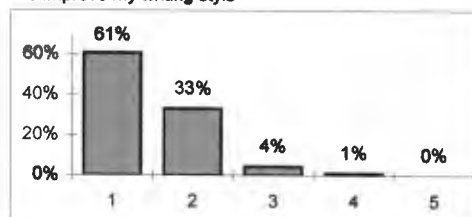
## Importance of writing - Language improvement

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

To practise my grammar



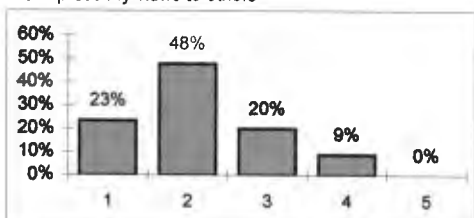
To improve my writing style



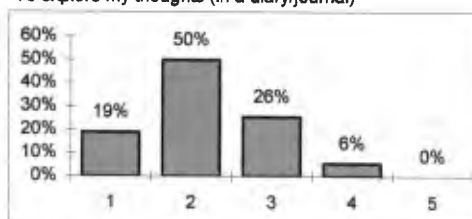
## Importance of writing - Content

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

To express my views to others



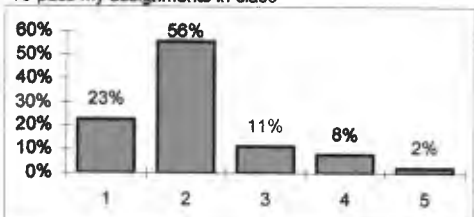
To explore my thoughts (in a diary/journal)



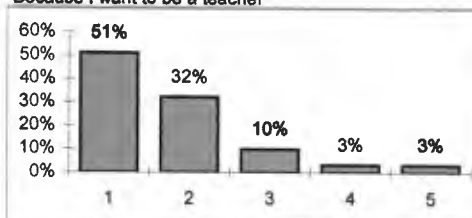
## Importance of writing - Institutional

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

To pass my assignments in class



Because I want to be a teacher



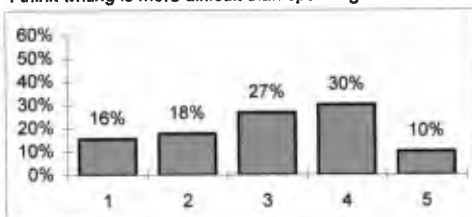
9.9. END OF TERM QUESTIONNAIRE BAR GRAPHS

## End of Term questionnaire

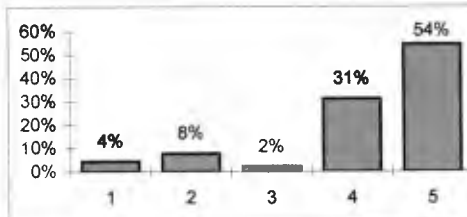
### Writing apprehension

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

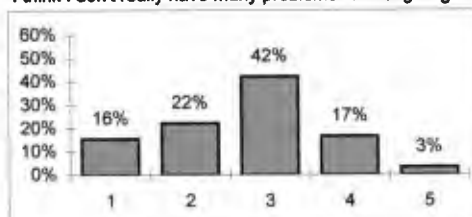
I think writing is more difficult than speaking



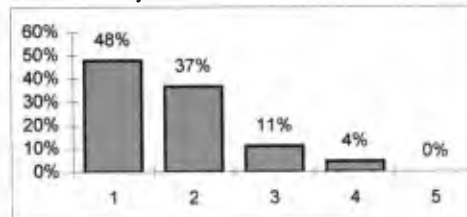
Expressing my ideas through writing seems to be a waste of time



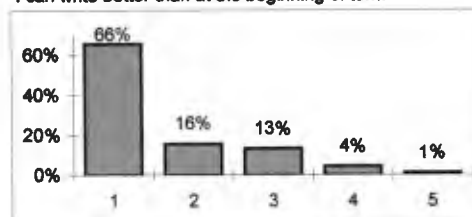
I think I don't really have many problems in writing English



I like to write my ideas down

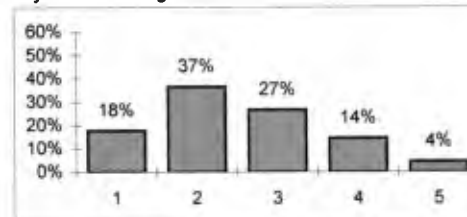


I can write better than at the beginning of term

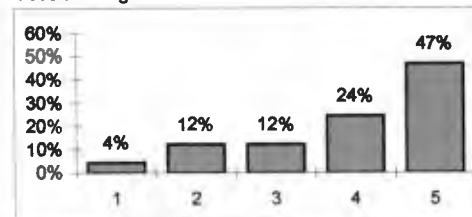


I feel confident in my ability to clearly express

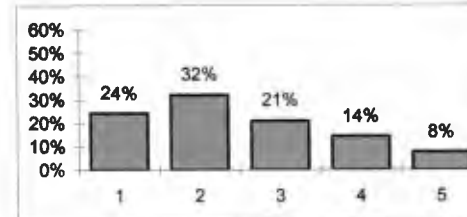
my ideas in writing



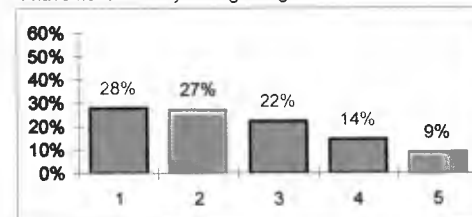
I avoid writing



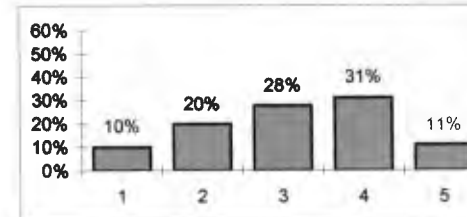
I like to have friend read what I have written



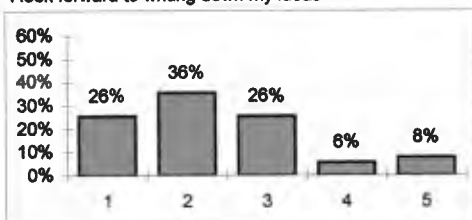
I have no fear of my writing being evaluated



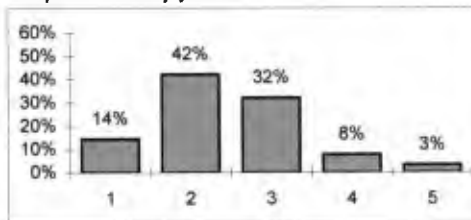
I am nervous about writing



I look forward to writing down my ideas



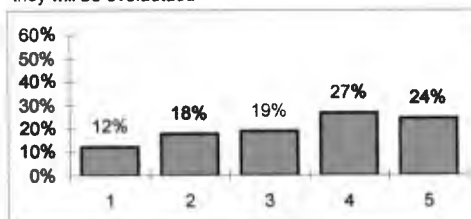
People seem to enjoy what I write



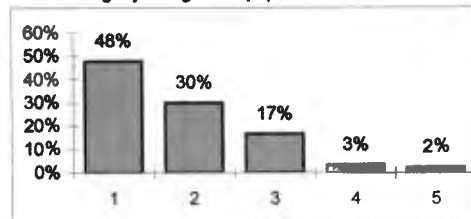
## Writing apprehension

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

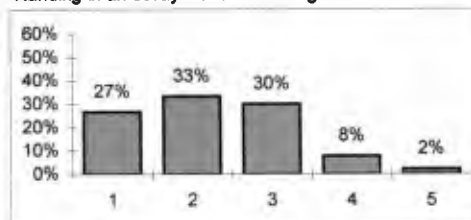
I am afraid of writing essays when I know they will be evaluated



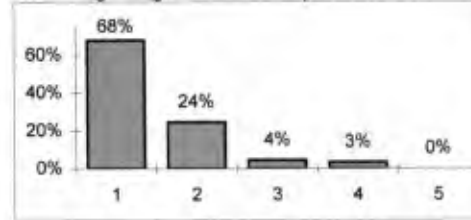
I like seeing my thoughts on paper



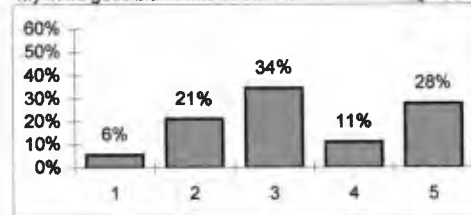
Handing in an essay makes me feel good



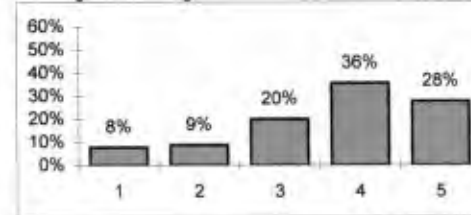
Discussing writing with others is helpful



My mind goes blank when I start to work on a composition



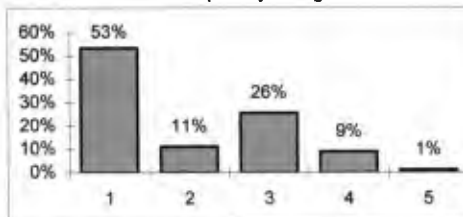
I'm no good at writing



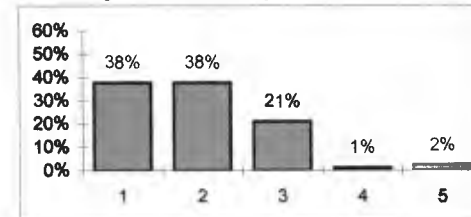
## Positive attitude to drama/writing relationship

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

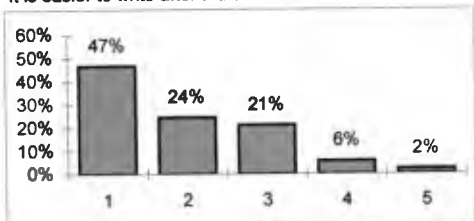
Drama lessons have helped my writing



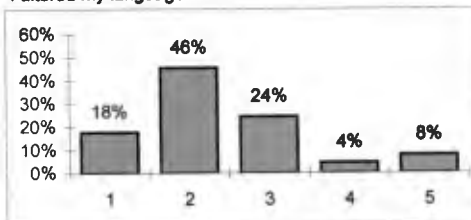
The writing seemed a natural part of the drama activity



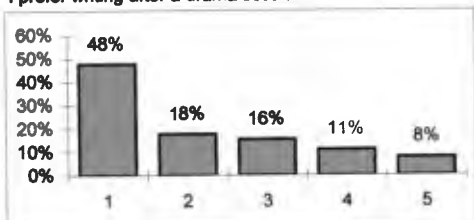
**It is easier to write after a drama session**



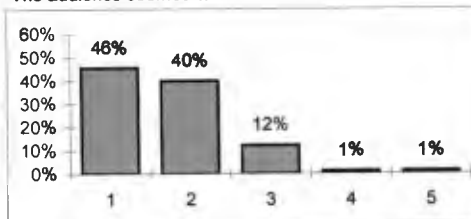
**I altered my language because of the role I took in the drama**



**I prefer writing after a drama session**



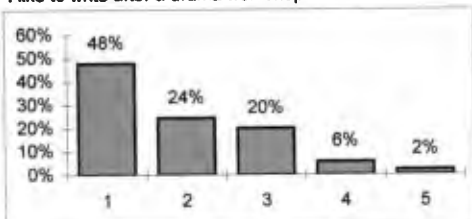
**The audience seemed to listen better in drama**



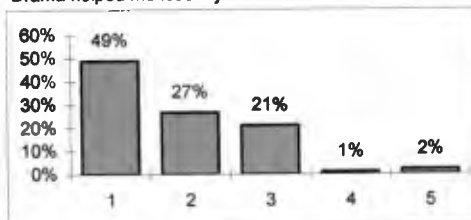
**Positive attitude to drama/writing relationship**

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

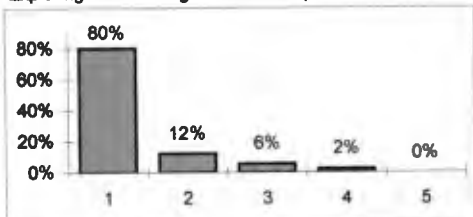
**I like to write after a drama workshop**



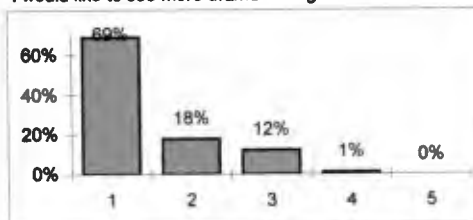
**Drama helped me lose my inhibitions**



**Exploring ideas through drama is helpful**



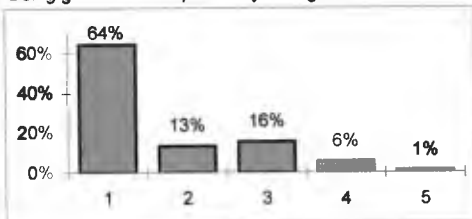
**I would like to see more drama in English classes**



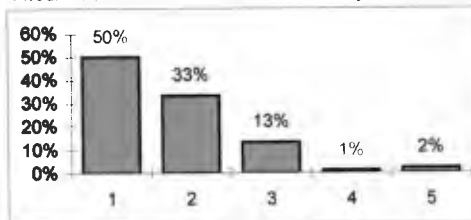
**Positive attitude to drama/writing relationship**

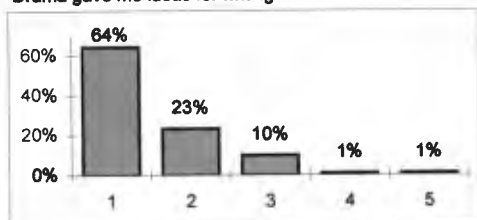
(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

**Doing grammar is helpful to my writing**

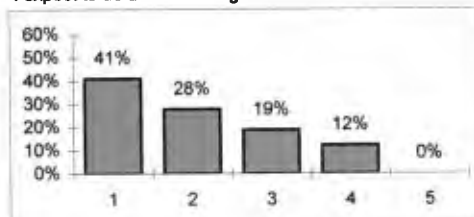
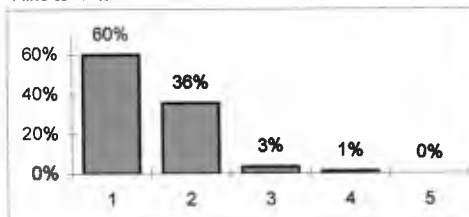
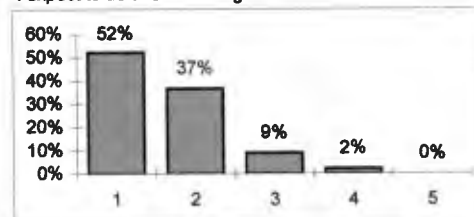
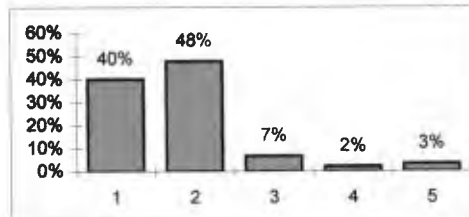


**I would like to see drama used in other subjects**



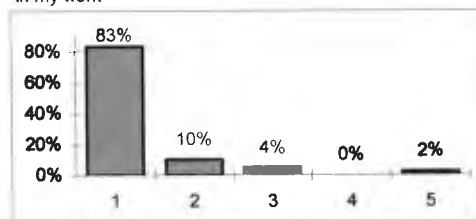
**Drama gave me ideas for writing****Writing should be done in class**

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

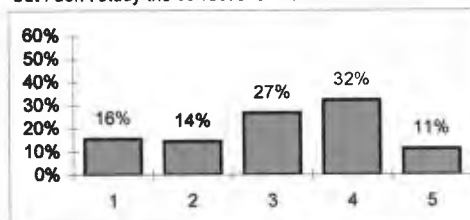
**I expect to do a lot of writing in class****I like to write at home****I expect to do a lot of writing at home****I like to write in class****Evaluation by teacher**

(1: agree++ / 2: agree / 3: neutral / 4: disagree / 5: disagree++)

I expect the teacher to mark ALL of the mistakes in my work



I usually read the comments and look at the grade but I don't study the corrections in detail



I want my teacher to write comments about what is good or not good in my writing

