

STORIES OF DISPLACEMENT: USING DRAMA TO STRENGTHEN INTERCULTURAL
UNDERSTANDING IN YEAR 11 & 12 BOYS

James Kearney

Scotch College, Melbourne, Australia

Abstract

The Australian education system positions “intercultural understanding” – the ability to respect and empathise with people from diverse cultures – as a core skill that students should develop across their academic disciplines. I felt that I was not providing sufficient opportunities for boys to develop their intercultural understanding in my teaching practice and sought to address this within my school’s Social Justice Drama Immersion program. To do so, I worked with 5 Year 11 and 12 boys on a theatre project exploring the theme of displacement. The boys interviewed five people, including refugees and asylum seekers from Afghanistan, Burundi, Rwanda and Zimbabwe, who had experienced displacement. The boys then devised, rehearsed, and performed an ensemble play based on the stories their interview subjects shared with them. The displaced people and members of the school community were invited to attend the performance.

I collected qualitative data through interviews, a focus group, and student journals. I also maintained a researcher journal and collected classroom artefacts in the form of photographs and video recordings. I conducted an inductive analysis of these data, organising them around key themes, looking for evidence of the boys demonstrating respect and empathy for the displaced people they interviewed and subsequently portrayed.

From the data, I concluded that participation in the theatre project strengthened the boys’ intercultural understanding. The project challenged the boys’ existing perceptions of displaced people and performing the displaced people’s stories enhanced the boys’ ability to empathise with their interview subjects. They also demonstrated respect for displaced people by thinking critically about their right to tell these stories, expressing a strong sense of responsibility to do justice to the stories, and considering the impact that their storytelling might have on their interview subjects.

The project reinforced for me the value of my school’s service learning program and the importance of creating opportunities for boys to interact with people from backgrounds that are different from their own. It was also a reminder of the unique strengths of storytelling in Drama as a pathway for learning, which stemmed from its ability to allow boys to simulate

real-life experiences. Future research in this area might involve a longitudinal study to investigate the long-term impact of participating in a theatre project such as this and an examination of the extent to which these specific intercultural experiences might impact on boys' attitudes towards cultural diversity more broadly.

Introduction

For the 2018/19 Action Research topic – *Boys and Stories: Pathways to Learning* – I chose to investigate the extent to which storytelling in Drama can help develop boys' intercultural understanding: their ability to respect and empathise with people from cultural backgrounds different to their own. Intercultural understanding is prescribed in the Australian Curriculum as one of seven “General Capabilities”: a group of core skills and attitudes developed across the academic disciplines, which are deemed necessary for young people to successfully live and work in the twenty-first century (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2016). In my home state of Victoria, it is referred to as “intercultural capability” (Victorian Curriculum and Assessment Authority [VCAA], 2015).

While intercultural capability is valued within the curriculum, I felt that I could be doing more in my teaching subjects, English and Drama, to expose boys to greater cultural diversity. I saw an opportunity to address this within my school's Social Justice Drama Immersion program by engaging the boys in the program in a theatre project exploring the theme of displacement: the forced movement of people from their home region, due to factors such as armed conflict and natural disasters (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2017). The boys interviewed five people who have experienced displacement, including refugees and asylum seekers from Afghanistan, Burundi, Rwanda and Zimbabwe. They then devised, rehearsed and performed an ensemble play based on their stories. Through this project, I investigated the question: *How can participation in a theatre project about displacement strengthen Year 11 and 12 boys' intercultural understanding?*

The theme of displacement was chosen because it allowed the boys to engage with people from diverse cultural backgrounds, and because I expected that the gap between the boys' own experiences and those of the displaced people would challenge the boys and create rich learning opportunities. It was also chosen because the topic has global relevance. According to the United Nations High Commissioner for Refugees (2018), there were 68.5 million forcibly displaced persons worldwide in 2017, a record high.

I chose action research as my methodology because it would allow me to improve my teaching practice through reflective inquiry and to develop strategies that may be useful for my future practice (Mertler, 2017). It was appropriate for my project because it is a participative methodology (Mertler, 2017), which permitted me to be actively involved in the project rather than remaining an independent observer. This was important as the nature of the intervention required me to get involved in the writing, development, and rehearsal of the theatre project. Action research also brought enhanced rigour to the project (Mertler, 2017). While I could have implemented the same intervention and reflected informally on the results, the action research process required a more systematic investigation.

Literature Review

According to the Australian Curriculum (ACARA, 2016), intercultural understanding “involves students learning about and engaging with diverse cultures in ways that recognise commonalities and differences, create connections with others and cultivate mutual respect.” The Australian Curriculum organises intercultural understanding into three strands:

- recognising culture and developing respect;
- interacting and empathising with others; and
- reflecting on intercultural experiences and taking responsibility (ACARA, 2016).

The Victorian Curriculum prefers the term “intercultural capability” and states its aims as equipping students to:

- demonstrate an awareness of and respect for cultural diversity within the community;
- reflect on how intercultural experiences influence attitudes, values and beliefs; and
- recognise the importance of acceptance and appreciation of cultural diversity for a cohesive community (VCAA, 2015).

To contain the scope of my project, my investigation focused on the curriculum’s interest in boys demonstrating respect and empathy towards people from diverse cultural backgrounds.

The idea of intercultural understanding has developed from an awareness that in our increasingly global world, students need to be able to interact with people from diverse backgrounds, both domestically and abroad. In this context, our role as educators is to encourage our students to understand that their worldview is just one of many worldviews

and to foster in them curiosity and empathy for people from cultural backgrounds that are different to their own (Donelan, 2004). This task is not without its challenges. For one, culture is dynamic rather than fixed (Donelan, 2002a), meaning that intercultural understanding is an ongoing process rather than a body of knowledge that one can acquire and file away. We must also avoid what Adichie (2009) refers to as "the danger of a single story," where we allow a single story about a person or place to become our sole understanding of that person or place. As a result, a necessary part of building intercultural understanding is developing students' awareness of the diversity within cultures as well as the diversity across cultures.

Rosen (1999) advocates for the use of narrative storytelling as a means for developing intercultural understanding, given it is a universally understood means of communication that reveals our feelings, identities, values and worldviews. He describes narrative as "a function of the mind" (Rosen, 1999, p. 347), whereby we process our understanding of our world. Psychologists Mar and Oatley (2008) elaborate further, claiming that narrative fiction creates a simulation of real-world interactions, which acts as a form of Dewey-like experiential learning. They see empathy as central to this: simulating these experiences allows us to develop our empathy for – and thus, our understanding of – people from unfamiliar backgrounds. Bal and Velkamp (2013) qualify this, having found that reading fiction can develop empathy, but only when the reader becomes "transported" (p. 3) into the story, leaving the real world behind and focusing their mind on the world of the story. Zak (2013) argues that such transportation is a two-stage process: the storyteller must first capture the audience's attention by "continually increas[ing] the tension in the story," which then allows the audience to become transported into the story. These studies focus on fictional narratives, but allow for the possibility that non-fiction presented in a narrative style (Bal & Velkamp, 2013) and "multisensory narrative portrayals in theater, film and television" (Mar & Oatley, 2008, p. 186) might have a similar effect on a reader's empathy and understanding. This notion was relevant for my project, where the boys were asked to present non-fiction stories filtered through the narrative conventions of theatre. It also presented a challenge for the boys in that they needed to translate their internal experience of empathy into an external demonstration of their empathy in their performances.

Research in Drama education supports the idea that storytelling creates a liminal space where students can learn about our world. The Drama classroom enables students to "create personal and imaginary worlds, which serve as media for learning" (Henry, 2000, p. 53) and

offers students a space where they can experiment “within the safe confines of a fictional world that offers little in the way of repercussions in the real world” (Heyward, 2010, p. 199). As with narrative fiction, empathy is central here. Dorothy Heathcote (1970) argues that by allowing students to discover “how it feels to be in ‘someone else’s shoes,’” drama activities such as roleplay offer “one of the most efficient ways of gleaning information in the area of emotional experience without *having* the actual experience” (p. 1077). As Bolton (1984) explains using Augusto Boal’s idea of “metaxis,” drama activities also enable students to experience a “dual consciousness” (p. 147) in which they can experience the actions and emotions of their character and simultaneously reflect on those actions and emotions.

For the above reasons, Donelan (2002a, 2002b, 2004) advocates using dramatic storytelling as a means for developing students’ intercultural understanding. She explains:

Drama is surely central to the task of helping young people function effectively in an interconnected, troubled and complex global world. Within the safe, participatory spaces of the drama workshop, our students can engage with other cultural perspectives; they can transcend socially defined identities and imagine themselves differently; they can explore alternative values and different roles and circumstances (Donelan, 2002a, p. 36).

For Donelan (2002b), Drama offers students the opportunity to “behave as if they were ‘other’” (p. 33) and to discover new parts of their own identity, which enables them to “move beyond a restricted, socially and culturally defined sense of self and challenge stereotyped images of other people” (p. 33). Thus, I saw an opportunity for a theatre project about displaced persons to help develop my boys’ intercultural understanding by creating a space for them to explore the perspectives of people from cultures different to their own.

Finally, given that my project took place within a boys’ school, it was necessary to consider why the project might have a particular appeal to boys. The idea of making a piece of theatre draws on many strategies that have been proposed to be central to engaging boys in learning, including using motor activity in the form of performance and role-play (Reichert and Hawley, 2010; Sallis, 2011), asking boys to “get out of their familiar skin” (Reichert & Hawley, 2010, p. 101), and to engage in “visceral experiences” (Reichert & Hawley, 2010, p. 175). I also hoped that the focus on displaced persons – a topic of particular relevance in today’s political climate – might connect with boys’ desire “to see how what they are learning relates to life outside or beyond school” (House of Representatives Standing Committee on Education and Training, 2002, p. 72).

Research Context

My research context was Scotch College, a prep-12 Presbyterian boys' school in Melbourne, Australia. The school was founded in 1851 and has approximately 1,890 boys, typically from high socioeconomic backgrounds. The school is not academically selective, but has a strong tradition of academic success and takes pride in its co-curricular program, which includes opportunities in sport, music, drama and outdoor activities.

The participants in this project were boys enrolled in the Social Justice Drama Immersion program in 2018. The Social Justice Drama Immersion is one of several options boys can choose as part of the school's service learning program. There were five participants in the project: four Year 11 boys and one Year 12 boy, aged between 17 and 18 years old. Of these:

- Three boys (Boys A, B and C) each interviewed a displaced person, helped to devise the play and acted in the performances;
- One boy (Boy D) interviewed a displaced person, helped to devise the play and joined the production team for the performances; and
- One boy (Boy E) joined the program as an additional cast member for the performances but did not interview a displaced person or assist in devising the play.

Boys' participation in the project was voluntary. I gained their permission through an informed consent letter that gave an overview of the research project and requested their consent to participate, including their permission to be interviewed, photographed, and filmed. The letter indicated that all information collected would be treated confidentially and that no participants would be named in the presentation of my findings. The letter also sought consent from the boys' parents and guardians.

The Action

The project had five stages, which were conducted over a series of seven 75-minute sessions held after school between February and September 2018 and a five-day "Immersion Week" held in September 2018, where the boys were involved in the project full-time in lieu of their regular classes. During this time, the boys interviewed five people who have experienced displacement. Those interviewed included refugees and asylum seekers from Afghanistan, Burundi, Rwanda and Zimbabwe. After the interviews, the boys devised, rehearsed, and performed a one-hour ensemble play based on their interview subjects' stories. The play became known as *Displacement*.

Stage 1: Induction

The boys participated in three introductory sessions in which they completed activities focusing on the values of the Scotch College service learning program – respect, integrity, humility, awareness and advocacy – and prepared for an interview with their allocated displaced person. The boys researched their subjects’ backgrounds, including the historical and political context of their places of origin, and prepared questions to ask during the interviews. The boys also discussed appropriate interviewing strategies.

Stage 2: Interviews with Displaced People

The boys met with their interview subjects one-on-one for approximately one hour. They asked the questions they had prepared and invited their subjects to share their stories. The boys took notes and filmed the interviews.

Stage 3: Devising the Play

The boys reviewed the recordings of their interviews and completed a series of writing tasks to generate the raw material for the play. These tasks included inviting the boys to:

- reflect on their experience of interviewing their subject;
- write a scene based on a story told by their interview subject; and
- write a scene based on their research on displaced persons.

The boys had all studied Drama as part of their academic program and were familiar with the conventions of dramatic storytelling. However, they were also given some basic scaffolds to assist with story structure and script-writing.

The most promising material was combined into a working script. Once the script was created, the boys conducted a read through of the text, began learning their lines, sourced props, and assisted with set construction.

Stage 4: Immersion Week

During the “Immersion Week,” the boys spent four days staging and rehearsing the play before presenting two performances of *Displacement* in a black-box theatre space at Scotch College. The interview subjects, the boys’ friends and families, and members of the school community were invited to attend.

Stage 5: Reflection

On the final day of “Immersion Week,” the boys were invited to reflect on their experiences, both orally and in writing.

Data Collection

I collected qualitative data through semi-structured interviews conducted with each participant. At the beginning of the project, I asked the boys open-ended questions about their perceptions of displaced people to ascertain their level of respect and empathy for displaced people. I asked the same questions at the end of the project to evaluate any changes. I also asked questions about the boys' experiences of interviewing displaced people and performing their stories in an attempt to ascertain how speaking to someone from a different background and performing their story might have a different impact on the boys than merely reading about displaced people. I chose a semi-structured interview format as it allowed me to ask all participants the same base questions and to ask different follow-up questions depending on the boys' responses (Mertler, 2017). To complement the interview responses, the boys also maintained student journals in which they documented their thoughts and reflections at key stages of the project.

At the end of the project, I also conducted a focus group in which the boys were invited to reflect collectively on their experiences. I chose a focus group format to enable boys to build on each other's comments (Mertler, 2017). As well, I collected classroom artefacts in the form of photographs and video recordings and maintained a researcher journal in which I documented my reflections throughout the process. Across these data, I looked for evidence of the boys demonstrating respect and empathy for the displaced people they interviewed and subsequently portrayed.

I ensured that my data were credible and trustworthy through triangulation (Mertler, 2017). By using a variety of methods of data collection and asking similar questions across these methods, I was able to identify points of convergence and divergence within my data. I also ensured that my final report represented the range of participants' voices, including any negative findings (Mertler, 2017).

Data Analysis

After collecting my data, I transcribed the responses from the interviews and focus group. I conducted an inductive analysis of these transcripts, the student journal responses, and my teacher journal, applying Parson and Brown's (as cited in Mertler, 2017) three-step process of organisation, description and interpretation to help group my data around key themes.

During this process, I compared the boys' responses in the interviews at the start of the project to their responses in the interviews conducted at the end of the project to measure any changes in their responses.

Discussion of Results

Through my analysis of the data, the following key themes emerged:

1. Participation in the intervention challenged the boys' perceptions of displaced people;
2. Performing the displaced people's stories enhanced the boys' ability to empathise with the displaced people; and
3. The boys demonstrated a high level of respect for the displaced people by:
 - a. Thinking critically about their right to tell their stories;
 - b. Expressing a sense of responsibility to do justice to the stories; and
 - c. Considering the impact that performing the stories might have on the displaced people.

The Project Challenged the Boys' Perceptions of Displaced People

The project challenged the boys' existing perceptions of displaced people by personalising the issue for them. Boy D said that before participating in the project, he thought about displaced people as "just numbers and headlines," while after participating he felt, "it's just more like they are people." Boy C had a similar experience, saying that he used to think that displaced people all have "the same kind of stories" but came to see that "they've all got this different path."

Boy C and Boy D identified interviewing a displaced person as the point when a shift in their perception occurred because "you're actually talking with a person" (Boy D), which allowed them to obtain "a first-hand experience of what someone went through" (Boy C).

Conversely, Boy A and Boy B said that the performance was their catalyst for change: "Trying to get into the character, that's where I got it. I understood it much better" (Boy B).

Boy E said that the experience did not change his perception of displaced people, but rather strengthened his existing understanding by adding specific detail:

I didn't know exactly what was going on overseas, but I knew it was bad.... After this, I've just been given five character-specific examples of exactly their stories, what's happened to them and how Australia's treated them.... And so it's an

educational experience because you learn specifics of what's exactly happened to these people.

Performing the Stories Enhanced the Boys' Empathy for the Displaced People

The boys reported that performing the stories enhanced their ability to empathise with the displaced people. Boy C observed that the element of performance "reinforced" the stories and made them "more solid" because "instead of just seeing it from the outside ... you now have kind of your own experience of [the interview subject's] experience." Boy A said that performing as his character "made my emotions even more attached to the story because I was in that moment myself. I wasn't just observing it." However, he added that "hearing just how terrible their past was during rehearsals did make me feel down."

Referring to a moment in the play when his character was running from gunfire, Boy B said, "To really kind of try and experience that yourself onstage ... you don't understand how visceral it is....It's something about actually living it and actually, as 'mock' as it is, experiencing it [that] makes it that much more powerful." Boy A likened it to the difference between primary and secondary historical sources:

When you hear someone else's story, just observing it ... it's like a secondary source, kind of. And then when you're acting it, it's like a primary source.... The emotions are more hands-on, I guess. They're more in your face. You kind of think about it more.

Boy E said that performing his character's story "really engraved it in my brain" and commented that the immersive nature of performance means that "you don't simply finish and forget. It always leaves at least a little bit with you."

Boy E and Boy B also enjoyed what Donelan (2002b) describes as the opportunity to "behave as if [he] were 'other'" (p. 33). Boy E said, "It's difficult but exciting because you can run away from yourself for a while and learn new things, feel different emotions that you might not usually feel, and just understand life from a different perspective." Similarly, Boy B said, "It's kind of exciting - because it's like I get to experience what they experienced, even though you know it's going to get to the dark moments. It's kind of just exciting to just experience someone else."

The Boys Demonstrated Considerable Respect for the Displaced People

The rights of the storyteller.

Some of the boys expressed doubts as to their right to tell their characters' stories. Boy D said, "I was kind of wondering what gives us the right ... I mean people who haven't experienced this trauma ... what does give us the right to tell his story? Even if he does want us to tell it?" Similarly, Boy B expressed some apprehension about playing "Anashi", a black Zimbabwean woman, because "I'm a white guy. I'm pretty much the complete opposite of what she is." This apprehension was evident during rehearsals, where he commented in his journal that he was "struggling to get a clear grasp" on the character. Even in his final interview, he said, "I think as an actor, I could have defined her more than I did."

Boy E's doubts were magnified because he joined the project later and portrayed a person he had only seen in a videorecording of the interview: "I was sort of questioning what right I had to play this character because I knew them naught."

The responsibilities of the storyteller.

Nevertheless, the boys unanimously expressed a feeling of responsibility to do justice to the stories they portrayed, especially given that the interview subjects were invited to attend the performances. Boy A said that his character "was the main person I wanted to impress, even more than my parents, to be honest." After speaking to his character after the performance, he said, "I was really happy to see him smiling when he saw me....It made me feel like I did a good job in expressing his story." Boy E described being very nervous about performing in front of his character, even though he had not met her previously. He recounted in his journal the thoughts running through his head as he performed in front of her – "Is she really like this? What if I do something totally unlike her? Is this gesture accurate? Will this offend her?" – and decided "the only way I could concentrate on the performance ... was to forget about the entire audience, even her."

The boys whose characters were not able to attend the performance described a feeling of "relief" when they learned their interview subjects would not be in the audience. Boy A proposed that the pressure was a result of "want[ing] to show them that you understand their story" and to "show them that it's not just something we're going to ignore ... that we do think it's important [and] we do care about it."

The impact of storytelling on the story owner.

The boys were also sensitive to the impact that their storytelling might have on the displaced people they had interviewed. In the focus group, Boy E said, "it's beautiful that they're getting their story told," but questioned why the displaced people would choose to "sit

through what was a scarring and just unfair and brutal life experience again.” Boy B responded that it might have a therapeutic effect on them:

I feel like the experience of having their stories told theatrically is something that they never thought would happen from their stories. Like, a lot of the time they might think, “My story’s not important,” whereas people in the movies, they have, like, Matthew McConaughey and Will Smith telling their stories. But even if we’re just school actors, it’s just a chance to see your story on stage and I think maybe there’s an element of therapy to it.

Boy A said, “It’s maybe more about just talking to them and making them feel like people care. Making them feel like they belong and like people actually want to help them.”

Conclusions

Returning to my research question, participation in the theatre project appeared to strengthen the boys’ intercultural understanding. The sensitivity with which they approached the displaced people and their stories embodied the values of respect and empathy that are inherent in this area of the curriculum. The boys also came to understand their interview subjects as individuals with their own unique stories and avoided “the danger of a single story” (Adichie, 2009). Instead, they realised that, while there are commonalities, every displaced person has their own experience of displacement. Further, participation in the project prompted the boys to think critically about who has the right to tell another person’s story and the responsibilities that one takes on when they choose to tell someone else’s story.

The project also highlighted the unique strengths of storytelling in Drama as a pathway to learning. While the boys did not describe their experiences in these terms, their comments about “living” what the displaced people lived rather than “just observing it” suggest that the boys experienced a high level of transportation into the stories (Bal & Veltkamp, 2013). As Mar and Oatley (2008) propose, placing the boys in a simulation of the real-world experiences of displaced people seemed to deepen the boys’ empathy for, and understanding of, displaced people. Further, the boys’ responses supported the suggestion put forward in the literature that narrative non-fiction and theatrical storytelling can have a similar effect on a person’s empathy and understanding as fictional narratives in a printed form (Mar & Oatley, 2008; Bal & Veltkamp, 2013).

The project has a number of implications for my future practice. It has reinforced for me the value of my school's service learning program and the importance of creating opportunities for our boys to interact with people from backgrounds that are different from their own. It is also a reminder of the potential for storytelling to teach and transform, particularly in the Drama classroom. Focusing the project around five individuals' stories helped the boys to understand displacement, not as an abstract concept, but as a concrete reality. There is also scope to adopt a similar performance-based pedagogy to aid boys' learning in other contexts. For example, the capacity of performance to strengthen boys' ability to empathise with and understand others, whether real or fictional, has the potential to aid boys in English, my other teaching area. I have previously experimented with drama activities in the English classroom for this purpose, and this project is a reminder of the value in doing so.

There are also implications for future research. For example, the participants in my project were experienced performers: how might the results be different if I completed a similar project with boys without a strong performance background? Moreover, I might investigate the long-term impact of the intervention: would the boys' respect and empathy for displaced people remain the same if I were to interview them again in a year? Finally, intercultural understanding is also concerned with the impact that these types of intercultural experiences have on boys' "awareness of and respect for cultural diversity within the community" (VCAA, 2015). In other words, it invites boys to engage in specific intercultural experiences to develop a broader appreciation for cultural diversity. Consequently, the next step could be to examine the extent to which interviewing individuals from different cultural backgrounds and performing their stories might impact on boys' attitudes towards cultural diversity more broadly.

Reflection Statement

Overall, my project has reinforced for me the value of Drama education and its ability to expose boys to different perspectives by allowing them to experience the world through the eyes of others. I see particular value in this in a boys' school, given that the boys clearly enjoyed and experienced rich learning when they were given the opportunity to "get out of their familiar skin" (Reichert & Hawley, 2010, p. 101). It was very rewarding to see the boys become so invested in the project because they felt a sense of responsibility to do justice to those whose stories they were telling. I also enjoyed the opportunity to develop my relationships with the boys and to see them grow as performers and as individuals. Given the timeline of the Social Justice Drama program, the performance was put together very

quickly. The boys' work was impressive given the time constraints, but if I were to undertake the project again, I would allow more time for the boys to devise and rehearse the performance and to develop their characters.

While it has been challenging to balance the demands of my project with my day-to-day responsibilities as a teacher, it has also been rewarding to engage with other educators from around the world who share a similar love of storytelling and a similar desire to bring out the best in the young men we teach. I must thank Barrie Burton, my Head of English, for encouraging me to apply for the Action Research Program and my Principal, Tom Batty, for supporting my application. I am also grateful to my colleague Ophelia Hopkins for inviting me to join the Social Justice Drama program in 2018 and to my mentor at Scotch College, Peter Coutis, and my team leader, Bruce Collins, for their valuable guidance throughout the project. Finally, I am thankful to the boys who participated in my project for sharing their experiences with me so willingly and articulately.

References

- Australian Curriculum, Assessment and Reporting Authority [ACARA]. (2016). *Intercultural understanding*. Retrieved from <https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/intercultural-understanding/>
- Adichie, C. N. (2009, July). *The danger of a single story* [Video file]. Retrieved from https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story
- Bal, P. M. & Veltkamp, M. (2013). How does reading fiction influence empathy? An experimental investigation on the role of emotional transportation. *PloS ONE*, 8(1), 1-12.
- Bolton, G. M. (1984). *Drama as education: An argument for placing drama at the centre of the curriculum*. Harlow, Essex: Longman.
- Donelan, K. (2002a). Embodied practices: Ethnography and intercultural drama in the classroom. *NJ*, 26(2), 35-44.
- Donelan, K. (2002b). Engaging with the Other: Drama, and intercultural education. *Critical Studies in Education*, 43(2), 26-38.
- Donelan, K. (2004). 'Overlapping spheres' and 'blurred spaces': Mapping cultural interactions in drama and theatre with young people. *NJ*, 28(1), 15-33.
- Heathcote, D. (1970). How does drama serve thinking talking and writing?. *Elementary English*, 47(8), 1077-1081.

- Henry, M. (2000). Drama's ways of learning. *Research in Drama Education*, 5(1), 45–62.
- Heyward, P. (2010). Emotional engagement through drama: Strategies to assist learning through role-play. *International Journal of Teaching and Learning in Higher Education*, 22(2), 197–203.
- House of Representatives Standing Committee on Education and Training. (2002). *Boys: Getting it right: Report on the inquiry into the education of boys*. Retrieved from https://www.aph.gov.au/parliamentary_business/committees/house_of_representatives_committees?url=edt/eofb/report/fullrpt.pdf
- Mertler, C. A. (2017). *Action research: Improving schools and empowering educators* (5th ed.). Thousand Oaks, CA: SAGE Publications.
- Mar, R. A. & Oatley, K. (2008). The function of fiction is the abstraction and simulation of social experience. *Perspectives on Psychological Science*, 3(3), 173–192.
- Reichert, M. & Hawley, R. (2010). *Reaching boys, teaching boys: Strategies that work – and why*. San Francisco, CA: Jossey-Bass.
- Rosen, H. (1999). Narrative in intercultural education. *European Journal of Intercultural Studies*, 10(3), 343–353.
- Sallis, R. (2011). The drama boys: Drama pedagogy and the education of boys in a coeducational government school. *NJ*, 34, 47–60.
- United Nations Educational, Scientific and Cultural Organization. (2017). Displaced person/Displacement. Retrieved from: <http://www.unesco.org/new/en/social-and-human-sciences/themes/international-migration/glossary/displaced-person-displacement/>
- United Nations High Commissioner for Refugees. (2018). Global trends: Forced displacement in 2017. Retrieved from: <http://www.unhcr.org/en-au/>
- Victorian Curriculum and Assessment Authority [VCAA]. (2015). Intercultural capability. Retrieved from: <http://victoriancurriculum.vcaa.vic.edu.au/intercultural-capability/introduction/rationale-and-aims>
- Zak, P. J. (2013, December 17). How stories change the brain. Retrieved from https://greatergood.berkeley.edu/article/item/how_stories_change_brain