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AN IMPROVISATIONAL APPROACH TO TEACHING THE NOVEL,

MUTINY ON THE BOUNTY

by

BERYL M. JONES

A THESIS

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ABSTRACT

The purpose of this study was to establish a procedural model for an improvisational approach to teaching a selected novel and to examine the approach through classroom application and evaluation. The study reviewed literature on the development, scope and values of dramatic education and the use of improvisation in the study of literature. A preliminary analysis of the selected novel, Mutiny on the Bounty by Nordhoff and Hall, proved useful to the teacher for developing lesson plans and organizing meaningful group activities.

A heterogeneous class of Grade Nine students participated in the project. After the preliminary reading of the novel, students were instructed in the basic elements of the novel. They then applied these theories through involvement in a number of group activities.

Evaluation of the novel and procedures included a checklist for rating the novel and written responses to a questionnaire completed by the students involved in the project. Because of the emphasis on process, the major part of the evaluation was done by the classroom teacher.

Students reacted favorably to the approach. Many felt that the method of instruction gave them a better understanding of the text and helped them to work with others. Students suggested they would recommend this method for other students because it was interesting and it provided for different levels of ability among students.

The evidence of the study suggested that the improvisational approach increased student involvement. Although students failed to indicate any significant development of analytical skills, they

indicated a reasonable understanding of the novel as a whole.

The results of the study suggest that an improvisational approach has instructional merits with which teachers--especially teachers of English--should be familiar.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION.	1
Statement of the Problem	5
Definition and Clarification of Terms.	5
Design of the Study.	8
Limitations of the Study	9
Significance of the Study.	10
II. REVIEW OF LITERATURE.	12
Early Dramatic Education	12
Modern Views on Dramatic Education	17
Current Attitudes in Manitoba.	19
THE DRAMATIC METHOD	22
IMPROVISATION AND LITERATURE.	24
VALUES OF DRAMATIC EDUCATION.	27
III. PROCEDURES FOR STUDYING THE NOVEL	30
Review of the Text-- <u>Mutiny on the Bounty</u>	33
IV. INSTRUCTIONAL MODEL	42
Preliminaries.	49
Introducing the Novel.	49
Reading the Novel.	49
Some Basic Theories.	49
Topics for Creative Writing.	60
Application.	61
Suggested Group Activities	63
THE FILM.	70
V. EVALUATION OF PROCEDURES AND CLASSROOM PERFORMANCE.	71
Introduction	71
General Observations	72
Student Responses.	76
Evaluative Comments.	80
Investigator's Comments	80

Chapter	Page
VI. CONCLUSIONS AND IMPLICATIONS.	82
Conclusions on Procedures.	82
Conclusions from Outcome	83
Conclusions from Student Responses	83
Implications for the Classroom	84
RECOMMENDATIONS	85
BIBLIOGRAPHY.	87
APPENDIX A : Rating the Novel	90
Questionnaire.	92
APPENDIX B : Evaluative Comments.	99
APPENDIX C : Samples of Students' Writing	102
APPENDIX D : Slides on Aspects of the Novel	132
APPENDIX E : Details for Teacher's Preparation.	133

LIST OF ILLUSTRATIONS

Figure		Page
1.	Outline--Basic Elements of the Novel	52
2.	Details on the Basic Elements of the Novel	133

CHAPTER I

INTRODUCTION

Within the last decade, there has been increasing public criticism of school systems and educational practices. Not only has there been public concern about the relevance of subject matter, but the effectiveness of instructional methods has also been subjected to even greater scrutiny.

In voicing public opinion through the news media, one writer states that:

For some years, a small but passionate band of critics has been arguing that most American schools systematically stifle, bore, confound, depress and often fail to educate children. A number of teachers, parents, students and school officials have tended to agree. ... Today it is not uncommon for responsible educators to assert that traditional schooling, with its regimented approach to teaching, has failed to engage the minds of most children most of the time; that in placing a premium on conformity ... the school has become grim and joyless.

More and more of those who run the schools are conceding that instruction from the first grade through graduate school too often is pallid and unpalatable--too far removed from the juicy vitality of the world beyond the classroom; that in failing to recognize and cultivate the individual student's natural inclinations, the schools damage his ability to think for himself.¹

The above exposition is not unique to American schools. With tremendous focus on education in Canada today, there is no doubt that

¹New York Times Service, "Criticism of School System Grows".
The Winnipeg Tribune (February 6, 1971), p. 23.

the aims and objectives of education are being questioned by all segments of society. Groups of parents, in Toronto for example, have come together to set up 'schools' for their own children. A delegation here in Winnipeg have approached the Department of Education asking that an experimental school be built so that children would have more freedom of expression than the existing school system allows.

Educators and researchers are no less dissatisfied than the general public. Richard Courtney, in proposing a new approach to education, points out the fact that:

Many of our methods and treatments are derived from systems conceived a century or more ago. Throughout the Western civilization, our young people are facing problems (social, intellectual, emotional) the answers to which our present educational system does not have. ... Above all else, the curricula, syllabuses and methods throughout Europe and North America do not satisfy the child: There are few schools that provide a real meaning and 'end' that the child can realise and from which he can obtain satisfaction.²

Yet, the quest for more effective teaching and learning methods is a continuous activity in the field of education. A concerned teacher is always in search of a method of instruction which will absorb the minds of all his students and at the same time make the learning process as easy, natural and pleasurable as possible.

A few modern educators have been investigating how Creative Dramatics (in its varied forms) can be used effectively as an educational tool. Writers have claimed that the dramatic approach to teaching has much to offer. Included among these authors are Richard Courtney,

²Richard Courtney, Play, Drama and Thought: The Intellectual Background to Dramatic Education. (London: Cassell & Co. Ltd., 1968), p. 57.

John Hodgson, Ernest Richards, Dorothy Heathcote and Geraldine Siks, all of whom the writer will quote extensively.

Brian Watkins, Drama Consultant, recently employed by the Manitoba Department of Education, in referring to the dramatic experience, suggests that it is:

... a language-based activity that, as an educational tool, can increase the range of teaching registers and extend the students' expressive techniques ... at all levels and within many subjects.³

In speaking of Creative Dramatics in Education, Siks makes further claims:

We have considered specific ways in which creative dramatics contributes to child growth and development. We have recognized ways in which John Dewey's accepted principle of learning by doing is put into action. We have been aware of pupil-planning, pupil-participation, pupil-evaluation in each creative experience. We have seen William Kilpatrick's theory functioning and emphasizing that an individual learns what he lives. ... Experiences that are creative, exciting, vital and dramatic, contribute to permanent learning. Dramatic experiences based on literature and life are wide in scope and provide variety of opportunities for children to get close to realities that cannot be reached first-hand.⁴

Hodgson and Richards claim that "this dramatic experience not only affords the opportunity to explore source material, but leads one to the exploration of himself in the living situation. ... Very often the children whom we regard as dull because they are

³Brian Watkins, "Drama a Methodology of Teaching", Professional Opportunities Pamphlet. (Winnipeg: Manitoba Teachers' Society, Dec. 1972).

⁴Geraldine Brain Siks, Creative Dramatics--An Art for Children. (New York: Harper and Row, 1958), p. 14.

unresponsive to the usual academic approach, are in need of an imaginative awakening."⁵

Richard Courtney's examination of the scope of Dramatic Education brings under scrutiny the whole educational system. His contention is as follows:

Dramatic Education is a way of looking at education as a whole... It asks that we re-examine our whole educational system--the curricula, the syllabuses, the methods and philosophies by which these develop. In all aspects, we must start with acting: not acting which implies an audience, but acting as improvisation--the spontaneous make-believe inherent in children. For nothing is alive to us, nothing has reality in its utmost sense, unless it is quickened and vitalized when we live it--when we act it. Then it becomes part of our inner selves. Dramatic Education is at the base of all education that is child centred. ... Further, it provides a necessary 'new look' to the educational process of the twentieth century. ... Dramatic Education provides a solution whereby real meaning is given to the child--he has an 'end' to his lessons which is of importance for him because he lives it.⁶

From experience in the classroom, the writer has observed that students get a great amount of satisfaction when they are physically involved in the learning process. Perhaps the most elementary value of the creative or experiential approach to teaching is that it increases the opportunity for student participation and involvement.

It is with these possibilities in mind that a study was attempted in order to observe the results of an improvisational approach (one aspect of the dramatic method) to teaching a particular novel.

⁵John Hodgson/Ernest Richards, Improvisation--Discovery and Creativity in Drama. (London: Methuen & Co. Ltd., 1966), p. 8.

⁶Richard Courtney, Play Drama and Thought, p. 57.

The writer has no intention of proving that the improvisational approach is better than any other method. It is merely another method; perhaps a 'new look' at the novel.

Statement of the Problem

The purpose of the study was to establish a procedural model for an improvisational approach to teaching the novel, Mutiny on the Bounty, and to analyze and synthesize the approach through classroom application and evaluation.

The methodology involved the preparation and presentation of a flexible series of lessons on the novel, to a representative grade nine class. Lessons were designed to provide opportunities for individual and creative expression while students learned to synthesize and apply the basic elements of the novel--characterization, setting, plot, theme and style.

Evaluation of this approach included an assessment of the procedures and the observable response of the students involved.

Definition and Clarification of Terms

Improvisation

The definition of 'improvisation' is wide and varied. In a report on the proceedings of a symposium on "Improvisation and the Teaching of Literature", the scope of "improvisation" was summarized very effectively.

The term "improvisation" has many meanings and different authorities use it in different ways. Improvisation may be a discipline in itself; it may be a component of educational approach (e.g., as it is used in Creative Dramatics or the Stanislavsky "method"). It may be part

of psychotherapeutic strategy (e.g., as it is used in psychodrama); it may be part of the group interaction in sensitivity training; it may be a method by which a group of actors create dramatic scenes or even entire plays.

Basically, however, improvisation is spontaneously, expressing and giving form to inner impulses or remembered feelings, with the emphasis being upon the body as the medium of expression.⁷

In classroom drama, the word 'improvisation' has become interchangeable with the terms 'creative dramatics' and 'improvised drama'. Improvisation is usually interpreted as, creating extemporaneously.

Siks defines creative dramatics as:

a group experience in which every child is guided to express himself as he works and plays with others for the joy of creating improvised drama. Improvised drama means children create drama extemporaneously. They create characters, action and dialogue as they are guided by a leader to think, feel, and become involved in the issue at hand.⁸

In examining the use of improvisation in education, many writers have, however, extended the meaning to include forms of creative expression other than creative or dramatic play. Hodgson's definition of 'improvisation' assumes much wider implications than the usual. He explains that:

It is, "any expressive response to a stimulus, provided that expression has some element of spontaneity within it." Expression might be in purely visual terms, it might be in oral terms, or it may be a combination of both visual and oral, but there will always be spontaneity. The qualities then, which I see in improvisation, are that it is respon-

⁷Improvisation and the Teaching of Literature. The Proceedings of a Symposium. Central Mid-Western Regional Educational Laboratory, Inc., St. Ann, Mo., August, 1969. (Microfilm).

⁸Geraldine Brain Siks, Creative Dramatics, p. 19.

sive, that it is shared, that it is transient, momentary, even impulsive.... Improvisation is always going to be infinitely varied.⁹

This quotation forms the basis for the definition of improvisation as the term is used throughout this thesis.

Character, Setting, Plot, Theme, Style

These elements form the major areas of study of a novel. The depth depends on the grade level and ability of the students. Guidelines for the treatment of these concepts, at the junior high level, are set out by the Manitoba Department of Education, in the Language Arts Program (Grades 7, 8, 9).¹⁰

Character

- identify major character(s)
- physical characteristics
- personality traits
- strengths and weaknesses
- ambitions and goals
- changes in character caused by events in the plot
- method by which changes are motivated in the life of the characters

Setting

- time - day, year, era
- place - locality, country
- cultural background
- recognition of changes in setting
- relationship of setting to character and events

Plot

- major conflict
- motives of characters
- building of main plot (summary of main events)

⁹John Hodgson, "Improvisation and Literature", in Drama and Theatre in Education, ed. by Nigel Dodd and Winnifred Hickson (London: Heinemann Educational Books Ltd., 1971), p. 19.

¹⁰Manitoba Department of Education, Language Arts Program (Grades 7, 8, 9; 1968), pp. 12-13.

- contribution of sub-plots to the main story
- recognition of how one event leads to another
- realization of how problems have been resolved by the end of the novel

Theme(s)

- what the author tried to show
- general theme (obvious)
- implied theme (allegorical)
- universal implications--human values

Style

- how the author says what he has to say
- point of view--attitude
- vocabulary (specialized, etc.)
- language--narrative, descriptive, dialogue, etc.
- mood and tone
- role and effect of style
- suitability of style to material

Design of the Study

The study was conducted with a class of thirty-one grade nine students. The novel was fairly long so students were assigned four weeks for preliminary reading. There was a non-reading element within the class; therefore, in order to persuade these students to read the novel with reasonable care the class was told that an objective test would be given at the end of the four-week period.

Following this test, there was a variety of activities involving the whole class, small groups and individuals. The activities were spread over a period of five six-day cycles and were designed to lead students to a closer study of the major areas of the novel--character, setting, plot, theme and style.

The activities included script-making, acting, role-playing, ballads, book reports on related novels, map-making, research, art work and discussions.

As a culmination to the project, there was a classroom display of students' work. Using the facilities at the audio-visual department of the University of Manitoba, one group recreated major events of the story by means of a slide show, with commentary.

This was viewed by the principal and vice-principal, teachers and students of the other three grade nine classes in the school.

Evaluation of the choice of material, and procedures was done largely by the participating students. This evaluation involved a rating of the novel, written responses to a questionnaire and taped, informal interview, with a sampling of the group involved. Since classroom observations were also used in assessing the effectiveness of this approach to the novel, the major part of such evaluation had to be done by the classroom teacher.

Limitations of the Study

1. The study was limited to a rather narrow framework. The participating group was not homogeneous since classes were made up of students with varying abilities.
2. Because of time-tabling, the study was conducted over a somewhat short period of time, and involved the use of a single novel and a single class.
3. Students were not exposed to this method of instruction before.
4. The study, in emphasizing process rather than the end product, limited the major portion of evaluation to the classroom teacher.
5. Because of the subjective nature of the creative arts, and the difficulty in testing for appreciation and creativity, values claimed for the improvisational approach cannot be measured in scientific terms. The study then, does not ensure a high degree of reliability.

Significance of the Study

Since a drama consultant was appointed to promote drama as methodology in schools in Manitoba, it could be concluded that the Manitoba Department of Education has shown some interest in the dramatic approach to teaching and learning.

Within the last decade, instruction in many schools, at least within the Winnipeg area, has been much less formal and structured than previously. The reasonable amount of time being devoted to confluent education, out-door education, "open-area" approach, individualized time-tabling and the present effort of the Department of Education to support the Arts Project Committee in setting up seminars and workshops to discuss and meet the needs of teachers, are pointing toward a new trend in the present school system.

This flexibility opens up a number of possibilities for creative teaching and learning. The study has capitalized on this flexibility as it investigates the values of improvisation as methodology with direct reference to teaching the novel, Mutiny on the Bounty.

It is essential, too, that the Department of Education be aware of the use of the technique in as many areas of curriculum as possible. Studies of this kind can show a teacher's ability in planning and participating in curriculum development at the classroom level.

The drama consultant devoted one third of his time initiating projects in the Transcona-Springfield School Division, therefore, any study involving the use of creative arts must be of great significance, at least to administrators and teachers within the Division.

Besides, the study in providing a model for an improvisational

approach to teaching the novel, should be of significance to students, teachers, and curriculum designers as an addition to the various methods used in teaching literature at the Junior High level.

A check of the ERIC files from January, 1966 to December, 1973 was made, and the writer knows of no other study that has been done on an improvisational approach to the novel.

CHAPTER II

REVIEW OF LITERATURE

Early Dramatic Education

The concept of drama and dramatic activities as an educational tool, dates back to the early Greeks and Romans. Although it all originated in religious rites and ceremonies, the history and literature of early times were passed on to the masses through dramatic methods. This involved mainly dance and song, but Plato also advocated "dramatic recitation"¹¹ as a method of teaching literature to the Greek schoolboy.

Hodgson points out, too, that improvisation has a history as long as man himself. He states that:

All art forms have begun with improvisation, and the early narrative epics like the Odyssey and the Iliad began as improvised storytelling. Song and dance and early dramatic ritual took more formal shape after long periods of improvisation. Improvisation has continued to be employed in comedy and in nomadic entertainment with notable periods, such as Greek and Roman comedy and Italian commedia dell' arte with all its influences.¹²

The most common Roman concept was that drama was educational to the extent that it taught a moral lesson. Horace, in supporting his theory that drama should entertain as well as educate, devised

¹¹Plato. The Republic of Plato, trans. Francis Macdonald Cornford, (New York: Oxford University Press, 1945), pp. 80-85.

¹²John Hodgson/Ernest Richards, Improvisation-Discovery and Creativity in Drama, (London: Methuen & Co. Ltd., 1966), p. 4.

definite rules which were to have far-reaching effect on drama, subsequently.

During the Medieval Period in England, for example, drama was used not only for inculcating morals but also to teach religion. Church drama grew with the development of the Mystery and Morality plays. The education of the masses was dependent on drama. Courtney points out that:

What was created was a liturgical drama with a didactic purpose centred on the monastic schools. Its purpose was plainly to help the illiterate comprehend the faith.¹³

The Renaissance Period generated new life and a wider scope for the use of drama. "The first large dramatic influence was the Roman Academy of Pomponius Laetus in middle of the fifteenth century... Similar academies grew up all over Italy and their members eventually became schoolmasters, and so dramatic influence reached the children."¹⁴

Games, imitation battles and other forms of dramatic play soon formed a part of the school curriculum, and:

... By the late sixteenth century, dramatic activities took place in almost every school. Humanism emphasized the art of speaking, particularly Latin, and much of this was in dialogue; and it reinforced the study of ancient drama. As a result, school plays were common. But this approach also allowed thinkers to evolve even more liberal forms of education.¹⁵

School drama, in England, also developed during this period.

Courtney showed this great development when he points out that:

¹³Richard Courtney, Play, Drama and Thought, p. 13.

¹⁴Ibid.

¹⁵Ibid., pp. 13-14.

In his Statutes for Ipswich School in 1528, Wolsey encouraged drama not merely for classical studies, but also as an exercise in speaking and appreciation. Thus drama was used for developing the mother tongue, ... William Malim of Eton who developed movement within plays written in English; and Richard Mulcaster of the Merchant Taylors' School who advocated drawing and music, saw the dramatic method as useful for the teaching of other subjects, and emphasized both play and activity. These were far from isolated examples, for the Tudor tradition of school play production was strong; ...

One other interesting educational development was the use of drama by the Jesuits. ... Although by the early seventeenth century there was an increasing didactic emphasis and magnificence of display, the majority of Jesuit plays in schools were written by the teachers or the children.¹⁶

Puritan influence during the Neo-Classic Period, had its effect on drama in education. Puritan suppression assured that this was not a flourishing dramatic period. Although the Parliamentary Ordinance of 1642 showed opposition to the theatre, and forbade public stage-plays, drama in schools was tolerated if it were morally sound. It is said, however, that, "There is no direct evidence that the Puritans as a whole were hostile to drama."¹⁷

By the end of the eighteenth century, the philosophic thoughts of the Romantic Period was throwing new light on education as a whole. These thoughts originated in England with Wordsworth, Shelley and Coleridge; in Germany with Goethe, Schiller and Nietzsche, and in France with Rousseau and the revolutionary thinkers. The basic concept then was 'Nature'--whatever was 'natural' should be encouraged for it was of value.

¹⁶Ibid., pp. 14-15.

¹⁷Phyllis Hartwell, ed. The Oxford Companion of the Theatre, 3rd ed. (London: Oxford University Press, 1967), p. 781.

Goethe, for example, has been quoted for his distinction between dramatic education and the professional theatre which in his opinion had no place in education. He considered that:

School plays ... have a beneficial effect on both spectator and actor: they demand considerable skills of memory, gesture and inner discipline. Improvisation is of great value: it shapes the inner thoughts and so releases them, and it develops the imagination.¹⁸

Emile, by J. J. Rousseau, had great repercussions on childhood education. Rousseau's theory that the natural instincts of the child should be encouraged, influenced people like Froebel, Pestalozzi, Montessori, Dewey and Caldwell Cook. These men laid the foundations for drama in modern education.

John Allen, in voicing a universal attitude toward creative dramatics, in an international report, remarked:

The fact of the matter is that we are dealing with a new subject of study. Is it a new art? a new aspect of art? a new educational technique? Or a bit of all these? We do not know ... But it is clear that in many countries of the world the educational drama ... represents, or shall we say, is the outcome of, an altogether new approach both to education and dramatic art. We are engaged in fact in applying the work of Froebel, Dewey, and Pestalozzi to drama, and that of Stanislavsky, Copeau, and Granville-Barker to education. In many countries theatre for young people is edging into the educational system, trying to nuzzle out a place for itself in the school curriculum..¹⁹

Experimental schools were set up in various countries and the emphasis was on group projects and free dramatization. "And so the creative arts began to take their place as an essential part of

¹⁸Richard Courtney, Play, Drama and Thought, p. 19.

¹⁹Geraldine B. Siks, Creative Dramatics, p. 111, quotes "Theatre for Youth: An International Report". Educational Theatre Journal (December, 1955).

education. Like Rousseau, the supporters of the creative movement looked at the child as a child. Like Dewey, they saw that experience, 'doing', was an essential element in the process."²⁰

The concept that natural play was an art form in its own right was developed later. Peter Slade, in his book, Child Drama, postulated that 'child drama' can be viewed in the same light as 'child art' and, therefore, should be included in the curriculum as a separate subject like Music, Art, Literature and the like.

At the same time, Burton was emphasizing dramatic activity as the basis of all education since in his opinion it is the method by which human beings assimilate experience. Courtney contends that this dual concept is responsible for the success, today, of dramatic education both in Britain and North America. He states:

Here were two ways of looking at the problem, diverse yet complementary, which have enabled the education system in Britain and America to forge ahead in the most striking manner.²¹

The renaissance in early childhood education at the beginning of the twentieth century brought about a new philosophy of teaching. New principles of procedures emphasized child growth and development in relationship to learning experiences. It was during this educational trend that Winnifred Ward perceived the values of creative dramatics with children.

In 1924, along with Ralph Dennis, Dean of the School of Speech at Northwestern University, she convinced the school authorities of the

²⁰Richard Courtney, Play Drama and Thought, p. 43.

²¹Ibid.

Public School of Evanston, Illinois, of the values of this art for children and youth. Winnifred Ward became the pioneer of the Creative Dramatics movement in the United States, and soon similar ideas were springing up in other countries throughout the world, including Canada.

Modern Views on Dramatic Education

Although there have been extensive developments in various forms of dramatic education in Britain, the United States, and Canada, its use at different levels of education varies considerably.

Richard Courtney, author of the book, Play, Drama and Thought, with his wide experience of dramatic education in Europe, Britain, and the United States, was able to relate his knowledge to the Canadian situation.

Prior to the publication of his book in 1968, he was associate professor in the Theatre Division of the University of Victoria, British Columbia. He also lectured to and worked with Canadian teachers in Nova Scotia; lectured at Dalhousie University and toured various parts of Canada.

In referring to dramatic education in this half of the century, he makes the following observations:

The play method of teaching is the basic element in English Infant schools today and, in many Junior schools, the majority of lessons are taken in this manner. The extent to which it is used with children of eleven years and older varies considerably: in the more formal academic school it hardly exists; in freer, more experimental schools quite a large proportion of the curriculum can be taken up with such activities.²²

Although in America, the situation was similar among younger

²²Ibid., p. 45.

children, Courtney quotes Ward as saying, in 1961, "free dramatic play has not made great inroads into Junior High Schools".²³ Development in the training of teachers was no different. Originally, dramatic studies were regarded as part of the literature course. It was only in 1950 that degrees in Drama were awarded at Bristol University, to be followed later by Manchester, Hull, Birmingham and Glasgow.

In the United States and Canada (and, to a certain extent, in Australia), Drama as a university subject came earlier; in most instances, however, dramatic studies either followed the English pattern of emphasising theory or, in reaction, emphasised practice with a low level of theoretic background.²⁴

In the United States, a study of creative dramatics proved that prior to 1932 no college or university offered any curricular work in that field except Miss Ward's own course at Northwestern University.

The Northwestern program remains outstanding in the training it offers for creative dramatics leaders today. It emphasized particularly the correlation of this art in elementary and junior high school curriculums.²⁵

The situation improved rapidly. In 1955, there were ninety-two colleges offering complete courses in creative dramatics, in the United States.

Canada has been slower to offer such courses in universities but in Colleges of education several courses in drama and in the teaching of drama are offered.

²³Ibid., p. 46.

²⁴Ibid., p. 5.

²⁵Geraldine B. Siks, Creative Dramatics, p. 109.

Current Attitudes in Manitoba

With the development of new concepts in education--(continuous progress, open area, confluent education, for example), and with less emphasis on formal examinations, methods of instruction in many schools are becoming increasingly flexible.

Traditionally, drama has been regarded as recreative within the educational system of Manitoba. Traditionally, the educational system puts great emphasis on measurement, so that the importance of content or process is judged valuable to the extent that it is examinable. Consequently, student and teacher participation in creative dramatics beyond the elementary level has been negligible.

Dramatic play still constitutes a part of elementary instruction. At the high school levels, dramatic activity is generally an off-shoot of the Language Arts program; formal play-reading and analysis is substituted for other creative approaches; basically, the drama program is the annual school production.

But a more liberal attitude is presently counteracting the traditional approach to teaching and learning. Recently, there has been a conscious effort to incorporate the creative arts in classroom instruction. Educators, administrators and curriculum constructors are examining very closely, the values of dramatic activity in the classroom.

Divisional in-services, drama workshops and seminars sponsored by the Manitoba Association of Teachers of English, drama courses and workshops organized by the Manitoba Department of Education and the Universities of Manitoba, Brandon and Winnipeg; the appointment of a drama consultant by the Department of Education (1972-1973); all these support the current change in attitude toward drama in Education in

the present school system.

The Department of Education is also supporting, very strongly, 'Confluent Education'. This is a concept which advocates a merging of the cognitive and affective aspects of education. In supporting this idea, Ekstedt explains that:

... the Confluent Education approach insists that a process can be introduced which assists the student to understand his own emotions, attitudes, interests, and values and which can allow him to relate the content of his learning, as provided in the public school system, to that dimension of his life. ... The task is to develop processes which teachers can use to assist students to make these connections. The teacher is responsible for providing information and tools related to the course content while providing an atmosphere and a process where students can relate that content effectively to their own life experiences.²⁶

Professor Watkins, drama consultant, seems to imply that drama in education meets this dual need of the individual. In referring to drama and learning, he makes the following observations:

To consider the use of the dramatic tool in education quickly reveals that it is impossible to divorce it from a total view of how learning takes place. Drama as a method will flourish where the teacher believes learning to be made up of feelings, attitudes and understandings of the people involved and that it exists within the person. It is not the result of the teacher or textbook input. It will flourish where there is recognition that learning is the product of the person's interaction with his total environment, books, streets, stores, walls and parks, not just classroom and the prescribed curriculum. Drama will flourish where the cognitive, normative and affective elements of learning are admitted, and seen to be mutually supportive so that neglect of any one element in the learning experience will produce distortions in behavior. In such learning

²⁶John Ekstedt, A Brief Statement of Confluent Education--Philosophy and Practice. (Confluent Education Program, Province of Manitoba).

context it is the teacher's function to assist the class to find a satisfactory form for the exploration or expression of its ideas.²⁷

In proposing an integrated drama program (from the Department of Education), Marguerite Reed stated, among others, the following objectives:

- (1) To establish the use of drama as an integrated component for exploration and expression in the school curriculum;
- (2) To demonstrate the techniques or use of drama for the exploration of human relationships and for expression of a group response;
- (3) To establish a community-based model of dramatic expression of local life;
- (4) To relate social historical and literacy record of human relationships to contemporary issues through role play and to communicate insights through play-making.²⁸

These are issues which reflect current attitude toward the use of drama and dramatic activities in Manitoba schools. Whether or not these theories become practice is solely dependent on the attitude of individual classroom teachers.

²⁷Brian Watkins, "A Re-Appraisal of the Aims and Methods of Teaching Drama". Curriculum Bulletin. (Manitoba: Department of Education, Vol. 7, No. 2, January, 1973), p. 5.

²⁸Marguerite Reed, A Proposal for an Integrated Drama Program. Department of Education, Province of Manitoba (Curriculum Branch), June 19, 1973), pp. 1-2.

DRAMATIC METHOD

In this thesis, the writer is concerned with dramatic activity as a method of teaching, rather than as a separate subject on the curriculum. In examining this methodology, reference will be made to the aspect of improvisation with special emphasis on an improvisational approach to the study of literature.

The dramatic method is a method of teaching like any other selected method of instruction. Unlike most methods, it requires that the lesson be put into action. The teacher guides--the students think, talk and do.

In stating the chief objectives of creative dramatics, Siks has this to say:

... creative dramatics emphasizes participation rather than product. Its chief aim is experience: experience that fosters child growth and development. The way in which a child expresses himself provides a gauge of his development and reveals his needs. This art encourages the growth of individual spirit in the presence of a group. It provides for self-realization and co-operation in an atmosphere of spirited group play.²⁹

The dramatic method, then, is a method of teaching with the use and activity exploring an idea, situation, character, story or feeling--putting ideas into verbal and physical action which convey meaning and understanding. Learning through acting, role-playing, singing, dancing, improvisation--all involve the dramatic approach.

Courtney writes that the earliest statement of the dramatic method was that of Caldwell Cook, in The Play Way (1917). Cook's

²⁹Geraldine Siks, Creative Dramatics, p. 19.

method was founded on three basic principles:

1. Proficiency and learning come not from reading and listening but from action, from doing, and from experience;
2. Good work is more often the result of spontaneous effort and free interest than compulsion and forced application;
3. The natural means of study in youth is play.³⁰

Cook exemplified this method of teaching in his own classroom. In reviewing Cook's dramatic method, Courtney explains that in teaching Shakespeare:

Cook's boys did not read the play around the class, nor did they just learn lines by heart and use hired costumes. They acted it spontaneously before their peers. ... the children were led to write their own plays-- and from there he led to painting, modelling, drawing, language teaching and small lectures. The teacher was not there to impart instructions but, basically, was a leader assisting the boys to develop their expressive abilities and their inherent self-discipline.³¹

It is from Cook's time that the 'play way' or dramatic approach to teaching other subjects in the curriculum, gradually became a part of the educational process.

The dramatic approach to literature, for example, has become an integral part of the English curriculum. A more recent example was reviewed in an article entitled, "A Departure from Tradition in a Senior High English Class". Reynolds showed the variousness of students' response to selected English projects. These included:

³⁰Richard Courtney, Play, Drama and Thought, p. 44.

³¹Ibid., pp. 44-45.

- Observations on Russian Life and Thought as Revealed Through War and Peace, Crime and Punishment, and Dr. Zhivago.
- Eight Oil Portraits of Selected Characters from Franny and Looney, The Moon is Down, and Black Like Me.
- Major Musical Themes and Background Music as Composed for Rebecca.
- Seeing America from a Motion Picture Screen. (The student took moving pictures of various sections of the country ... edited and spliced his film. He wrote his own script and worked in a musical background for the tape recorder.)
- Stage Settings³² of Selected Scenes for Dickens' Oliver Twist.

At the completion of the program the teacher noted the following observations:

Students also learn by working on their own that such qualities of good organization, initiative, practicality, and resourcefulness are essential to all creative endeavors.

And I, as the teacher, learn too. I serve, of course, as a resource person during the unit. But I also become a learner in my own classroom.³³

IMPROVISATION AND LITERATURE

The idea of individuals responding in different ways to a stimulus is what Hodgson refers to as 'improvisation'. He does not confine improvisation to a single activity related to acting. Hodgson contends that there is a variety of individual response to any given

³²A. J. Beeler/D. W. Emery, Co-chairmen, Classroom Practices in Teaching English. A Sixth Report of the N.C.T.E. Committee on Promising Practices. (Champaign, Illinois, 1968), pp. 39-40.

³³Ibid., p. 39.

stimulus. This response he claims might be visual, oral, or a combination of both. Reynolds' English projects seem to substantiate this view.

The improvisational method of instruction not only aims at soliciting varied response, but by nature it most often creates the chance to work together.

It is people encountering people so that we do not just develop our understanding of literature, but understand how ideas in different ways can be pooled, how they can be sifted, sorted and shared finally to present a group expression which has unity and shape. ... You learn to adjust, to circumvent awkwardness and to utilize all kinds of talents. People learn from each other, not just the teacher.³⁴

Another point raised by Hodgson and supported by Winnifred Hickson, is the quality of the 'present' which is inherent in an improvisational approach to literature. These writers agree that this approach creates a certain immediacy about the subject matter, thus making it real for the learner. With the improvisational method, they say, complex ideas become more manageable and less diffuse. It prepares one to appreciate and discover the heritage of literature in the present.

In a report concerning the Clifton Conference on "Drama and Theatre in Education," in Clifton, March-April, 1969, Hickson stated that:

John Hodgson, Head of Drama Studies, Bretton Hall College of Education talked on 'Improvisation in Literature', illustrating his points by allowing the conference to see and hear his students working. Probably the point made most strongly by this session was that while improvisation

³⁴John Hodgson, "Improvisation and Literature," in Drama and Theatre in Education, p. 22.

makes literature appear more immediate and compelling since it takes place now as opposed to the more indeterminate time suggested by the printed word, it will modify the particular work of literature for the student through the varied contributions of those taking part.³⁵

Hodgson also perceived a reciprocating balance when he maintains that literature can be understood more deeply through improvisation and that improvisation can be enriched by literature.

The improvisational approach is complementary to the universal aims and objectives of teaching literature. At a symposium on "Improvisation and the Teaching of Literature", Father Wilhelmy posed two questions--"Why are we teaching literature at all? and, "Why do we want to use improvisation in the teaching of literature?" Ruth Halpert, in reply, raised the following points:

I think most of us agree that we can't separate the cognitive from the affective objectives of a literature program. What I found talking to people and studying curriculum programs was that there was agreement that the goals of an English program are, (1) to appreciate literature, and (2) to experience vicariously, so to speak, to learn a little bit about yourself and a little bit about who you might be; and (3) to gain insight into an experience. And how do we gain insight into an experience? The curriculum studies suggest that maybe by becoming aware of complexities of human beings and how humans function, learning about the clash of values becoming aware of the humanness, the things we have in common, learning something about the beauty and significance of every day. ... If the goal of the program is to give personal integrating experiences to people, then maybe we have to provide students with integrating kinds of experiences. And that's something I saw happening through the improvisational experiences demonstrated yesterday.³⁶

³⁵Winnifred Hickson, "The Players in Conference," Drama in Education I: The Annual Survey, ed. by J. Hodgson/M. Banham, (London: Pitman Publishing Co., 1972), p. 45.

³⁶Improvisation and the Teaching of Literature. The Proceedings of a Symposium, pp. 28-31.

From the literature reviewed, there is substantial evidence that the improvisational method of teaching has permanent values in that it prepares the individual to cope with the real issues of life. No one claimed that the improvisational approach is the solution to all the problems of instruction. It has simply been exposed as an approach to learning, which provides the possibilities for individual expression even within the group.

VALUES OF THE DRAMATIC METHOD

Writers have claimed substantial values for dramatic education. It is not merely a method to learn subjects but a vehicle through which the individual gains greater insight into himself and his environment. Through dramatic activities an individual becomes aware of complex personalities in others and develops a tendency to compare the reaction of others with his own behavior. Thus, he is able to foresee the results of his own actions in the lives of others and can make better adjustments in his daily relations with others.

Douglas Barnes, in discussing democracy in education, relates the acting out of dramatic situations in the classroom with preparing for life, which is basically the aim of education. He contends that the ability to choose and make decisions become increasingly vital in our complex society.

In our increasingly industrial and urban societies, we need citizens who can give themselves warmly across the gulfs that divide man from man, and who can deal with the variousness and self-contradiction within themselves. This is one kind of communication without which society cannot survive. Schools can take only part of the responsibility for developing this kind of communication;

... it will be not through imposing conformity but through providing activities tending towards what we have called drama. What we are commending, even at college and university level, is an approach to all education that can reasonably be called 'dramatic' in that it deals in complexities of attitudes rather than in simple certainties. It is through the dramatic activity that we most readily express, recognize, come to terms with, and begin to evaluate that variousness in others and in ourselves that is at once the wealth of humanity and the force that threatens to destroy it. It will be clear to the reader that we have been using the word drama in a very inclusive way, to refer to the variousness within society and the individual as well as to the activities by which the variousness can help students develop that fullness of insight upon which true choice is based. What these have in common is the idea of a human unity--we have implied an attitude to the whole of education.³⁷

Dramatic activity puts an unreserved demand on the development of the four areas of language skills and communication--listening, speaking, reading and writing. Heathcote remarks that:

Drama study employs the fullest means of communication, oral, visual and auditory, often concurrently, for they embody that intellectual and emotional union that is immediate in the art. Accordingly, the emerging teacher will recognize how these media in the classroom support and extend the child's experience rather than exist simply as window dressing. The encouragement of the spoken word will provide eventual fluency, but more important, will allow the growth of understanding through verbalization. In this way, the use of language will reveal a child's misunderstanding, allowing the perceptual teacher to appreciate where a new and clearer structuring is needed to consolidate and extend the child's knowledge.³⁸

Furthermore, there are indications that children have different learning styles and if only for this reason, the teacher should be

³⁷Douglas Barnes ed. Drama in the English Classroom. The Dartmouth Seminar Papers. (Champaign, Illinois.: National Council of Teachers of English, 1968), pp. 5-6.

³⁸Dorothy Heathcote, Drama in Education. (Institute of Education, University of Newcastle-Upon-Tyne, 1966), p. 31.

willing to experiment with various teaching registers in order to satisfy the needs of all pupils. This in itself is democratic. Hodgson and Richards explain that, "Very often the children whom we regard as dull because they are unresponsive to the usual academic approach are in need of an imaginative awakening."³⁹

Ann M. Shaw, in her study--"A Taxonomical Study of the Nature and Behavioral Objectives of Creative Dramatics", quotes:

"Through the art of creative dramatics," Siks writes, "children and youth can be guided into developing a strength of spirit such as the world has never known." Burger, advocating the use of educational techniques which will effectively develop the major attributes of the well-balanced, happy, contributive personality, claims that, "creative dramatics is a successful means to that end because it is democratic in method, teaches through conditioning, sharpens imagination and sensitivity, deepens human understanding, adjusts emotional tensions, develops resourcefulness and initiative, helps to build patterns of behavior and stimulates body flexibility and oral communications."⁴⁰

Courtney sums up the scope of dramatic education when he states that:

... in recent years the concept of dramatic studies has widened far beyond the dual emphasis of practice and theory. It has become an all-embracing concept covering the whole growth of man--as infant, as school-child, as a student, and as part of the very process of living.⁴¹

The writers reviewed in this section have indicated that students benefit in a multiplicity of ways through the creative approach to classroom instruction. The intent of this study is an examination of one creative aspect--an improvisational approach to studying a selected novel, and to account the tangible procedures, results and benefits.

³⁹Hodgson/Richards, Improvisation, p. 8.

⁴⁰Ann M. Shaw, "A Taxonomical Study of the Nature and Behavioral Objectives of Creative Dramatics." Educational Theatre Journal, 22, December, 1970, p. 361.

⁴¹Richard Courtney, Play, Drama and Thought, p. 5.

CHAPTER III

PROCEDURES FOR STUDYING THE NOVEL

The novel, Mutiny on the Bounty, was selected as the basic work in this project because of the following reasons. On the first account, the novel was one of the authorized texts on the Grade Nine English program for Manitoba schools. Secondly, the story was very popular among students. The third basis for selection was the fact that the novel has a dramatic quality and creative possibilities for an improvisational approach.

The novel also has an inherent universal appeal. Although the background, life-style and language of that period have changed considerably, the basic human conflict which pervades the story still arrests the interest and imagination of young readers.

All these reasons suggested that a project based on an improvisational approach to this novel would stimulate further interests in a Grade Nine class. As students became more physically involved in the lessons it was hoped that a fuller interpretation and greater understanding of the novel would result. Through script-writing, improvised acting of dramatic situations and other creative responses, students would possibly develop their own understanding of character, setting, plot, theme and style.

The following analytical outline illustrates the points of focus for the study of the novel. Activities which led to exploration and discovery of these literary facets were developed in an effort to bring

about a clearer understanding of the novel as a whole on the part of the students.

In studying CHARACTERIZATION, students were expected to be able to identify major and minor characters and to be able to align them as working for or against the protagonist. Physical and personality traits were to be observed to detect strengths and weaknesses and also to determine to what extent each character experiences a change, by the end of the novel. This would be traced by careful study of major and important minor characters, through straight description, dialogue, and action. Personal motives were to be analysed to discover how these conflict within the group and finally contribute to the plot.

Apart from the elementary aspects of time and place in the study of SETTING, students were required to do some research on social background, especially because of the deliberate philosophical contrasts which the authors portray throughout the novel. Students were expected to know the changes in setting and the effect of these changes on plot and character. Questions were designed to lead students to recognize also, the contribution of setting to atmosphere, mood and tone.

The study of PLOT is essential for understanding sequence and the development of action. Therefore, students had to be able to show how one event leads to another, and be able to summarize the major events of the novel. Conflict, a major aspect of plot, was to be emphasized. Students had to be able to recognize major conflicts, their origin, the characters who are involved, and how these conflicts

heighten the dramatic action of the novel. At the completion of the project it was expected that students should be able to determine whether or not these problems have been solved in the novel.

Background and THEME(S) form also an important part of the analysis. Some facts about the background of the novel were necessary in understanding the plot. Apart from the obvious theme suggested by the title of the book, these Grade Nine students had to be able to identify and discuss some hidden themes. These are broader implications such as good vs. evil; justice vs. legality; crime and punishment and aspects of freedom and discipline. Students were expected to relate these issues to characters in the novel and in life, too.

An analysis of STYLE is vital in guiding students to discover the author's use of language, choice of words and how these are arranged to evoke particular emotions. At the Grade Nine level, students can recognize that the writer uses language to create the tone which is appropriate to the quality of experiences he presents. The students should be guided to discover that the style is effective to the extent that the language fulfils the author's purpose.

Vocabulary often affects the reader most directly, so students reading Mutiny on the Bounty had to be alerted to the mixture of eighteenth century slangs, nautical terms and Tahitian expressions. During group activities they had to be able to discuss what effect the vocabulary has on the reader and if and why it is suitable to the material. Attention was also to be given to the different uses of language-- when the authors use narration, description, and dialogue. This examination should guide them to see how language contributes to mood and tone. Point of view and attitude were also to be related to the tone of the novel.

Review of the Text--Mutiny on the Bounty

The following review based on the comprehension of the five basic elements of the novel is a necessary preliminary study for the teacher. Although the Grade Nine students were not expected to know all the details, it was necessary that the teacher acquire this knowledge in order to be able to design appropriate activities for the project.

The novel, Mutiny on the Bounty, written by Charles Bernard, Nordhoff and James Norman Hall in 1932, has been regarded as one of the greatest sea adventures--a book"which can hold its own with the most exciting sea stories ever written".⁴²

Having been published by Little Brown and Company, the book soon became a Book-of-the-Month-Club selection for October, 1932.

The novel recounts the story of the mutiny aboard the English vessel, H.M.S. Bounty, on its return voyage from the South Seas, in 1789. Manned by forty-four officers and seamen, and commanded by the young and able Captain William Bligh, the Bounty was on a mission to collect young breadfruit plants to be transported to the British West Indies, there to be used as a dependable and cheap source of food for the slaves of the British planters.

Because a relatively large amount of space was allotted to the plants, the ship was unavoidably overcrowded. "This crowding caused mild dissatisfaction even before the Bounty set sail, and it was to become an increasing source of friction as the voyage progressed".⁴³

⁴²Sterling North, "The Tyrant of the Bounty", in Mutiny on the Bounty ed. by Kenneth S. Lynn/Arno Jewett, (Boston: Houghton Mifflin Co., 1962), p. vii.

⁴³Ibid., p. xi.

The mutiny occurred off the island of Tafoa shortly after the Bounty started home from Tahiti.

It was occasioned as much by Bligh's insulting attitude toward the officers as by his procedure of feeding the men rotten food the while he impounded provisions and gifts they had received from their Tahitian friends to his own personal gain.⁴⁴

The ship was seized by Master's Mate, Fletcher Christian, and Bligh, along with eighteen loyal men, was set adrift in an open boat. Bligh's successful landing at Timor, after a journey of 3,600 miles, has been regarded as "one of the most gallant achievements in all the records of the sea".⁴⁵

Meanwhile, the Bounty, under Christian's command, returned to Tahiti. There some of the men left the ship only to be arrested on the arrival of the H.M.S. Pandora, and brought to court martial in England. Christian and the other mutineers, after burning the Bounty, settled on the then uncharted Pitcairn Island.

Nordhoff and Hall used these facts as the skeleton of the novel. "Into the old formal tale they have succeeded in putting the very breath of life, color, vigor, and all with admirable restraint".⁴⁶

That the book still has a universal appeal is due to several reasons. Most important is the fact that the story actually happened, and periodically, through research, there has been focus on the memorable event. The story has also been kept alive through the age-old question as to who is the real hero.

⁴⁴John Bronson, "Mutiny on the Bounty", in The Bookman, (November, 1932), p. 729.

⁴⁵David W. Bone, "The Captain's Coconuts", in The Saturday Review, (October, 1932), p. 141.

⁴⁶Ibid.

Only very recently a revived interest in the historical event resulted in an article in one of the local newspapers. It began:

Lieut. William Bligh, Captain of the *Bounty*-- authoritarian villain or misunderstood hero? Fletcher Christian, mutineer--gallant rebel or oversexed neurotic? These questions will compel interest almost two centuries after the most intriguing incidents in naval history, the Mutiny on the *Bounty*.⁴⁷

The book, being a historical novel, is a combination of fact and fiction. The clever device of a fictitious narrator was a channel for the authors' imaginative powers and talents which gave flesh and blood to the historical bones of an eighteenth century sea adventure.

It is Roger Byam, the narrator who cements and holds the novel together, as he captures the interest and sympathy of the reader, throughout.

Byam is young, inexperienced and has never been to sea before. His first impressions are likely to be lasting ones. As an outsider, he looks on and narrates, without bias, in what light he saw the captain and crew when he accidentally gets involved in the story. The same credibility exists as Byam dwells on his own personal experiences.

Although the narrator's career is based on that of the historical character, Heywood, ...

The authors, exercising their rights as creators of fiction, have not made Byam's experiences coincide with those of Heywood in every detail; however, in the essentials concerning the voyage, the mutiny, and its aftermath, they have recounted the facts as they appear in official records of the Admiralty.⁴⁸

⁴⁷Bernard Melunsky, "Captain Bligh: Villain or Misunderstood Hero?" The Winnipeg Tribune (October 10, 1973).

⁴⁸Margaret Ryan, "Mutiny on the *Bounty*", in Teaching the Novel in Paperback. (New York: The Macmillan Co., 1963), p. 142.

Under the hand of the authors, Byam becomes a living character.

Relating the story fifteen years after his retirement from the British navy, the narrator generates a balanced tone somewhat softened by age and loyalty.

The character, kindly and serious-minded of the youthful Midshipman (as evinced in the dark trial) is developed in the aged narrator who ... conjures up the ghosts of bygone shipmates in the *Bounty* and gives each loyalist and mutineer alike, his due. The reader is engaged by this kindly attitude at the first opening of the volume. All passion dissolved in retrospect, the narrator displays no rancor at the folly of his commander and his shipmates that brought him to the prisoner's bar. There is no embittered apportionment of blame, no fierce revolt at the naval system of his day that encouraged mutiny from such trifles as a theft of coconuts. As something inevitable, he traces the source of the disaster, petty tyrannies, stifled murmurings, meanness in the establishment of rations, inconsiderate reprimand in full hearing of the ratings of the crew (that fashioned the leader of the revolt from among the commissioned ranks), it is all credible, all too true.⁴⁹

The authors show similar skill in their portrayal of minor characters. Although relatively little space in the novel is devoted to characters like Bacchus, Samuel, Morrison and Tinkler, for example, their influence is felt throughout the novel as they appear as well-developed characters with a specific function in the novel.

The credibility of the narrative also lies in the authors' first-hand information on the culture and life-style of the Tahitians. Very often Byam projects the thoughts and attitude of the authors. Thus, when Byam returns to Tahiti, after the mutiny, he remarks that:

It was like a homecoming to return once more to the house of my taio, ... I have lived so long among these kind of people, that they seemed joined to me by ties closer than those of mere friendship.⁵⁰

⁴⁹David W. Bone, The Saturday Review, p. 144.

⁵⁰Nordhoff and Hall, Mutiny on the Bounty, p. 168.

This is, without doubt, the authors' personal attitude toward the islanders, among whom they lived for several years. This first-hand experience the authors utilized in bringing out the contrast in cultures. Nordhoff and Hall set side by side the culture of the Tahitians and that of the white men. For each they use a different language expressive of the contrasting attitudes and beliefs each culture fosters. The Tahitian enjoying nature and its abundant supplies and accustomed to freedom of life contrasts with the white man of whom it is said in the novel:

Worry over the future is without doubt the white man's greatest strength and greatest weakness in his quest for happiness--... To the people of Tahiti, worry over the future was unknown, their language indeed contained no word with which to express such an idea.⁵¹

The authors also show their skill and economy by using a single passage for diverse effects. For example, Byam's uneasy feeling at the beginning of the homeward journey is a foreshadow of events to follow. He conveys this feeling of premonition to the reader when he says:

I felt vaguely uneasy at this time ... I confessed I was disturbed, without knowing exactly why, at the way the ship's work was going on.⁵²

And when Byam insists that he has never seen less enthusiasm among the crew, Nelson's reference to Tahiti creates a nostalgic mood, as he replies:

Does it seem strange to you, my dear fellow, that we should all feel a little let down after our idyllic life in Tahiti? ... Think what a paradise Tahiti has been for our men. For once in their lives they have been treated as human beings.⁵³

⁵¹Ibid., p. 181.

⁵²Ibid., p. 112.

⁵³Ibid., pp. 112-113.

This point of view is also necessary as a rational balance to Bligh's attitude toward the natives, and his concept of discipline at the beginning of the book. When Mrs. Byam suggests, during a conversation with Bligh, that she and her son have been studying the ideas of the philosopher, J. J. Rousseau, who believes that true happiness can only be enjoyed by man in a state of nature, Bligh replies, ... "I believe that true happiness can only be enjoyed by a disciplined and enlightened people. As for the Indians of Tahiti, though they are freed from the fear of want, their conduct is regulated by a thousand absurd restrictions, with which no civilized man would put up."⁵⁴

Nordhoff and Hall use first-hand information, too, in contrasting the settings of the *Bounty* with Tahiti. The romantic mood created about the unspoilt beauty of the island lulls the reader into unconscious tranquillity after the harsh life aboard the *Bounty*.

The beauty of the island not only sets the stage for Byam's falling in love with Tehani, nor does it merely represent 'freedom' for the *Bounty*'s crew, but it is obviously a haven of tranquillity and a symbol of paradise for the authors themselves.

Edward Weeks, on reading the manuscript of the novel in 1932, remarked that it was:

a book of exceptional beauty and one which drew a striking contrast between the golden age of Polynesia and the tough brutality of man to man which existed aboard Bligh's ship.⁵⁵

⁵⁴Ibid., p. 9.

⁵⁵Paul L. Briand, Jr., In Search of Paradise--The Nordhoff-Hall Story. (New York: Duell, Sloan & Pearce, 1966), p. 318.

The romance of Tahiti is a direct contrast to life aboard the Bounty. There is an abundance of food, friendly natives, and luring promises of the 'good life'. Even the captain is somewhat changed and relaxes discipline. The question is whether Bligh really experiences a change of heart or whether his sly and shortlived hospitality is generated by personal motives--to transplant breadfruit saplings to the West Indies.

In any event, the irony of a 'Bounty' which is by no means bounteous, is put into sharp perspective by this contrast.

Another plausible quality of the novel is its well defined plot. Made simple by its straightforward narrative, the plot develops into a convincing and satisfying resolution which still leaves the reader's sympathies and admiration divided between the three major characters--Byam, Bligh and Christian.

The effectiveness of the plot structure perhaps lies in its simplicity and strong element of conflict. Siks, in writing about the selection of dramatic material for children, suggests that, "material that has a simple plot with a strong conflict is always exciting to children."⁵⁶

The sub-plots--the initial delay caused by contrary winds, the idyl of Tahiti, the Pandora and court martial, all coincide to support the major plot--the mutiny.

The delay of the Bounty just off the coast of Teneriffe serves to aggravate the unrest which is already evident among the men due to their over-crowded quarters. ... "and it was here that the seeds of

⁵⁶Geraldine Brain Siks, Creative Dramatics, p. 167.

discontent, destined to be the ruin of the voyage, were sown among the Bounty's people."⁵⁷ It was here, too, that the men began to discern the real character of Bligh which up to this point has been so favorably portrayed by the young narrator.

Subsequent incidents continue to display the authors' craftsmanship in interweaving plot and character so closely.

Critics have made reference to the style of the collaborators as a contribution to the appeal of the novel. The New York Times Book Review claims that, "The writing is remarkable in its fidelity to eighteenth century flavor ..."⁵⁸ And Jastrow contends that the authors, "maintain the spirit and, indeed the language of 1787,"⁵⁹ as they present the full and thrilling tale.

Briand, in his dual biography of the collaborators, points out that:

Having done extensive research of facts long before starting the novel, the collaborators were not only relating historical facts but they captured the very life and time of eighteenth century style.⁶⁰

A combination of narration, description and dialogue is used to create varying tones throughout the novel. Narration which respects fidelity while creating suspense; description which serves the double purpose of informing as well as setting tone and atmosphere; and dialogue which heightens the conflict of the story, giving the novel its dramatic qualities.

⁵⁷Nordhoff/Hall, Mutiny on the Bounty, p. 37.

⁵⁸The New York Times Book Review, (October 16, 1932).

⁵⁹David W. Bone, The Saturday Review, p. 144.

⁶⁰Paul L. Briand, Jr., In Search of Paradise, p. 318.

The use of contrasting points of view during the trial immediately re-directs the reader's attention to the effectiveness of a fictitious and unbiased narrator. Each witness has seen the action from his own point of view, and each remembers and interprets what he saw differently.

It is this effective use of point of view which gives the necessary suspense to this section of the novel (which otherwise could be very dull and boring) since the reader realizes the significance of each statement in the testimony.

Usually, any one novel emphasizes one or two of the basic elements of character, setting, plot, theme and style; but in Mutiny on the Bounty all of these elements coincide, with skillful balance to produce great reading pleasure and a novel full of innovative possibilities.

This preliminary background to the novel ensures the teacher's success in helping students develop appreciation of the novel and in leading them to discover how each of the five basic elements relates functionally to the others and to the novel as a whole. Margaret Ryan points out that:

The principles that guide the writer in selecting and arranging his material also guide the teacher in devising questions that will call attention to concrete examples of selection and arrangement. All these questions will in some way bear upon one or more or all of the basic elements.⁶¹

⁶¹Margaret Ryan, Teaching the Novel in Paperback, p. 44.

CHAPTER IV

INSTRUCTIONAL MODEL

The basic objective of this thesis was to establish a procedural model for an improvisational approach to the novel, Mutiny on the Bounty.

As stated before, in Chapter I, the term 'improvisational approach' in this thesis refers not only to improvised acting and role-playing but also to the extended meaning used by John Hodgson, who defines improvisation as:

'any expressive response to a stimulus provided that expression has some element of spontaneity within it'. Expression might be in purely visual terms, it might be in oral terms, or it may be a combination of both visual and oral, but there will always be spontaneity...⁶²

and that improvisation serves to demonstrate:

how ideas in different ways can be pooled, how they can be sifted, sorted and shared finally to present a group expression which has unity and shape.⁶³

With specific reference to the exploration of literature, Hodgson also contends that improvisation:

... may prepare us to understand plot, theme and character in terms of human beings, people who are reacting, working with, encountering other people-- a good foundation for any literary appreciation.⁶⁴

⁶²John Hodgson, "Improvisation and Literature", p. 19.

⁶³Ibid., p. 22.

⁶⁴Ibid., p. 28.

The instructional model outlined later in this chapter, was designed as a departure from the traditional approach to teaching a novel.

Generally, book reports and essays hold a position of central importance in traditional methods of studying the novel. These assignments are devised first, to instil in students the habit of reading and, secondly, they form another yardstick for the teacher's grading system.

Students generally view these book reports and essays with mixed feelings--largely negative feelings.

The traditional method of teaching has been criticised as teacher-oriented, irrelevant, lacking in motivation, lacking in student involvement and, in fact, a stifling of the imaginative potentials of students. Many believe that students' learning is too controlled; that they are told what to think, when to think and when to stop thinking.

Holt, for example, sums up this view in the following quotation:

Only a few children in school ever become good at learning in the way we try to make them learn. Most of them get humiliated, frightened and discouraged. They use their minds, not to learn but to get out of doing the things we tell them to do to make them learn. The children who use such strategies are prevented by them from growing into more than limited versions of the human being they might become. This is the real failure that takes place in school; hardly any children escape.⁶⁵

It seems reasonable, therefore, that constant attempts be made to devise methods of instruction which will minimize negative attitudes as students are guided to study the essentials of a literary work.

⁶⁵John Holt, How Children Fail, (New York: Pitman Publishing Corporation, 1968), p. 45.

In an attempt to put this into practice, the initial guidelines and definite goals of the model were established by the teacher but procedures were further developed by students and teacher working together. Due to the flexibility of the instructional technique, modifications were made as the lessons progressed.

It was felt, as Small expressed in his article, "Teaching the Junior Novel", that:

With a well-selected junior novel, the English teacher no longer has to and no longer should dominate the study of literature. ... The students will be able to see strengths and weaknesses of form and content without excessive help from the teacher.⁶⁶

And also that:

The study of literature can thus be an activity which the students perform on material within their control rather than one performed for them by the teacher on material too complex to be instructive.⁶⁷

At the Junior High level, students should be guided to read the novel with more appreciation than simply following a storyline. The awareness of the interplay of character, setting, plot, theme and style should then become vital not only for the student's interpretation and understanding the full implications of the novel, but also for enhancing that initial objective--reading for pleasure.

Small continues to suggest that:

Equally important ... is the effect of a classroom study of the junior novel on the literary perceptions of students. The junior novel is thus a device for achieving a literary goal and should be judged as such, not as an end in itself.⁶⁸

⁶⁶Robert C. Small, Jr., "Teaching the Junior Novel", in English Journal, Vol. 61, No. 2, (February, 1972), p. 227.

⁶⁷Ibid., p. 229.

⁶⁸Ibid., p. 224.

The discussion technique was utilized very often within the instructional model, to stimulate spontaneous 'expressive response'. It was used most frequently for encouraging the oral aspect of the project but the discussions served other vital purposes, in the actual study of the novel.

After each lesson a topic for discussion was assigned. Students could react to it individually or within small groups. The topic was further discussed with the whole class at the beginning of the following lesson. In this way, the purpose of the discussion was to review details and interpret data. Students were able to discuss different aspects of the novel within specific context by using specific references from the text. The interpretation of these facts better enabled them to make inferences. Besides, the discussion exercises helped to relax the students and helped to create the necessary atmosphere for the independent group work which followed.

In an article, "The Hilda Taba Teaching Strategies in English and Reading Classes", Robert Trezise confirms the effectiveness of the discussion technique as methodology. He reaffirms the strategies recommended by Dr. Taba for instructional improvement. The four strategies he outlines, as a fusion of the cognitive and affective (evaluative and attitudinal), are as follows:

- 1) Concept Development
- 2) Interpretation of Data (arriving at generalizations)
- 3) Application of Generalizations

4) Interpretations of Feelings, Attitudes, and Values.⁶⁹

These concepts were used as guidelines in setting up discussion periods during the project.

In explaining the role of the teacher as an integral part of the discussion technique, Trezise states:

... she is the discussion catalyst, rather than the purveyor or arbiter of information. She leads the student through an open yet focussed discussion; and she elicits whatever data are used as a basis for higher thought processes from the students themselves... . She encourages students to clarify their thoughts, expand them, and relate them to the ideas of others, but she does not pass judgment on them herself.⁷⁰

With reference to the appropriateness of the discussion technique, Trezise continues to point out that:

All of the strategies are highly useful in English classes, since so much in English--particularly discussions of stories, poems, etc.--depends upon individual interpretations. The Affective Strategy, however, is especially useful, since one's response to literature is so often in terms of one's feelings, attitudes and values.⁷¹

In applying this technique during the study of Mutiny on the Bounty, an adaptation of a discussion procedure suggested by Trezise was devised. Trezise recommends the following pattern:

First, the teacher elicits the data from the students with a question, such as, "What happened in the story you read?" A somewhat low-level mental task, this first step gets the facts out and clarified--a process that perhaps may in some cases be difficult in itself. But getting the data out is important, and the relat-

⁶⁹Robert L. Trezise, "The Hilda Taba Teaching Strategies in English and Reading Classes" in English Journal, Vol. 61, No. 4, (April, 1972), p. 579.

⁷⁰Ibid.

⁷¹Ibid.

ively simple task of recalling information usually serves to get the discussion warmed up and also get a large percentage of the students involved.

Second, the teacher begins to lead the students through a series of questions designed to elicit from them their inferences about the way someone might have felt, such as, "What do you think Macbeth felt when he entered Duncan's chamber?" The skilled teacher elicits as many inferences about what the students think Macbeth might have as possible, and she always asks the students why they think Macbeth would have felt that way.

Third, the teacher leads the students into a discussion that attempts to relate what they have been reading and discussing to their own lives. She may ask, "Has anything like this ever happened to you?" "How did you feel?" and, "Why do you think you felt that way?"

At the conclusion of the discussion, the teacher may want to ask the students to make an overall generalization on the basis of their discussion; and, of course, the process of generalizing--the final step--represents a very high level of cognition.

Thus, the carefully planned yet open discussion has moved from a recall of the facts to the higher cognitive process of making inferences. And then the teacher has attempted to do what is all too seldom done in literature classes--she has tried to get the students to relate what they have read to their own lives and experiences. And, finally, she has encouraged them to formulate generalizations. Given the cultivated non-judgmental behavior of the teacher and a series of carefully worked out questions, nearly everyone who observes a Taba teacher is amazed at the student response, ⁷²even with groups that are customarily taciturn.

Questions were modified in an attempt to realize the specific objectives in studying the novel, Mutiny on the Bounty, but the basic principle was the same as outlined above.

The Grade Nine students participating in the study were expected to be able to discern the relationship between each element, in

⁷²Ibid., pp. 579-580.

the development of the novel.

The second requirement was based on the general premise that a reasonable and educationally sound English program should be designed to motivate meaningful written and oral work.

Apart from the purpose of reading for enjoyment, the model was designed to achieve two major objectives:

1. To study the literary structure of the novel in order to get a fair understanding of the relationship between the basic elements of character, setting, plot, and style.
2. To motivate written and oral expression.

It was also expected that students would derive incidental benefits which are inherent in group interaction.

The project continued over a period of twenty class sessions and involved a heterogeneous group of thirty-one students.

These students had no previous experience of an improvisational approach to the novel. Although they worked mainly in groups, there was wide scope for individual expression.

Many of the ideas for creative activities were developed from the section, "For Reading and Discussion" at the end of the text, and also from the chapter, "Mutiny on the Bounty", in Teaching the Novel in Paperback, by Margaret Ryan.

Students devoted much of their spare time to the project. Arrangements were often made for groups to work outside the school and outside of school hours. For example, a group of boys, one Saturday morning, used the audio-visual facilities at the Faculty of Education, University of Manitoba, to prepare a set of slides based on the novel.

The instructional procedure was organized in three phases--
1) Preliminaries; 2) Some Basic Theories; and 3) Application--Group
Activities.

PRELIMINARIES

Students had to have some knowledge of the text before any
meaningful work--oral or written--could be attempted. Accordingly,
the following preliminary steps were taken:

Introduction to the Novel

A mere gist of the story was given. It was introduced simply
as an interesting sea adventure which actually happened, nearly two
centuries ago. Part of the crew seized the Bounty and set the captain
and eighteen men adrift in an open boat. Some of the mutineers escaped
to an unknown island while others were picked up in Tahiti and brought
back to England for trial.

To excite further interest, Sterling North's background infor-
mation at the beginning of the text was shared by the whole class.
The reading was alternated among different members of the class.

There were spontaneous reactions to Bligh's tyranny, the
romance of Tahiti, such ideas as flogging and keel-hauling, all of
which seemed to have prepared the students for individual reading of
the novel.

Reading the Novel

First, the students were made aware of the glossary of nautical
terms and the pronunciation guide to Tahitian words and names, at the
back of the text. They were told that because of the era of the story,
the vocabulary and style of writing would be different from what they
are accustomed to. It was also emphasized that the novel is a his-

torical fiction and students were asked to try to distinguish between fact and fiction as they read.

Other suggestions were made on how to attack the book for easier reading. Because the novel is fairly long (396 pages), students were encouraged to organize their reading into three major stages:

- (i) The journey from England to Tahiti (pages 1-110);
- (ii) The homeward journey and mutiny (pages 111-273);
- (iii) The trial and epilogue (pages 274-396).

Four weeks were then assigned for reading the novel. Since students are conditioned to expect a test after reading a novel, and since the 'non-reading element' in the class had to be persuaded, it was announced that an objective test on content would be administered at the end of the reading period. Although this procedure may seem highly traditional, it was necessary in order to encourage the students to read with a reasonable amount of care. The success of the discussions and group activities in projects of this nature, depends on such careful reading.

SOME BASIC THEORIES

Phase two was designed as a theoretic approach to the basic elements of the novel. Students were given the chance to develop concepts and interpret facts they had just gathered from reading.

The method employed was based on the teacher's giving information or helping the students through questioning to recall previous information they may have had on such aspects of the novel as character, setting, plot, theme and style. These concepts were then discussed in the context of Mutiny on the Bounty.

This phase of the project involved six lessons--five theoretical

and the last of the series a creative writing class. Each of the five lessons began and ended with a discussion. These lessons, on a whole, were designed to clarify in the minds of students what they were expected to have accomplished at the end of the project. The lessons set up, in theory, guidelines they needed for later independent study of the novel.

The discussions provided the opportunity for students to organize and verbalize their thoughts--a preparation for any written expression.

Lesson One

The discussion technique was used to stimulate thinking and to get students involved. It was the question and answer type of discussions, in the following pattern:

"What happened in the story you read?"

"Who were the people most directly involved?"

"Why did these things happen?"

"When and where did they occur?"

"How did the different people react to these events?"

"How would you have reacted?" Why?"

"Which problems were not really solved at the end of the novel?"

"Why do you think so?"

Following the open discussion which ensued, a diagrammatic impression of aspects of the novel was presented to the class by means of the overhead projector. (See Fig. 1). It was explained that the five basic elements are skilfully used by authors to develop unity in the novel. The students were told that each of the elements--character, setting, plot, theme and style would be examined individually to learn how they are all inter-related.

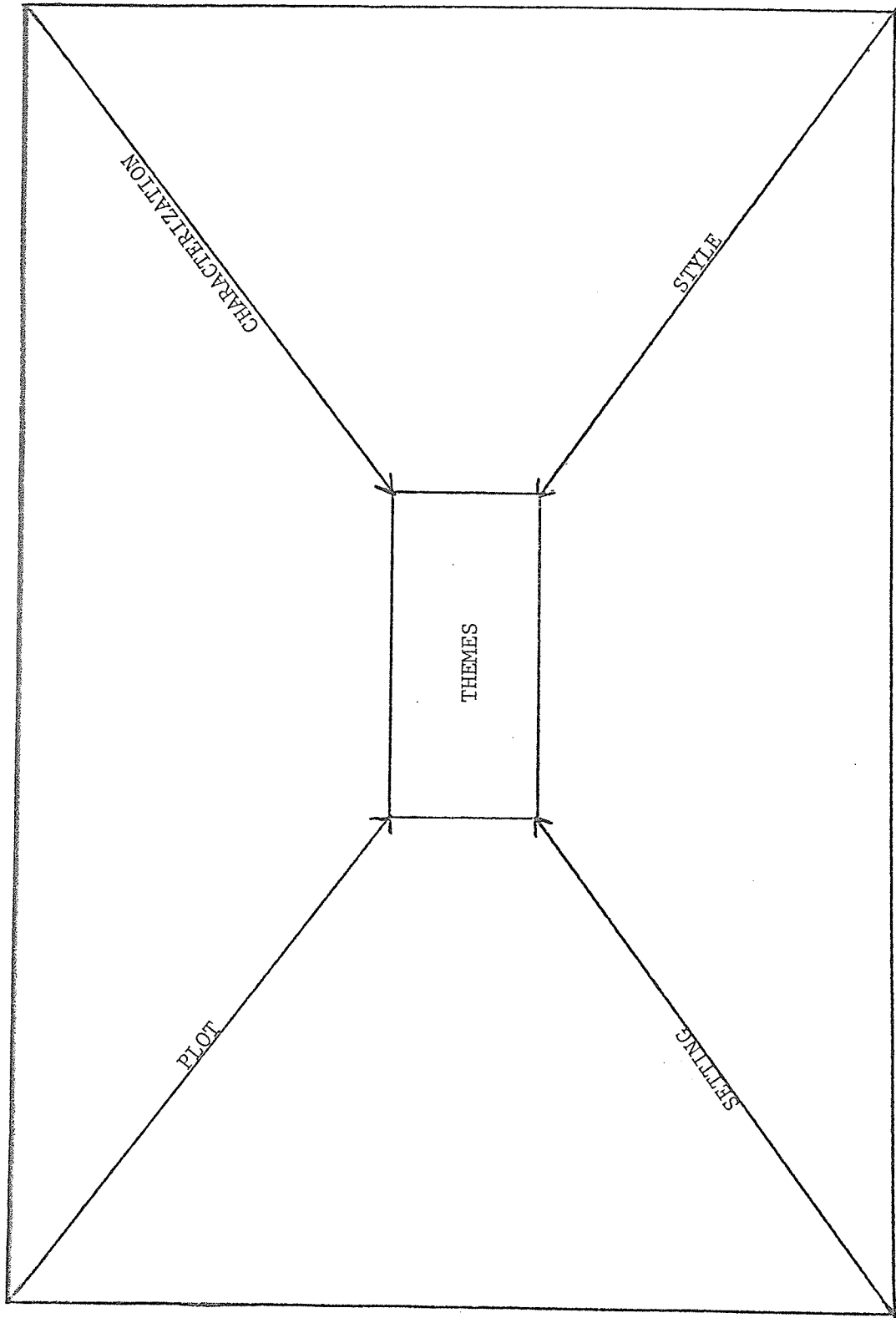


Fig. 1

Characterization: Volunteers were asked to do some improvised scenes in which they would demonstrate aspects of certain characters. The rest of the class was to guess who were the characters portrayed.

Through role-playing the volunteers immediately identified with certain key characters. From the comments that followed, the general consensus was that Bligh is hot-tempered, mean and unfair. Christian is polite, well-liked and "nice"; Samuel, they decided, is a weak person, a snoop and troublemaker. Old Bacchus was portrayed as the life of the party and a friend to all--always optimistic. The students also clearly identified with the dilemma of Morrison who was forced to flog his colleagues.

The following study guide was developed from the teacher's suggestions and from students' responses to deductive questioning. For example, the teacher asked, "How many different ways can a character be identified?" Suggestions were listed on the chalk board and then a list of priorities was made up as follows:

A. Identify characters by:

1. name
2. role--protagonist; antagonist
3. position and/or occupation
4. ideas
5. habitual speech or behavior patterns

B. Study character through:

1. physical traits
2. personality traits

- C. Observe how characters are portrayed (types or individuals):
1. by the author
 2. by what the character says and how he says it
 3. by character's action
 4. by what others think and say about him
 5. by development throughout the novel

D. Motives--Examine in characters:

1. personal motives and values
2. how motives conflict
3. how these conflicts affect development of character and plot

Just before the end of the class students were assigned the following task, to be accomplished individually or with a partner:

"List all the major characters and those you consider to be important minor characters. Align these in two camps--the protagonist (hero) and those working for him; the antagonist (villain) and those you think are on his side. Whose position are you not clear about? Why?"

Lesson Two

A class discussion of the task assigned in the previous lesson served to stimulate students' response and also to introduce the second lesson. The summary of the discussion showed that the majority of students selected Bligh and Christian as major characters. Christian was clearly their hero and they could see no wrong in his taking over the ship. Many suggested they would have done the same. Some contended Christian was rather kind to Bligh during the mutiny.

Up to this point none of the students saw Byam as any more than an important minor character. A suggestion that Byam could possibly be

the hero of the novel triggered off a heated discussion but with little change of opinion.

At this point it was suggested to the students that if they read the other two books of the sequel--Men Against the Sea and Pitcairn's Island they would possibly learn more about the principal characters in a different setting.

Setting: The teacher then explained that the environment contributes a great deal to one's behavior. The questions below are examples of those used to solicit supporting statements:

"What did you notice about the behavior of the crew, on the Bounty and in Tahiti?"

"What contributed to these behavior patterns?"

"Can you think of anything in general that the Bounty represents? That Tahiti represents? Why?"

It was deduced that authors use setting for deliberate purposes and the following guide was developed in order to investigate these purposes:

A. Identify:

1. time
2. place
3. quality of life

B. Observe changes in:

1. time span
2. locale
3. culture

C. Examine role of setting as:

1. background only
2. dominant force

3. mood and atmosphere

4. contrast; balance

The follow-up assignment demanded that the students:

"Use a map to trace what would have been the complete journey of the Bounty. What influence has geographic environment upon the character, outlook and occupation of the Tahitians?"

Lesson Three

The discussion which preceded the lesson led to the conclusion that environment did affect the Bounty's crew; that changes in setting evidently change the disposition of the men and that these in turn affect the plot. Plot: Response to the question, "What do you understand by plot of a story?" was varied but the general idea of 'events making up the story', came through. It was explained that these events follow a definite developmental pattern which eventually leads to a logical conclusion. Events were discussed and summarized in terms of:

A. Logical Sequence

1. action
2. conflict
3. crisis
4. climax
5. resolution

B. Major Conflicts

1. nature of conflict
2. involving whom
3. results of these conflicts

C. Contributions to Plot

1. sub-plots
2. character

3. setting

4. theme

The purpose of the task assigned was simply to help students to re-construct important events in the story. The task was: "Select incidents in the story that you would use in making a short movie version. Where would you use close-ups? Long shots? Why?"

Lesson Four

Style: Since prior to Grade Nine, this aspect of the novel was not studied in depth, the lesson on style was conducted through the lecture method with the teacher supplying most of the information. Students, however, discussed freely, aspects of vocabulary and the authors' use of language. Many agreed that the mixture of nautical terms and Tahitian expressions did slow down their reading but did not prevent them from understanding the story. The reaction to lengthy and detailed descriptive passages was mixed. Some considered them boring; others thought the details were very informative.

The following aspects of style were outlined for further study:

A. Vocabulary

1. foreign; familiar
2. colloquial; formal
3. specialized

B. Language--use of

1. dialogue
2. description
3. narration
4. suspense

C. Point of View--attitude

1. the author
2. character(s)
3. narrator
4. combination

D. Role and Effect of Style

1. Does it get in the way?
2. Does it remain unnoticed?
3. Does it contribute to tone and mood of the novel?

A discussion on the suitability of the style to the material, followed. In spite of the fact that some students thought the unfamiliar vocabulary affected their reading, they agreed it was suitable for the kind of story. Most students were at least able to relate this to the setting of the story.

Lesson Five

Theme: This is one aspect of the novel which Junior High students find difficult to comprehend. They need to know that themes are often very personal. The students participating in this project needed much guidance on how to identify and generalize themes.

To start the discussion, they were asked:

"From books you have read, what gave you the clue to what the story was all about?" The immediate response was--
"The title". They were then asked if the title suggested a person, a place or an idea.

The discussion of titles led to the familiar statement--'the moral of the story is ...'. From here the discussion moved from the obvious to the implied meanings of theme. The acceptance of various interpretations emphasized the fact that a novel may have more than one theme or 'message'.

It was concluded that theme could be identified on the following levels:

A. Obvious Theme(s)

1. from the title of the book
2. from the plot--storyline
3. from one or more characters
4. from the setting

B. Hidden Theme(s)

1. allegorical (people and places stand for other things)
2. morals (universal, human values)

The lesson concluded with a class discussion on human values exemplified in Mutiny on the Bounty. Universal issues which developed from the discussion were crime and punishment, good versus evil, justice versus legality, freedom and discipline. These issues were then related to character, setting, plot and style in an effort to synthesize these elements of the novel.

Lesson Six

This class was designed as a period of reflection which the teacher thought would be best achieved through the medium of writing.

Students were given the chance, through writing, to organize their thoughts and especially to react individually to preceding lessons. The writing exercise also provided a change in the instructional procedure, so far. Students were ready to write at this point because of information gleaned and the confidence they had built up during the discussion periods.

Below are suggested topics for creative writing. Questions 3, 11, 12 and 14 were not attempted. Examples of students' writing are

found in the appendix.

Mutiny on the Bounty

Topics for Creative Writing

1. Recount the various conflicts with Bligh and members of the crew. If you were captain of the ship how would you have handled each situation?
2. Describe one of the flogging scenes on the Bounty. Do you think the punishment was (a) just; (b) unjust? Why? What is your attitude toward this kind of punishment?
3. You are one of the loyal men on the Bounty. Relate your impressions of Bligh. What makes you stick by him when others see him as brutal?
4. Bligh says, "I am the only judge of what is right and wrong". (p. 48). Discuss the effect of such a belief. What qualities are likely to develop in the character of a person who believes this? How does this affect his relationship with others? What commonly accepted knowledge of human experience and human values does such a person disregard?
5. What is your reaction to the status of women in Tahiti? As a member of a different culture do you think they are liberated? What do you (a) admire; (b) dislike most about their customs?
6. Pretend you are a woman of the upper-class Tahitian society. What are your reactions to the men of the Bounty? What is your reaction to the women who have been so friendly to the crew? (monologue).
7. You are one of the crew. Write a letter back to England telling about life in Tahiti.
8. Pretend you are Byam and you realize the seriousness of the mutiny. Enter in your journal your emotions when you realize the launch has left you.

9. You are Byam. Explain to a friend your trial and your reaction to your reprieve.
10. Discuss:
- (a) Bligh is the True Hero of the Novel OR
 - (b) Christian is the True Hero of the Novel
11. What is your reaction to the following statement?
- "Bligh was not only master of his ship but also master of his men".
12. "Christian believes that kindness is a stronger weapon for insuring discipline than is the inculcation of fear". Does he follow his own examples? Refer to Bligh and Christian as captains of the ship.
13. Select three of the important minor characters that you:
- (a) admire OR
 - (b) dislike
- Support your choice with reference from the novel.
14. Compare life on the Bounty with life on Tahiti Island. What effect does each of these environments have on the thoughts and action of any of the characters of your choice?

APPLICATION

Lesson Seven

This class period was used to organize activity groups. Information from the previous lessons prepared students for independent study and exploration, at this stage.

An outline of activities was designed to provide physical involvement and freedom of expression as students applied through various media, the theory they acquired in Phases One and Two. Most of the activities were suggested by the teacher but students contributed, too. The activities demanded that students examine the text

more closely as well as research additional information from other sources.

The procedure was explained very carefully. Students were reminded that one of the principles of group work was to share and pool ideas, therefore, it was unnecessary for every group to do the same things. It was suggested that each group select one aspect of the novel--background, character, setting, plot or style. The suggested activities would then be sub-divided among individuals in the group. In addition, one question on theme was assigned to each group to be discussed by the whole group and to be related to the aspect of the novel selected by that particular group. It was hoped that this synthesis would make students aware of the importance of theme in the study of literature. All group activities had to be completed by the end of lesson sixteen, when the group would come together to share ideas.

The participants were then divided into five working groups. Suggestions were made to have each group as equalized as possible. This was achieved by including in each group students with above average, average, and below average abilities according to previous academic records. Because there is a tendency for students to organize themselves into 'friendship' groups, the teacher had to exercise a certain amount of authority to ensure individuals were not left out and that working groups remained heterogeneous.

Lessons Eight-Sixteen

These class periods were devoted to independent group study of the novel. First, each group, with the teacher's supervision, discussed and apportioned work to individual members according to special interest and ability. Students then worked individually or in smaller groups

within the group. During these sessions it was the individual's responsibility to come to class prepared to work on his particular assignment.

The teacher worked more in a supervisory capacity and as a resource person. It was necessary that the teacher move from group to group, listening, observing, making suggestions, and giving further explanation on the tasks to be accomplished.

SUGGESTED GROUP ACTIVITIES

Research

This activity was designed to study the background of different aspects of the novel as well as to encourage students to do extra reading. Research was done on:

1. the authors.
2. the Bounty.
3. sea laws of the era.
4. the breadfruit.
5. Tahitian customs (some aspects possibly in script form).

Characterization

Students explored the area of characterization through portraits and dramatization. Portraits involved drawing, painting and sketching of selected characters, and through role-playing. Participants were encouraged to write in drama form certain scenes which portrayed the motives of characters as well as personality traits.

Suggested dramatic scenes were:

1. a flogging scene
2. the incident of the missing coconuts
3. shark steaks

4. the landing at Tahiti
5. the mutiny
6. Pandora's Box
7. a mock trial

Setting

It was hoped that further insight into setting and the part it plays in the behavior of characters, would be gained through involvement in the following activities:

1. mapmaking; routes of the Bounty
2. model of the Bounty
3. Tahiti, picture of paradise (collage)
4. model of Tahitian village
5. improvised scenes or written scripts to demonstrate the quality of life on the Bounty and in Tahiti

Plot

The study of plot involved simple and more technical tasks.

1. Through role-playing review the major conflicts in the story. Improvise alternate solutions that could have changed other events in the story.
2. List in headline form the various incidents which led up to the mutiny.
3. Use a series of pictures or slides and a taped commentary to recreate aspects of the novel.

Style

Below are suggested activities designed to develop awareness of some aspects of style:

1. Vocabulary

- Write script(s) to illustrate the difference in vocabulary, tone and general attitude of members of the crew, the captain, the narrator.
- Make a glossary of Tahitian words and expressions for the novel. What Tahitian words are included in the English vocabulary today?

2. Mood and Atmosphere

- Write script(s) and act out different situations to show the shift of moods at different points in the novel, e.g. on the Bounty; on Tahiti Island, during the mutiny; Pandora's Box; the trial.

3. Language

- Select passages that you think utilize good descriptive techniques. Read these on the tape recorder to show how mood is created.
- Record a dramatic reading of a passage you think is very suspenseful.

4. Point of View

- What points would you use to discuss the effectiveness of Byam as narrator? What are the advantages of having the story told in the first person?
- Pretend you are one of the following characters--Bligh, Christian, Byam, one of the mutineers, one of the loyal men. Write a report of the mutiny to be presented to the Admiralty. Be sure to reflect clearly the attitude of the character you have chosen.

5. Effect of Style

- Select incidents from the novel and
- In script form, re-write, changing words and expressions to twentieth century style. What is the effect of this change?

Theme

Select one of the following concepts. Discuss it within the group, using specific references from the novel. Relate this to the aspect of the novel you have been working on.

1. good versus evil
2. justice versus legality
3. crime and punishment
4. discipline
5. freedom

Other Suggested Activities

1. Prepare any art work you choose depicting aspects of the novel.
2. Keep a diary on sections of the novel; for example, England to Tahiti; events on the Island; events leading up to the mutiny; the trial.
3. Write a ballad on the text, Mutiny on the Bounty or about an event in the novel.
4. Make a documented report on one of the related works--Men Against the Sea; Pitcairn's Island.
5. Plot on a graph a summary of main events to show the development of action, conflict, crisis, climax and resolution.

Lesson Seventeen

Groups were brought back together for the purpose of pooling ideas, sharing experiences and in general to synthesize the project.

Each group gave a general report on what had been accomplished. The lesson moved right into group response to the questions on theme, emphasizing how this was in their opinion related to the aspect of the novel that was explored.

Having discussed the topic, each group appointed a leader to give a summary of the general reaction of his group to the issues of freedom, discipline, crime and punishment, justice and legality, and concepts of good and evil as they saw them in the novel, Mutiny on the Bounty.

The students reacted to the topic of 'freedom' in a very personal way. To them it was completely wrong to flog a man because he spoke up for his rights. They reacted very strongly to the fact that the crew had no freedom of speech or action because Bligh was always telling them what to do and punishing them if they dared to disobey. Some of the students related Bligh's behavior to his statement--"I am the only judge of what is right and wrong". The group also referred to the lack of physical freedom in the overcrowded ship.

Discipline, the majority thought, was too strict and they felt it was so because Bligh did not trust his men. The group, however, that did research on sea laws of the era probably had a good word for Bligh. One student said he was only doing his job and supported his point with reference to the Pandora--other captains were just as strict and harsh.

The groups' general reaction to crime and punishment was that the punishment was too severe for the type of crime and that sometimes there was no crime at all. They were especially negative toward the principle of withholding food and water, and flogging.

This was where the concept of justice came in. The group thought that although Bligh had legal power to control the men, he did not treat them as human beings; that he had more feelings for the breadfruit plants than he had for people; and that he was very unfair and unjust in most of his accusations.

Although students had read that mutiny was the greatest of crimes and was punished by hanging, they condoned Christian's actions by rationalizing, that he saved the crew from Bligh's cruelty. One student who did a book report on Pitcairn's Island suggested that life on the island was punishment enough for the mutineers.

Christian was identified with 'good', not only because of the part he played in the mutiny but also because he was always asking Bligh to show the men more kindness. They felt Christian must have been a 'good' man to have taken so many personal insults from Bligh without losing his patience. On the whole, students' concept of Bligh remained unchanged throughout the project. To them he was mean, unfair and cruel; therefore, he was evil.

Lesson Eighteen

It was agreed that each group would select at least two activities for class presentation. Other work would be displayed on the walls and shelves for individuals to view and read.

Prior to the lesson, displays were set up in different areas of the room. The presentation included a documental report on Pitcairn's Island; ballads on Men Against the Sea and Mutiny on the Bounty; reading and acting of some prepared scripts.

Since some of the activities were completely oral in nature, examples of recordings--short improvised scenes, a descriptive passage

were played back to the class.

A slide show, prepared by a group of boys, along with a taped commentary prepared by a group of girls, formed a climax to the lesson. Students then moved around freely, viewing the various displays--model, art work, pictures, research material and creative writing.

Lesson Nineteen

At the suggestion of the class, all the other Grade Nine teachers and students, the principal and vice principal were invited to view the slide show and classroom display. The participants in the project gave explanations and answered questions to inquiries about activities they had done.

The general response from the visitors was favorable. The students enjoyed what they saw. Some were actually surprised that their friends had made their own slides, for example. The teachers, the principal and vice principal also remarked that the project seemed to have meant a lot to the students and that the results were worthwhile. The participants were pleased with the approval of the visitors, especially that of their own peers.

Lesson Twenty

The first part of the lesson was a standardized rating of the novel. This consisted of questions on the basic elements--character, setting, plot and style. Each participant was required to select the statement he thought would best describe each of these aspects of the novel. The result of the exercise was used as a guide to determine to what extent the students understood these concepts, within the context of the novel, Mutiny on the Bounty.

The second part of the lesson was a general discussion on the project as a whole. Students were encouraged to comment freely. The general tone was that they enjoyed the project and that it was different. Most of them liked the group activities because the work was shared and whatever was attempted could be done in more detail.

A small minority expressed preference for a good individual project. A few others thought there was a certain amount of time wasted--("some kids fooled around") and that some students did more work than others.

The Film

As a culmination to the project it was arranged that students view the Metro-Goldwyn-Mayer production of the novel. The students had looked forward to this event with great excitement. What followed was an informal discussion on personal reaction to the film and specially on the similarities and differences between the novel and the film.

Many comments were related to characters--especially those whom students had previously portrayed. When asked if the study of the text had helped them to understand and enjoy the film better, some agreed that was the case. One student remarked that it was such a good film it would have been enjoyable in any event.

CHAPTER V

EVALUATION OF PROCEDURES AND CLASSROOM PERFORMANCE

INTRODUCTION

The main purposes of this study--first, to establish a procedural model for an improvisational approach to teaching a selected novel; and second, to test the feasibility of the approach through classroom application and evaluation have been accomplished.

Following the completion of the project, students were requested to evaluate the novel, Mutiny on the Bounty and the approach used in teaching the novel. Thirty participants completed an evaluative questionnaire on the approach and twenty-nine responded to an evaluative checklist on the novel. In addition, four students in a very informal tape-recorded interview, gave their impressions of the novel and the method of instruction. In order to solicit a frank and open reaction to the questionnaire, it was delayed for some time after the project when students were certain that their remarks would not affect their grades.

It should be stated that in the teaching of the novel, process was definitely more emphasized than the end-product. The contributions and involvement of each participant were observed on a day-to-day basis. Consequently, the major part of the evaluation was done by the classroom teacher. However, the principal and vice principal were asked to comment on what they had observed of the project. Professor Kenneth Green, head of the Instructional Media Lab at the University

of Manitoba, also commented on the participation of one group of students that used the audio-visual facilities. All these comments are included as Appendix B.

GENERAL OBSERVATIONS

The seemingly long list of activities was not intended to inundate the individual with a multiplicity of activities. It was rather to provide a wide choice of expression.

Each student was encouraged to choose an activity he thought he could accomplish. Some activities, for example, the mock trial, the imaginary reports to the Admiralty, a diary or journal of events in the story, and a graph showing development of plot were not attempted. Not all attempts were completed. When the student discovered he was unable to complete a model of the Bounty as he had planned, he did a drawing of it, instead.

Many modifications of this nature were made throughout the project, because some students might have been too ambitious in their choice of activity. Similarly, if an individual completed his assignment he joined some other group activity immediately. Members from one group very often helped in another group especially for writing or acting out scripts.

Reading the novel seemed to have presented some difficulty not only for the slow readers but also for some of the average readers as well. Abbreviated copies of Metro-Goldwyn-Mayer's film version of the story were made available to these students to ensure that they had grasped the major events of the story. These books were used as a supplement to the text and not as a substitute.

Based on the results of the questionnaire, sixteen students thought the novel was too long, and that parts of the text are boring, dull and drawn-out. Thirteen participants had done no extra reading and one admitted not completing the novel.

Research, however, did force some of these students to seek further information both from the text and elsewhere. The students who did research utilized the school and local libraries and produced very informative summaries on the authors, the Bounty, the Tahitians and the famous breadfruit plant. This information, they said, gave them a better understanding of setting in particular and of how it affects characters and events in the novel.

Character portraits were reasonably successful and this is due, in part, to the fact that the characters are clearly defined in the novel. By the end of the project students began to attach more importance to Byam than they did after only reading the novel. They could now trace his development from the seventeen-year-old lad, through his experiences leading up to the trial, and as the interesting narrator.

Not all students discerned nuances of character traits. One expressed his dislike for Morrison because he was always flogging the men. He obviously missed what kind of person Morrison really portrayed in the novel and that he was, in fact, very reluctantly carrying out Bligh's orders.

The obvious implications of the major settings--the Bounty and Tahiti were grasped without difficulty. The contrast was brought out in students' scripts, discussions and research. Many students were also able to relate the allegorical implications suggested in

the introduction of the text, to these settings.

In interpreting plot, the participants through role-playing, dramatization and creative writing, showed:

1. how one action leads to another and how events could have changed with an alternate approach to the situation.
2. that conflict created by different motives and values in the characters is a major issue in the plot.
3. that the mutiny occurred because of forces within the characters as well as because of environmental forces.

Members of the group that prepared a series of slides, not only learned something about plot structure, but they also gained experience from researching, sifting, sorting and organizing material in order to produce some kind of order and unity. Professor Green remarked that he was impressed with the quality of the slides the students produced, considering the students were inexperienced in photography.

Apart from the text, the sources used for this particular activity were:

1. The National Geographic for December, 1957.
2. Metro-Goldwyn-Mayer's version of Mutiny on the Bounty.
3. Life Time Books--Cooking of the Caribbean Islands, and Pacific and Southeast Asian Cooking.
4. Postcard pictures of the breadfruit and coconut.

Some of the more ambitious students produced ballads on the novels, Mutiny on the Bounty, Men Against the Sea and Pitcairn's Island. In these attempts there was evidence that these students had extended their interpretation of character, setting, plot and theme.

There was, however, no indication that students understood any more of the subtleties of style, after their involvement in group activities. On the questionnaire twenty-five participants indicated they had no better understanding of style. What they were concerned about was how easily they could read the book and how interesting the action was. They agreed that the story was told in an interesting manner. Many remarked that the vocabulary and dialogue contribute to tone and mood, both in character and setting. Others said the story would have been just as interesting without some of the lengthy descriptive passages.

For rating the text, "The Numbers Game in Analyzing Fiction",⁷³ was adapted. This exercise was used as a guide to determine if students knew, in general, what are the components of effective characterization, setting, plot and style and to judge to what extent students recognized these components in the novel, Mutiny on the Bounty.

The questionnaire solicited general reaction to the instructional procedures and selected novel. The taped interview, however, reflected isolated personal opinion.

Although students demonstrated, through various forms of expression, that they had a fair understanding of the basic elements of the novel, and although the checklist results indicated they had some perception of the components of these elements, few had any clearer concept of the terms, characterization, setting, plot and style.

⁷³ Jone M. Starr, "The Numbers Game in Analyzing Fiction," in Classroom Practices, pp. 63-65.

STUDENT RESPONSES

Rating the Novel⁷⁴

Following is a summary of student responses to a checklist devised to help them evaluate a novel in terms of character, setting, plot and style. This is the rating system that was used.

- 1 = very effective
- 2 = good
- 3 = fair
- 4 = poor

The participant evaluated each element of the novel by circling only one number in each section. He then averaged his numbers to decide on the rating of the novel. The key for the rating was omitted from the student's paper.

Twenty-nine participants indicated their interpretation of the elements in relation to the novel, Mutiny on the Bounty. The results showed:

1. fourteen thought the main plot was very effective
2. nine decided that it was a good plot
3. four indicated it was fair, and
4. two rated plot as poor.

In characterization the rating was as follows:

1. twelve indicated effective development of character
2. eight showed good characterization
3. seven suggested fair, and
4. two checked poor

The rating of setting was more polarized, as:

⁷⁴The checklist with student responses is included in Appendix A.

1. twenty-three gave setting the highest rating
2. four indicated it was good
3. one thought it fair, and
4. one decided the setting was poor

A summary of the rating of style revealed that:

1. thirteen students indicated it was very effective
2. twelve agreed it was good
3. two rated style as fair, and
4. two suggested it was poor

The overall interpretation, however, is that the novel was a good one.

Questionnaire⁷⁵

In general, the participants responded favorably to the approach and although there were some negative reactions to parts of the selected novel, the students seemed to believe that the method of instruction clarified areas of misunderstanding.

Below, there is a summary of student responses to the questions. The comments indicate a general reaction to the approach, group participation, understanding the novel and understanding the basic elements.

Some of the important findings were:

1. twenty-seven of the thirty participants expressed satisfaction with the approach.
2. twenty-eight would recommend it for other students.
3. twenty-seven indicated a preference for this method of studying the novel.
4. one student was completely negative. She liked neither the novel nor the approach and she had gained no understanding

⁷⁵The questionnaire and tabulated student responses are included in Appendix A.

of the story because she was not interested in the novel.

Her response to group participation was that the group work was not necessary to her but sometimes it was fun.

All students indicated some favorable attitude towards group work and twenty-six indicated that the group activities helped them to gain a better understanding of the text. Although the majority of students said they gained a better understanding of the novel as a whole, their response to the specific elements was less impressive. Seventeen thought they had a clearer concept of characterization; eighteen, of setting; thirteen, of plot; nine, of theme, and only five indicated a better understanding of style.

Some of the reasons given in favor of the improvisational approach included statements such as, "it was interesting"; "different from the usual individual projects"; "the discussions cleared up parts of the novel"; "you learn more than the usual way".

Among the benefits derived from the approach, students remarked that, "it was easier to learn all aspects of the novel"; "it helped me realize that there is more to studying the novel than just answering questions"; "I learned to think of things in different ways by listening to other student ideas"; "you can just about do your own thing and still learn at the same time"; "we could work at our own speed"; and, "it will help in studying future novels".

In response to the questions on group activities students suggested that they learned how to work in groups; they could share the work and study in more detail; and that they learned more because there were always other people doing different things.

Suggested changes in the approach reflected personal preferences. The comments included, "a deeper discussion of the novel before grouping"; "a bit more oral and class discussion of each group's work"; "make it more like daily assignments"; "a big project or contract so you can work for your own marks". Fourteen students indicated no other changes. Some liked the project as it was while others could not think of alternatives.

Taped Interview

The four students who participated in the tape-recorded interview were asked to give their frank opinion in response to the questions. The interview was very informal and reflected similar comments to those on the questionnaire. Most of the questions and responses, however, pertained to each student's particular activity. After the initial question the pattern progressed according to the student's response.

The general feeling was that the approach was interesting and different from the usual. Students said it was a change from the whole class writing pages of the same information, by copying from the text or encyclopedias. They felt that with the improvisational method they learned different things from the various groups.

All students felt that the group and individual activities helped them to understand the text. Two of the students who did a book report and a ballad on the novel, Pitcairn's Island, suggested that they got a better understanding of the personalities of the mutineers. One stated that as she gathered details for the ballad, she got a deeper understanding of what the mutineers did, and why they did it.

Three of the four participants in the interview were motivated to read one or both of the other novels in the trilogy, as a result of having read Mutiny on the Bounty.

EVALUATIVE COMMENTS

Investigator's Comments

Although most students organized their time economically, others utilized a considerable amount of time in preparing themselves for this loosely structured approach. However, these students did not produce less than they usually do. They were constantly subjected to group pressure and this kept them in line. Because they could see and hear what their neighbors were doing, students were always evaluating the work of others and this improved the quality of their own work.

The classes were noisier than usual but the investigator was satisfied that meaningful learning was taking place as students:

- (1) moved about in search of space for acting and recording, and
- (2) exercised freedom in discussing, inquiring and explaining.

The improvised scenes and dramatization were effective in bringing out personality traits and conflicts within the characters. The personal involvement also helped some students to overcome their shyness.

Because of the lack of sufficient recording equipment in the school, the investigator could not make recordings of all the groups and individuals. However, the class and small group discussions were beneficial in facilitating the realization of one of the objectives of the project--to motivate oral expression.

The creative writing which resulted from the project indicated a freer expression of personal opinion, especially on the universal issues in the novel. It was clearly indicated that the method of instruction had some effect on written expression. This was especially reflected in the production of lengthy ballads, original letters, essays and dramatic scripts. The weaker students also showed a willingness to write, because they had a reason for writing and they had something to write about. Very often there was the opportunity to write in pairs or small groups, for example, when writing in drama form. Examples of students' writing are included in Appendix C.

The group experience was one of the most positive aspects of the improvisational approach. The participants were constantly sharing and co-operating with each other while working towards common goals. Although the comment from a few students that some individuals did more work than others may seem to negate the above statement, the investigator has observed from classroom experience that whether it be individual or group work, some students are always motivated to do extra work.

Although the variety within the whole model seemed to have minimized boredom and negative responses, not all the lessons could be rated as successful. Apart from the discussions, in phase two students showed little enthusiasm for analyzing the basic elements of the novel.

On the whole, the students were co-operative participants. The investigator was surprised at the level of maturity which they displayed, their freedom of suggestion and their willingness to experiment. Their evaluative responses have proved helpful in the assessment of the project.

CHAPTER VI

CONCLUSIONS AND IMPLICATIONS

This study has established and evaluated a procedural model for an improvisational approach to the study of a selected novel. Procedures were developed from a review of the theories of dramatic education and a dramatic approach to the teaching of literature.

The evaluation investigated the effectiveness of the model in putting the theory into practice and in providing a meaningful study of the novel. The major conclusions, the implication of these conclusions and recommendations are presented below.

CONCLUSIONS ON PROCEDURES

1. This study found that careful preliminary work by the teacher is necessary for ensuring clear lesson plans and for organizing meaningful group activities.
2. The open, yet focussed discussions provided an atmosphere for oral expression as well as for group interaction.
3. Role-playing, improvisation, and drama helped to develop self-confidence and to increase student participation.
4. This study found that the improvisational approach is a motivating device by providing for varied interests and learning styles.
5. The process revealed that this approach encourages more student involvement than the investigator found previously by using the traditional method.

CONCLUSIONS FROM OUTCOME

1. Much meaningful learning took place among the students as a result of physical involvement in the lessons.
2. For the slow students, especially, the improvisational approach reduced the bulk of individual work yet provided a variety and depth of learning experiences.
3. The study seemed to indicate that the immediate pleasures of reading and experiencing the novel are more important to the Junior High student. At this stage he is only very faintly concerned with scholarly analysis of character, setting, style, plot and theme.
4. The study clearly pointed to the possibility of investigating the improvisational approach as an aid to inter-disciplinary studies.

CONCLUSIONS FROM STUDENT RESPONSES

1. The students responded favorably to the improvisational approach and indicated a preference for this method of studying the novel.
2. Students exhibited a reasonable understanding of the novel. They felt that the various group activities helped them to gain this understanding.
3. Some students remarked that they became aware of a different approach to the study of literature.
4. Students remarked that the group experience was beneficial as they learned to work with others.
5. Students indicated that they would recommend this method of teaching for other students. It created opportunity for more learning and provided for varying abilities among students.

6. The students' positive response to the project supports many writers (in Chapter II) who maintain that the dramatic approach motivated student participation.

IMPLICATIONS FOR THE CLASSROOM

1. Since the improvisational approach contributed to the student enjoyment and understanding of the literature, since it helped to encourage independent study, and since it helped to develop confidence and skill in oral and written expression, it should be introduced earlier than the Grade Nine level.
2. Because a single novel was involved in the project, care must be taken to select one which is appropriate for students at different reading levels in the class. It is important to choose a book with innovative possibilities but which at the same time will not frighten the slow reader with its bulk.
3. The selection of a shorter novel would cut down on the amount of time spent on preliminary reading and this extra time could be spent on a fuller discussion of the basic elements of the novel.
4. Although at the Junior High level students should be made aware of the literary structure of the novel, they may not develop analytical skills until well into the Senior High School stage.
5. Because of the flexibility of the improvisational approach it can easily be adapted to teach other aspects of the English program, for example, ballads, short stories and narrative poetry. It can also be modified for longer or shorter periods of instruction. The approach, however, should be well organized to provide for maximum involvement of all students.

RECOMMENDATIONS

1. A number of writers reviewed in Chapter II of this thesis, have found that there are certain benefits to be derived from a dramatic approach to teaching. The results of this project tend to support these views. Teachers should, therefore, be acquainted with the possibilities of drama as methodology, in trying to find a supplement to the various techniques used in the teaching of English.
2. Divisional in-service sessions and workshops organized through the Curriculum Branch of the Department of Education could be channels for promoting dramatic education.
3. In addition, advisors could be appointed by the different school divisions to work directly with the teacher and students in organizing classroom programs. This would be much like the use of music coordinators, for example, in many school divisions. These advisors would be trained in the use of drama and dramatic materials in teaching, and would be available as resource personnel to any teacher who wishes to use this technique in his particular subject area. The advisor could work with teachers in setting up experimental inter-disciplinary projects. Most important, his function would be to stimulate interesting learning experiences.
4. Traditionally, English classes emphasize evaluation on the basis of written work. The outcome of this study suggests that part of the evaluation of students should be based on learning which is revealed through oral, and other creative means of expression. Advisors trained in the creative arts approach to teaching would be also useful in assisting teachers to formulate evaluative techniques for their programs.

5. The inclusion of a course on drama as methodology, in the teacher training program at the Faculty of Education would also prove beneficial in promoting the use of the dramatic approach in schools.

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APPENDIX A

RATING THE NOVEL

TITLE: MUTINY ON THE BOUNTY

I. MAIN PLOT: CONSIDER THE CENTRAL CONFLICT AND THE ACTION THAT RESULTS FROM IT.

Response

- 14 1 Rating: The suspense, caused by a single conflict, is built up gradually and sustained throughout most of the book, and its solution coming only in the last quarter of the book.
- 9 2 Rating: The suspense, caused by a single conflict, is built up gradually, but the conflict is solved before three fourths of the book is over.
- 4 3 Rating: The conflicts are episodic. They are solved shortly after each is introduced.
- 2 4 Rating: There is little suspense because there is hardly any sharply defined conflict.

II. CHARACTERIZATION: CONSIDER ONLY THE TWO, THREE, OR FOUR MAIN CHARACTERS.

- 12 1 Rating: The main characters are fully developed with good and bad qualities. They change as a result of the conflicts in which they are involved.
- 8 2 Rating: The main characters are fully developed, but they do not change as a result of the conflicts in which they are involved.
- 7 3 Rating: The main characters are not fully developed. They are one-sided, either all good or all bad throughout most of the book. But they do, toward the end, seem to change because of the conflicts in which they are involved.
- 2 4 Rating: The main characters are not developed, and they do not change as a result of the conflicts in which they are involved.

III. SETTING: CONSIDER PHYSICAL, SOCIAL, AND HISTORICAL ENVIRONMENT

- 23 1 Rating: The settings play a part in the conflict (either causing it or intensifying it) and help to show what kind of people the characters are.
- 4 2 Rating: The settings cause the conflict but are not used to advantage in pointing out the personalities of the characters.

Response (continued)

- 1 3 Rating: The settings are suitable to the type of characters portrayed but have nothing to do with the conflict.
- 1 4 Rating: The settings are just there. They have nothing to do with either the conflict or the characterization.
- IV. STYLE: CONSIDER THE ORGANIZATION OF THE STORY, SENTENCE STRUCTURE, AND DICTION.
- 13 1 Rating: The author almost always chooses the right words to give the feeling of character and action. He is easily understood. His diction is appropriate to the characters, action, and environment.
- 12 2 Rating: The author's diction is appropriate to the characters, action, and environment. Much of the time his meaning is clear, but there are several passages which are dull and/or hard to understand.
- 2 3 Rating: The author's diction is not always appropriate to the characters, action, and environment. There are a great many passages which are dull, unnecessary, and/or hard to understand.
- 2 4 Rating: The author's diction is unsuited to his characters and environment. Almost the whole book is dull and/or difficult to understand.

QUESTIONNAIRE

QUESTIONNAIRE

Following each question is a summary of student responses. Similar comments are grouped and listed according to the number of times each comment was repeated.

DIRECTION: THE FOLLOWING QUESTIONNAIRE IS DESIGNED TO EVALUATE THE IMPROVISATIONAL APPROACH USED IN TEACHING THE NOVEL, MUTINY ON THE BOUNTY. PLEASE INDICATED YOUR PERSONAL RESPONSE TO EACH QUESTION BELOW.

1. What is your opinion of the novel, Mutiny on the Bounty?

Comments:

- all round good book (11)
- interesting and exciting (8)
- too long and boring (8)
- boring at beginning but gets better (7)
- well written (2)
- wasn't very interesting (2)
- didn't like it (1)
- fantastic; had everything from adventure, romance to hate (1)
- had a lot of conflict and romance (1)
- not enough action (1)
- one of the best books I ever read (1)

2. What do you think of the 'improvisational approach' in teaching the novel?

Comments:

- better than the usual method (9)
- good (6)
- it's fun (2)

- each person does what he is capable of doing (2)
- change from regular method (2)
- more student ideas (2)
- more experience working with other people (2)
- gives lots of freedom (1)
- gives responsibilities (1)
- excellent way to teach a novel (1)

3. Do you prefer other methods of studying the novel? If so, explain.

- no (27)
- not sure (2)
- yes (1)
 - a big project makes you do as much work as everyone else.

4. What benefits do you think you have gained from the 'improvisational approach' to the novel?

- learned more about the novel (10)
- did deeper study of character (6)
- learned how to work with people (5)
- experienced another method of studying the novel (3)
- did more practical work (1)
- expressed own ideas (1)
- listened to other students' ideas (1)
- not sure (1)
- none (1)

5. How do you feel about the amount of group work you were required to do?

- satisfactory (15)
- could be more (8)
- didn't do much work (2)
- got a bit tedious (1)

- difficult at first (1)
- good as long as everyone does his share (1)
- not necessary (1)

6. What are some of the group activities you found beneficial?

- students listed the activities they were involved in
- in addition, most popular activities:
 - slide show
 - discussions
 - skits (writing and acting)
 - character study
 - research on Tahitian customs

7. Did these activities help to give you a better understanding of the novel? How?

- yes (27)
 - discussions clarified parts of the novel (9)
 - more use of details (8)
 - more involvement in novel (5)
 - could identify with characters (4)
 - characters and setting became more realistic (2)
 - remembered more from lessons (1)
 - more enjoyment (1)
- no (2)
 - wasn't interested in the novel (1)
 - wasn't shoved enough into reading and working (1)
- can't remember (1)

8. What changes would you suggest if you were to do the project again?

- none (10)
- don't know (4)
- more class discussion before grouping (3)
- more oral activities (2)
- more discussion of each group's work (1)
- focus more on the ship and the life of the people on her (1)
- larger groups so bigger and better ideas could be expressed (1)
- better book and more time to do it (1)

9. What other activities would you include?

- none (7)
- no response (3)
- don't know (1)
- more plays (7)
- film-making (2)
- more discussion on characters (2)
- more use of costumes (the crew; Tahitians) (1)
- more articles and clippings pertaining to Tahiti (1)
- more books about what happened to the various members of the crew (1)
- the court martial (1)

10. Check (x) one of the following:

Were you satisfied at the end of the project that you learned

- 24 (a) more about the novel than you usually do?
- 2 (b) just as much as usual?
- 1 (c) less than usual?
- 3 (d) not sure

11. Check (x) in which of the following ways the 'improvisational approach' can be useful to students

- 16 (a) in providing opportunity for group work
- 10 (b) in providing for individual expression
- 19 (c) in providing for varying abilities among students
- 20 (d) in providing for student interests
- 6 (e) other(s) (specify)
- different and more exciting English class
 - opportunity to be imaginative
 - in providing a 'set goal' for the group
 - a better knowledge of what you are studying
 - in providing a talk session

12. Did this approach motivate you to do further reading related to the novel, Mutiny on the Bounty?

- yes (15)
- no (13)
- no response (2)

13. Did the extra reading help to give you a better understanding of the novel? In what way?

Comments:

- yes
- more about background (4)
- more about the characters (4)
- more about setting (2)
- understood problems of the characters (2)
- better understanding of the novel (2)
- knowledge of historical events (1)

14. Use a check (x) to indicate if the 'improvisational approach' gave you a better understanding of any of the following aspects of the novel.

17 (a) characterization

18 (b) setting

13 (c) plot

9 (d) theme

5 (e) style

1 (f) none of the above

15. Would you recommend this method of studying the novel for other students? Why? or, Why not?

Comments:

- yes (28)

- better understanding of novel (9)

- opportunity to work in groups (5)

- learn and remember more (5)

- more interesting than regular projects (4)

- helpful group discussions (2)

- less boring (2)

- good to have few changes in teaching methods (1)

- no (2)

- didn't like it (1)

- big projects make you work harder (1)

16. Check (x) one of the following to indicate your response to each of the statements below:

_____ (a) The 'improvisational approach' provides much opportunity for working, interacting and sharing with other students.

15 strongly agree

13 agree

1 not sure

 1 disagree

_____ (b) The 'improvisational approach' to the novel has no value
to the student.

 9 strongly disagree

 17 disagree

 4 not sure

_____ (c) With the 'improvisational approach' to the novel, students
are more actively involved in the learning process.

 14 strongly agree

 14 agree

 1 not sure

 1 disagree

_____ (d) The 'improvisational approach' to the novel provides for
student participation in planning lessons.

 19 agree

 3 disagree

 1 strongly agree

 7 not sure

APPENDIX B

EVALUATIVE COMMENTS

March 22/74

JOHN W. GUNN JUNIOR HIGH SCHOOL
Transcona, Manitoba

TO WHOM IT MAY CONCERN:

Re: Class Project on Mutiny on the Bounty

I had occasion to observe the results of Miss Jones' approach to teaching the novel, Mutiny on the Bounty. The significant 'plus' that I noticed was the enthusiasm with which some of the not-so-easily motivated students worked at the projects. Students took great pride and delight in presenting their 'own' work.

J. Dueck - Vice-Principal

March 8, 1974

JOHN W. GUNN JUNIOR HIGH SCHOOL

Transcona, Manitoba

APPRAISAL OF MULTI-ACTIVITY PROGRAM

I am very impressed with the number and variety of Language Arts activities that are being attempted and carried out by Miss B. Jones in the study of "Mutiny on the Bounty". The diversified approaches have motivated many students who otherwise were left out due to lack of interest. Students became interested in the novel by preparing slides and posters of some of the main scenes in the novel. Others gained a much keener insight by dramatizing certain scenes, producing posters, using audio equipment and other interest-generating practices. I was pleased to note that many self-initiated projects resulted from the varied experiences gained from the study of "Mutiny on the Bounty".

N. F. Kasian
Principal

THE UNIVERSITY OF MANITOBA
Faculty of Education

Department of Curriculum
Mathematics and Natural Sciences

Winnipeg, Manitoba, Canada R3T 2N2

TO WHOM IT MAY CONCERN:

Re: An Improvisational Approach to the Study of a Novel
by Miss Beryl Jones

Last year, Miss Jones contacted the Instructional Media Area of the Faculty of Education for help in doing a special project on the novel, Mutiny on the Bounty. Her class undertook to reconstruct the story on slides with a taped script. Students first researched material suitable for photographing and which illustrated incidents in the story. When they had compiled all the material they required, e.g. pictures, drawings, script material, they came in on a Saturday to copy the items on to slides. My involvement with the project was to set up the copy facility with copy stand, 35 mm. camera, and accessory lenses, and to teach the grade nine students how to operate it. After that they proceeded on their own.

What I saw of the project seemed very worthwhile. Students were enthusiastic about creating something for themselves. They had gathered materials from a wide range of sources, e.g. National Geographic Magazine's article on Mutiny on the Bounty. I think the project was an excellent learning experience. Students obviously had to do quite a bit of "digging" to obtain suitable visuals. Some improvising was necessary, and this gave scope for creativity. Subsequently, the class produced a taped script. As a result the students learned the mechanics of a slide-tape production.

Miss Jones used the same slides this year, but this time the students used them to create their own commentary. Which illustrates there are many ways to teach a novel! The slide production was shared with the rest of the school, and the reaction was very favourable. I have seen the slides myself, and was impressed with the quality considering the students were inexperienced in photography. We were pleased to have been of some help in the project.

K. A. Green
Instructional Media Lab.

APPENDIX C

EXAMPLES OF STUDENTS' WRITING

BALLADS

THE BOUNTY'S CREW

by Karen Sigurdson

It was in November of 1787,
That the H.M.S. Bounty set sail,
From Spithead to the isle of Tahiti,
With not a man cowardly or frail.

Their assignment was to collect,
For the slaves serving England,
A plant which flourished abroad,
Sighted, as James Cook discovered the island.

Across the wild and rolling ocean,
The brutal Captain Bligh,
Drove his men to near insanity,
Without giving a sigh.

With old Captain Bligh in charge,
Rule by law was the thing,
And if a seaman dared to object,
The lash, no doubt, the executioner would bring.

The master's mate aboard the ship,
Fletcher Christian was his name,
Said that Bligh was a man to avoid,
Which among the crew brought him fame.

So thorough was their hate for Bligh,
That the journey was no longer a pleasure,
Bligh had cut twice their rations,
Eliminating any kind of leisure.

But loyal as the Bounty's men were,
They had to steer this mighty ship,
Even though their life seemed harsh,
To Tahiti, where pleasure they soon would sip.

Nearer and nearer drew their destiny,
A mere number of miles to go,
Where Bligh would hold very little authority,
On the men he had grown to know.

As Tahiti came in eye view sight,
Happiness and desire withdrew the hate,
Bringing singing and joking to the eyes of many,
For now on the island love would be their fate.

Now anchored in Matavia Bay,
A short distance from the shore,
They could see the distant huts and natives,
Which made their spirits soar.

Hopeful of beds of straw and bamboo,
To soothe and comfort every aching bone,
The crew gathered their presents and belongings,
To the friendly natives they hoped to loan.

The land felt good beneath their feet,
As they stepped upon the sand,
The coolness set their bodies afire,
For never had they seen such land.

From these people each man was to choose a friend,
Whose function was to teach their ways,
Their many customs and mysterious beliefs,
To the men who were more than eager to stay.

The island was more than they had ever thought,
With its mountains and glistening streams,
In which to roam with their womanly companions,
For this truly seemed an imagined dream.

It was at the end of the month of March,
That it became evident to all,
That soon the Bounty would set sail,
Making once more feelings to fall.

When the time for leaving came,
Precious farewells and last minute kisses,
Could be seen between the men and Tahitians,
Who each other they would surely miss.

Loaded with over a thousand breadfruit trees,
The ship sailed slowly out to sea,
Each man with the very same thought,
"To Tahiti I wish I could flee!"

So ended their stay upon Tahiti,
On an island where meanness was forbidden,
To show the difference of two ways of life,
This poem, I thought destined to be written.

MEN AGAINST THE SEA

by Joanne Mlynarovich

This treacherous expedition started on April 28, 1789,
When the Bounty was mutinied by a member of the ship.
Captain Bligh and eighteen men were sent adrift,
And believe me or not it was no pleasure trip.

From the Friendly Islands to Timor,
A distance of over three thousand miles,
Where through the hardships they suffered,
It changed their whole life-styles.

In a heavily laden twenty-three-foot boat,
Through the distance that I have mentioned
Bligh had navigated a floundering ship,
And from this there was great tension.

For an hour Bligh sat gazing to sea,
While the men took count of the stock.
The boat was so heavily packed with supplies
That they soon would need to dock.

A rugged island was spotted the next day,
By Captain Bligh and the crew.
The men went ashore to look for food,
But found none in view.

They then went to the windward side
With the thought of finding food.
They did find food, however,
Plus natives who weren't rude.

In the morning fifteen natives came
With their water at a ration.
Nelson tried to trade with them,
But found it wasn't their fashion.

While Bligh had talked to the chief of the natives,
The crew started to take supplies to the boat.
Because Bligh was surrounded by natives,
The crew had no means of getting afloat.

All of a sudden they ran to a boat,
And in less than a minute all were in.
They then looked back and there was Norton,
In the midst of a great big din.

In a few quick seconds the boat set off,
With a dozen of natives on their trail.
Until darkness fell they were in pursuit,
Then Bligh turned the boat and set sail.

They then set the boat west-north-west,
In the direction of the Fiji Isles.
They hoped it wouldn't be too far yet,
But found it wasn't too many miles.

The very next morning they spotted the island
And the crew asked to go on shore.
Bligh said 'no' because of the people,
And nothing was said any more.

As they went north-west they saw some islands
And thought that they would land.
Six savages ran from the thick bush,
With spears, bows, and arrows in hand.

Then all of a sudden they all disappeared,
And then in boats fifty more appeared.
Bligh tried to lose them and did,
They then moved the boat the right way and steered.

Smith at night had caught a bird,
And drained the blood for Nelson to drink.
The wineglass of blood was given to Nelson,
Who drank the blood with not one blink.

The very same day a large bird was captured,
And whose blood was shared by three men.
A channel was spotted the same day,
And all they did was go around the bend.

A mile they went until they came to land,
Then they all went ashore to look for food.
The crew had returned with plenty of food,
And because of this it changed their mood.

Next they landed in New Holland,
And as they came to shore the savages ran back.
They didn't look harmful, however,
And carried spears they didn't lack.

They then started on their way to Timor,
When a dolphin they did catch.
All the dolphin was divided up,
With everybody having the same match.

Timor was spotted in the morning,
At three in the morning land was near.
And the crew knew already,
They need no longer to fear.

The men were so happy to see land,
That many of them wept.
At sunrise they were two leagues away,
And still not a soul on the island crept.

They then proceeded west-south-west,
And saw no people on the coast.
But by three in the morning they saw a town,
And as they drew nearer it was like a ghost.

As they got closer, two ships were anchored
A cable-length from the shore.
The crew then pulled the boat on the sand,
And at last they need fear no more.

At last a man came running out,
And looked at them and ran back.
He then came with another man,
In a seaman's uniform ready for attack.

Spikerman was his captain's name,
And Bligh then asked to see him.
When Captain Spikerman came,
He looked over Bligh and the crew in a skim.

Then in awhile the crew and Bligh,
Went to Captain Spikerman's home.
After four days of silent rest,
They then were brought to their own dome.

In a couple of days they saw the governor,
And told him about their trip.
At first he didn't believe them,
But then believed the voyage in the ship.

The governor then paid money for a ship,
To go to Batavia with Bligh and his men.
They then found a perfect ship to take them,
That was big enough for little more than ten.

On the twentieth of August Bligh set to sea,
In the Resource, a ship big enough to flee.
By the first of October they anchored in Batavia Road,
Once they were there no one was in glee.

Hall had died from an Indian disease,
And Linkletter and Elphinstone also were struck.
Ledward was also left behind,
And all these three had no luck.

On the sixteenth of October Bligh had left,
In Ulydte, a ship to reach Table Bay.
He then said good-bye to Ledward,
And left on the very same day.

PITCAIRN'S ISLAND

by Cynthia Watts

After the mutiny which Bligh provoked,
The men faced dual trouble.
They must find a home and a peace of mind,
Yes, their load to carry was double.

Away they sped west-north-west,
With Christian in command,
Mutineers and loyalists worked together,
For survival it was a demand.

Four weeks after the mutiny,
On the twenty-eighth of May
The men found land and a home at last,
But at Tahiti first they must stay.

To Tahiti for supplies and women, their wives,
Then Tupuai from June to September
The horrors the savages dealt in those months
Were much too harsh to remember.

So back to Tahiti they made their escape,
This time to leave men behind.
Many wished to stay while others could not,
For together a refuge they must find.

South-east was the direction they sailed,
Headed for Pitcairn's Isle.
They hoped and searched for their home to be
But wrongly charted it took them a while.

Late in December they found it at last,
A paradise with all they desired.
Because of its lushness and their peace of mind,
The hopes were again set afire.

They agreed on destroying the Bounty, their ship,
For it was all they could do,
They must burn all memories of their past fortune,
So they could start life anew.

There were fifteen men and three women less,
All working and helping each other,
But the lack of women made a dent in relations,
For Williams desired another.

True, his wife had died, but Tararu's he had taken,
All agreed what he did had been wrong,
But Hutia, the woman chose him of the two,
So the feeling of hate need not be prolonged.

Tararu wasn't pleased with the way things turned out,
And felt the killing of Williams he must do.
Hutia found out and poisoned his fish,
He died from it as did his friend, Hu.

Still in this unhappiness there was a little bit of joy,
For Maimiti bore her first child,
Named Thursday October after his day of birth,
Such a blessing, the worst of men smiled.

Life continued on Pitcairn, new children being born,
Mills' and Christian's and others'.
Everyone prospered just like McCoy's,
For a while all men seemed to be brothers.

One day eight months after October's birth,
A ship stood outlined in the sky,
Islanders hid with their signs of life,
And uninterested the ship passed them by.

Relations were pleasant then the opposite occurred,
As the natives were turned into slaves.
White men treated them cruelly and did no work,
Thus in peace it caused a great wave.

The last straw occurred on the dividing of land,
Nine parts for just the white men.
The natives were furious and wanted revenge,
The white men cared little, at least not then.

September twenty-second they all changed their minds,
For a slaughter of them was to begin,
Christian, the fair one, did get killed,
As did Mills, Williams and Martin.

The women much angered at their husbands' deaths,
Killed all native men that remained,
So much killing and bloodshed in a Garden of Eden
And no one but white men to blame.

Then their lives changed out of sorrow and grief,
In truth they all lived like dogs,
Loose with their morals and doused with much liquor,
Until the women came out of their fog.

Their life was wrong and they started another,
Away from men and in a fort,
They wouldn't let men in or even near,
Until their values they did sort.

Finally, the men all came to their senses,
But they were a little bit late,
For Quintal has already been harmed by the women,
Trying to secure himself a mate.

When Quintal was shot he disappeared,
Then McCoy took his own life.
Young and Smith were all that remained,
And each went and got back his wife.

Life again was peaceful on their tiny isle,
Young and Smith were the fathers to all
One day a crazed man came to scare all of them
But, Quintal his killing they could not stall.

Their lives went on but Young started to fall sick,
Worse each year, he didn't last long.
Before he died he had one last request,
Smith must teach their culture and God to the throng.

This did happen, for Smith thought it good.
All learned of reading and writing and God.
Life dwelled on the future, and not memories,
For this the people gave their Father laud.

This story was revealed at long, long last,
When the Topaz came them to see.
Smith revealed it all to the Captain of the ship,
As you heard it just now from me.

CHARACTER STUDIES

MUTINY ON THE BOUNTY

by Delvin Pawluk

Why Christian is the True Hero of the Novel.

Christian was the true hero of the novel because he led the men to mutiny against Bligh, but stopped them from killing the "tyrant". When Christian sent Bligh out in the launch, he gave the loyal men and Bligh, food and cutlasses, but would not give in to muskets. After the leaving of Bligh and the loyal men he guided the vessel back to the Tahitian Islands and let the loyal men go their own ways. Christian was the true hero because he had the guts to take over the ship because of Bligh's actions toward the men and himself. In the end, Christian had died, but he died a free man. The natives had killed him but he was to be sentenced to death anyhow.

MUTINY ON THE BOUNTY

by James Wirth

Christian is the true hero because it was he who inspired the mutiny and conducted it. Because of this the members of the Bounty were freed from the clutches of Bligh. By giving the loyal members, who went in the launch with Bligh, some food, he became their hero in a way.

When Christian led his followers to an island where they could be free, the men felt that he was their hero. He allowed the members of the Bounty who were not involved in the mutiny, to go free on the island of Tahiti.

All the way through the novel he treated his men fairly and equally. He did not hold back on the rations but distributed them when the men were hungry. He avoided flogging because, when the mutineers wanted to flog Bligh, Christian talked them out of it. This, I think, makes him the hero.

MUTINY ON THE BOUNTY

by Kathy Tyler

Bligh as the True Hero of the Novel

In my opinion of Mutiny on the Bounty, Bligh is not the hero. Many people see him as the hero because he saved the lives of most of the loyal men with him. He was brave; even though he knew everyone disliked him, he didn't become any more lenient, because he was doing what he thought was right. He was very strong-willed and hot-tempered, which made the men on his ship dislike him. Bligh and Christian are the major characters and it is between them for the hero.

MUTINY ON THE BOUNTY

by Cynthia Watts

Discuss "Bligh is the True Hero of the Novel."

Many people believe Bligh is the hero of the novel. They feel this way because he brought some of his men to safety and suffered hardships in the process. Of course, this action, I admit, was very heroic, but the novel we are discussing, Mutiny on the Bounty, does not center around this feat but rather Bligh's activities on the Bounty and at Tahiti. These actions I feel were not in the least heroic. A hero does not make the men suffer through hardships, lack

of food and deal out needless punishment. These are more the qualities of the antagonist, or villain.

Bligh was a very inhumane person with a fiery temper. One example of this was the case of the missing cheese. One of the crew dared to say that by Bligh's orders the missing cheese had been taken on land at their last stop. This infuriated Bligh and he threatened a flogging to many. Claiming loudly that the crew were all thieves who he'd tame, no matter what, Bligh ordered the ration of cheese to be continued.

In the same line of food, Bligh, after a flare of temper on various occasions, cut down the ration of grog, meat (which was terrible to begin with), yams and bread. He felt he was the King and anything contrary to this belief was treason and threatening to his supremacy. He got even with the men by the rationing of food.

Another example was when Mills refused Mr. Samuel a piece of his catch, until finally he flung a ten- to twelve-pound piece of shark in his face. Samuel immediately reported to Bligh and for such a trifle, Mills received three dozen strokes from the cat-o'-nine-tails.

Bligh's stubbornness for what he believed in showed when they were in Adventure Bay. Purcell, the carpenter, knew the wood from the large trees was no good for planks and told Bligh so. Bligh, furious that someone dared to contradict his commands, ordered Purcell put in irons for fifteen days.

Bligh made the men's lives so miserable that they mutinied. The men's resentment of him was shown then by the calling out of such things as, "slit the dog's gullet; feed him to the sharks; flay the hide off him; give him a taste of his own poison; you'd make us eat grass; and, go see if you can live on one-half-pound of yams a day."

All these show us what Bligh did to provoke the mutiny and how his actions affected the men. No hero would drive men to mutiny. No, Bligh, in my opinion, is no hero for he antagonizes the men as only a villain could.

CONFLICT

MUTINY ON THE BOUNTY

by Jim Robinson

After a discussion with the rest of the crew, Morrison was elected to take a list of grievances to Captain Bligh. He went down below deck and knocked on the door of Bligh's cabin. When Bligh answered, to Morrison's great relief, he was in a good mood. Morrison announced, with a courageous voice, "Captain Bligh, Sir, I have been chosen by the rest of the crew to bring to your attention this list of grievances and suggested improvements."

To his surprise, Bligh replied, "Come in and let me hear your grievances."

Morrison stepped into the cabin and began to read the list. Number One, I must complain about the cramped quarters."

Bligh answered, "Damn the cramped quarters, you're not on a pleasure cruise...."

".... Number Two is about the condition of the food we are forced to eat."

"FOOD!" Bligh broke out into an almost uncontrollable fit of anger. "Mr. Samuel, come in here."

Mr. Samuel came in and Bligh demanded, "Mr. Samuel, a report on the conditions of the food aboard the ship."

Mr. Samuel replied, "The food is the same as given to all crew members of His Majesty's Navy."

"Well?" Bligh gave Morrison a cold stare.

Morrison continued, "Number Three, the method in which you address other members of the crew..."

Bligh lost all control of his anger. "Mr. Morrison, what the Hell do you think you're on, a ferry going across the Thames. You stupid, ignorant fool. If you think you can come in here and tell me what to do, you're out of your bloody mind! You can tell the rest of the crew that any more such attempts shall be considered acts of mutiny and punished as such. Now get the Hell out of here before I lose my temper!"

MUTINY ON THE BOUNTY

by Kurt Doerksen

There were several conflicts in this book and I name these few. These conflicts gradually built up until they reached the point of the mutiny of Captain William Bligh and his followers. Some of the conflicts were: the quarrel between Bligh and Christian when Christian was blamed for stealing Bligh's coconuts. Bligh made a jack-ass out of Christian in front of the crew and from that point on Christian despised Bligh. Next was the conflict between Samuel and Mills which led to a conflict between Bligh and Mills. Samuel and Mills fought over the shark and Samuel received a piece of shark in the face. Bligh soon found out and whipped Mills. Next, there was the big fuss Bligh put up when the two men deserted. There was another quarrel between Bligh and Christian when Bligh attempted to take

away Christian's pearls. Finally, Bligh told Purcell what kind of wood to use for repairing the ship.

These are only a few conflicts in the book which were very aggravating for the crew. These conflicts finally led to the mutiny. If I were Bligh I would handle these situations completely differently. The conflict of the missing coconuts should have almost been ignored. If not ignored, the whole ship should be scolded and warned; not one individual. The shark incident would have been handled practically the same. I would have punished Samuel and Mills. The incident of the two men leaving the ship would have been handled the same way if I were the captain. The conflict between Bligh and Christian about the pearls was ridiculous as far as I'm concerned. They were Christian's pearls, by right. Bligh should have let Christian alone. Another ridiculous move by Bligh was when he told Purcell (the carpenter) what kind of wood to use. That should be left up to Purcell, not Bligh.

CRIME AND PUNISHMENT

MUTINY ON THE BOUNTY

by Betty Hofer

One flogging scene upon the Bounty happened just after the men had caught a shark and were cutting it up. Samuel, the captain's clerk, came around and asked Mills for a piece. Like almost everyone else on the ship, Mills disliked Samuel and wasn't ready to give him any. Mills had just finished cutting himself some when Samuel asked for it. Instead, he cut him a different piece with which Samuel wasn't satisfied. Finally, after a few bad words between them, Mills got up and threw the ten- or twelve-pound piece of shark straight at Samuel's face, with such a blow that he fell down. When Captain Bligh heard

about this incident he ordered that Mills be given 36 lashes with the whip. After the whipping Mills was untied but he collapsed. His bare back was all torn up and bleeding terribly; his face black; and blood was streaming from his mouth. He was then ordered to be carried to the sick bay where he spent the night in irons.

I think this punishment was unjust because it's much too harsh a punishment for the thing he did. No man can stand that kind of punishment.

I think it's very cruel to treat a human being like that. Animals don't even get treated like that. It would be better to kill him than let him suffer like that. The way the knots dug into the flesh was enough to make anybody sick when they saw it.

This kind of punishment makes a man vicious and as soon as he's able he'll try to get back at the man who caused him to react that way and the man who ordered him to be punished.

They should have given him a simpler punishment like keeping him locked up for 24 hours with no food, or some other lighter punishment.

MUTINY ON THE BOUNTY

by Karen Sigurdson

One of the flogging scenes on board the Bounty was caused by an argument between John Mills, the gunner's mate, and Mr. Samuel, the clerk. While fishing for food, Mills sighted a shark passing under the bow. After much difficulty it was hooked and thrown on the deck to be cut in portions for the men who had assisted in capturing it. The head would, of course, be given to Mills for he was the one who had actually hooked it, and the rest to whoever was fortunate enough to cut a piece. Mills was also given his share of the rest of the

shark. Collecting his pieces of meat to be placed in storage for him, Mills was about to leave when Mr. Samuel demanded a piece of the meat. Mills refused and Mr. Samuel became angry and threatened to tell the captain of the matter. Before Samuel could finish what he was saying, Mills had thrown the biggest chunk at Samuel's head. Picking himself up from the deck, Samuel walked slowly off. The news spread over the whole ship and so naturally it reached Captain Bligh. Mills spent the night in irons and was released the next morning, only to be seized and bound to the ship's gratings. There he received three dozen lashes and was then placed in the care of the Old Bacchus, the ship's surgeon, who washed him down with brine.

I feel this punishment placed on Mills was unjust. To me, Mr. Samuel had no right to ask for a piece since he hadn't helped in the capturing of the shark. I could see if it had been Captain Bligh who had demanded a share of the shark meat. Mills would then have deserved the flogging he received for the sake of upholding law aboard the Bounty. Mills being placed in irons was enough punishment.

My attitude to this kind of punishment is one of great dislike. As quoted from the book, Mutiny on the Bounty (page 51), "It is an over brutal punishment which destroys a good man's self respect and makes a bad man worse". I think Mills' crime did not deserve such a harsh punishment.

JUSTICE

by Brad Lamothe

When Bligh says, "I am the only judge of what is right and wrong", he is showing some of his character traits. Bligh shows that he is conceited by saying only he can judge what is right and wrong. The crew began to hate Bligh because he wouldn't give them any freedom and the crew resented his power. Bligh was cruel and he misused his power, he gave severe punishment to his crew when they did little things that he said were wrong. When he got mad, he would reduce the food and work the crew even harder. Bligh had an uncontrollable temper. Bligh disregards the crew's right to help decide what is wrong and what is right, and the kinds of punishments. He disregards the right of justice because he is the only judge.

A MONOLOGUE

by Leslie Hall

Maimiti, talking to herself in her mind.

"These Englishmen are such strange creatures. They are free and casual in their manners. They love their good times and dislike being pressured. Each man is different in his own way and all have good points. They are helpful and respect us women, even though they are much higher in status than we are. They are so tall and muscular. I find them such interesting people to observe. They have no customs except that they work all day, find no time for play, unless the captain so allows it, and tend to sleep all night without waking to talk. They would eat with us women if we would allow it, and they do not bathe every morning and night. I really don't know how they could

be so piggish as not to bathe every day, but if that is their wish, so be it. No, I really don't believe I've seen ~~more~~ strange people than the cannibals on far away islands. Englishmen aren't that weird, but they certainly are peculiar.

We women who love a member of the crew are so silly because soon enough the ship will be sailing away, and we may never see our loved ones again in our entire life. But for now, there is nothing to stop our seeing them. I love Christian madly and when he does sail away, I shall pray every day that he will soon come back to me - someday."

SETTING

by Gordon Cooper

November 12, 1789

Dear Mother,

The life on this island is very pleasant and easy going. I obtain my food from the delicious breadfruit trees. We also have fish and coconuts. If we have nothing else to do we just bask in the sun. At first, when we entered Matavia Bay I did not know what to expect. But then the natives started to swim out to the ship and they were also singing. They looked like colorful fishes with the flowers that were in their hair. The first time I was allowed on shore I was greeted by friendly Tahitian girls. They all started to give me gifts. Then one girl quickly took my hand and led me to her hut. Then she introduced me to her father and he nodded his approval. She liked me very much and I found out that her name was Vira. But I was soon to find out that I had made the wrong decision. The following day I was sent to work for the chief of the village.

Although it was not hard work it became apparent to me that I had chosen the wrong taio. A taio is the person who cares for you and helps you in any way he or she can. After the working day was over I thought that I would be able to have dinner with Vira and try to converse with her. But they have strange customs here. Men are not allowed to eat in the presence of a lady, although they must always serve you. The following day I found out that one of our midshipmen named Roger Byam was going to be married to a beautiful young girl named Tehani. But this was not to be any ordinary marriage ceremony. On the first weekend they were to go by boat to Tehani's father's island for a huge ritual marriage. When the rest of the crew heard of this we thought it very strange. But this was the custom of a Chief's daughter. This is all the news I have for now. Good luck, mother. I will write back soon.

Your son,

Richard Skinner.

SETTING

by Randy Mahayer

January 14, 1800

Dear Mom,

I know that by time you get this letter, I won't be in Tahiti. The days here are warm and we haven't had rain for more than a month. The temperature here in the day gets up over 90°F. The men and I have been taking it easy out here. The natives have been really nice, and I am planning to marry the Chief's daughter. We have been teaching the natives how to use firearms, and trading things in exchange for some breadfruit trees. From the hut I am staying in, you have a perfect view of the orange tree fields and ocean.

The meals here consist of wild berries, fruits and usually fish for a meat. Tomorrow, some of the native men are taking us out into the ocean to do some fishing. When the sun goes down behind the mountains it shines a red colour, and casts some strange shadows across the ocean. Tomorrow night there will be a festival in our honour. Up to now I have been working to complete the dictionary. It is indeed a beautiful island, and Captain Bligh said he would like to die here. It is getting dark now so I've got to go. Hope to see you soon.

Roger Byam.

TAHITIAN WOMEN

by Cal Hyrchuck

I personally think the status of women in Tahiti is very low. The women didn't seem to have any rights, they couldn't eat with the men, and weren't allowed in the temples of worship because they were earth born and men were descendants of the gods. Yet, in many ways, they had a great life. They live a life of leisure, bathing twice a day and spending most of their time doing their hair, makeup, and clothes.

As a woman of a different society, I don't think Tahitian women were liberated. They cannot stick up for their rights, and cannot make their own decisions, but only listen to the men, who seem to be their leaders. These women have no choice in the man they marry and generally just have their lives ruled for them.

TAHITIAN WOMEN

by Bonnie Duncan

I think the Tahitian women's lifestyle and status would be very enjoyable even though they were not liberated. I don't think women have to be equal to men to be happy.

I admire the custom of women not having to do any of the hard labour and having time to bathe twice a day, not to mention the hours they have to arrange their hair, and make themselves up.

Some of the drawbacks of being a Tahitian woman would be that they would not be able to marry someone of their own choice if their family didn't approve of the man. The women were not allowed to enter the temples of the greater gods. I also disagree with the custom which forbids the women to eat with the men.

I would rather live the life of a Tahitian woman along with the setbacks, than the way I live today.

DRAMATIC SCENE

MUTINY ON THE BOUNTY

by Sandy White

After the crew decided that Purcell should deliver the list of grievances about the food, Purcell goes to Bligh's quarters.

Knock! Knock!

Bligh: Enter!

Purcell: (walks up to Bligh who is sitting at his desk).

Captain Bligh, sir, I ...

Bligh: For God's sake man, speak up!

Purcell: I have here a list of complaints handed to me by the men of this ship complaining about the food.

Bligh: (bellows out a tremendous laugh) By God, that's funny!
(mood suddenly changes to meanness and harshness).
Where the hell do you think you are? In Paradise,
where you should be fed milk and honey? (snatches
paper and tears it up).

Purcell: But, sir, why should we have to eat this
this hog swallow while we could have what the natives
give us? Then what is left can be put in the stores,
not in the stores at once.

Bligh: Well, my good man, what do you intend to live on, the
fat of your stomach on the way home?

Purcell: Sir, it will be rotting by the time we get a chance
to eat it!

Bligh: Silence! You men act like children wanting to be pam-
pered, not like men who can stand hardships!

Purcell: Sir, even men must eat like human beings, not like
pigs!

Bligh: What! Say one more word and you shall have NO food at
all! Samuel!

Samuel: Yes, sir.

Bligh: Make sure Purcell gets half his ration for two weeks!

Samuel: (perplexed) Yes, sir.

Bligh: Purcell, you may go now but watch yourself or you shall
wind up in irons for a week without food!

(Purcell leaves shamefully)

DRAMATIC SCENES

INCIDENT OF THE SHARK

by Larry Sever

Characters

John Mills and Mr. Samuel.

The crew is now cutting up a shark they had just pulled in.
Some men bickering while cutting up shark.

(Voice) Mind what you are about there. Take care or else I'll have
a slice off your backside! (after the fish had been cut
into several pieces and the deck washed).

Mr. Samuel: (while strolling along the deck) A fine catch, my good
man! (remarking in a patronizing way) I must have a slice, eh?

Gunner's Mate: So you must have a slice, eh? Well, I must have a
glass of grog, and a stiff one, too, if you are to eat
shark today.

Samuel: Come, come, my good man, you've enough there for a dozen!

Gunner's Mate: And you've enough grog stowed away for a thousand!

Samuel: It's for the captain's table, I need it.

Gunner's Mate: Then catch him a shark yourself. This is mine.

He gets the best of the bread and the pick of the junk cast
as it is.

Samuel: You forget yourself, Mills. Come, give me a slice, that
large one there, and I'll say nothing.

Gunner's Mate: Say nothing be damned. There, take your slice! (as he
spoke Mills flung the ten or twelve pounds of raw fish
straight at Samuel's face).

(Mr. Samuel picked himself up from the deck, not forgetting
his slice of shark, and walked off slowly).

MUTINY ON THE BOUNTY

A flogging scene - Cast: Bligh
Stewart
Byam
Muspratt
Millward
Churchill

by Delvin Pawluk and
Gary Currie

Narrator: Just after the crew reaches Tahiti it is discovered that Millward, Muspratt and Churchill have deserted. This scene starts off when Bligh tells Byam that he is to have the task of finding the three escapees. Byam is walking to the beach when ...

Stewart: You've heard the news, of course...

Byam: Yes, Captain Bligh told me, and I've the task of catching them.

Stewart: (laughing) By God! I don't envy you!

Byam: How did they make off with the cutter?

Stewart: Hayward was mate of the watch. The men stole away with the cutter while he slept. Bligh was like a madman when he heard of it. He's put Hayward in irons for a month and threatens to have him flogged on the day of his release.

Narrator: After fighting off the constant attempts of the Indians to capture them, the deserters gave themselves up, worn out, by guarding against the Indians. The three deserters were taken to Bligh's cabin and he ordered Churchill given two dozen lashes and Muspratt and Millward four dozen each. Bligh walks to the upper deck.

Bligh: All hands assemble on the upper deck. Bring Morrison with his cat-o'-nine-tails to me.

Narrator: Morrison comes to Bligh. The deserters were taken and tied up alongside the flogging bench. Churchill is manacled and gets his two dozen lashes. Muspratt is brought up next and tied to the flogging bench. After five lashes Bligh says:

Bligh: Step it up and lay it on with all your might, or you will be next, Morrison.

Narrator: Millward is brought up and Morrison finishes the dirty task. The flesh is left like a red mass, horrible to see. The planking of the boat around them were blotched and spattered with black blood. From neck to waist, the cat-o'-nine-tails had laid the bones bare, and the flesh hung in blackened tattered strips. The men were washed down with grog and sent to their cabins.

DRAMATIC SCRIPT

THE INCIDENT OF THE MISSING COCONUTS

by Bradley Sapach, Brad Lamothe, Gordon Kooper

Characters

Bligh	Churchill
Byam (narrator)	Mills
Christian	Samuel
Brown	

Narrator: It was the twenty-seventh of April, 1789. The Bounty had sailed from Namuka the night before, but made little progress due to a very light wind; it was also seven or eight leagues from the Island. The supplies from the Island were being stowed away and the carpenters were making pens for the

pigs and fowls that weren't going to be used right away.

A great pile of coconuts were piled on the quarter-deck between the guns. Bligh knew how many coconuts were there, exactly. When four were missing, he called the officers on deck. He asked each of them to give an account of how many each had brought on board for themselves and whether or not any of them had seen anybody near the quarter-deck.

Samuel: Captain, sir, there are four coconuts missing from the pile on the quarter-deck.

Bligh: Those bloody rogues, I'll make them suffer. Mr. Samuel, call the officers and the men on deck immediately.

(To the men)

Bligh: Last night or this morning, four coconuts were found to be missing. Shortly, I will ask each of you how many coconuts you purchased on your own account and if you saw anybody near the quarter-deck.

Mills: Sir, I have 20 coconuts in my chest but I was only on deck for 20 minutes for a breath of air and saw no one near the quarter-deck.

Bligh: That is all, you may leave.

Churchill: Sir, I purchased no coconuts, only some wine for some after supper dessert.

Bligh: You liar, Mr. Samuel, put him in irons.

Samuel: Yes, sir.

Brown: Sir, I purchased 15 coconuts on my own account.

Bligh: Were you on last night's watch? Did you see anyone?

Brown: Yes, I was on the night watch but I saw no one.

Narrator: (When Bligh finished talking, he finally came to Christian).

Bligh: Now, Mr. Christian, I would like to know the exact account of how many coconuts you purchased on your own account.

Christian: I really don't know, sir, but I hope you don't think me mean enough to steal some of your coconuts.

Bligh: Yes, you bloody hound! I do think so! You must have stolen some of mine or you would be able to give a better account of your own. You damned rascals and thieves, the lot of you. You'll be stealing my yams next or have the men steal them for you. But I'll make you suffer. I'll teach you to steal, you dogs. I'll break the spirit of every one of you. You'll wish that you'd never seen a coconut before you reach Endeavour Straits. Mr. Samuel!

Samuel: Yes, sir.

Bligh: Reduce their messes to half-a-pound instead of a pound and if I find anything else missing, it'll be a quarter of a pound, so your bellies will make you crawl.

Narrator: (He then gave orders that all the coconuts belonging to the officers and men alike, be carried aft to add to the ship's wares. When this was done, he went to his cabin).

WHAT MIGHT HAVE HAPPENED THE NIGHT BEFORE THE

MUTINY ON THE BOUNTY

by Gary Currie and Alex Pylypowich

At midnight there was a conversation, the most important conversation and decision made on the whole trip on the Bounty. Fletcher Christian, John Mills, William Brown, Matthew Quintal, Thomas Ellison,

John Millard and Thomas Burkitt were gathered together to decide what would happen as a result of Bligh's tortures.

Christian starts, "We've been treated like dogs and scoundrels, and something has to be done about it."

Millard speaks up, "The food is terrible and everything we got at Tahiti was taken by that no good son of"

Everybody, "Quiet! Quiet!"

"We have two alternatives," says Christian, "we can either ask Bligh for better conditions or..." Christian cut off. Everybody knew that a mutiny was the other alternative and a cheer went up that could have been heard all over the ship. It was obvious that the majority wanted the mutiny but Christian was uncertain.

Christian called for quiet, and said, "I think first, that we should ask Bligh for our request. It is obvious that he will probably have us thrown out but its worth a try since mutiny is extremely dangerous."

It was obvious that the men would have nothing of it, and almost strangled Christian, but he quieted them down, and they still refused to ask, and decided that mutiny was the only way.

TIME OF MUTINY - AN EYE-WITNESS

by Larry Sever

On the morning of April 29, 1789, I felt like a volcano about to erupt as I was shaken furiously by someone. When I awakened it seemed like an almost different ship. All that could be heard were trampling feet on the deck and loud voices from which I puzzledly picked out Bligh's and Churchill's.

I finally got my clothes on and went up to the overloaded deck where I saw Bligh's throat within inches of a bayonet. For about fifteen minutes there were relays of disputes of whether to let Bligh go or kill him. The ship was like an avalanche where every second mutineer had a bayonet ready to shove in Bligh's throat, but with the promising speech Christian made, he held them back. Soon the decision came to allow Bligh to go on the launch with any loyal person that wanted to go. Eighteen seamen qualified to go with Bligh ranging from butchers to carpenters. I saw the question was centered on me, and it might have been my hardest decision if it weren't for nearly three-quarters of the mutineers with bayonets. After a couple of minutes of thinking, my decision was to go with Bligh. I quickly ran down to the compartment and got my clothes, trying to snatch anything useful to me. I ran on to the deck only to find that the launch had left. I felt like a betrayer to Bligh, and like a partner to these mutineers.

MONOLOGUE

BYAM AFTER THE MUTINY

by Gary Halliday

The launch left in the morning with Bligh and eighteen crew members in it. I really wanted to be on it because it was the only way I would have been able to see my mother and England again. I was furious as I watched the little boat drift off into the everlasting sea. I walked around the ship, depressed because if I hadn't taken my sweet time I would have been on the launch this morning supposedly heading for England.

Now that I am left aboard this crummy ship I will be considered a mutineer and when I am caught I will be hanged. I am going to make this promise: when a British ship comes I will give myself up!

We will probably hide on some deserted island and all die there but I know for sure, we will never go back to England. It is going to be a hard life for me now that everyone thinks that I am a mutineer.

APPENDIX E

APPENDIX D

A SERIES OF SLIDES ON ASPECTS OF THE NOVEL,

MUTINY ON THE BOUNTY

by

Mike Henry, Brad Sapach
Delvin Pawluk, Richard Toolis

NOTE: A tape-recorded commentary was used with the slides for class presentations. Subsequently, another group of students have used the slides but they made their own original commentary. This proved valuable in helping the students to reconstruct the story their own way. Other slides may be added to the series.

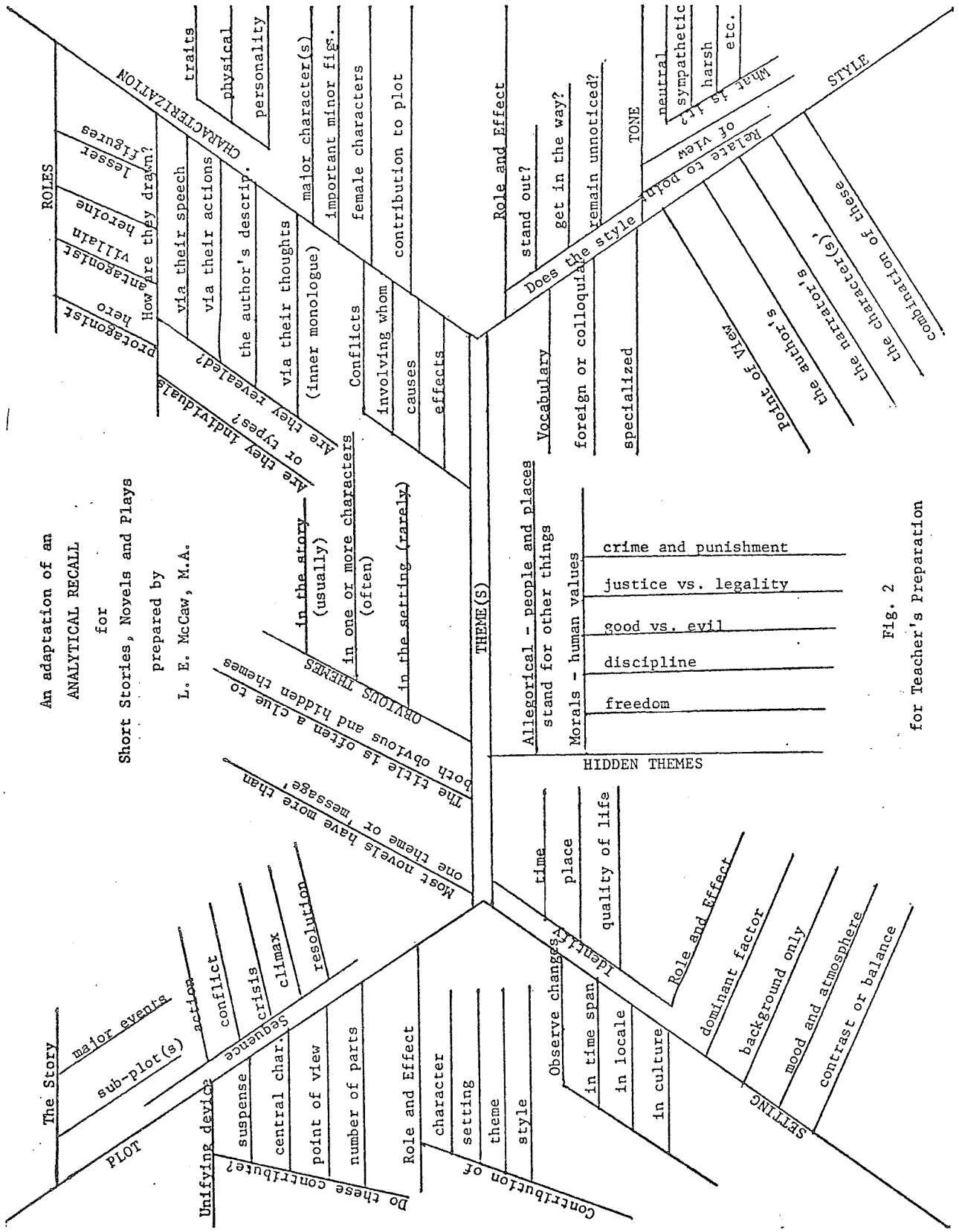


Fig. 2
for Teacher's Preparation