Real learning in imagined worlds: supporting literacy learning with dramatic inquiry

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Key words: *Dramatic inquiry, dramatic play, process drama, drama for learning, mantle of the expert, Heathcote*

Dramatic inquiry (abbreviated in this article to DI) is a set of pedagogical approaches, developed from the practice of Prof. Dorothy Heathcote (1925–2011). DI is used by many hundreds of teachers around the world to create rich learning experiences in literacy and across the curriculum. Several schools in Aotearoa have now made a commitment to embed DI within their local curriculum, including Hillcrest Normal School and Knighton Normal School in Hamilton with whom I've had the pleasure of working for a number of years. When I was invited to keynote at the National Literacy Association Conference in Christchurch in 2019, I approached colleagues from these schools who kindly agreed to share their experiences of using DI in their classrooms. In this article, as in that address, I will briefly introduce the approaches within the DI umbrella, and share my own and the teachers' reflections on the benefits for literacy learning that each affords. The article is deliberately descriptive and anecdotal in style in order to foreground the teacher's voices. I've included occasional references in the text for wider reading. For more information, including recent research, visit www.mantleoftheexpert.co.nz

As the name suggests, DI works by combining *inquiry* (learning through exploring and developing enduring understandings about the real world) with *drama* (role taking, exploring imagined worlds, and grappling with tension. It's worth taking a moment to clarify this terminology further. While "inquiry" is a term most New Zealand teachers are comfortable with, the word "drama" is more problematic. The word is loaded with assumptions that have nothing to do with the reality of DI in practice. First of all, as Jonas Barish (1981) points out, there is a deep-seated "antitheatrical prejudice" that can be traced back to Greek and Roman times, which results in some cultures seeing role-taking as suspect or inauthentic behaviour. Teachers may need to overcome this ingrained prejudice to recognise that the "imagined" can also be "authentic" and that working "in role" is a valuable way to explore and make meaning. Another difficulty arises from our tendency to consider the word drama only in terms of its key element—tension. We often describe an event as "a drama" if it's overblown, or unduly demanding. In the context of DI, teachers do indeed work with tension in the imagined world, but that doesn't

imply an appetite for such things in the real world of the classroom! Finally, there's the fact that drama as a specialist subject in the school setting is strongly associated with theatre arts: acting, performance, productions and so on. The drama in DI is a pedagogy, not a subject, and while there will be aesthetic aspects to the teaching and learning process, there is no sense of working towards a "product" or polished performance. In short, DI has nothing to do with "being fake" "acting out" or "acting up." It is much more akin to going on an adventure into an imagined world, like children do when they play "firefighters," "shops" or "mums and dads." Indeed, as we will see, this kind of play is the foundation of the DI framework.

As Figure 1 shows, DI is an umbrella term, within which we find the following approaches:

1. Child-structured dramatic play;
2. Process drama;
3. Drama for Learning;
4. Mantle of the Expert;
5. Commission Model;
6. Rolling Role.

This article will discuss just the first four of these approaches, since these are the most common: The others, Commission Model (in which participants work as an imagined team towards a real world outcome) and Rolling Role (in which participants in one class with other classes or schools to create a shared imagined world) remain under-explored despite promising trials in the United Kingdom and Australia (Davis, 2016; Heathcote, 2003, BBC News, 2017). I'll introduce each of the four approaches discussed here with a "classroom snapshot" based on my observations of teachers' classroom practice. This will be followed by a description of the approach, a discussion of how literacy learning is supported, and finally a comment in teachers' own words. To preserve anonymity, teachers' names have been changed or initials used.

1. Child-structured dramatic play

Classroom snapshot: Aroha's teaching is focussed on supporting all kinds of play in her New Entrant classroom

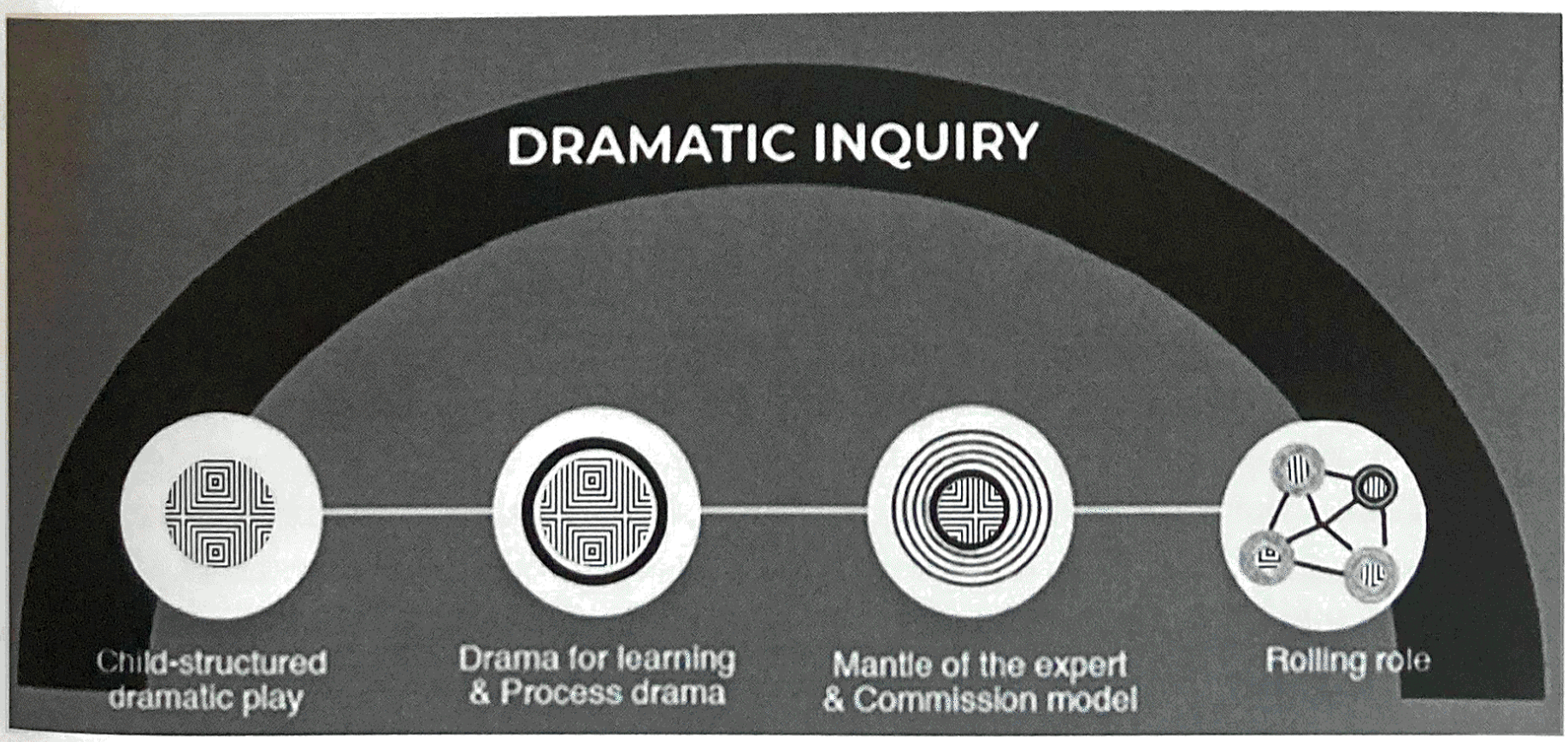


Figure 1: Learning and development in dramatic inquiry (Aitken, 2020)

including physical, scientific, exploratory, construction, artistic and dramatic play. Earlier today, Aroha read the group a picture book about a little boy whose dad asks him to help on the family farm. During their self-directed play session, Aroha observes children fetching toy farm animals along with pieces of fabric and wooden blocks to create a farm. Others are taking on the roles of the boy and his father and pretending to drive a tractor. They don't "act out" the story she told, but draw on it as a provocation to invent their own imagined world. While on some occasions Aroha might choose to enter the play, today she remains outside the play as an observer, which allows the children greater autonomy. Children are very absorbed as they work together to create the setting. They appear to focus on this aspect of the imagined world much more than the roles, the narrative or the tension of the story. There's lots of noise and laughter as children try out special voices for the animals, machinery and humans they are depicting within the imagined world.

Child-structured dramatic play is DI in its purest form and it is a naturally occurring, and complex activity. Children begin to play like this from about 14 months old. At first they play alone, before aligning with others to create imagined worlds with intricate narratives (Dunn, 1998). Though most commonly associated with early years, children will continue to play in this way right through to adolescence (Sierra, 2000). The purpose is to have fun and also, crucially, to make sense of the world. In Aroha's classroom, children are exploring questions and making meaning in imagined worlds. They are projecting themselves into another person's point of view either through embodied role taking or through "projective" play which involves projecting roles into dolls, puppets or other toys in their hands. Crucially, in this version of DI, the exploration is led by the children themselves, unlike the teacher-directed approaches we will see later. Aroha's role here is to provide carefully selected provocations and resources and to observe. She will intervene only if necessary for safety, or to "thoughtfully complicate" and deepen the play. She will be careful to avoid dominating or leading the experience. She wants the children to feel that they are in charge of their imagined worlds.

Child-structured dramatic play helps children build a number of different pre-literacy and early literacy skills (Davidson, 1996). In this case, by listening and retelling the story children are transferring between different modes of representation—from words on the page, to the spoken voice of the teacher through to their own three dimensional play. Children are also practising symbolic substitution by using the blocks, fabric and other objects to stand in for grass, buildings, animals and people. They are mark-making and storytelling through the creation of a setting and a narrative. They are also exploring the sounds and noises that become direct speech if this story is written down (which sometimes the children's adventures are). On other occasions, children may play out stories of cultural or social significance to them, or they may make up new ones. Through written observations, Aroha is able to record where children are at with the all-important skills of collaboration, turn taking, and making and accepting offers with their class-mates. These skills

are essential as a foundation for more formal literacy learning as well as for more structured dramatic inquiry.

Teacher comments on child-structured dramatic play:

> *Oral language is huge and that comes before reading, before the text. So when we're able to combine the books with dramatic play—bringing out the characters—they get to see those literacy texts come alive. It makes it real for them, they can relate to that.* (NE teacher KNS)

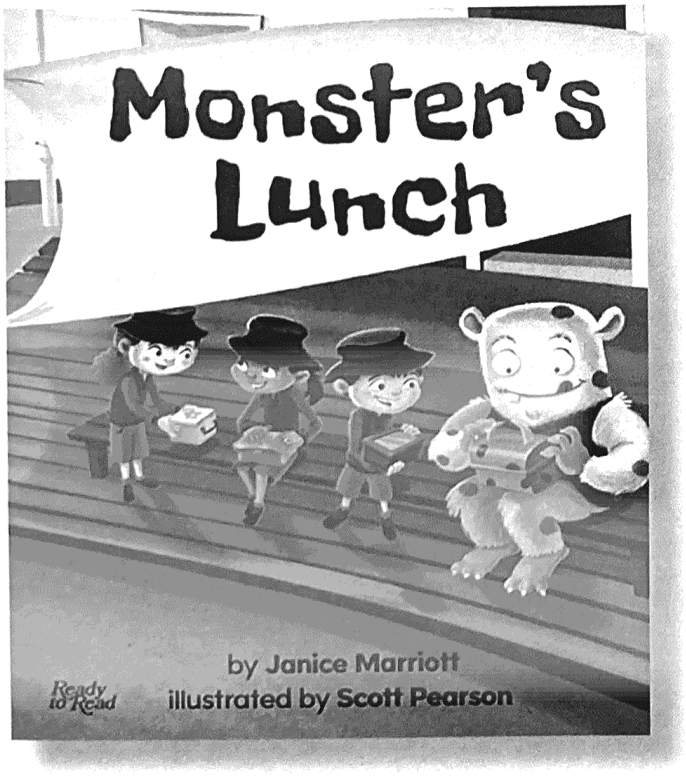
> *It sits nicely with the other work we've been doing with the speech-language therapist, because her advice was to really make the words "sparkle" and deepen the kids' understanding of what the words are. [Through play] children understand what the words mean. They've had experience with doing the words and it sticks in their memory.* (K. Y1 teacher KNS)

2. Process drama

Classroom snapshot: In Karen's year two classroom the children are using process drama to interact with a "big book" story about a monster's lunch box. The lesson begins not with the book, but with Karen going into role as the monster (a process carefully negotiated with the children). The children listen entranced, as the monster speaks about how some children at his school have teased him about his lunch. Out of role, Karen asks the children what the monster said. Some of the children are unsure, so Karen goes back into role and repeats the words over again. When all children have grasped the situation, Karen introduces the big book and reads the first few pages of the story—enough for children to recognise the monster and understand the context for the problem—but without revealing the author's resolution. Then she invites the class to sit in a circle and imagine passing the monster's lunch box around. Each person adds something new to the collection of disgusting-sounding food inside it. Children talk about some of their favourite foods and someone wonders if the monster might like those instead. Children head to the playdough table to mould their ideas out of playdough, then try to tempt the monster—to no avail. After further discussion, they work together to come up with words that the monster might use at school as a strategy to stand up to the teasing. They also think about what the children in the story might say to the monster to let him know they don't like his food, without using hurtful words like "yuck!" After finishing the big book, Karen leads a discussion on the real world implications of this story and the enduring understandings to be gained for the children's own lives.

In process drama, once again we see dramatic inquiry taking place. There is exploration of a compelling inquiry question—in this case the matter of how we can respect difference within the safety of an imagined world. The experience maintains the characteristics of children's play including that crucial identification with others by walking in their shoes. What's different from the previous example is how children are invited by the teacher to enter an imagined world

together, rather than developing their own narratives as individuals or small groups. This creates a community focus and enables the teacher to support collective critical thinking about the dramatic tensions, or issues arising in the imagined world. The teacher's role is to structure the experience and to participate in and out of role. She still supports children to take the lead and explore their own ideas, but within a framework of inquiry that she has carefully planned (Bowell & Heap, 2002). Other differences from play are that the events of the imagined world are not explored in a straight line from beginning to end. Drama conventions are used to move forward and backwards in time, slow down the action, allow participants to rework and replay aspects, and to explore multiple perspectives.



Karen loves using process drama to support literacy learning in her classroom. She likes how children come to see books as places where living adventures are captured and shared, rather than being collections of words or a predetermined narrative. Even though they can't read or write with fluency, Karen says the children in her class think of themselves as storytellers with a capacity to take narratives in new directions and respond with empathy and critical thinking to the ideas in a story. Karen now uses a simple sequence like this to introduce each new big book at the start of a week. None of this interferes with the explicit teaching of decoding skills such as phonemes, letters and blends. Indeed the children's sense of investment in the story increases their interest in the words on the page and supports their comprehension of the storyline. Karen has noticed that the children use much richer oral language when involved with drama as well as a greater willingness to write. She also appreciates how other tasks that support early literacy such as moulding, sorting, threading, matching or construction take on extra purpose and authenticity when they are framed as part of the imagined world.

Teacher comments on process drama:

> *I've noticed one boy who hasn't had positive interactions in the past with reading. This way of introducing a book has really helped him to become an expert at problem solving. When the big book comes out, he is then really confident because he knows the problem, he knows how he's going to solve it and he's able to really help us as a class. And he's really a force behind how to solve a problem.* (S. Year 1 teacher KNS)

> *The dramatic inquiry process has taken us deeper into the imagination so therefore when we're starting a piece of writing and we're exploring the pathways that story could take, the children are far more engaged in terms of seeing other possibilities and ... that whole creative process of storytelling.* (P. Year 3-4 teacher KNS)

3. Drama for learning

Classroom snapshot: Nick is using drama for learning in his year 5 Maths lesson, to help children understand the concept of division. The dramatic moment doesn't last long and Nick didn't plan it in advance. He spontaneously decides to introduce some drama when he sees children struggling with a word problem: "Johnny has five apples and four friends. Johnny doesn't like apples himself, so how will he divide the apples fairly?" Nick uses the strategy of teacher-in-role to bring the abstract problem to life. He tells the children he's going to be Johnny and he explains his predicament as he draws the apples on the board. "How many should I give them?" he says, "You know how it is with friends—I want to be completely fair." He holds up the red whiteboard marker and adds, "I've got a sharp knife here, so tell me, where should I start cutting if I want to share the apples equally?" Coming out-of-role, Nick steps children through the process. Then he says, "let's bring Johnny back so you can explain it to him."

Drama for learning shares many of the features of process drama in that the teacher invites children into an imagined world, using role and other conventions to establish a problem to be grappled with. These two are sufficiently similar in that they appear side by side on the DI framework. However, while process drama tends to have a narrative arc with a beginning middle and end (Bowell & Heap, 2002), in drama for learning, the imagined world is opened up for just long enough to give the learning a context and to make it meaningful. There's no story and little tension evident beyond the immediate moment. The sole purpose is to use drama to learn in another curriculum area. Nick finds that using drama like this gives an authenticity and purpose to tasks and assists in engagement and comprehension. The sense that the work matters to someone other than the teacher is also an advantage; having Johnny "in the room" provides an incentive to recap and re-explain understandings with accuracy, and to a high standard. In terms of literacy learning, each curriculum learning area has its own literacies which drama for learning can help introduce and reinforce. In relation to the specific classroom snapshot given here, it has been established in research studies that many who struggle with Mathematics actually are experiencing struggles with the literacy skills required to understand word problems. So, by rewording and illuminating the question through role, Nick is removing a potential barrier and allowing students with minimal literacy to access Mathematical learning.

Teacher comment on drama for learning:

> *We've recently been looking at a journal article called Tu Paia Master Navigator. Through the*

opportunities for students to experiment and take on roles, they've begun to understand the huge conflict and misunderstandings that occurred between Maori and Pakeha during those first encounters in a way I'm not sure they would have had we just read the journal. That ability to really think deeply about a problem or issue from someone else's perspective or point of view has been made easier through the use of drama. (Wh. Year 5-6 teacher KNS)

4. Mantle of the Expert

Classroom snapshot: As part of her school's commitment to teaching New Zealand history, Sera's class is working in an imagined world as a team of experienced event managers. Some weeks ago, after developing a sense of their shared past, identity, and values as a responsible and culturally responsive team, they received a letter from the head of a (fictional) historical society asking them to come up with a celebration to mark the re-opening of a local building. Since then, through drama, they have spent most of each day engaging with artefacts, documents and people from the imagined world. Through this, they have uncovered the building's past and the stories of the many different cultural groups who have loved and used it over the years. Real world research and explicit teaching from Sera has helped children develop real-world knowledge about the history of immigration in Aotearoa. At the same time, they have grappled with the practical skills and knowledge required to organise an event: budgeting, planning the order of events, catering, liaising with caterers, technical staff and guests, rehearsing with performance groups and so on. Now it is nearly the end of the term and Sera wants to bring the unit to a close soon. So, in this session she uses drama to move the group forward in time, to imagine key moments from the day of the celebration, including imagining the speech made by the client to thank the event managers for their efforts.

Mantle of the Expert builds on the foundations of DI laid down in the earlier approaches. Once again, we see children learning through inquiry in an imagined world, gaining real world skills, knowledge and understanding. As before, the teacher uses a range of drama strategies and conventions to introduce multiple points of view, explore tensions and move backwards and forwards through time. In this case, however, the narrative arc within the imagined world is sustained over a long period—a term or more—with time taken to explore the full cross-curricula potential of the experience. The defining feature of Mantle of the Expert is that the children are invited to take on a collective identity within the imagined world as a team of people with a particular expertise, and to undertake an important commission for a high stakes client (Aitken, 2013). The commission and the client are both within the imagined world but the tasks arising are still authentic and urgent. Sera likes the way Mantle of the Expert allows her to draw on a range of teaching and learning modes, from playful exploration through to deliberate acts of teaching of specific skills and knowledge and to integrate curricula in a natural and unforced way. She really values how the approach supports children to grapple with complex

ideas and make meaning using the body, through drawing and in symbolic forms including written and spoken language. By the end of term, the extended experience of working collectively on a shared commission means children have become productively obsessed with the context and passionate about what they have been learning. In terms of literacy learning, Sera has seen reluctant readers and writers become motivated to access and create texts because of the clear context provided by the imagined world. She has also found that working in an imagined world allows her to incorporate rich language in her teaching through using tools such as the "five levels of meaning making" and the "six dimensions of dramatic imagination." As her own teaching becomes more aesthetic and incorporates elevated language and rhetoric, she sees these features appearing in the children's oral and written work too.

Teacher comment on Mantle of the Expert:

> *We had a written brief for children to follow about making an exhibit. So with the brief they had to follow all the steps and research different products and the language that came out of that! [There were so many] discussions and conversations. And they were reading because they had to read the instructions, they had to read the products and then they had to have conversations with each other and then record it in their own words in their own books to then speak to the class and the group about it.* (B. Year 5-6 teacher HNS)

Benefits for literacy

Anecdotally, all the teachers I spoke to in preparing for this article had observed benefits for literacy learning in their classrooms where DI was used regularly. To give three examples, W. reported positive results after using process drama with her partial immersion class to explore Māori stories: "This has helped my children who are struggling with their literacy—with reading and writing and also with comprehension. Through drama, this has helped those children have confidence in their stories and have the opportunity to shine in literacy" (Yr 3-4 teacher KNS). Another teacher, C., was adamant that the experiential learning provided by DI was enhancing the language her children used in their writing: "Just listen to their stories about the [imagined] whale rescue. I was there, and I saw the starfish sticking with those polka dots on the bottom. I heard children screaming their heads off. I smelled the salty sand. You wouldn't get that without all the work that we'd done with our bodies and being in that imagined world rescuing that whale—there's just no way!" (Year 3 teacher HNS). Teacher, N. had tracked the literacy level of target children in her classroom and was pleased with the data: "Talking specifically about one child, one of my target readers, the growth that I've seen in this child has been awesome—greater confidence, her writing, the fluency of her writing related to the topics that are falling out of our dramatic inquiry. I've recently probe tested her and she's gone from "below" to "at" her chronological age for

reading. So I'm super proud of her" (N, Year 5-6 teacher KNS).

Of course, these are anecdotal observations, but they align with recent research studies into drama and literacy which have found: increased authenticity and use of imagery in writing (Schneider & Jackson 2000); increased engagement and detail in writing, including from struggling students (Wells & Sandretto, 2017); multiple perspective-taking and extended story structure (Crumpler & Schneider, 2002); increase in productivity and specificity of language (Anderson, 2012) and enhanced efficacy and sense of ownership over writing (Downey, 2017).

Classroom teachers and researchers have found DI helps provide literacy learning experiences that are:

- **Engaging**—learning is playful, with a sense of excitement through the introduction of dramatic tensions. Engagement is a key factor in building participation, motivation and confidence in literacy learning.
- **Agentic**—children have a sense of ownership and leadership as they co-construct events in the imagined world. Again, this is a critical element in literacy learning.
- **Safe**—the "no penalty zone" of the imagined world allows participants to grapple with tricky situations and wicked problems and develop critical literacy skills, while avoiding real world consequences or harm.
- **Active**—learning is multi-modal, combining all three of Bruner's modes of meaning-making: the symbolic–reading and writing; the iconic–drawing and imagery; and the enactive–moving and being (McLeod, 2019).
- **Purposeful**—instead of learning literacy skills "just in case" we need them for the future, to apply our skills to someone else's story. Drama brings the learning into the present, and places us as active participants with purposeful reasons to read, write, speak, create and make meaning "just in time."
- **Authentic**—participants are learning in an imagined world but also in a context that is realistic, relevant, memorable and worthy of investment. Literacy skills and knowledge developed in this kind of imaginary world easily transfer to the real world.
- **Contextualised**—Instead of teaching literacy skills and knowledge in isolation the imagined world provides a meaningful context in which to encounter, decode, create and interpret texts.
- **Integrated**—Curriculum is encountered as it is in the real world not in subject-specific silos. While curriculum boundaries are dissolved this is not to say that subject-specific literacies are diminished. On the contrary, the imagined world can be paused at any time to allow the teaching of specific literacies, skills and knowledge.
- **Complex**—Working in an imagined world provides opportunities to encounter complex texts and everyday literacy materials that might not otherwise enter the classroom including weather reports, regulations, application forms,

and reports. These are selected for their appropriateness to the imagined context and can include exposing children to complex texts beyond their perceived "level" of competence.

- **Critical**—A key benefit of role is the way it permits participants to take multiple perspectives on complex issues encountered in the imagined world—and step in and out-of-role to reflect on this experience. This in turn builds vocabulary, fosters empathy, encourages the use of direct speech in writing and deepens critical thinking and reflection.
- **Enabling**—Use of role and language registers allows the teacher to consciously shift status so that children are positioned in new ways. This, in turn, increases opportunities for children to use new vocabulary and speech patterns. As Edmiston (2003) puts it, "one of the core reasons why as a teacher I use drama is because when we create an imagined world, we can imagine that we frame events differently so that our power and authority relationships are changed ... I want students to have more opportunities to use words and deeds to act appropriately but in ways that are often not sanctioned in classrooms" (p. 225).
- **Elevating**—Pedagogical tools used by teachers in DI actively encourage the teacher to model symbolic and expressive language in the classroom. Teaching and learning is crafted with an attention to the aesthetics of tone, mood, pace and other qualities. Meanwhile, the shifts in power positions and roles invite new language registers to be explored in written and oral language.

The four classroom snapshots offered here have only scratched the surface of DI pedagogy. Dramatic play, process drama, Mantle of the Expert (and indeed the other approaches on the DI continuum) each involve a complex set of conventions, strategies and ways of working that are impossible to summarise in an article like this. These approaches take a while to learn and they may not be right for every teacher, every learner or every school. No one would suggest DI is the only way to teach, nor the best way to teach everything every time. And of course no pedagogy works by itself; it depends upon the skills and competence of the teacher using it. However, used judiciously and with understanding, as part of a teacher's array of approaches and strategies, my teaching colleagues and I have found DI approaches can offer exciting ways to invigorate our teaching in literacy and across the curriculum.

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MONSTER'S LUNCH

A drama for New Entrants with play elements (duration approximately one hour) based on the big book *Monster's lunch* by Janice Marriott and Scott Pearson (By Viv Aitken and Keirryn Hintz 2019)

Teaching Goals

1. Use of Heathcote's role convention 1 (role actually present) status "one who needs help"
2. Use of parsimony—holding back on the information
3. Use of direct messaging (feeding in) within a creative exploration
4. Using "play bursts" as a convention
5. Pedagogical aspects such as accepting and honouring all ideas

Learning objectives

1. Accept and work with a teacher in role appropriately [Drama level 1, Practical knowledge]
2. Demonstrate empathy and understanding for a character from a story [Drama level 1, Communicating and Interpreting: English level 1, reading]
3. Share at least one original idea for a "yucky" food and at least one idea for something "yummy" [Thinking: Drama level 1, Developing Ideas]
4. Symbolise a favourite food by moulding it in three dimensions. [Understanding language, symbols and text]
5. Talk about a favourite food, using persuasive language to describe why it's delicious [English, speaking level 1]
6. Suggest and rehearse language to support a peer [Relating to others: English speaking level 1: Health and phys ed level 1]

- **ESTABLISHING ROLE, TIME AND SPACE**

We're going to make a story together—a story about a monster... don't worry, he's not a scary monster, he's quite a small monster. In fact, he's five like you. He's a yellow monster with red spots... And he goes to human school! In fact it was his first day at school today....

- **TRANSITION INTO TEACHER IN ROLE—INTRODUCE TENSION**

I was wondering if you could have a word to my friend monster? He started school today and he seems a bit upset about something... discuss how to make monster feel safe

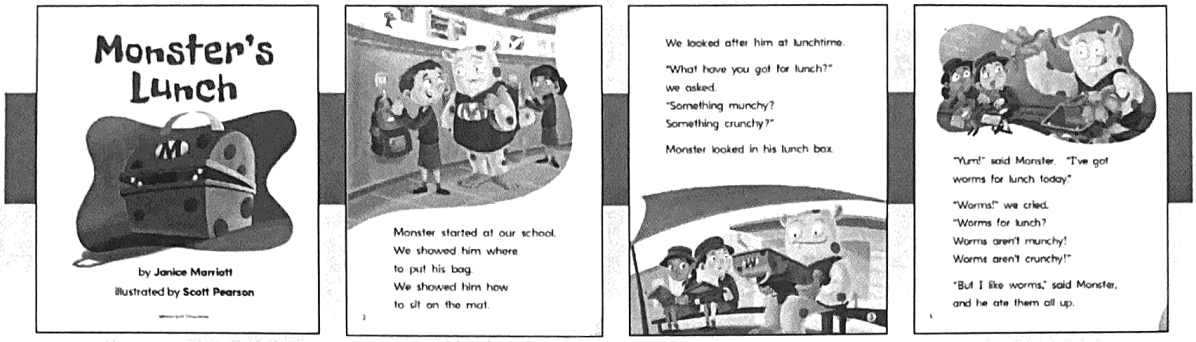
I'll put on this scarf and that will show I'm monster... can you have a talk to him and find out what happened? Go into role—a bit huddled and sad—Wait for children to talk to him... as monster talk about all the neat things at school then reveal that the kids at school were a bit funny about his lunch. Don't give away all the details (e.g.don't mention what was in the lunchbox)

- **EXPOSITION**

Come out of role. Check for undestanding. Read the book up to the point of tension

- **EXPLORE TENSION**

I can understand why the friends were surprised about what was in his lunch box... We don't eat worms and snails do we? We CAN'T—they are poisonous to us.



I wonder what else might be in Monster's lunch box.... pass around imaginary lunch box and get each child to "peep in" and say what they see. Then play memory listing game where each new idea is added to the ones before. E.g. "I see some slugs...." then next person, "I see some cockroaches and some slugs..." next person "I see some crickets and some cockroaches and some slugs..." Encourage children to relish the "yuck" factor. Discuss: Did monster like his food? Is it ok for monsters—or people to like different things?

*Direct messaging: It's OK for people to like different things. It's not OK to make comments that make someone feel bad for being different.

What would you rather have in your lunch box? What's your favourite? Perhaps we could make some of our favourite human food and see if monster likes it?

- **EXPLORE POSSIBLE RESOLUTIONS**

So what are we going to do to help monster? *Take children's suggestions...*

Teacher offer—Shall we show Monster some human food and see if he likes it...?

Use playdough to create favourite foods. This is an opportunity to create realistic foods (e.g. a wrap) or to make up fantasy foods (e.g. a long thin chocolate bar with caramel swirls and peanuts on the top). Children may also have inventive solutions (e.g. a carrot shaped like a slug)

Teacher in role as monster can visit each of the tables and respond "ooh yuck" to the offerings. Children use persuasive language. Monster can "press" for information to extend oral language e.g. "what will it feel like in my mouth?"

Monster wants to like it because he likes the children but it's not what he's used to ....

- **OUT OF ROLE—repeat direct messaging**

Does Monster HAVE to like human food?

* Sometimes Monsters—or people—have different foods they like that others don't. And they don't have to change. It's OK to be same but different.... what needs to change is what we SAY when we don't like the look of someone's food.

- **PLAY OUT SOLUTIONS**

Sitting in a circle and using the "cloth" to represent monster in the centre, invite children to stand up and practice what the children at Monster's school could say to make him feel OK about his lunch instead of telling him it's yucky. (E.g. "No thanks, I'm not keen on slugs," or "that looks yummy for you!"). The rest of the book may be read at this point.

- **SEGUE INTO PLAY....**

OK—think it's time for us to go on a BIG picnic where EVERYONE—Monsters and humans—get to eat their favourite foods and NO ONE says anyone's food is yucky. What do we need for our picnic....?