

THE UNIVERSITY OF MANITOBA  
Faculty of Graduate Studies

REFLECTIVE-COMMUNICATION:  
DRAMA FOR THE DEVELOPMENT OF HIGHER THINKING SKILLS

by

Claire Borody

A thesis submitted to the Faculty of Graduate Studies  
in partial fulfilment of the requirements for the degree  
Master of Education

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**BY**

**CLAIRE BORODY**

**A Thesis submitted to the Faculty of Graduate Studies of the University of Manitoba  
in partial fulfillment of the requirements of the degree of**

**MASTER OF EDUCATION**

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## ABSTRACT

The purpose of this study was to present a case for the inclusion of drama as a core subject in the public school curriculum.

The study was based on the premise that the current public high school curriculum is falling short of its responsibility to provide students with a beneficial and relevant education. Curricula needs to be structured in a manner that focuses on how to think, not what to think, in order to enable students to cope with the ever increasing body of information available to them. Drama, as a subject area, is presented as an important contributor to the realization of such a curriculum. Parallels are drawn between the development of dramatic skills and processes and the development of higher thinking skills such as analyzing, synthesizing, interpreting, expatiating, and persuading.

Drama is illustrated as having a solid connection to the concepts and ideas of educational philosophers who are not traditionally associated with drama education: John Dewey and C.A. Bowers.

The writer offers the process of REFLECTIVE-COMMUNICATION as a central focus for effective curriculum development. REFLECTIVE-COMMUNICATION is developed through the melding and extension of the process of "reflective thinking" developed by John Dewey (1910) and the concept of "communicative

competence", developed by C.A. Bowers (1987). REFLECTIVE-COMMUNICATION operates as a four step experience-based process that encourages and develops complex thinking skills providing the tools necessary for the identification and examination of the human origin of knowledge. In short, REFLECTIVE-COMMUNICATION provides students with a means to actively participate in their learning. The processes and activities that comprise the structure of the drama class are illustrated as providing vast potential for the development of REFLECTIVE-COMMUNICATION.

The study presents an outline for a program and specific sample units for the development of a REFLECTIVE-COMMUNICATION-based drama program.

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## CHAPTER ONE

### Introduction

#### Statement of Purpose

The purpose of this thesis is to present a case for the inclusion of drama as a core subject in the public school curriculum. The study is based on the premise that the current public school system, specifically the organization of the high school curriculum, is falling short of its responsibility to provide students with a beneficial and relevant education. Drama, as a subject area, is presented as a means by which students can develop skills and attitudes that will enhance and accelerate general cognitive development and that will promote the development of higher thinking skills such as analyzing, synthesizing, and interpreting. The methodology and process used in the organization of the drama curriculum is illustrated as having clearly identifiable similarities to the processes and concepts embraced by two educational philosophers who are not traditionally associated with drama in education: John Dewey and C. A. Bowers. The theories of Dewey and Bowers are examined respectively as the philosophical basis for and the vehicle by which to organize and develop more effective curricula.

The process of REFLECTIVE-COMMUNICATION is developed by the writer as a central focus from which to develop a drama program that will clearly establish a correlation between the

development of dramatic skills and the development of higher thinking skills. REFLECTIVE-COMMUNICATION is developed by the writer through the melding and the extension of the concepts of "reflective thinking," developed by Dewey and "communicative competence," developed by Bowers. REFLECTIVE-COMMUNICATION provides a four step experience-based process that promotes and develops complex thinking skills, creating the tools necessary for the identification and the examination of the human origin of knowledge. In short, REFLECTIVE-COMMUNICATION provides students with a means of participating actively in their learning.

The environment and the structure of the drama class is illustrated as providing vast potential for the development of REFLECTIVE-COMMUNICATION. The major focus of the study is the presentation of a drama program specifically organized for the development of REFLECTIVE-COMMUNICATION and the illustration of direct parallels between the REFLECTIVE-COMMUNICATION process and the dramatic process. The REFLECTIVE-COMMUNICATION-based drama program is a philosophically grounded (philosophy based) program that clearly establishes drama as an important contributor to the development of higher thinking skills as well as to the development of general cognitive skills.

The conceptualization and the development of the REFLECTIVE-COMMUNICATION process is the result of an extensive review of literature directed at the study of generalist

educational philosophy and including the examination of the theories of prominent drama practitioners and advocates. The process is specifically developed through the intensive study of the theories of Dewey (1910, 1938), Bowers (1974, 1987), and informed by the philosophy of Critical Theorists (Frankfurt School).

As the study progressed sub-themes were explored in the form of specific research problems:

1. What is the role of the student within public school curricula organized around the current dominant paradigm and why is this method of organizing curricula proving ineffective?
2. What skills are most necessary for the student of the 1990's?
3. What is needed to make contemporary education a vital and relevant experience that encourages life-long learning in its students?
4. How can educational philosophy be used to ground a drama curriculum structure and be developed into a methodology that maintains the integrity and objectivity of the original philosophy?
5. If the subject of drama has such potential for the development of REFLECTIVE-COMMUNICATION, why then has it been relegated to a fringe existence in curriculum planning?



6. How can both process and product be acknowledged in the development of dramatic skills?
7. How does drama contribute to the development of higher thinking skills?
8. How will content be ordered and how will methodology proceed in a drama curriculum designed for the facilitation of REFLECTIVE-COMMUNICATION?
9. How can the generation and development of REFLECTIVE-COMMUNICATION in the drama class improve the credibility and validity of drama as a necessary subject area in the curriculum of the future?

#### Significance of the Study

Arts organizations across North America give credence to the idea that arts in education are important components of what constitutes basic education. According to the American Alliance for Theatre and Education (AATE) (1992), the arts in education provide one of the fundamental components of basic education, along with language arts, mathematics, the sciences, and the social sciences. The belief upheld by the AATE is supported by The National Arts Education Accord (NAEA) declaration that states that:

all secondary school students should be enrolled in courses involving formal study of the arts each year. Such courses in the arts should be an integral part of

the total curriculum in the manner that is comparable to other academic disciplines. (in AATE, 1992, no page given)<sup>1</sup>

The NAEA promotes the development of strong arts programs in the school in order to provide students with aesthetic, creative, and self-actualizing experiences.

The AATE (1992), specifically supporting the development of drama programs in schools, maintains that:

the educational value of theatre is derived from each individual's inherent need to transcend personal limitations and to participate in the universal human experience. Its unique contribution to learning is that it provides a functioning laboratory in which to experience human interaction. Education in theatre is important for individuals to perceive the world clearly, communicate expressively, and respond intelligently in the ever-changing drama of daily life. The collaborative art of theatre fosters balance between individual integrity and social cooperation. (no page given)

In Canada, the Council of Drama in Education (CODE) and the Dramatic Arts Consultants of Ontario (DACAO) (1989) promote the inclusion of drama in education as part of a well-balanced curriculum of studies. Drama is viewed as "holistic

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<sup>1</sup>Information cited as (no page given) has been obtained from a report published by AATE which was presented in an index card form without identifying pages.

experiential learning" (p. x). According to CODE and DACAO (1989) drama in education can provide students with the skills and cognitive framework for: "problem-solving, decision-making, conceptualizing, organizing, analyzing, interpreting, synthesizing, and making value judgements" (p. 2).

Drama is also cited as providing access and insight into the understanding of historical and cultural traditions because it "creates contexts for exploring and experiencing the atmospheres of Past, Present and even Future" (p. 2). CODE and DACAO further identify that drama can function as a preparation for the world of work. According to the document students of drama are given opportunities to: "work cooperatively with others; work with initiative, responsibility and reliability; work independently; demonstrate leadership; focus on tasks; explore and express ideas; make informed decisions; complete tasks; negotiate with sensitivity; understand the dignity of work; and manage time effectively" (p. 3).

The mandate of the Alberta Senior High School Drama Curriculum (1989) supports and strengthens those claims made by CODE and DACAO, that drama provides students with experiential learning of an holistic nature. "It [drama] can develop the whole person - emotionally, physically, intellectually, imaginatively, aesthetically, and socially - by giving form and meaning to experience through 'acting out'" (p. 3). Although the Alberta curriculum features activities

that would enable students to develop general cognitive and higher thinking skills, the prime goal of the drama curriculum is stated as being the nurturing of "...a positive self-concept in students by encouraging them to explore life by the assumptions of roles and by the acquisition of dramatic skills" (p. 3).

The Manitoba High School Drama Curriculum (1990) upholds the belief expressed by the NAEA that all arts are important as catalysts for creative expression. "The expressive arts in education are important in the encouragement and development of individual creativity and expression. All of the arts (Art, Drama, Music) help to provide a balance between the cognitive and affective domains in education" (p. 1). Drama, however, is singled out for its unique contribution to the development of students.

Drama, in particular, provides a method for integrating and promoting cognitive, affective, social and psychomotor development in the student....The cognitive domain is stressed in decision making and the analysis and synthesis of character, situation, and text. In drama, students have direct control and are actively involved. They are not instructed to do something--they decide to do it. (p. 1)

Although current curriculum documents provide a well-reasoned set of arguments for the importance of drama in education, research at the provincial level on the state of

the arts in education has been essentially non-existent. In 1988, Challenges and Changes, the report of Manitoba's high school review board and in 1990, Answering the Challenge, the response to the original report, both failed to address the state of the arts in education in any significant way.

In 1979, the Manitoba Task Force on Arts and Education released a paper based on an investigation of arts disciplines within Manitoba schools. The data collected from this investigation was accumulated through mailings, site visits, and interviews. The results of the investigation clearly identified two areas for concern in arts education: the need for quality in arts education and the need for improved teacher training in the arts. The qualitative analysis of the investigation revealed:

a considerable quantity of arts activity in schools, especially in music, drama, and visual arts...yet the quality of that exposure often seemed to be unacceptably low....Often the end product, the 'performance' superseded the learning and the appreciation of the art....[Researchers recommended] a much greater attention to quality. (p. 3)

It was also discovered that:

many teachers are seriously hampered in their teaching of the arts because they lack sufficient background and training. In general, they [teachers of art subjects]

have often only had superficial exposure to the arts and...teacher training skims or neglects [art] training.  
(p. 3)

In addition, the task force investigation identified a need to "enhance the credibility and comprehensibility of the Dramatic Arts by bringing about learning in those who make decisions about school programs with regard to [the] validity, indeed [the] necessity, for Dramatic arts in the school programs" (p. 31).

The significance of the 1979 investigation to this study is two-fold:

1. It is the most recent investigation available which addresses the state of the arts in Manitoba education. As stated, more recent documentation of the state of high school education did not address the issue of arts education in any significant way. The lack of current documentation concerning the arts in education suggests that there is an urgent need for the development of research projects examining and promoting the arts in education in Manitoba. This study serves this kind of need through its goal of presenting information supporting the claim that drama should be included as a core subject in the public school curriculum.
2. Researchers of the study recommend that attention be paid to the quality of arts experiences in Manitoba schools. Quality arts experiences can not occur without careful

training and guided encounters with the art. The REFLECTIVE-COMMUNICATION-based drama curriculum proposed in this study addresses the need for quality arts experiences in education and attempts to establish a drama program that would encourage meaningful encounters with the art.

### Theoretical Assumptions

An assumption has been made about the transferability of processes in this study. It is assumed that the processes developed in the study as a result of the development of REFLECTIVE-COMMUNICATION are in fact transferable to the act of social change.

The researcher believes as does Bowers (1974, 1987) that the development of curiosity would lead to a general curiosity about life and its ideological structure. In the case of the study, it is assumed that the curiosity cultivated in the drama class would lead to a recognition of those areas of existing culture in need of change and subsequently to action-based solutions.

The underlying belief of this study is that once students understand that the realities they live by are of human construction they will understand that this ideology can be dismantled. Through the development of alternative artistic form and solution students are encouraged to develop an

understanding of the way in which transient thought can be codified and become a taken-for-granted reality. Through the utilization of REFLECTIVE-COMMUNICATION in the development of their artistic creations, students are experimenting with the alteration of their realities (ideology). This artistic experimentation can enable them to transfer the adjusted ideas into their everyday reality as altered thought and subsequent action.

### Outline of the Study

The thesis is divided into seven major chapters. Chapter One, the introduction, discusses the need for curriculum change in education and identifies the objectives of such a change.

Chapter Two introduces the researcher-developed process REFLECTIVE-COMMUNICATION as the means for achieving these objectives. The philosophic concepts of "reflective thinking" defined by Dewey (1910) and "communicative competence" developed by Bowers (1987) will be examined as the central components of this developed process. The final section of the chapter identifies the subject area of drama as a means by which to develop REFLECTIVE-COMMUNICATION.

Chapter Three, a review of related literature, is divided into two distinct sections. Each section answers specific questions. The first section examines the existence of the



drama/theatre dichotomy in education in order to explain the reasons for the fringe existence of drama in the curriculum. The second section of Chapter Two provides a review of literature that establishes the connection between experience offered through dramatic study and the development of REFLECTIVE-COMMUNICATION. Due to the fact that REFLECTIVE-COMMUNICATION is a writer-developed process, this parallel will be traced through the examination of connections between dramatic study and the development of the base concepts "reflective thinking" (Dewey) and "communicative competence" (Bowers).

Chapter Four presents a synopsis of the research design and an explanation of the methodology used to develop the drama program.

Chapter Five offers the outline of the proposed REFLECTIVE-COMMUNICATION-based drama program. Program goals and program outlines are discussed for each of the courses in the proposed three year program.

In Chapter Six, specific sample units of study from each of the three courses in the program are discussed. The processes and practices of each unit are explained in detail in order to represent general course structure and to clarify intended artistic objectives. The conclusion of each unit identifies connections between dramatic processes and proceedings and the development of REFLECTIVE-COMMUNICATION.

This chapter also includes suggestions for program implementation.

Chapter Seven, the conclusion, presents a summary of the study and examines implications for further study.

### Definitions

COMMUNICATIVE COMPETENCE: The term used by Bowers (1987) to describe "individual ability to negotiate meanings and purposes instead of passively accepting the social realities defined by others...[it is] the ability to read or decode the taken-for-granted assumptions and conceptual categories that underlie the individual's world of experience" (p. 20). This use of the term is distinct from the definition used by ESL practitioners, more specific than the term used by Chomsky, and more concrete than Habermas' use of the term. Specific differences are discussed in the paper. Bowers' belief is that the principles of "communicative competence" will enable the individual to understand the social ontology of knowledge. They will apply this knowledge toward the examination of the way in which defining structures are generated in society and will gain a greater sense of control over their environment through this understanding of the social nature of knowledge. Initial dissection is to perpetuate further exploration of the taken-for-granted realities. This ability to decode begets the ability to decode more complex information, and can

motivate individuals to extend their thinking into the realm of action in order to test newly acquired beliefs. The concept of "communicative competence" is used as one of the base components of the researcher-developed process of REFLECTIVE-COMMUNICATION.

CULTURE: The working definition of culture used in this thesis is that defined by Bowers (1987) who is informed by Berger and Luckmann (1967). It is a view of culture as a system of symbols "the medium through which we move [and which]... provides the information codes that regulate our patterns of thought, body language, use of space, social interaction, rituals, and economic and political system" (Bowers, 1987, p. 5).

Bowers' vision of culture reflects the anthropological rather than the popular socio-political definition of the concept. In the popular socio-political definition of culture generated during the eighteenth and nineteenth centuries, the concept takes on the quality of a state rather than a process (Briggs, 1992, p. 3). This vision of culture implies an acquisitive quality that individuals and societies either attain or do not (Arnold 1869; Briggs 1992). This view of culture also creates a state in which the concept of culture continually complicates itself, as Briggs (1992) suggests, through sub-division as further cultural identification: superior culture, refined culture, mediocre culture, brutal

culture, counter culture. This however, is not the view of culture upheld by Bowers.

The anthropological view that Bowers refers to when he examines or refers to the concept of culture, can be traced back to the theories of Tylor (1871) who stated that culture is "a complex whole which included knowledge, belief, art, morals, customs and many other capabilities and habits acquired by man as a member of society" (in Bauman, 1992, p. 9). This is supported by Bogdan and Biklen (1982) in their claim that culture can be viewed as "a series of interpretations of life, common-sense understandings, which are complex and difficult to separate from each other" (p. 36). Geertz (1973) supports the view of culture held by Bowers, that culture is a system of symbols, in stating that "symbol systems, man-created, shared, conventional, ordered, and indeed learned provide human beings with a meaningful framework for orienting themselves to one another, to the world around them, and to themselves" (p. 250). Geertz, like Bowers views the analysis of culture as an interpretive search by human beings for significance in their lives (p.5).

DRAMA: It is the belief of the writer that drama and theatre in the school system should be discussed under the auspices of one defining term rather than two. The use of the term drama in this paper reflects that belief. Since the inception of the child drama tradition initiated by Slade (1954, 1957)

drama has been viewed as a process in which imaginative thought is transferred into action. As Courtney (1968) suggests, the source of drama lies in an internal empathy or identification and meaning is created through the extension of this internal process into an external form. Interaction with the external world occurs through the medium of impersonation. In contrast, theatre in the schools has been viewed as an art form not a process and has been associated with formalized and even codified production supported by the technical aspects of theatre. The tendency has been for theatre and drama to remain separate entities in the field of drama in education.

This writer also believes that the study of drama in the school should be organized and discussed in a manner that reflects a developmental approach to the instruction of the subject. The personal vision reflected in this paper presents both the concepts of drama and of theatre in education as essential functions of the developmental process of drama in education. The term drama, as used in this study, explores and supports the view that process and product are inseparable parts of the same whole. The exception of this use of the term drama occurs in Chapter Three under the heading of The drama/ theatre dichotomy. In this chapter, the terms drama and theatre are discussed as separate concepts in order to illustrate the nature of the drama/theatre dichotomy that has impeded the promotion and development of an effective drama program in the school system.

REFLECTIVE-COMMUNICATION: A writer-generated process developed from the melding and extension of the concepts REFLECTIVE THINKING, developed by Dewey (1910), and COMMUNICATIVE COMPETENCE, developed by Bowers (1987). The writer's development of the term REFLECTIVE-COMMUNICATION has also been informed by the work of Critical Theorists (Frankfurt School). REFLECTIVE-COMMUNICATION entails a four step experience-based process that enables individuals to develop complex thinking skills providing the tools necessary for the identification and examination of the human origin of knowledge. The process begins in a direct experience and ends in motivated action: EXPERIENCE - REFLECTION - IDEOLOGICAL ALTERATION - (CONCRETE REALIZATION). The process has been developed as a means to establish the correlation between the development of dramatic skills and the development of higher thinking skills.

REFLECTIVE THINKING: Dewey (1910) by means of this term describes what he believes to be a better way of thinking; a way of thinking that "...involves (1) a state of doubt, hesitation, perplexity, and (2) an act of searching, hunting, inquiring, to find material that will resolve the doubt, settle and dispose of the perplexity" (p. 12). It was Dewey's conception that one could not learn to think but that one could develop the means to think well. Dewey's process of "reflective thought" enables individuals to access a means by

which to process information that utilizes the individual's experience. The process of reflective thinking is used as a philosophical basis for the researcher-developed process Reflective-Communication.

REHEARSED-IMPROVISATION: A writer-invented term defining a specific improvisational process used to develop original work from the stage of an imaginative thought or an essential concept to the stage of a refined finished product. Although the actual dialogue is not necessarily recorded in writing, at the point of production the material has reached the form of a highly refined script. The process begins with the generation of concepts and/or ideas. These concepts and ideas can be introduced by either the teacher/director or the performers generated by the performers. The responsibility for the development of those concepts and ideas, however is the responsibility of the performer. The teacher/director functions in the role of facilitator/coach/director for the duration of the project guiding the students through the developmental process. The process of Rehearsed-Improvisation provides a means for the concrete application of the REFLECTIVE-COMMUNICATION process.

## Background to the Study

Historically, the path of curriculum reform has tended to resemble a wave, moving back and forth, creating the illusion of great movement, but rarely advancing beyond previously washed beaches. We have only to contrast the present state of public school education with the struggle that occurred between the proponents of the progressive education movement and the proponents of the social behaviourist movement to see that this image holds true. In 1971, Harvard president Bok, in his first annual report, states:

It would be difficult to point to many substantial innovations in teaching or education that were introduced within the recent past. Changes were made, that is true, but almost all took the form of relaxing old requirements rather than implementing new programs...for the most part, the changes are very much the product of the period that has been critical of old traditions and ancient requirements yet largely devoid of new visions for educational reform. (in Keller, 1982, p. 36)

True and lasting change requires fundamental structural reorganization of curriculum at all levels of instruction. A reform must be proposed that originates from a solid philosophic base, that provides a learning process that continually redefines itself, that focuses on thinking, and that is logical, reasonable and effective.



According to Schubert (1986), most of the current curriculum designs are, fundamentally, variations of the model generated by Tyler in 1949. The four questions presented by Tyler focus on four distinct areas of instructional design:

1. What educational purposes should the school seek to attain?
2. How can learning experiences be selected which are likely to be useful in attaining these objectives?
3. How can learning experiences be organized for effective instruction?
4. How can the effectiveness of learning experiences be evaluated? (p. 1)

Essentially, Tyler's curriculum design focuses on the organization of what to think. It is assumed in this type of educational organization that the student is an empty vessel into which knowledge can be poured by the teacher. "The result of such assumptions in educational practice is to regard the pupil as an essentially passive material to be moulded by the treatment" (Eisner, 1979, p. 16). It is the educational perspective that Freire (1975) refers to as:

the banking concept of education, in which the scope of action allowed to students extends only as far as receiving, filing and storing the deposits....education thus becomes an act of depositing, in which students are depositories and the teacher is the depositor. (p. 138).

"Futurists tell us that we are living in the midst of a profound revolution that most people are not even aware of" (Combs, 1981, p. 369). Humankind as a species is experiencing an "information explosion" in which the general population is exposed to more information than it is capable of acknowledging, let alone processing. The world is rapidly changing, yet the educational system seems ill prepared to keep stride with the pace of that change: it appears that educational curricula are failing to meet the changing needs of students. Hodder (1984) observes that "evidence of the existence of oppression in the public school is indicated by such phenomenon [sic] as the high school drop-out rate, the demands of more relevance, and the falling levels of literacy" (p. 48). According to Callwood (1992) one third of Canadian high school students drop out of school and five million Canadians are considered to be functionally illiterate. Current periodicals report that youth "now in their teens and 20's....will be the first [group of young people] since....those born 1822-1842 to be less college-educated than its [sic] predecessors" (Newsweek, April 15, 1991, p. 66).

Why is it that education often hampers personal change in the individual and obscures rather than clarifies the need to question existing conditions and realities? Greene (1974) has discussed how this process of disenchantment begins.

It seems evident that schools encourage immersion, deliberately or unthinkingly. The school creates the

kind of reality that absorbs those within it and thereby serves to submerge consciousness. This fundamentally, is the nature of the oppression they impose. This is what makes it so difficult for people to learn how to learn. (p. 74)

This observation is echoed by Bowers (1974) who states that:

when the individual experiences alienation he is less able to use his freedom in an autonomous and constructive manner. The feeling of meaninglessness or apathy that he experiences also cuts him off from seeing possible choices that can be made. In effect, the existential mode that we associate with being alienated tends to restrict imagination and erodes one's will to act. (p. 76)

As concerned educators, we must ask ourselves what can be done to help students in the 1990's to develop useful skills that will promote their intellectual, academic, and social success now, and in the future. For decades, the primary curriculum question facing most practitioners of education has been the question of what; most specifically deliberations seem centred upon what should be taught, the content. Although research challenging the validity of this paradigm of organization exists in ample supply, the fact remains that only a small proportion of that information is reaching the school system at the grass roots level. Perhaps in the manner

of Schwab's (1969, 1970) practical paradigm for curriculum inquiry, which identifies a need to be concerned with how curriculum development should proceed, the primary curriculum questions should ask:

How should education proceed in order to become more relevant?

How can educational systems expand and develop effectively without becoming redundant?

How can curricula be best organized to enable young people to gain a better understanding of their world and their personal connection with that world?

Educational institutions are not neutral states. All choices made by administrators and teachers are subjective actions that serve a purpose. Often these actions are presented as objective facts or 'taken-for-granted' realities. Empowerment for students begins with the ability to recognize and then to understand the mechanics of this dangerous existence, obscured subjectivity, that pervades most educational environments. In some cases, according to Doyle (1989), this understanding will require probing "the discrepancies between dominant versions of reality and the lived experience of subordinate groups" (p. 7).

It is also necessary to empower individuals by placing more emphasis on identifiably subjective areas of the curriculum and on the relationship of experience to knowledge. It is important that individuals learn to place value on their

personal experience and that in some way, the experience can provide a bridge into the understanding of new information. While it is important to enable individuals to gain a sense of control over personal and social environments, it is also important that these individuals have some sense of history and vision for the future that will motivate them to action.

Considering the transitory nature of knowledge and technology, the education system needs to place more emphasis on the discovery and the analyzing of information rather than on the filing and retrieving functions emphasized in current curriculum organization. A concerted effort must be made to identify and develop curricula that explores and examines the manner in which information is generated and transferred.

It is unlikely that the rapid advancement of technology and information will be arrested, therefore human beings must prepare for life-long learning to avoid the gridlock of professional and industrial redundancy. It will be necessary to develop skills that will enable them to gather, process and generate information, and to adapt to a changing social and professional environment. Public school curricula should be organized in a manner that will support and enlarge this goal. Students should be developing knowledge that will aid them in the understanding of their changing world and that will enable them to adapt and to flourish within new contexts.

It is clear that serious attention needs to be focused on the state of public school education which is at present in

urgent need of curriculum redevelopment in order to escape redundancy. It is also clear that those in positions of authority to change and implement program development continue to ascribe to past methods of curriculum organization. At present the wave is flowing in the direction of accelerated development of technology bases in the schools. The bias in our culture toward reason, science, and technology is reflected in the organization of curricula in public schools. The current trend in curriculum development places an emphasis on the development of fundamental skills within the context of the acquisition of advanced operation of technology. How can we know what skills can be considered fundamental, given the rapid technological advancement of the society in which we live? How can the school system make claims to be supplying students with advanced technology when budgets are being restricted and technology becomes redundant almost as soon as it is manufactured? It is time for educational policy makers and curriculum developers to stop responding to the obvious deficits in the public school curriculum structure in a quantitative manner. The quality of curriculum offering must change if the public school system is to address fundamental problems of twentieth century educational institutions.

## CHAPTER TWO

### Analytic Review of Documentary Data:

#### Theoretical Considerations for a Paradigm Shift

#### John Dewey's "Reflective Thinking" as a Philosophic Base

Is it possible to change the quality of education; is it reasonable to consider the possibility of fundamental curriculum restructuring? Change becomes a reasonable expectation if the means for that change can be envisioned as attainable.

Consideration then must be given to the development and to the implementation of a curriculum based on the concept of how to think? This curriculum would be organized around a learning process, a thinking process, that would emphasize the basic human need to make sense of the world. This learning process would need to adopt both critical and reflective aspects of thought and to provide an intellectual vehicle for transition from thought to action. Students could begin to understand why the world has become what it is and would be adequately prepared to make necessary changes. The process should also be structured in a way that the principles of the process can be applied internally, in order to ensure this new process against dogmatism and redundancy.

Practitioners and theorists in the field of drama<sup>2</sup> in education would be able to identify features of this proposed learning process in the processes and methods commonly used in the drama classroom. As an experienced instructor of drama I have consistently observed learning patterns emerge from the practical work done by drama students. Colleagues at River East Collegiate have confirmed that the effects of learning processes used in drama have extended into other areas of students' learning. Altered behaviour in students includes a more extensive use of vocabulary, an increased ability to focus on divergent tasks, and a general increase of curiosity.

The merits and benefits of dramatic education are well known to those who instruct in, theorize about, or study the subject. However to those beyond that group, the subject has been viewed as either an art or an option, neither of which are considered to be of much importance to the core of curriculum study. Creativity is a process that cannot be adequately explained through rational discourse. There is a tendency for those who subscribe to the tenets of the school of rational thought to oversimplify the definition of non-logical concepts as illogical.

Although documentation of the subject of drama in education is extensive, particularly in the area of psychology, methodology, and pedagogy, very little research or

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<sup>2</sup>The working definition of the term drama for the purpose of this paper is provided in Chapter One under the heading of Definitions on page 15.



writing exists to provide a solid philosophical basis for drama in education. Curriculum guides have provided information that in theory should establish drama as firmly rooted in the socio-political goals of public education. However in practice, this is not the case. Part of the problem can be traced to the drama/theatre dichotomy that has existed from the time that drama was introduced into the public school system. The fact that drama and theatre as subjects in the school system developed very different mandates, promoted a vastly different psychology and utilized vastly contrasting instructional approaches has served to undermine the cause for drama in education. The nature of this dichotomy and its effects on the development of drama in education will be discussed at length in a later chapter. In much the same way that proponents of progressive education in the 1920's undermined themselves by failing to resolve internal conflict within the movement by adopting an either/or stance toward the movement's future direction, drama educators have effected the same difficulties for the cause of drama in education.

In dramatic study, students begin with what they know and they move into previously unknown areas through interaction with other students, guidance from the teacher/instructor, and through the examination of and reflection on their own experience. The more the students experiment with their knowledge through the variety of dramatic techniques available

in the drama classroom, the greater the students' range of knowledge and experience becomes. Although this process is not necessarily linear in nature, there is constant shift and change occurring within the individual as a result of that individual's interaction with information experienced through dramatic processes. This focus, the students' personal experience and understanding (what is known), is viewed as a starting point for learning that will eventually take them beyond the limitations of their collective knowledge and experience.

Many drama educators discover the powerful effect of dramatic training on a student's learning capacity, discoveries that are reflected in the volumes of information that describe and encourage the promotion of drama as an art and as a methodology. Art theorists include drama in their arguments claiming that arts in education can have a more direct and powerful influence on individuals than other disciplines as it is based in creative and divergent thought and production (Eisner 1972, 1979; Ewens 1989; Keister 1985; Lowenfeld 1968, 1970; MacGregor 1984). An extensive body of work exists in which art and drama theorists and educators have developed convincing arguments for the inclusion of arts (drama) in the curriculum by merit of the importance of arts to the human condition. However, there is still a need for research that explains the importance of the arts and, specific to this thesis, the importance of drama in terms of

relevant, generalist philosophy. Hodsol (1989) indicates the need for more research in the arts, specifically with reference to the manner in which "...learning in the arts broadens perspective, gives a sense of the human condition, and fosters reasoning ability" (p. 13).

How does one find the philosophy and the words to transmit the importance of a subject whose merits often extend beyond the limitations of words to those to whom the subject of drama is unfamiliar or completely foreign? The decision was made to examine the theories and concepts of generalist education philosophers in order to locate if it existed, an educational philosophy that resisted the idea of curriculum as a set of predetermined activities leading to specific and predetermined ends and that placed emphasis on the learner's experience. The quest began with an exploration of theorists who served as pioneers for progressive child-centred curriculum philosophies of education: Rousseau, Pestalozzi, Kant, Hegel, Herbart, Froebel. The work of these theorists and philosophers all place emphasis on the individual needs of a student, an emphasis that was later continued in the work of educational philosophers associated with the progressive education movement. It was through this explorative progression that I discovered the line of thought generated by the philosophies of Dewey and perpetuated in the work of Kilpatrick, Rugg, and Shumaker.

A highly original thinker, Dewey promoted an educational philosophy of consciously constructed physical and intellectual motion that created an experiential continuum: a process that emphasized a continual experience/reflection cycle of thought. Over the decades Dewey has become an extremely enigmatic and misunderstood philosopher, generally due to misinterpretation of his theories by other theorists. The power of his insight into the process of thinking provides the necessary philosophic base from which to proceed with the exploration of dramatic study as a means of developing higher thinking skills.

For Dewey (1910) the development of questioning abilities is the core of learning, rather than simply existing as a branch of learning strategy, and it required intense focus and continual attention. Dewey posits thinking as "inquiry, investigation, turning over, probing or delving into, so as to find something new or to see what is already known in a different light. In short, it is questioning" (p. 265).

Dewey's philosophy of education promoted learning as a vital and exciting experience in itself, an active process of discovery that would take students from what they know about life into the uncharted and the unknown. Dewey believed in living intensely in each moment, absorbing and experiencing as much as was offered at a particular time and place. He would later reflect on that experience in order to extract less immediate and emotional meanings from the experience in favour

of more interpretive and affective meanings. Hook (1966), an advocate of Dewey's philosophy, states that, "this effect may be measured by the extent to which the learner sees meaning in his present experience, reacts to its possible leads and interpretations, and thus prepares himself to understand better, and to some degree control, future experience" (p. 134). Dewey believed in first experiencing the moment, and then in reflecting upon it.

Through a continual process of experiencing empirical reality (concrete) and then reflecting upon that experience (abstract) to gain both deductive and inferential scope of the experienced information or sensation, individuals propel themselves outside their original range of experience and understanding. Dewey (1910) suggests that all inference implies a leap of faith as it moves the thinker beyond that which is known as empirical fact to a "suggestion that is aroused by what is seen and remembered" (p. 96). This in turn leads individuals back towards a nameable concrete experience in which the inference may be applied. "Abstract thought is imagination seeing familiar objects in a new light and thus opening new vistas in experience. Experiment follows the road thus open and tests its permanent value" (Dewey, 1910, p. 202).

Dewey's (1910) educational vision and philosophy displays a tremendous respect for the thought process. He states that, "while we cannot learn or be taught to think, we do have to

learn how to think well, especially how to acquire the general habits of reflecting" (p. 35). He believed that, "reflective thinking" is distinct from other forms of thought in that it "involves (1) a state of doubt, hesitation, perplexity, mental difficulty, in which thinking originates, and (2) an act of searching, hunting, inquiring, to find material that will resolve the doubt, settle and dispose of the perplexity" (p. 12). Dewey conceived that "reflective thinking" was thought directed toward the solution of an identified problem or task. The directing force of "reflective thinking" was essentially the same as that of scientific inquiry. Dewey defines his vision of the fundamental nature of scientific experimentation by stating a belief that the child and the scientist had much in common. He says that "the native and unspoiled attitude of childhood, marked by ardent curiosity, fertile imagination, and love of experiential inquiry is near, very near to the attitude of the scientific mind" (Dewey, 1910, preface). Although most of Dewey's thoughts and ideas on education were generated for and tested in educational environments for very young students (the Laboratory School of the University of Chicago), they are equally applicable to the education of high school students and adult learners because they are not bound by age-specific parameters. Dewey's theories provide a methodology of thinking, rather than the focus on content that generally requires age-specificity to be appropriate and effective.

The experimental quality that Dewey identifies as a base for the "reflective thought" process provides a useful structure with which to process information, to come to new insights and to discover new facts. The process of "reflective thinking" promotes divergent thinking, thereby encouraging individuals to stretch the limits of their intellectual abilities by examining and developing many alternatives to a given task or problem.

Abstracting gets the mind emancipated from conspicuous familiar traits that hold it fixed by their very familiarity. Thereby it acquires ability to dig underneath the already known to some unfamiliar property or relation that is intellectually much more significant because it makes possible a more analytic and more extensive inference. (Dewey, 1910, p. 201)

If one is to think reflectively, one must start with a concept, question or idea; a hypothesis must be formulated, information gathered and examined and finally, the information tested and conclusions drawn. It is important to note that the conclusion that one arrives at is not the only conclusion that could be made, but is the best conclusion at an identified point given the particular arrangement of information. At another time, that same individual's experimentation with the same problem might result in a radically different conclusion.

Knowledge is not static, since nothing remains untouched by change. "Reflective thinking" reminds us of the relativity and transience of information. The development of "reflective thinking" skills would enable individuals to make sense of the change around them and to begin to control the degree to which external change could affect them. The process of "reflective thinking":

enables us to direct our activities with foresight and to plan according to ends-in-view, or purposes of which we are aware....it enables us to know what we are about when we act. It converts action that is merely appetitive, blind and impulsive into intelligent action. (Dewey, 1910, p. 17)

Developing the capacity for "reflective thinking" enables individuals to become actively involved in their lives, to take responsibility for decision-making and the manner in which they interpret information. Dewey (1910) uses experimental thinking and scientific reasoning interchangeably and believes both to be "conjoint process[es] of analysis and synthesis....discrimination and identification" (p. 197). Active participation is required in order to draw personally relevant meaning from impersonal fact. Thinking well provides the individual with a sense of freedom from external conditioning.

Genuine freedom, in short, is intellectual: it rests in trained power of thought, in ability to 'turn things



over', to look at matters deliberately, to judge whether the amount and kind of evidence requisite for decision is at hand, and if not, to tell where and how to seek such evidence. (Dewey 1910, p. 90)

Dewey (1938) observed that human beings live "in a world of persons and things which in large measure is what it is because of what has been done and transmitted from previous human activities" (p. 39). He issues a reminder that events in social and political history have not occurred in a vacuum. All present social structures exist as monuments to the manner and the nature of that which has occurred in the past. "The new facts and new ideas thus obtained become the ground for further experiences in which new problems are presented. The process is a continuous spiral. The inescapable linkage of the present with the past" (Dewey, 1938, p. 79). The attainment of knowledge is to be viewed, not as an end in itself but as a continuum by which to evolve broader and deeper knowledge about the world and one's own existence. Progress is "the process....of creation and constant reformation of character. While immediately concerned with the practical problems of everyday life, it is also, and more importantly, the evolutionary source of personality" (Smith, 1980, p. 152).

Dewey (1910) believed that it is necessary for thought to commence and conclude within the realm of the concrete in order to qualify as a complete process and that the value of

an educative process could be measured in the degree to which it promoted new experiences in the future (p. 184). His intellectual ideal is progression through the synthesis and development of thoughts and ideas - the creation of "[a] philosophy [of thought] that would provide continuity instead of fragmentation" (Smith, 1980, p. 143). John Dewey believed in reflective change and progress for purpose; not in change for the sake of change. "Only deduction or reasoning brings out and emphasizes consecutive relationships, and only when relationships are held in view does learning become more than a miscellaneous scrap bag" (Dewey, 1910, p. 185). He realized the importance of understanding things past in order to understand the nature of things present.

Dewey's concept of "reflective thinking", centred in experience and emphasizing reflection as a means of drawing affective meaning from the experience, displays a characteristic common to rehearsal processes and to other activities offered through the study of drama - an intense focus on an immediate experience, followed by a period of reflection that will serve as a preparation for future activity. This parallel provided a starting point from which to generate the theory necessary to present drama as an important means of generating higher thinking skills.

### C. A. Bowers' "Communicative Competence" as a Vehicle

The next phase in the process of theory generation dictated a need for the development or creation of a vehicle from which elements of "reflective thinking" could be directed. This seemed to imply a need for discovering or defining a theory that could be fused or combined with "reflective thinking" and that would be directed at gaining understanding of the way in which the world operates; the way in which meaning is attained from information. The pursuit of theorists and philosophers that extended from Dewey's intellectual lineage lead to the exploration of educational theories generated by the existentialist philosopher Greene (1967, 1973, 1978). This in turn led to the examination of the theories of present day educational philosopher C.A. Bowers. Bowers's concept of "communicative competence," directed at the understanding of the ontology of social structure, provides a vehicle for the application of "reflective thinking" to the study of drama.

In the manner of Dewey, Bowers subscribes to a belief in the power of the past to provide insight into the present; however, Bowers extends his belief into the examination of the ontology of social structure. Bowers (1987) explores the "use of historical perspective to de-objectify knowledge" (p. 89), and studies the manner in which beliefs, rules and concepts that become "taken-for-granted", limit and define human lives

and perpetuate existing social structures. His concern is with the human condition and the state of the environment. These concerns lead him to suggest that the educational system adopt a sociology-of-knowledge-based theory of education directed to the understanding of origins and constraints of our society. His vision of the sociology of knowledge theory is borrowed from that of Berger and Luckmann (1967) who assert that "the relationship between knowledge and its social base is a dialectical one, that is, knowledge is a social product and knowledge is a factor in social change" (p. 87) Bowers's hope is that, once empowered with the knowledge of this social ontology, individuals and groups will be moved to affect change in an active manner.

Bowers (1987) acknowledges communication as "the medium through which we acquire our conceptual maps that enable us to operate in everyday society" (p. 31). By means of the innately socializing properties of communication, particularly the use of verbal language, individuals learn to develop thought and behaviour patterns that will allow them to fit into society. Sapir (1949) stresses the importance of recognizing and developing an understanding of the non-verbal forms of language to the socialization process.

The importance of the unformulated and unverballed communications of society is so great that one who is not intuitively familiar with them is likely to be baffled by the significance of certain kinds of behaviour, even if

he is thoroughly aware of their external forms and of the verbal symbols that accompany them. (p.106)

It is important, however, to note the powerful duality of the socializing process. Through socialization, human beings expand and evolve personal beliefs about the world, but we are also limited by the social codes of the society in which we are a member. Benda (1959) states that "reality becomes a meaningful part of consciousness only through a linguistic interpretation of the reality-contact" (in Wolff, 1975, p. 29). We cannot learn about things that are not available to us. If this contradictory nature of socialization is not revealed to students, they may not discover that while socialization has "the power to liberate thought and facilitate the communication of new ideas to others, it is also a binding force that may prevent people from seeing how their lives are shaped by social conventions" (Bowers, 1987, p. 31).

Mannheim (1956) states that in addition to becoming aware of the selective quality of social reality, individuals must become aware of the interpretive quality that exists in the transmission of knowledge.

Each act of transmission sifts, interprets, and selects certain elements from past experience. One cannot properly visualize this interpretive process without the concurrent social selection which takes place as a new generation accepts or modifies the accumulation of the

old. The transmission of thought is basically a phase in the succession of generation. It is the analysis of this succession which illuminates the continuity or discontinuity of thought. (p. 83)

Mannheim's statement echoes the thoughts of Dewey with reference to the continuity of social existence as he notes the past/present interconnection of patterns of thought. However an awareness of this continuity of ideas and beliefs is not necessarily enough to alter or eliminate the resulting structures.

Bowers identifies the importance of developing "communicative competence" if one is to possess the cultural literacy necessary to identify these origins. Possession of cultural literacy implies the ability to identify the ontology of a given society's "deep structure", particularly those of one's own native culture. Awareness of a collective past is only the preliminary stage of any true understanding of the origins of the social structures have come to be taken-for-granted.

In order to continue the discussion, it is necessary to distinguish Bowers' definition of the term "communicative competence" from three other definitions in general circulation.

The most common definition of the term "communicative competence" is that used by researchers and practitioners in the field of English as a Second Language studies (ESL).

According to Klassen (1981) this usage of the term "implies an ability in human learners to intuit the grammar of the language when exposed to it in meaningful contexts" (p. 28). This definition identifies the extra-linguistic or meta-linguistic factors involved with the development of effective communication in a second language. In order to attain a high degree of "communicative competence", individuals must become aware of the socio-cultural dimensions of the language in which they seek to become proficient. The acknowledgement of "communicative competence" as a factor in the effectiveness of ESL learning situations has identified a need for interactional process with the context of the learning, rather than simply an isolated linguistic exercise in the ESL classroom.

The second more common use of the term "communicative competence" is associated with Chomsky (1965) who uses the term to define the language potential of a person. He makes the distinction between linguistic competence and the actual linguistic performance of an individual, between the theoretical linguistic knowledge the individual possesses and the ability to apply that knowledge on a practical level. Chomsky concentrates on the development of an abstract system of generative rules that the competent speaker needs to possess in order to participate in the communication process (Thompson, 1981, p. 90).

The working definition of the term "communicative competence" as utilized by Habermas (1968) parallels Chomsky in the thought that 'linguistic competence' and 'linguistic performance' are separate concepts. Giddens (1977) suggests that linguistic performance refers to that which the speaker is actually saying, while linguistic competence indicates an ideal-typical representation of the speaker's capabilities (p. 143). While "Chomsky is concerned with the monological skills of language-speakers, Habermas [s concern is] with the conditions underlying the sustaining of dialogue" (Giddens, 1977, p. 143). Habermas extends Chomsky's contention beyond linguistic competence and explores the importance of mastering the contextual features in which interaction really occurs (Giddens, 1977, p. 143).

Habermas' social theories emerged essentially from his reflections on the nature of cognition, the structure of social inquiry and the normative base of social interaction (McCarthy, 1978). He uses the theories of Chomsky and other linguists of like thought (Winch, Wittgenstein, Gadamer) as a point of departure for his theories on the socio-linguistic nature of the definitive structure of interpretive understanding. His examination features "a further radicalization of reflection on the conditions of interpretive understanding, one that thematizes precisely what is taken for granted in Winch's linguistic version" (McCarthy, 1978, p. 168). According to Habermas, the concept of "communicative



competence" as an extension beyond linguistic competence, demands of the speaker not only the ability to display effective production of grammatically correct spoken language, but an ability:

- to select propositional content in such a way that he represents...an experience or fact (so that the hearer can share the knowledge of the speaker);
- to express his intentions in such a way that the linguistic expression accurately renders what is meant (so that the hearer can trust the speaker); and
- to carry out a speech act in such a way that it satisfies recognized norms or accepted self-images (so that the hearer can agree with the speaker in these values. (Habermas in McCarthy, 1978. p. 280)

According to McCarthy (1978), Habermas' theory of "communicative competence" is "an attempt to make good this claim [of the possibility of universal pragmatism] by reconstructing the normative basis of speech as a system of 'universal and necessary' validity claims" (p. 287). Although Habermas' theory of "communicative competence" implies a broader application to symbols of meaning other than spoken language, most of his discourse concerning the theory refers to the use of spoken language and the nature of the interaction that takes place.

Bowers (1987) acknowledges borrowing the term "communicative competence" from Habermas. However, he

considers the Habermas formulation of the concept overly abstract. He defines "communicative competence" as an "individual ability to negotiate meanings and purposes instead of passively accepting the social realities defined by others....[it is] the ability to read or decode the taken-for-granted assumptions and conceptual categories that underlie the individual's world of experience" (p. 2). Cultural maps are provided by any given society to guide individuals toward an awareness of "basic cultural assumptions.... [regarding] human progress, the nature and purpose of work, the rights associated with individualism, the distribution of wealth, and our view of technology" (Bowers, 1987, p. 1). The development of "communicative competence" will enable individuals to understand the language and ideology that exists within the framework of the cultural maps by which we pattern our lives. The Bowers definition of the term is more concrete but suggests a kind of internal Socratic dialogue concerning relationships with the manifestations of society's status quo. "Communicative competence" therefore is an active pursuit requiring a curiosity about the way in which the world works.

It is Bowers' belief that this curiosity would lead to a recognition of those areas of existing culture in need of change and to subsequent action in the direction of that change. What role can the education system play in the development of this curiosity that will lead to the development of Bowers' concept of "communicative competence"?

Next to the home, the school is a primary source of socialization for young people. Students need access to learning situations in which they can discover the reasons why society is the way it is. Bowers states that the school system is in the position to make a number of unique contributions towards the development of "communicative competence" in young people. It can provide opportunities for students to access knowledge about cultural traditions and opportunities that would enable them to gain an understanding of cultural forces that foster change. In addition, the school system could provide students with a method of thinking that would enable them to see decisions in terms of relationships, continuities, disjunctions, and trade-offs (Bowers, 1987, p. 2). However, as students gain an awareness of the emancipatory character of thinking and communicating, they also need to develop an awareness of the covert manner in which language is used to control and limit thoughts and actions. According to Bowers, if students are to 'problematize' and then 'relativize' existing social conditions, they must understand that the components of existing social codes are of human construction. This will help them to understand the origins of the culture in which they exist and how cultural construction, once identified as such, may be challenged and altered by the power of human thought and its subsequent actions. When this happens

individuals will be empowered with knowledge that will enable them to affect change.

Bowers (1987) credits Neo-Marxist educators for their powerful analysis of "the school's role in maintaining the hegemonic culture" (p. 54). However, he notes that they have not been able "to develop a theory of education that addresses the broader educational goals....or the specifics of what teachers should do in the classroom" (p. 55). He also addresses the lack of a cohesive definitive philosophy within the school of thought characterized by "the varied and often contradictory reform proposals that individual Marxists have supported" (p. 55). He dismisses the concept of the oppression-free individual as somewhat neoromantic in nature and an impossibility. His assertion is that individuals who are capable of communicating within the constraints of a given social order are already 'oppressed,' simply by virtue of their skill in communicating freely. The ability to use language necessitates the encoding of the individual's consciousness with the lived culture's "schemes of perception, its exchanges, its techniques, its values, the hierarchy of its practices" (Bowers, 1987, p. 38).

Bowers' theory of "communicative competence," directed at the understanding of the way in which taken-for-granted rules, beliefs and concepts define and perpetuate human existence, provides a direction and a scope for the use of "reflective thinking." The application of "reflective thinking" to the

study of cultural symbols as meaning and to the study of both the potential and the limitations of verbal language, creates the possibility of a deeper understanding of the symbols (verbal, visual and abstract) that define an individual's reality.

### Reflective-Communication

As stated earlier, there is an identified need to develop a curriculum based on how to think so that human beings may begin to understand why the world has become what it is - a curriculum that will embrace a theory of knowledge recognizing the basic human need to make sense of the world. This theory of knowledge must adopt both critical and reflective aspects of thought and provide an intellectual vehicle for transition from thought to action. The theory should also have within its structural functions, a means for internal application of the process, thereby insuring against redundancy and dogmatism.

The concept of REFLECTIVE-COMMUNICATION has been developed out of the principles of "reflective thinking" as described by Dewey and the principles of "communicative competence" as defined by Bowers. It has also been informed by the philosophies of Critical Theory.

REFLECTIVE-COMMUNICATION operates from the basic premise that all components of existing social codes are of human

construction. Therefore, anything of human construction, including ideology, can be re-structured to suit existing world views or even dismantled in the case of redundancy.

That ideology forms the basis for the cultural maps that define and shape the direction of a particular society. Although language is not the only transmitter of ideology in our society, it is a primary source of this transmission. The power lies in the fact that language contributes both to the overt and the covert transmission of the ideology. The reality that we experience cannot be defined in simple terms as the appearance of our world, but rather "is created by communication among persons, a process known as intersubjectively constituted meaning. This process both depends on and contributes to historical, political and social context" (Schubert, 1986, p. 182).

REFLECTIVE-COMMUNICATION is a four step theory-based process that advocates what Dewey (1938) would identify as a means-ends continuum: beginning in EXPERIENCE the process leads to REFLECTION which influences ORIENTATION ALTERATION and which finally shifts to the stage of CONCRETE REALIZATION. It is a process in which thought and action are inseparable parts of a continually evolving state of existence.

REFLECTIVE-COMMUNICATION is a process that extracts from the individual both personal and social responsibility through a continuum of reflection-based activity. Practitioners of theory should dwell neither in abstract nor in concrete realms

of thought exclusively, but rather will experience a constant transition from one state to the other.

REFLECTIVE-COMMUNICATION is identifiable as a social theory as defined by the Frankfurt School (Critical Theory) as it is in part an investigation of "the beliefs agents have about their society....[and] the 'social knowledge' which is part of that reality" (Geuss, 1981, p. 56). Similarly, it operates with the expectation of a social theory in that it "asserts that these agents 'ought' to adopt and act on the critical theory where the 'ought' is the 'ought' of rationality" (Geuss, 1981, p. 57). However it does not maintain the notion held by critical theorists that "by reflecting they [individuals] come to realize that their form of consciousness is ideologically false and that the coercion from which they suffer is self-imposed" (Geuss, 1981, p. 61). The REFLECTION phase of REFLECTIVE-COMMUNICATION is the part of the process in which EXPERIENCE is examined for affective meaning.

The continuum outlined as the process that defines REFLECTIVE-COMMUNICATION can essentially start at the point of EXPERIENCE or at point of REFLECTION. However, for the sake of this discussion, the process will start with the actual EXPERIENCE.

The commencement of the REFLECTIVE-COMMUNICATION process demands that the individual maintain an intensely conscious connection to the moment in progress. It is necessary to

attempt to embrace, to absorb, and to record all aspects of the present experience without judging or evaluating the situation. The individual must be fully functioning and focused only on the present moment. This is much easier said than done, given the accelerated pace of twentieth century living. However, if one is to learn from the moments that make up a life-time, it is necessary to become aware of what those moments offer. Individuals must approach the potential EXPERIENCE in what Greene (1973) terms a "wide-awake" condition, that will enable them to view circumstances and details with the eyes of a stranger.

To take a stranger's vantage point on everyday reality is to look inquiringly and wonderingly on the world in which one lives. It is like returning home from a long stay in some other place. The homecomer notices details and patterns in his environment he never saw before. He finds that he has to think about local rituals and customs to make sense of them once more. For a time he feels quite separate from the person who is wholly at home in his ingroup and takes the familiar world for granted. (p. 268)

The conditions of this kind of EXPERIENCING echo the words of Dewey (1938) who said, "We live at the time we live and not at some other time, and only by extracting at the present time the full meaning of each present experience are



we prepared to do the same in the future" (p. 49). Dewey advocates a Zen-like focus in the present as the key to effective life experience. This focus on participation in the present is parallel to what Herrigel (1971) says about attempting to attain a true Zen state. "Unless we enter into mystic experiences by direct participation, we remain outside, twist and turn as we might" (p. 9). Learning how to experience the moment without immediate judgement and without attempting to apply accepted ideals and attitudes may be one of the keys for successfully adapting to the ever-increasing speed of present life. Intense concentration will be required in order to learn to experience the present in the present, by focusing on one tense at a time.

The second stage of REFLECTIVE-COMMUNICATION also incorporates knowledge generated by Dewey. The REFLECTION stage is centred on Dewey's model for reflective thinking. Once the actual experience has ceased to exist, or has ended due to a self-imposed linear structure, that experience can be reflected upon to bring about deeper, more affective, meanings to the experience. If the situation to be reflected on is problematic or if a conflict has been generated out of the situation, the application of thought may be oriented toward a solution. In a non-problematic situation, the experience can be probed in order to glean new information, and/or a new perspective. The nature and scope of this reflection are extensive. If guided in the direction of psychological

ontology, it will take on more personal meanings for the thinker. If it is guided in the direction of social ontology, the reflection will take on social implications. While essentially this stage of the REFLECTIVE-COMMUNICATION borrows from Dewey's method for a better way to think, this phase is also shaped by the thinking of Bowers in that the REFLECTION can be directed at the understanding of social structures. Bowers' ideas provide the directed quality that can occur during this phase of the process. Not all REFLECTION will consciously be directed toward the dismantling of social constructs. However, given the fact that all knowledge is of human construction, the potential for any kind of change increases with the individual's skill at REFLECTION for new meaning.

It is not necessary that the information or perspective gained by the individual be of an ultimately original nature in order to contain important personal meaning for that individual. What is important is that the individual in question has been moved in some way by the experience through the subsequent reflection of that experience.

This process could be misconstrued to mean that the movement suggested is one of a forward linear progression. This is not necessarily so. Once one is released from a rut, movement in any direction can be considered progress. The potential for expansion can be outwards, upwards or inwards. The objective is that expansion occurs. This expansion or

shift in the individuals thinking constitutes the third stage of the REFLECTIVE-COMMUNICATION process; ORIENTATION ALTERATION. Once the individual has consciously REFLECTED on the EXPERIENCE in order to draw affective meanings, a shift or ORIENTATION ALTERATION occurs simply by nature of the individual identifying the personal effect of the EXPERIENCE. At times the effect will be intense and immediate, and at other times the effect may be so subtle that other experiences will be needed in order to clarify the specific effect.

The fourth stage of the REFLECTIVE-COMMUNICATION process is CONCRETE REALIZATION which requires an application of the thought (abstract), which has altered since the original experience, to a new action (concrete). Both the ORIENTATION ALTERATION stage and the CONCRETE REALIZATION stage of the REFLECTIVE-COMMUNICATION process borrow from the philosophy of Bowers. Bowers believes that it is important for human beings to understand the ontology of social structures. He states a need for individuals to become more adept at communication and more adept at understanding the power of communication networks in the development and maintenance of societies. He understands the nature of socialization and urges others to become aware of both the emancipatory and the restrictive nature of language. It is his belief that human beings take an active role in the shaping of their lives by developing a skill he names "communicative competence" that would enable

the person to identify origins of meaning that define their realities.

REFLECTIVE-COMMUNICATION is a process in which individuals function in a manner responsible toward themselves through exploration of their strengths and potential, and in a manner responsible toward their society through reasonable and respectful interaction with others and with their environment. Each role serves as a complement and a balance for the other. One cannot be a truly responsible member of society who respects others, without respecting oneself. Conversely one cannot be completely true to oneself without treating others to the same respect and freedom.

The contribution of Bowers, to the development of REFLECTIVE-COMMUNICATION, is in his passionate attempt to inform individuals of the why - Why it is necessary to maintain an active role in the development of their own lives. Although he is very specific in identifying skills necessary to achieve this, he is unclear as to how these skills will be developed. Dewey provides the how, in the form of a questioning process that seeks the purpose of deeper or broader understanding. There are no guarantees that questions can be answered completely, or that solutions can be found. The goal is rather to develop some form of conclusion based on the most accurate information available, at that time. Dewey reminds us that time is a continuum, as is thought.

REFLECTIVE-COMMUNICATION is a process that moves from individuals' EXPERIENCE to an understanding of the development of how to question and how to REFLECT upon the EXPERIENCE in order to gain less immediate more affective knowledge. This in turn leads to an ALTERED view of and ALTERED ORIENTATION toward specific aspects of life. Finally there is an expectation that the ALTERED ORIENTATION will be REALIZED through the CONCRETE application of new ideology that will generate a novel EXPERIENCE. The REFLECTIVE-COMMUNICATION process is one that focuses on both an individuals' personal existence in the world and that existence as a part of society at large. These are not separate states, but rather two components of a whole.

REFLECTIVE-COMMUNICATION enables individuals to develop a process that enables them to decipher information in their world at literal, symbolic and covert levels. Individuals can then develop the skill to move fluidly back and forth from affective intrapersonal communication (thoughts) to effective interpersonal communication (interaction with others).

REFLECTIVE-COMMUNICATION encourages continual development of practical and intellectual knowledge. It defies an either/or approach to thinking and learning and assists individuals in deciphering the fine and hazy shadings of life experiences. This process begins as individuals begin to identify the more covert aspects of social development.

If human beings learn to question, they can develop curiosity. This leads to further curiosity which can extend into all areas of life. In developing REFLECTIVE-COMMUNICATION individuals would be empowered to extract personal meaning from their environment instead of becoming powerless and desensitized within it.

#### Drama as a Means to Develop Reflective-Communication

The curriculum base necessary for the empowerment of human beings through the development of REFLECTIVE-COMMUNICATION process is well within the grasp of educational curriculum developers. A process-directed-at-product orientation in an arts program can provide the appropriate environment and process approach that will enable students to develop REFLECTIVE-COMMUNICATION. Although currently relegated to a fringe existence in the organization of curriculum, art subjects (drama, visual art, music, and dance) can provide students with an outlet for the expression and the reflection of their experience through a specific medium. Forms of artistic expression have sometimes proven to be more truth defining than life itself. As Eisner (1972) states all arts "remind us that the act of opening one's sensibilities to the environment yields a reward integral to the nature of life itself" (p. 280). The powerful learning potential of art subjects lie in the fact that the creation of art involves

both concrete and abstract activity. Drama, and other arts, can provide illumination, magnification or a challenge to lived reality.

The dramatic medium possesses a powerful edge over other arts because dramatic processes and activities contribute to the development of all forms of language and in the development of communication. Although not all dramatic forms use verbal language (mime, dance-drama) these forms of dramatic expression present the language of gesture and feeling in a tangible form. Dance does this as well, however in general dance does not extend into the realm of verbal language except in the most cursory of ways. The art of song-writing uses language extensively and often carries deep meaning through words and music to the audience, but it does not use the entire human being to create the artistic expression. The dramatic medium, then, is the only art that uses the entire human being as an instrument of expression: body, voice, thoughts, and feelings. This art form, fleeting as it may be, is most like life itself - existing for a time in a designated space. Therefore it is the dramatic art that offers the most potential for the development of REFLECTIVE-COMMUNICATION. Courtney (1968) states that:

dramatic education is an all-inclusive academic discipline. It uses as tools all branches of learning that bear upon the dramatic impulse. It utilizes eclectically each and every single discipline into one

unified body of knowledge so that it can help us comprehend the nature of experience. (p. 58)

Rugg and Shumaker claim that:

drama, more than any other single art, represents an integration of all the processes of self-expression. It is at once the most completely personal, individualistic and intimate as well as the most highly socialized art. Rich in content, varied in means, it represents also an effective union of intellect and emotion. (in McCaslin, 1978, p. 54)

According to Courtney (1968) dramatic imagination is the core of all learning and dramatic education is the means to educate in an integrative manner. If the educational process is to become relevant to the lives of twentieth-century students, the study of drama will need to be considered as an important contributor to that process. O'Neill (1983) states that drama must come to be appreciated for "its intrinsic value as an educational activity and its contribution to learning generally" (p. 25).

The concept of drama referred to in this thesis not only assumes the incorporation of process and product as the overall artistic experience but focuses on drama as a subject area, not as a methodology. It is a personal belief that drama and theatre in education are both integral parts of the same whole. A developmental approach to the study of drama is then required in order to ensure that students develop the



skills necessary for extensive freedom of expression in performance.

If the study of drama is to progress from what the student knows into areas of the unknown then the acting theory most useful for this purpose is that which extends from the realistic school of performance theory developed by Stanislavsky. In this school of theory acting is considered to be the expression of a specific view of the human condition presented through the actions and reactions of characters, as they attempt to achieve objectives within a given time reference. Due to the fact that high school students are essentially conservative and limited in their views of life, more abstract and avant garde theories should only be introduced at the point in which students display confidence in the expression of what they do know, if at all. This paper however is not intended to present an argument for specific performance theories.

If drama is introduced as a means of mirroring life's vast textures and paces through a realistic style of performance, then the study of drama can enable human beings to view their own culture with the eye of the stranger. Bowers (1974) states that "part of the difficulty in becoming aware of one's own culture is that a basis of comparison is often lacking....Moreover, what has become part of our natural attitude is seldom experienced as problematic" (p. 119). Drama enables the individual to develop the basis for

comparison by pointing up everyday realities. Students are given the opportunity, through the process of rehearsed improvisation, general rehearsal, the performance, and through other dramatic activities including improvisation, to experiment with situations and confront issues from everyday life in a laboratory situation. Through the interpretation of a particular situation in scene work, students begin to view that situation with a critical eye. They are presented with a kind of closeup view of a common occurrence in which fine details and flaws become apparent.

Drama can present individuals with a magnifying glass for examining situations that are accepted as everyday realities, and for examining human conditions that result from the acceptance and perpetuation of those realities. In their search for an understanding of the scene content students begin to question the motives and actions of the characters in the situation. Linnell (1985) observes that drama:

can show the individual, ordinary, or famous, at critical moments in normal life, at times of suffering, or of bereavement, at junctures of heightened awareness and moral choice. Most particularly, it can show how people are affected by loss of liberty, intolerance, prejudice and other fundamental issues. (p. 9)

Students are given the opportunity to study the intricacies, the subtleties, and the contradictions of life through involvement with the characters they are portraying.

Published plays and/or student-generated scenarios provide students with a wealth of content to explore. Through the art of drama, they have the opportunity to observe and then to consciously influence the manifestations of cultural values that have been "taken-for-granted."

Discovery and analysis of what does exist can lead to the discovery of what could exist. Bowers' (1987) states that when "...taken-for-grantedness prevents a person from imagining other possibilities, there is no free choice. Similarly, a person will not ask to learn about those aspects of culture which are already a part of his or her taken-for-granted reality" (p. 40). Through the organization of a drama program designed to help students to question and expand their experience, all aspects of cultural definition would be exposed for study.

The study of drama allows students to experiment with or create dialogue generating from unfamiliar situations and personalities. They can experience another point of view and the implications of that point of view through the interaction of their character with other characters. Through the dramatic experience students are presented with the opportunity to experience another human beings' life and attitudes. Students can gain perspective on their own lives by adopting another set of values and beliefs for a time. This distance from themselves created by the dramatic perspective enables students to distance themselves from their

environment as well, to see from a different view in a manner required of those seeking cultural literacy. With informed guidance and enlightened direction, the drama class environment can also provide students with opportunities for the kind of reflective thought advocated by Dewey.

Drama is a language-rich environment providing students with a vast arrangement of opportunity to use verbal and non-verbal language. Verbal language is not only developed through the actual character work but through the discussions that take place during the process of developing stories, scenes and characters. According to Booth (1987) activity in the drama class can promote "a wide variety of language use[s] in contexts that require full participation within an affective/cognitive frame, promoting types of talk important in encouraging deep-level thought process, such as expatiation, negotiation, clarification, explanation, persuasion and prediction" (p. 4).

Through the development of language and speech, students come to a better understanding of the power of words and that, as Bowers (1987) suggests, "limited language codes constrain thought and imagination and serve politically to reinforce the definitions of reality that fit other people's taken-for-granted beliefs" (p. 59). Conversely, they also become aware of the fact that skilled use of language provides individuals with a powerful catalyst to meaningful interaction and dialogue development. Tough (1977) states that there are

three factors essential to encouraging children toward their fullest language potential: "dialogue with an empathetic adult; opportunities for imaginative play; and an enabling environment in which the child can encounter a variety of language experiences" (in Booth, 1987, p. 6).

Drama can contribute to the quality of students' learning experiences in two ways. It can allow students a direct experience drawn from the intensity of their emotional investment in the material they are exploring. It also can provide students with a vicarious experience through connection with the circumstances and the emotional states of the character they are portraying. In both instances the students are experimenting with life within the safety of the drama class environment. Hodgson and Richards (1974) claim that "acting is an experiment in living....[and that] learning how to live comes through experiencing" (p. 18). They also present improvisation as a "means of exploring in which we create conditions where imaginative group and personal experience is possible." (p. 18). Through exploration of various methods of improvisation students can experiment with topics and issues that are unfamiliar to them. They are also faced with having to find the language necessary to express the thoughts and feelings that are generated out of the confrontation with that topic or issue, language beyond the needs of their everyday existence. Through these opportunities for expanding and developing language skills,

dramatic activity offers students opportunities to discover a means of negotiating meaning within their own culture - the opportunity to develop "communicative competence."

Drama enables students to create personally meaningful material from a thought or idea and to bring personally satisfying meaning to published material being explored. The more involved individuals are with the material and the characters they are portraying, the more meaningful the artistic experience will be and the more control they will have over their artistic and personal development. Bowers (1974) makes the same claim about experiences that individuals have on a daily basis.

As the person becomes more personally involved in the experience he is undergoing, the more consciously active he becomes; he begins to imagine possibilities, he experiences a sense of caring about outcomes, and he begins to take responsibility for his existence. (p. 76)

Dramatic activities offer students a controlled environment in which to explore with social roles and with the affective power of language. Seeley (1976) maintains that drama "offers opportunities both for experimenting with different social roles and role-relationships, and for analyzing theme in terms of the physical linguistic behaviour they produce" (p. 13). The drama classroom can offer students what Bowers (1974) defines as "a psychosocial moratorium

where[by] the student would be encouraged to examine his culture without the fear of punishment" (p. 88).

Activities and experiences available to students within the drama classroom enable them to extend the boundaries of their knowledge, their experience and their imagination within a controlled experimental setting that allows for continuous experimentation with newly discovered knowledge and for the imagination of diverse possibility. Bowers (1987) emphasizes the importance of the power of imagination when he states that "what cannot be imagined cannot be chosen by the individual" (p. 47). Courtney (1980) also promotes the development of imagination by stating that "inner Drama is what makes us human. We think 'as if'--we imagine. Then as a result we act, 'as if'. Imagining lets us consider possibility, and it is this which is uniquely human" (p. 1). Through an exposure to the dramatic medium the student is given the opportunity to imagine and to create, to search for different perspectives, to discover alternatives.

Drama as subject, because of it's use of the human being as an instrument or medium (body, voice, thought, and feeling), and the human condition as its content, has the potential to provide for extensive development of the REFLECTIVE-COMMUNICATION process. As illustrated, many dramatic activities and processes are centred in divergent thinking and in problem solving which invite reflection, discussion, and testing of the discovered material. Many

activities and processes in the dramatic art are also cyclical in nature and bear striking resemblance to the stages of development in the REFLECTIVE-COMMUNICATION process.



## CHAPTER THREE

### Survey Review of Documentary Data

#### The Drama/Theatre Dichotomy

The subject of drama has the potential to provide opportunities for students to develop higher thinking skills, as well as to enhance general cognitive development; skills that would be developed within the structure of a drama program designed to focus on the development of REFLECTIVE-COMMUNICATION. It is also true that not all drama courses or programs are realizing that potential. As in the organization of any curriculum subject, the quality of the course may vary according to the situation and the instructor. Judging from the literature available on the subject, the quality and content of drama courses and programs appears to vary extensively. A question arises: is this a positive observation?

If the subject of drama is, as advocates and proponents would have us believe, a powerful and essential area of educational study, why then has drama not been treated such and responded to as a meaningful learning experience?

The answer lies in the discussion of the long-standing dichotomy of the terms, and concepts, of drama and theatre within the educational setting. Since the inception of "creative dramatics" (1930) and "child drama" (1954), drama educators have been industriously creating and perpetuating

what I believe to be an unnatural separation between the drama experience and the theatre experience in education. In this chapter the working definition of the term drama established for the purpose of this thesis will be referred to as drama/theatre. The terms drama and theatre will be discussed separately in order to explore the nature of the conceptual rift that exists within the field of drama in education.

Seemingly conflicting or contradictory information concerning the fundamental tenets of drama/theatre in education have led to confusion and subsequently to a contrived demand for instructors of the dramatic art, both theatre and drama, to support professional viewpoints that extract an either/or view of the field. McGregor (1976) notes that:

within the subject there are broad areas of controversy. These include the debate over whether the educational value of drama is experiential and exploratory, or whether it is valid to work toward performance. Some feel that child drama has nothing to do with 'showing' or theatre, whereas others feel that it should lead to theatre. (p. x)

Such a controversy, then, creates a situation of internal unrest among proponents of the subject which in turn is conveyed to those with the power to affect change in the field of curriculum development. If its advocates cannot even collectively agree on a working definition for drama/theatre

in the schools, why would dramatic study be taken seriously as an essential subject area? McGregor (1976) concludes that:

the deep divisions within the drama world have not served to promote the subject but rather to reinforce the idea that the present state of drama is muddled and that there are not firm theoretical foundations upon which to argue for the development of the subject in general. (p. 18)

A great deal of the blame lies with the advocates, researchers, and practitioners who have continued to perpetuate the separation of drama and theatre for over twenty-five years. Robinson (1980) observes that:

for many teachers the distinction between drama and theatre began as an attempt to balance the values of personal expressive work with appreciation of realized art, [but that] the result in many cases was a complete reversal of priorities in art education. Small distinctions have a habit of growing up into big dichotomies and the cost of raising this one has sometimes been high. (p. 148)

It was the observation of the play of working-class children in the streets of England that led to the conception of the process-oriented "child drama" movement. In 1954, former Drama Advisor for Birmingham, Slade, published the first of his views on drama in education, which "set the teaching of drama on a new course, away from theatre" (Robinson, 1980, p. 144). Twenty-four years earlier, with the

publishing of her first book, Ward had become the first person in the United States to "establish [a process-oriented] creative drama as a field apart from formal theatricals with children" (Rosenberg, 1987, p. 26). However, it was not until the 1960's, amidst the turbulent social changes of the time, that either movement gained momentum.

As a reaction to the highly prescribed life style of the decade before, in the 1960's, it became important to focus on the way in which human beings were different. It was a time when an experimental approach was being applied to all facets of a rapidly evolving society. There existed a general attitude of rebellion toward that perceived as conventional, demanding discipline or dictating rules. All institutionalized codes of ethics were being subject to scrutiny and were being renegotiated.

Experimental theatre of the sixties and early seventies promoted self-expression and the experience of the moment as basic to the dramatic process. In such an artistic climate the value of preconceived drama in the form of script was minimal. Movements of education reflected the same preoccupation with the supremacy of self and drama teaching was certainly no exception. (Burgess and Gaudry, 1985, p. 80)

The 1960's signalled the onset of a developing attitude of hedonism that would characterize the general life-style of the late 1970's and early 1980's. It was an idealistic time

when anything was thought to be possible and individuals were encouraged to do whatever it was that pleased them. In the 1990's, this attitude is undergoing an alteration, to reflect an awareness of the social, political and technological advances of the past two decades and to address the consequences of those advances.

What is true of life is also true of art. Those who have survived the creative ferment of an indulgent social milieu are beginning to see that expression without direction or form, is just as dangerous and inadequate as the rigidity of externally imposed form.

The term DRAMA in schools was first associated with the process-oriented "child drama" and "creative dramatics" movements shaped by such pioneers as Slade, Ward, Way and Heathcote. In the decades that followed, the term drama, when associated with education, has become a somewhat generic term for encompassing not only "child drama" and "creative dramatics" but such concepts as "children's drama", "educational drama", "creative drama", "developmental drama", and others. The basic tenet of these process-generating movements, according to drama advocates and practitioners, was that performance was not an important component of drama in schools. Subsequently, theatrical elements were deleted from any dramatic processes. "There is a belief that performance is in some way inimical to the process itself, that it is imposing forms and structures when the young people should be

evolving and experimenting" (Allen, 1979, p. 114). Not only was performance of the drama in front of an audience considered unimportant, it was also viewed as detrimental. According to Courtney (1968):

psychological theory has shown that for a child to perform in front of an audience before he is ready for it may do him positive harm - may produce 'showing off' instead of the spirit of cooperation and team-spirit which is essential to absorbed dramatic play. (p. 53)

The accepted premise was that living the drama and perhaps discussing it were the only experiences connected with dramatic studies with any intrinsic value worth encouraging. According to Heathcote (1981), "true drama for discovery is not about ends; it is about journeys and not knowing how the journey may end" (p. 86). Disciples of any movement in dramatic education who elevated process divorced from product, and who rejected scripted work as too limiting, were considered "progressive" drama educators.

Process, any process, was considered superior to the quest for a product. Any drama or theatre educator who refused to evolve and/or to innovate in the manner prescribed by "progressive" drama movements was considered to be a "traditionalist." Faulkes Jendyk (1981) identifies this type of drama educator as one who not only dismisses "creative drama" as child's play and "anti-real theatre...[but who also spends time] focusing on formal theatre techniques, invariably

begin[ning] at the end, equating process with product" (p. 18). She accuses the "traditionalist" of professional redundancy by stating that, "instead of applying.... unconventional, adventurous explorations to theatre arts programs, the quasi-conservatory system in many high schools perpetuates an outdated mode of theatre that evidences an abysmal disregard for progress in either theatre or education" (p. 18).

THEATRE in schools has generally been linked with the acquisition of superficial theatrical skills, after-school clubs and large, often cumbersome, productions. It is an association that stems from the early days of drama/theatre in schools when the subject was often thought of in simple terms of scripts and speech. In view of this emphasis on speech, students often memorized textual content, devoid of contextual or emotional relationships. Predictably, the results were stilted performances in which "the quality....[was] often mediocre and the performance unexciting. It is often the experience of such stage performances, poor both in content and acting, that puts some teachers off the whole notion of performance" (McGregor, 1976, p. 22).

"Progressive" drama educators seem anxious to dismiss the concept of drama/theatre education that includes product work simply on the basis of bad experiences or documentation of bad experiences. Burgess and Gaudry (1985) argue the point that while "bad direction will certainly produce bad results, [it

is equally valid to claim that] so will bad teaching" (p. 94). It would indeed prove to be an irony if educators in a creative field were to be found guilty of perpetuating a myth that threatened not only the development of, but the very validity of the field, simply because of dogmatism. McCaslin (1981) identifies professional short-sightedness as the core of the problem. "One reason for the continuing dichotomy between the 'traditionalists' and the 'progressives' is that neither group envisions the total spectrum" (p. 18).

Faulkes Jendyk (1981) suggests that the drama/theatre dichotomy is complicated even more by an unfortunate bilateral split that further divides drama/theatre educators into elementary and secondary groupings.

Further perplexity arises because the pioneers at first focused their attention on the young child, and so creative drama becomes associated with elementary education; [it was only later that]....developments applied the techniques to work with teenagers, and it is not uncommon today to hear people talking about the 'creative drama' approach to theatre. (p. 17)

If dramatic education in the public school system is ever to gain positive recognition, educators of the subject area must come to an understanding that drama and theatre are components of the same whole. There must be an identification and understanding of the links that connect theatre and drama as parts of this whole. Then and only then will drama



(drama/theatre) as a subject evolve and develop beyond the currently recognized status.

It is the belief of this writer that drama and theatre are component parts of the same whole, that process and product are necessary for a complete dramatic experience. Morgan and Saxon (1987) assert that "drama is about meaning, [but] it is the art form of theatre which encompasses and contains that meaning. If theatre is about expression, then it is the dramatic exploration of the meaning which fuels that expression" (p. 1). Drama then, is emphasized as the process that must occur in order for theatre to meet its potential power. If Drama is the brush stroke, then theatre is the painting. It is also my belief that art must be shared in order for it to be truly recognized and appreciated as art. Art needs an audience in order for the power of the intended statement to be shared. Williams (1961) maintains that "art cannot exist unless a working communication can be reached....when art communicates, a human experience is actively offered and actively received. Below this activity threshold there can be no art" (p. 25). Not only is there power in performance as a means to communicate a human experience but as McGregor (1976) claims, the power of performance lies also in the actual act of communication.

Students who attempt to communicate scripts to other people not only find out more about the playwrights's intentions, but also have the experience of communicating

with people on a different level, a more organized level than they would otherwise do. (p. 22)

She continues by saying, "when there is something to communicate to others that can best be done in dramatic form, it seems ridiculous not to allow children to perform" (p. 23).

In 1968, Allen's survey of drama in education noted two particular criticisms with specific reference to drama, not theatre. The first observation indicated that generally "obscure aims and uncertain methods [were] used in improvisational techniques" (in Wootton, 1982, p. 2). The second observation documented in the survey, raised a concern about "the absence of a sense of form, in much of the drama that was seen" (p. 2). Confronted by the overwhelmingly extensive diversity of what constituted the nature work in the field, Allen began to question the quality and definition of the subject. "Is there...in the middle of this range of artistic expression a discipline that can be identified as drama" (in Robinson, 1980, p. 147). The conclusion of Allen's survey noted that "school drama does not absolve teachers from the need to clarify their thoughts and define their intentions" (in Wootton, 1982, p. 2).

At the time the survey was met with a great deal of resistance. Drama educators did not appear to be interested in responding to the need for discipline in dramatic education indicated by the survey. The divorce of theatre from drama

was becoming a reality. Robinson (1980) identifies the manner in which this separation was perpetuated.

Taking part in, or learning about, the theatre was really suspect on two accounts. First, because it did imply learning 'skills'. 'Spontaneity' however, had been argued to be the very pulse of self-expression, and this was easily retarded, if not arrested all together by lingering over technique. Moreover, skills were only useful for putting things across to an audience. But now in drama there was no audience. Everyone was involved simultaneously and the product was the process.

Second, where the emphasis is on educating children from the inside out, teaching about realized art forms - which other people have created - such as plays, could easily be seen as a sort of cultural imposition. And that is exactly how it was seen by some. (p. 148)

It was the process-focus of drama in education that was considered to be the only choice for educators seriously intent on providing their students with an intense dramatic learning experience. Drama, not theatre, has been associated with the positive aspects of dramatic education, such as encouraging independent thinking and developing aesthetic awareness. In fact so much emphasis has been placed on a positive association of drama and a general state of well-being that, as Robinson (1980) states:

there is a tendency to treat it as a kind of

chemical additive....Alternatively drama is personified. It then seems to work educational changes all of its own accord. The danger in talking about drama as some kind of independent force like this, is that we can end up thinking that in drama teaching we are simply stimulating a natural process of self-development in children, which tracks the same course once it's under way no matter what the teacher does. We can be led to feel that our own value and attitudes hardly come into it. (p. 152)

As Robinson (1980) observes, the treatment of drama as a personification, has created some deeply erroneous beliefs and assumptions. If drama educators truly believe that the dramatic process has little to do with their presence and guidance, where then is the need for professional responsibility? Is there any real significance to the educators' actions, if in fact, as Slade (1954) says, drama is a natural source within children and that the teacher needs only to provide the right conditions for drama to occur naturally.

Although many questions of this nature can and have been asked in retrospect, during the 1960's and 1970's, little information, with the exception of Allen's 1968 survey, presented criticism of the negative aspects of free-expression-based drama processes. While the concept and

practice of drama in education was gaining more momentum, and attracting proponents in favour of its pedagogical promise, few researchers seemed interested in rocking the boat and presenting negative or pessimistic evaluations of either concept or methodology. Even a decade later, as shown in Wagner's (1988) review of research studies that tested the validity of claims in support of "the positive effect of drama on oral language and literacy development" (p. 47), few studies actually found dramatic activities not to produce what was originally claimed. Only "two studies found that drama had no significant effect on oral language (Dunn 1977; Youngers 1977)" (p. 49). This apparent reluctance to criticize dramatic processes by professionals within the field, explains part of the reason why it has only been in the recent past that some of the observations and suggestions of the 1968 survey conducted by Allen, have been considered and debated.

How many similar observations will have to be published before drama/theatre educators realize that the drama/theatre dichotomy has become a dinosaur that threatens the evolution of the subject of drama/theatre in education? This either/or approach to the attainment of knowledge becomes a major obstacle to the acceptance of the subject of drama/theatre to generalists in the field of curriculum development. By insisting on a rigid, either/or, decision, the possibility of

synthesis or osmosis of theory and methodology are practically obliterated.

Who caused this superficial separation that has fuelled the fires of debate all these years? Was it Slade in 1954 presenting his concept of "child drama" as the pioneer work of the age-stages approach to developmental drama? Perhaps it was Way (1967) who solidified the notion of a high and a low road in drama/theatre education when he stated that "theatre is largely concerned with communication between actors and an audience; drama is largely concerned with experience by participants, irrespective of any function of communication to an audience" (p. 3). The most important question to ask now is, why is this dichotomy continuing to be fuelled and who is perpetuating this split?

Faulkes Jendyk (1981) is convinced that the pioneers of "child drama" are not only responsible for adding fuel to the drama/theatre dichotomy in education but also for the erosion of their own groundwork, by over-zealously promoting the use of drama methodology in other subject areas.

To a great extent, those of us who have pioneered in creative drama are to blame for the increased use of our techniques in other fields. Zealous in our well-meaning efforts to convince the traditional theatre arts teachers that a non-performance-oriented 'creative' approach to dramatic art is not only desirable but essential for young children, we have so negated theatre itself that we

have antagonized our colleagues and have provided strong arguments for equating creative drama with everything but theatre. Indeed, some leaders in the field have spent long hours trying to find alternative titles and descriptive terms in order to emphasize the dichotomy. (p. 17)

The drama/theatre dichotomy must be fused, not fuelled. Drama/theatre educators and advocates must look to the source of the rift and must discover a means by which to close the gap and engage a drama/theatre continuum. A realization must be reached, that no one method or theory is the magic elixir and that as professionals each educator must develop a personal combination that works best.

Surveying the personalities of those working, and those who have worked, in the drama/theatre in education field to creates an awareness of the fact that much of the power of any given theory lies within the personality of the individual who originated it. We have only to look to such gifted educators as Slade, Way, Heathcote, Ward, O'Neill, Booth, and others like them, as exemplars of that belief. Yet, little documentation exists to support the notion of teacher-as-curriculum. It is important, however, to be aware of this personality factor in order to keep in perspective the fluid nature of theory development. Time changes people. People can change their theories, and they do.

In a special feature published in the Higher Education Journal of 1970 (vol. 17 no. 5) entitled Structure and Purpose in Secondary Education, Peter Slade was to rectify some of the misapplication of these [his] ideas in Child Drama which related mainly to children of primary school age. He recommended a progressive course in secondary schools which would lead through imaginative work in the lower school to social drama and project productions in years three and four to 'theatre, the great art' in the upper school. (Wootton, 1982, p. 194)

Slade's statement implies that his ideas and visions for drama/theatre in education have evolved since he published Child Drama in 1954, in which he espoused the belief that drama was not to be presented to an audience of any sort. Why has this particular statement, and other similar statements, not affected the gulf that separates the developmental drama advocates from the theatre in schools advocates? It would be disturbing to believe that drama/theatre instructors are refusing to maintain an interest in change and development.

The art of theatre requires a dramatic core in order that the expression being conveyed contains meaning. It is the empty performances devoid of meaning and feeling that generate the negative connotations associated with dramatic performance in education. Any theatre worth producing should be dramatic theatre invested with intrinsic worth. If the theatre production is to contain meaning and substance emphasis needs



to be placed on the rehearsal process. McCaslin (1978) states that "the director has to be realistic about the amount of time required to create and shape a performance...Time must be allowed" (p. 126).

It is the responsibility of the teacher/director to guide performers to an understanding of the material that they are exploring. An understanding of the content of a dramatic work is essential if the performer is to make necessary connections with the character being portrayed. According to Burgess and Gaudry (1985), in order for the drama to be invested with worth, the teacher/director must generate a variety of ways in which to approach the content of the play in order that all performers can be presented with a means to an understanding of that content. Burgess and Gaudry suggest that in order "to do this the teacher/director must be prepared to observe, to read, to research, to collect resources and, perhaps above all to contemplate...[to engage in] a kind of continuous superbrainstorming" (p. 82). Although it is the teacher/director's responsibility to work with the performer to discover a spectrum of abstract and concrete connections to the material, it is the performer's responsibility to develop and strengthen those connections.

A lot of disconnected flotsam has been allowed to pass as experimental or process-oriented dramatic exploration. Why should poorly organized drama classes be exempt from criticism simply by merit of their process orientation? Those that do

not know where they are going will certainly not know when they have arrived. Confusion is confusion no matter what the circumstance or title. The concept of process-oriented drama should not be allowed to become synonymous with chaotic classroom conditions. That kind of sloppy professionalism undermines the merits of solidly and carefully organized drama programs.

Heathcote (1981), the diva of non-performance developmental drama, states that teachers should make plans and preparations prior to facing the students. "I plan the areas where the class will make the decisions. I also plan strategies that I shall use to get the class committed to work. This planning is always done from an inside experience approach rather than from an external tasks approach" (p. 89). Educators owe it to their students to be responsible for knowing what they are doing and for knowing the reasons behind their choices. Linnell (1985) states that all drama programs should offer solid dramatic training. "Whether or not young people want to follow a career in the theatre, the best training should be available" (p. 3). Students cannot be expected to express themselves creatively without being given the tools to create. Wootton (1982) states that:

drama like every other art, involves its own discipline and necessary control as a built-in prerequisite to the effective use of the medium. The former belief that children will naturally benefit from being left to their

own devices has given place to the practice of teachers assuming a more positive role, focusing the attention of the children on the form and content of their work and furthering the process of learning by direct intervention. (p. 179)

Allen (1979) presents the need for form and discipline in drama education as a means by which to achieve true artistry. He believes that it is "...only...[when] the discipline has forced the creative material into its appropriate patterns...[that] there follows a sense of freedom and exaltation that is the ultimate reward of all artistic creation" (p. 70). Wootton (1982) in support of a need for discipline in the dramatic art observes that "the first notable change in the teaching of drama is the shift from free expression to expressive form" (p. 179).

Solid dramatic training can provide students with a sense of control over their progress in skill and in artistic development. The teacher/director needs to provide training for students that emphasizes process and product as stages of the same whole. McCaslin (1981) observes that "good acting is the result of a creative process. The process may be initiated by the director or the teacher, but it takes place within the individual. The inner activity results in overt action" (p. 117). Burgess and Gaudry (1985) claim that the responsibility, for the creation of a positive performance experience for the young performer, lies with the director.

Direction in drama and theatre has never aimed to deny the actors creative process and thereby produce a puppet-like being; in fact it aims to do exactly the opposite. If directors have failed in this regard they have failed to understand their role and the means by which creative ends are achieved. (p. 94)

The creative process takes time and cannot be rushed or neatly manufactured. Investigation and exploration processes are generally messy and often unpredictable. Character development and script analysis require effort and determination. The teacher/director must prepare students to confront artistic hurdles and must "insist that all actions be dramatic, stemming from character motivation, not from actor whim...[and] that all characterizations be credible" (McCaslin, 1978, p. 125).

Those claiming that performance should not have a place in drama education or those who suggest that it deserves to remain among the ranks of extra-curricular clubs, do not have an understanding how vital and how experiential the rehearsal can be. McCaslin (1981) emphasizes that "growth and learning are made possible by a serious approach to the study of acting as it relates to living. Techniques for acting are techniques for living, but they need to be related and applied" (p. 116). The rehearsal process should allow time to make choices, to identify alternatives, to become aware of the consequences of word and action, to form attitudes, to examine motives, and to

experiment with physical and emotional responses. The rehearsal should be a process of creation for everyone involved in the production: the director, the actors, and the technicians.

Students must be encouraged to experiment and to explore within the dramatic art. Developmental drama can provide the basis for that exploration but it must be directed, as the title implies, toward some aspect of the students' development. Development cannot occur without tools. In drama those tools take the form of specific skills. Drama within the educational setting needs direction in order that students are provided with opportunity to develop and master those skills. That direction should also provide the young artists with the opportunity to share their art-the opportunity to perform. Linnell (1985) maintains that "performance makes the importance of human emotion, public. Feelings can be given a refined form of expression through the medium of the dramatist which in turn can be used to extend the vocabulary of other public and private utterances" (p. 18). Goldberg (1974) claims that "...the child should learn process through creative dramatics, culminating in exposure to a dramatic product. Creative drama teaches appreciation of children's theatre and the latter provides motivation for the former" (p. 9).

This marriage of process and product, this attempt at the healing of a decades old rift, while promoting a very powerful

artistic and intellectual experience, does not come without a price. The harnessing of the power of process-oriented-product-directed drama demands a great deal from the teacher/director. There is a tremendous responsibility in the choosing of material and in the arranging of processes and activities that will allow students to develop skills and then to experiment with those skills in a performance setting. The educator in this field is immersed in continually shifting roles of teacher/director/facilitator/ coach, coaching students in their exploration of character and situation, directing students to understand their relationships with other characters in the play or the scene, and facilitating the students in the development of personal responses to the material with which they are experimenting. For this reason, Burgess and Gaudry (1985) state that:

it is imperative that the director be just as ardent an observer and gatherer of knowledge as the playwright. Finding the richness of meaning within the script and knowing how to make connections with the experiences of the actors, is fundamental. And just as the director in theatre has to research background material for the play, so too does the drama teacher. In order to broaden the knowledge brought to the drama by the actors, research and observational tasks may have to be designed for them as well. (p. 96)

Although signs of a change in attitude among drama educators is evident, friction still exists between advocates of drama and advocates of theatre in the educational system. Bailin (1993) suggests that practitioners and theorists from both factions continue to expend far too much energy claiming and disclaiming the merits of drama or theatre in education. What can be done to convince drama and theatre advocates that the drama/theatre dichotomy is fundamentally unnatural and that drama and theatre are component parts of the same whole?

Teachers/directors must come to an understanding of the motivation for the manner in which they instruct. A thorough examination of educational and artistic motives would present teachers/directors with an opportunity to release themselves from self-imposed methodological entrenchment if necessary. Teachers/directors must become fully aware of the importance of their role in the drama classroom as an ultimate influence on programs and student behaviour.

Wright and Garcia (1992) suggest that more effort is needed in the promotion of drama/theatre in education. They claim that while progress has been made in terms of the establishment of drama/theatre programs, "the general student in the United States essentially has no theatre education" (p. 26). Although the study conducted by Wright and Garcia was specific to American schools, the implications of their observations also apply to the situation in Canadian schools. Bedard (1994) observes that at present all facets of the field

of education are being subject to the notion of curricular reform. He states a need for arts education associations to become actively involved in educational reform movements.

If the field of drama/theatre in education is to reach its potential as a viable core subject in the redesigned curriculum of the future, the professionals functioning within its extensive parameters, must gain a greater scope of the entirety of the field and a sharper perspective on their functions and goals within that whole. If drama/theatre in schools is to evolve and develop as a subject, the points of separation must be resolved. The either/or attitude toward performance and process orientations which has fuelled the DRAMA vs THEATRE debate for decades, must be abandoned. Drama and theatre educators must come to an understanding of both the merits and difficulties that exist within the spectrum of the subject of drama. They must begin to work collectively toward an educational future that includes the process to product definition of drama as an important component of the core curriculum.



## Reflective-Communication in Drama Education

To practitioners and advocates of drama, the benefits and the intrinsic worth of introducing students to the subject area are obvious. Student involvement with dramatic activity and process can promote independent and reflective thinking; can develop problem solving and decision making skills; and can encourage an awareness of alternatives and of other viewpoints. Drama has often been associated with personal development characteristics and with creative development. This is all common knowledge to practitioners and advocates of the field. However the merits of dramatic training need to be made accessible to those who do not practice or advocate it: policy makers and curriculum developers, potential supporters, and promoters. Youngers (1981) states that without concerted effort to provide research that illustrates the educational benefits of the subject, "drama will remain in a disembodied state, a state of unrecognized potential that has characterized it since its inception" (p. 87).

This section of the chapter will examine the similarities between dramatic processes and activities and the process of REFLECTIVE-COMMUNICATION through the comparison of "reflective thinking" and "communicative competence" and dramatic activities and processes.

The process of REFLECTIVE-COMMUNICATION is developed by the writer and therefore published material pertaining to its

existence is not available. In order to seek theoretical validation in support of the claim that the subject of drama has vast potential for the development of REFLECTIVE-COMMUNICATION, the process will be separated into the two central components: the philosophical base, Dewey's "reflective thinking" and the vehicle for that philosophy, Bowers' "communicative competence." Educational theories and studies that imply a connection between drama and each of the base concepts will serve as support toward the validation of the parallel between processes and methods used in the drama class and the development of REFLECTIVE-COMMUNICATION.

"Reflective thinking" proposed by Dewey (1910) is a developmental process that requires time "in order to digest impressions and, translate them into substantial ideas" (p. 45). Time is required in this process in order to enable the individual to focus on the problem at hand, to define its parameters in order to generate a tentative hypothesis, and to generate various possible routes to solution. The final stage of "reflective thinking" is the testing of the hypothesis because "the acquisition of definiteness and of consistency of meaning is derived primarily from practical activities" (Dewey, 1910, p. 142). The conclusions resulting from "reflective thinking" are to be viewed as "tentative solutions ...a limited part of the totality of the consequences which result from a decided course of action" (Hook, 1966, p. 163). "Reflective thinking" is not a means to a definite end but

rather a continual process. Dewey (1938) believed that "...all principles...are abstract. They become concrete only in the consequences which result from their application" (p. 20). This transfer of abstract concept to concrete form in order to measure consequence formed an important part of the "reflective thinking" process. This cycle of experience, thought and action perpetuated by the "reflective thinking" process formed the basis of what Dewey (1938) defined as the "experiential continuum" in which "every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after" (p. 35).

The concept of the "experiential continuum" identified by Dewey (1938) can be compared to the dramatic-imagination-based learning theory proposed by Courtney (1968), and the experience based "learning cycle" presented by Kolb (1984). All three theorists use experience as the base from which learning proceeds.

Courtney (1968) bases his learning theory on the findings of cognitive and linguistic theorists such as Vygotsky who indicate that there exists "a fundamental process to learning; perception, imitation and play, concept" (p. 256). In order to learn to conceptualize and to construct meaning, the individual must first be capable of perceiving the process or action. Description is arrived at through the imitation of the elements of the perceived whole - concretely by children in symbolic play, abstractly by adults in words and thoughts.

The result of the process is the formation of the concept. According to Flavell (1981) imitation and play are basic to the growth of thought, as they enable the developing human being to attain the experience base for the development of symbolic thought. Flavell (1963) states that:

with the growth and refinement of the capacity to imitate, the child is eventually able to make internal imitations as well as external, visible ones. He is able to evoke in thought, as opposed to actually carrying out in reality, imitations made in the past. (p. 152)

He also indicates that play, as well as imitation, is directly related to the development of children's thoughts, because play assimilates new experience into the child's existing cognitive structures (schemata).

Reflecting the findings of cognitive theorists, Courtney (1968) proposes a theory of learning that claims that, in order for students to learn, they must "watch it, do it, describe it (in action and/or in words), and then theorize about it" (p. 258). It is Courtney's contention that dramatic imagination is an intrinsic part of thought and learning. He suggests that the process of learning is social, that it is essentially a process of dramatic interaction with the environment, and that through impersonation and subsequent abstraction of roles, human beings adjust to their world. Therefore, the whole process of thought can be related to the dramatic imagination.

Concepts are based upon experience which is assimilated by sensation. Sense experience, in fact, conditions thought and all thought rests upon it....Images are created by sense experience, and they themselves are the bases for conceptualising. Signs, such as words, come to be related to images and, in some cases, become synonymous with them. (Courtney, 1968, p. 223)

If thought is essentially a product of dramatic imagination, as Courtney claims, then it would make sense to expect that in order to improve the quality of thought, individuals should be exposed to a discipline in which the development of the dramatic imagination is a fundamental objective. In addition to providing an experience-rich environment in which students can develop cognitively, the drama class provides situations and circumstances in which students can experiment with the newly acquired concepts by directing them toward the solution of the problem or task. Courtney (1990) states that:

the impact of dramatic activity on the cognitive processes involved in problem solving is strong because drama is always directed to a specific practice: the need to keep the action moving forward. Players become more and more ingenious in problem-solving with increased dramatic experience. (p. 29)

Although Courtney's proposed theory of learning reflects the findings of cognitive researchers, it paradigmatically

opposes the traditional method of thought transmission in education, the lecture or explanation that is to result in some form of student response. The experience-based learning supported by Courtney and Dewey demands that students become active participants in the learning process rather than passive spectators.

Kolb (1984) also favours an active approach to learning and claims that conceptualization occurs as a result of a cyclical process. This process is similar to both Dewey's reflective thought process and Courtney's dramatic-imagination-based theory. Kolb's learning cycle is based on the idea that an experience only becomes significant if the individual reflects upon the experience, transfers that experience into an abstraction and then finally compares that experience to other experiences by actively experimenting with it. According to Lavery and Straw (1990), who have experimented with Kolb's learning cycle within the context of an English literature class, the learning cycle concludes with "the use of the conceptualization of this experience in [the] understanding [of] subsequent experience" (p. 142). The cycle then extends full circle as the individual's experimentation reaches the point at which the conceptualization of the original experience becomes a new experience.

The continuous cycle of experience, reflection, abstraction, and experimentation is very similar to the reflective thought process proposed by Dewey and is certainly

comparable to the theory of learning proposed by Courtney. All three theories use experience as a base, involve a period of reflection, and lead to a distillation of the concept. Courtney's theory is the only one of the three that does not feature active experimentation with the new concept as a final phase of the process. This is surprising since Courtney is a drama theorist and since experimentation with new concepts is characteristic of a number of dramatic processes. However, the similarity between Dewey's reflective-thinking-based learning model and Courtney's dramatic-imagination-based theory suggests that the drama class could provide the environment necessary to develop "reflective thinking." The striking similarity between Kolb's experience-based learning model, proven to be an effective model for use in a high school English class, and Dewey's experience-based reflective thought process strongly suggests that the process of "reflective thinking" could be utilized in a drama class. This comparison of the learning theories and models of Dewey (1910, 1938) with those of Courtney (1968) and Kolb (1984) provides a possible rationale for the projected belief that the drama class can provide the environment necessary for the development of "reflective thinking," a component of REFLECTIVE-COMMUNICATION.

In order to construct a valid base for the examination of drama as a means by which students can become "communicatively competent" as defined by Bowers (1987), it is necessary to

view the writing of drama theorists and practitioners such as Booth (1987), Courtney (1968), O'Keefe (1986), Robinson (1980), and Verriour (1990) who theorize upon the importance of language as a means to define experience. The argument will be fortified by reviewing the social interactionist theory of language development of Vygotsky (1978) and the collaborative learning studies of Bruffee (1984).

"Communicative competence" is the means by which an individual can achieve cultural literacy, the ability to actively decode meaning imbedded in cultural symbols. Bowers believes in the intersubjective transmission of cultural values. In order to develop "communicative competence" the individual must develop the ability to unearth the ontology of social constructions and "to negotiate meanings and purposes" (Bowers, 1987, p. 1). The development of "communicative competence" enables individuals to generate the language necessary to identify taken-for-granted assumptions and beliefs that have become a reification of basic culture such as traditional views of "human progress, the nature and purpose of work, the rights associated with individualism, the distribution of wealth, and our view of technology" (Bowers, 1987, p. 1). Bowers says that teachers must help their students become instruments of change by encouraging them to develop the language skills to overcome the covert manner in which language is used to control and limit. Individuals in possession of highly developed language skills will have more



opportunity to "name 'what is' in new ways, and convince others to accept their definitions, a basic form of political power" (Bowers, 1987, p. 7).

The possession of highly developed language skills is then an essential factor in the development of "communicative competence." Language is more than words and speech. As Burniston (1966) has observed, "what we have communicated is not what we have said but what has been received" (p. 4). Britton (1970) states that language is learned by 'doing' language not by theoretically studying about it. Through dialogue students learn "to symbolize, structure, regulate, classify, and give meaning to experience" (p. 13). Drama provides an environment in which dialogue is created while creating the art and while presenting the art.

Booth (1987) presents drama as a means to develop and to experiment with a myriad of language skills for the purpose of developing effective responses to the discovery of new concepts. His ideas not only support the idea that drama could be an effective means for the development of "communicative competence" but also suggest that the environment in the drama classroom would provide students with opportunities to develop "reflective thinking."

Booth (1987) claims that students in most classrooms are not given enough opportunity to hypothesize and then to verbally explore their way into an understanding of what they are attempting to learn. He states that the drama classroom

offers considerable opportunities to use language to gain understanding through "...planning, speculating, predicting, listening, organizing, mapping, story-telling, sequencing, narrating, interviewing, questioning, asking for information, persuading, reporting, giving details, tape-recording, elaborating, reasoning, criticizing, evaluating, and reflecting" (p. 6). According to Booth, the principle objective of the dramatic discipline should be to enable students to draw insight from their experiences and to enable those students to communicate those meanings in the form of an articulated response. The language-rich environment of the drama classroom enables the student to develop articulate responses to many issues and topics in many ways. He also claims, as did Dewey, that the learning process should begin with the individual's known reality. The teacher/director should help the students to move beyond what they know, into the realm of the unknown by helping them to develop:

hypotheses about issues and concerns that intrigue them, testing those hypotheses through problem-solving activity and reflecting about the consequences of their actions ....factual information becomes real to children through their involvement in the drama, as they participate in decisions and in events determined by their participation, as they consider the consequences of their actions and the impact of the information on their own lives and the world in general. (Booth, 1987, p. 15)

Bolton (1990) states that:

learning in drama is essentially a reframing. What knowledge a pupil already has is placed in a new perspective. To take on a role is to detach oneself from what is implicitly understood and to blur temporarily the edges of a given world. It invites modification, adjustment, reshaping, and realignment of concepts already held. Through detachment from experiencing one can look at one's experiencing anew. (p. 156)

Verriour (1990) concurs with Dewey, Booth, and Bolton on the belief that the learning process must start with what the individual knows and he believes that drama can provide an extensive environment in which to develop and use language. He notes studies in which young children perform better on diagnostic tests that were administered to them in a way that made sense to them motivationally and intentionally. From this observation, he concludes that apparent intellectual limitation may be the result of a child's inability to exercise skills within a given context, rather than a child's lack of such a skill. Verriour claims that the discipline of drama with its emphasis on the "examination of human issues in specific social contexts....provides an ideal setting for devising learning tasks....which make sense to the child in terms of personal interest and previous experience" (p. 182). Verriour also observed that drama provides students with the opportunity to expand their thoughts and perceptions by

experimentation with unfamiliar language content in face-to-face contexts not usually found in school organizations.

Language and thought both have an experiential base. Both make use of symbols to make sense of reality. Both have a regulatory and classifying function. According to McLeod (1979), both help the individual to integrate the outer world of reality and the inner world of experience. Although the mechanics of both speech and thinking are at best only partially understood at the present time, there seems to be a wide-spread belief that controlling one's speech better enables one to control one's thoughts.

Vygotsky's (1978) studies of young children attempt to examine and explain this connection. He observes that all psychological development occurs twice "first on the social level, and later on the individual level" (p. 57). He determines that interpersonal behaviour occurs prior to intrapersonal behaviour, that people talk about things before they internalize thoughts and concepts. Vygotsky considers that the higher mental functions of complex perception, intelligent memorization, voluntary attention and logical thinking are formed in the course of children's interaction with their social environment. Vygotsky (1962) sees education as a combination of instruction and imitation. "To imitate, it is necessary to possess the means of stepping from something one knows to something new" (in Courtney, 1968, p. 257).

Bruffee (1984) writes from the context of an advocate of collaborative learning forms, but also believes that language development is the basis for the development of thought. Extending the argument constructed by Oakeshott (1962), that the human conversation takes place within us as well as among us, Bruffee (1984) states that reflective thought and social conversation are related causally and functionally.

To the extent that thought is internalized conversation ....any effort to understand and cultivate in ourselves the kind of thought we value most requires us to understand and cultivate the kinds of community life that establish and maintain conversation that is the origin of that kind of thought. To think well we must learn to think well collectively - that is, we must learn to converse well. (p. 640)

The studies of Johnson and Johnson (1985) corroborate this statement. In studies designed to measure the quality of the reasoning strategies used by students to complete assignments, it was found that "the discussion process in cooperative learning groups promotes the discovery and the development of higher quality cognitive strategies for learners than does the individual reasoning found in uncompetitive and individualistic learning situations" (p. 115). It was also discovered that collaborative learning environments generally produce discussions in which conflict occurs. However, it was also found that if the conflict was

managed constructively, it could actually increase the student's intensity of engagement in the topic by generating a need to search for more information to support a point.

O'Keefe (1986) claims that dramatic processes and discussion exercises perform a dual role. Students are allowed to sort through their own understanding of the world while being exposed to the world views of their peers. This social interfacing extends the individual's range of knowledge and improves their ability to adjust to new material and to manipulate ideas. The teaching of language is also the teaching of thinking. Thus speech has two important functions. The first is interpersonal, or relational speech that allows us to communicate with others. The second is intrapersonal, or ideational speech that allows us to communicate with ourselves (p. 13).

Sapir (1949) asserts that language is the basis for the development of social reality. "Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntary produced symbols" (p. 8). Commenting on Sapir's view of the social nature of language, Courtney (1968) observes that language "not only refers to experience but actually defines experience for us" (p. 243). Courtney states that the development of speech, thought and language are interwoven and that language acts as a modelling device for thought. He claims that language develops in the same manner that thought develops

from the concrete to the abstract. Courtney also notes the social nature of drama and acknowledges its link with the nature and origins of society, especially as an important means of communicating cultural patterns.

Robinson (1980), in his theories about drama in education, not only reflects the importance of thoughtfully negotiated meaning in the manner prescribed by Bowers (1987) in order to achieve "communicative competence," but also incorporates the synthesizing qualities of Dewey's "reflective thinking." Robinson states that drama takes education out of its customary social vacuum and enables children to learn openly from each other in an atmosphere based on social interaction. He says that although human beings may try to be objective, they cannot possibly be neutral. He views drama in schools as a means to engage the expressive actions of children in a way that will enable them to confront and explore their personal beliefs, ideas, attitudes and feelings in order to begin to take responsibility for what they stand for. As does Bowers, Robinson views reality as an actively negotiated enterprise that is shaped in part by the direct experiences undertaken by the individual, and he views drama as a medium by which students can learn the processes involved in the negotiation of that meaning.

We are implicated in a continuous process of interaction and negotiation with the ideas and actions of others. We approach new experiences through our existing framework

of ideas and values. These may be modified in the light of fresh experience: these changes will in turn effect [sic] how we come to make sense of subsequent experience. If we construct a reality to lean on, by means of this continuous dialectic, we are constantly restructuring it. (Robinson, 1980, p. 162)

"Communicative competence" is constantly being developed and employed within the drama class. As students work in groups developing scenes, they experiment with alternative arrangements of content and character. Students also have the opportunity to develop new points of view on life through their exploration of unfamiliar issues, experiences, and personalities. They learn to personalize dramatic material by bringing to it their own experiences and background knowledge, and by examining what they thought they knew in view of the new information that they have acquired through discussion with group members. In this manner students become skilled at the examination of everyday life and begin to recognize the meaning of basic cultural existences that they may have previously taken for granted. They may then reorder this information in a novel or uncommon way. As students develop scenes and characters, they acquire first hand experience at human authorship. With informed direction, reification will rarely occur in the drama class as most information will be scrutinized before it is built into the scenes.



In this way there is an equalizing quality at work in the drama class. All students benefit from the knowledge of others and thereby collective cultural capital is increased. All students are made aware of the fact that there exists a myriad of ways to think about and observe events in the world. They come to realize that there is always a variety of ways in which discussion can be approached. Not only does drama allow students to question the validity of social constructions, but it allows them to actually test that validity in an "as if" situation. The dramatic context allows students to experiment with the consequences of the choices that their characters act on. The character's choices enable the students to move outside of themselves and to experience new possibilities.

Through active involvement with dramatic processes and activities, students are presented with extensive opportunity to develop a fluency with all aspects of language development. They are presented with an environment in which they can take responsibility for their learning and are introduced to processes requiring that they REFLECT upon their EXPERIENCES in order to gain an affective learning experience that will help them to adjust their actions (CONCRETE REALIZATION) in accordance with their newly discovered knowledge (ORIENTATION ALTERATION).

## CHAPTER FOUR

### Research Methodology

#### Research Design

The purpose of this thesis is to design a philosophy-based drama program using the philosophy of John Dewey (1910) and C.A. Bowers (1987) to validate the processes and activities in the drama program. A process labelled, REFLECTIVE-COMMUNICATION, was created through the melding and extension of Dewey's process of "reflective thinking" and Bowers's concept of "communicative competence" for this specific purpose. This process was established as a means to explain the intellectual development that occurs when students become involved in the practical processes that are components of dramatic study. The goal of this study is not unique. Numerous theorists, practitioners, and academics have sought to illustrate the salient intellectual merits of drama. What makes this study unique is that this attempt at explanation has not been made exclusively with the support of theorists, researchers and practitioners associated with drama in education. The process used to illustrate connections between dramatic processes and the development of higher thinking skills has been developed from the philosophies of educational theorists Dewey and Bowers who are not generally associated with the field of dramatic education. Although Dewey has been associated with the arts, that association has not been

specific to drama. The more common contribution of Dewey's philosophies to the field of education has been toward the development of pragmatic and experiential theories of knowledge.

The intended audience of the study is drama theorists and practitioners (meaning proponents of both drama and theatre study), and generalist curriculum theorists, designers, and policy-makers. The study is directed at expanding the scope of possibility for theorists and practitioners currently involved in the field and at informing those with little understanding or knowledge of the subject of the relatively untapped potential for the development of general cognitive and higher thinking skills. While there is widespread acceptance of the notion that "meta processes" like critical thinking are manifested in all the curriculum areas, this study suggests that the content and the organization of the drama curriculum provide more extensive opportunities for the development of these processes and skills.

In accordance with Eisner's (1981) view of research in the arts, the writer of this thesis aims at providing new information for the reader or perhaps a new way to view an existing reality. "The validity [of research] in the arts is the product of the persuasiveness of a personal vision; its utility is determined by the extent to which it informs" (p.6). Eisner (1981) also believes that artistic approaches to research are less concerned with the discovery of truth

than with the creation of meaning. Researchers engaging in the creation of meaning must involve themselves in descriptive research that will enable them to identify and explain the form that meaning takes as specifically as possible. Best and Kahn (1986) identify the purpose of descriptive research as the contribution of knowledge to the fields of inquiry and as an explanatory guide for specific social events (p. 91).

A decision was made from the outset of the project to use a qualitative research design. According to Miles and Huberman (1984) in using qualitative methods of research "one can preserve chronological flow, assess local causality, and derive fruitful explanation...[and in addition] serendipitous findings and new theoretical integrations can appear" (p. 22). As a result, the qualitative design is often the method of choice for researchers in education and in the arts. This study involved several stages of development: the examination of literature, the generation of a process theory, and finally, the development of a drama program centred on the development of that theory. This inquiry, therefore, required that allowance be made for the conceptual shifts that naturally take place as the theory generation and program development evolved.

The impetus for the project grew out of personal experience. The initial concept for the study was generated as a result of extensive experimentation with and observation of student work that was produced within the framework of a

drama program in the public school system. The organization of the drama program that served as inspiration for the development of the REFLECTIVE-COMMUNICATION-based program is based solidly on several principles:

1. Process and product are parts of the same whole; the final stage of the process is the sharing of the most fully developed product available at the time;
2. Students need skills in order to be able to express themselves artistically and they need to be able to experiment with those skills in order to stretch the limits of their capabilities; and
3. Acting students need to know how to listen and to observe the work of others in order to learn more about their own work; actors need to be trained to be an audience.

The original drama program is also based on the developmental stages suggested in the Manitoba high school drama curriculum guide (1990). This curriculum outline provides general guidelines suggesting structure for skill development but allowing for individual interpretation in terms of content and methodology.

Observation and documentation of activities revealed the existence of patterns in the learning process. Some of these patterns were constant from group to group and from year to year. The task-oriented, problem-solving approach used in the class and the necessity for students to move constantly from

abstract (intellectual) to concrete (practical) situations appeared to create a learning structure in which knowledge was constantly being generated, explored, dissected, and tested. The more students explored possibilities, the more possibilities seemed to become available to the students. Through the processes and activities in the drama class students were able to able to access a knowledge continuum that was either collectively group-activated or self-activated. Their questioning and exploration enabled them to extend into further questioning and exploration in a divergent continually expanding scope. It was obvious that the students' creative explorations were expanding, not just their artistic skills, but their general thought processes as well. Vocabulary, sophistication of dialogue and interaction, approach to social and aesthetic issues were all affected by this spiral process of learning. Although these observations and the subsequent documentation is not used in the thesis, this early unofficial research served as a starting point for the inquiry that would lead to the documentation of the actual study.

At the most fundamental level then the study is essentially a case study. Although the original observations and notations were not guided or directed in any way, the information collectively provided this researcher with a base from which questions were generated and from which cause and effect relationships were established. In support of this

statement Stake (1978) claims that case studies are "...a method of exploration preliminary to theory development...[and] usually more suited to expansionist than reductionist pursuits" (p. 7).

Students seemed to be changing due to their involvement with dramatic process, and this change was extending into other areas of the students learning. Colleagues consistently commented on the changes that they observed in their students who were also studying drama. These observed changes included an increase in general curiosity, and a more sophisticated manipulation of language. This provided evidence to suggest to the students involved and to those who observed their progress that shifts were occurring as a result of exposure to the study of drama. Questions began to arise. The sophistication of students' thought processes appeared to be altered by means of exposure to dramatic activity and process, even though development of higher thinking skills and general cognitive skills was not the conscious goal behind the introduction of these processes and activities. How could this occurrence be explained in order to validate the subject of drama as an important contributor to the development of these skills in students? What kind of learning potential could be met if a drama program was specifically organized for the purpose of developing higher thinking skills in students? What kind of philosophical structure would need to be defined in order to effectively develop such a program? With the

identification of these research questions the study was conceived. Research progressed in the following manner:

1. identification of research questions;
2. decisions made concerning pursuit of initial lines of inquiry - general themes;
3. data collection and selection;
4. review and content analysis of data;
5. process and theory development as result of initial data analysis;
6. generation of specific research problems;
7. further data collection focusing on specific lines of inquiry;
8. further content analysis and organization;
9. development of program outline based on results of research;
10. application of program theories and practices to practical situation; which resulted in the
11. final program outline.

Once the research problem had been identified, decisions were made in terms of the fundamental direction of the study. The early portion of the thesis was essentially a documentary analysis. The first decision reflected the need to present drama in a broader educational context than that of an art subject. A line of inquiry was broached in search for generalist educational theorists and philosophers whose theories and ideas might help to explain the nature of the



learning processes taking place in the drama class. After an extensive review of literature which involved considerable analysis of philosophy, the theories of Dewey and Bowers were identified as containing beliefs that illuminated and supported the idea of a parallel between dramatic processes and the development of higher thinking skills. Analysis was also applied in order to draw further parallels between the these theories and processes and the theories and processes characteristic of dramatic training. "The researcher moves from a description of what is the case to an explanation of why that is the case" (Hitchcock and Hughes, 1989, p. 73).

At this point the study shifted into theory building. Stake (1978) states that "theory building is the search for essences, pervasive and determining ingredients, and the makings of laws" (p. 7). The researcher developed the process of REFLECTIVE-COMMUNICATION using the concept of Dewey's "reflective thinking" process as a philosophic base and Bowers's concept of "communicative competence" as a vehicle for that process. According to the theoretical delineations established by Glaser and Strauss (1967) the theory being developed is a substantive theory, a theory "...developed for a substantive or empirical area of sociological inquiry" (p. 32).

The purpose for the development of this process was to draw parallels between the development of dramatic skills and the development of higher thinking skills and general

cognitive development in students. The justification for using a process developed from the theories and concepts generated by theorists not in the field of drama in education is to serve as an indicator that drama has educational potential that exceeds the context of drama as an art form.

Glaser and Strauss (1967) use the term **grounded theory** to define the development of theory generated from data analysis. They state that "in discovering theory, one generates conceptual categories or their properties from evidence; then the evidence from which the category emerged is used to illustrate the concept" (p. 23). This method concisely illustrates the procedure used during the course of the study first to construct the process of REFLECTIVE-COMMUNICATION and then to develop the REFLECTIVE-COMMUNICATION-based drama program.

Once the theory was generated the final stage of the study was developed: the organization of a drama program that would focus on the developmental process of REFLECTIVE-COMMUNICATION.

#### Sources of Data

The sources of data used were exclusively library material. Specific sources included: current periodicals, professional journals, ERIC documents, in addition to an extensive selection of books. The only exception to the

exclusive use of library material is the use of researcher generated activity that appears in Chapter Five and Chapter Six.

The objective of the study, to generate a theory and then to develop a drama program based in that theory, demanded a broad understanding of the work of educational philosophers, drama theorists and an understanding of the way in which educational reform had taken place in the past. Given the nature and direction of the study, library materials provided the most extensive and the most accurate means of collecting data. Glaser and Strauss (1967) suggest that "the library can be immensely useful especially...for generating formal theory" (p. 179).

It should be noted that the published document is often more powerful than an interview, as it is the result of well thought-out effort, involving research and editing on the part of the writer. In contrast, the information received in an interview offers the subject's spontaneous reaction to the interviewer's question. The information presented in a published work is not susceptible to manipulation by the researcher, as is the information received through the interviewing process.

Glaser and Strauss (1967) state that if the researcher's "purpose is explicitly the generating of theory, the absolute accuracy of his library information is...not crucial" (p. 181).

### Sampling Techniques

Library and computer searches were conducted in the pursuit of relevant material for the study. All available information that appeared to pertain to the study was examined. Material included cluster samples drawn from drama education, language development, and educational philosophy.

Primary sources of information are identified by Best and Kahn (1989) as "eyewitness accounts....reported by an actual observer or participant in an event" (p. 65). These differ from secondary sources in which information is documented but that has not been witnessed by the reporter of the event. "The reporter may have talked with an actual observer or read an account by an observer, but his or her testimony is not that of an actual participant or observer" (p. 65).

Primary sources were used whenever they were accessible, however cases occurred in which the original source was not readily available. Several documents in this study were found to be inaccessible, one of which was only available only in the language of origin and which could not be translated by the researcher. A concerted effort was made to select material only from highly reputable sources of periodical information. Information received from the writing of J. Dewey and C.A. Bowers is considered to be a primary source. Both writers are reputable specialists in the field of

educational philosophy and lend credibility and validity to the theory constructed in the study. They are also treated as key informants. According to Bogdan and Biklen (1982), the term key informant refers to subjects in an interview setting that "are more willing to talk, have greater experience in the setting, or are especially insightful about what goes on" (p. 63). This term also describes "subjects that are unusually perceptive and articulate (p. 152). Given that the use of library materials can be considered a rich source for theory building material and that both Dewey and Bowers are respected theoreticians, it follows that their theories and insights could be considered "especially insightful" or "unusually perceptive or articulate."

The work of prominent theorists in the fields of drama and of theatre in education, including Booth, Courtney, Linnell, and Way, was also reviewed, as well as the work of specialists in the field of language development.

### Data Analysis

Hitchcock and Hughes (1989) describe analysis as "the attempt to organize, account for, and provide explanations of data so that some kind of sense may be made of it" (p. 73).

Data analysis in this study proceeded from a phenomenological base and was primarily accomplished through the processes of content analysis and analytic induction. The

analysis was directed first at theory generation and then at the exploration of parallels between the processes that are promoted by the developed theory and the processes available to students through the study of drama.

The process of theory generation involved both content analysis and analytic induction. The content analysis took the form of reviewing literature for the purpose of developing categories from which to build themes and sub-themes; the identification of philosophies that would be useful in the building of a new theory. As the body of research literature increased and new relationships emerged from the data, analytic induction, "the process of re-working typologies" (Morin, 1987, p. 12) was applied in order to account for the new relationships. This information was organized into specific units that would either contribute to the development of the theory or would provide material that would strengthen the purpose and direction of the study in general. The identification and the illumination of main ideas and concepts remained a constant throughout the study. Extraneous material was discarded and the research process was then focused on the development of a cohesive transition between the theoretical and the practical component of the study, the proposed drama curriculum.

## Limitations

Cohen and Manion (1985) identify three sources of bias that can occur in the research process: "those arising from the subject being interviewed, those arising from the researcher himself, and those arising from the subject-researcher interaction" (p. 59).

The most obvious limitation for this researcher was that of working alone on a project that involved the building of concepts and themes, and the developing of practical methodology that would serve to promote those concepts and themes. This research framework created most of the limitations of the project. The fact that the study is conducted through singular analysis means that there is no possibility for the calculation of inter-judgement reliability in the content analysis. The possibility of subjective bias occurs as the study is based in personal experience.

According to Bogdan and Biklen (1982) "all researchers are affected by observer's bias" (p. 43). However in the case of theory generation it is the researcher's bias that motivates the study. In the case of theory generation rather than trying to eliminate the researcher's bias, it is important to identify that bias in order to gain an understanding of the researcher's motivation.

As stated by Eisner (1981) earlier in the chapter, the information generated by the arts' researcher is effective to

the extent in which it informs and creates meaning for the reader. It is the researcher's responsibility to define the orienting ideas that are brought to the study and to diffuse the controlling effect of these ideas by revealing them in their totality. Glaser and Strauss (1967) state that "...when a researcher decides what sources of data to use in a given study, he makes decisions crucial to its outcome; so he ought to make those decisions with the utmost care" (p. 76).

Although the researcher approached all decisions with great care, avoiding situations that would cause limitations was not always possible. The choice of targeting research work in the library limits the research to content and face validity. The researcher is also limited in scope by the availability of materials. Current literature on the subject of drama in education is often limited to reprinted or revised editions of earlier writing, and advocacy articles in current periodicals. Very recent publications on this subject appeared to be unavailable.

However, the selection of material, for use in the generation of process theory and for use in the explanation of the application of the process in the practical setting, was carefully studied in order to provide the reader with a broad spectrum of information. This information would enable the reader to access information of direct relation to the study or that would provide auxiliary information necessary to the background understanding of the study. This range of



perspectives, from many theorists and practitioners in the field, serves to offset possibilities of researcher imposed biases on the study.

The final limitation is posed by the fact that the proposed curriculum is hypothesized. Although it is based on a program that has been unofficially tested, the evolved program that serves as the embodiment of the REFLECTIVE-COMMUNICATION has not yet been empirically tested.

This researcher does not attempt to illuminate universal truths but rather to create meaning and to inform the reader through the development of a process theory and the development of a drama program that serves as vehicle for that process. The generalizability of the study extends only to similar study populations and educational contexts.

#### Delimitations

The program that served as the catalyst to the study, from which the initial observations leading to the study were made, was the researcher's own drama program.

## CHAPTER FIVE

### Results

#### Introduction

Information presented in the review of literature suggests that there is a strong connection between the processes and activities utilized within the drama classroom and the development of REFLECTIVE-COMMUNICATION, a high order thinking skill. As illustrated in Chapter Three, the drama class can provide both the learning environment and the learning activities conducive to the development of "reflective thinking" and "communicative competence," essential components of REFLECTIVE-COMMUNICATION. The drama program generated for this study has been organized with the specific objective of fostering REFLECTIVE-COMMUNICATION in students. The proposed curriculum also employs skills and techniques traditionally associated with dramatic studies and adheres to the general guidelines suggested by the Manitoba high school curriculum (1990).

The REFLECTIVE-COMMUNICATION-based drama program is also designed to encourage drama educators to view the subject that they teach within a different framework and to garner a deeper understanding of the importance of the subject of dramatic study to the development of higher thinking skills in all learners. Although the processes and activities in the drama classroom can encourage students to develop REFLECTIVE-

COMMUNICATION, this is not necessarily the outcome in all programs. As with any other subject area, the responsibility for creating and sustaining the classroom environment is predominantly that of the teacher/director. The teacher/director must take responsibility for the content selected, the processes introduced, and the manner of instruction which they use to communicate with their students.

The REFLECTIVE-COMMUNICATION-based program consists of three levels of course-work that would span all three high school years<sup>3</sup>. Although each level of study is a self-contained unit of dramatic skills, each unit contributes to the overall objective of the program which is to train actors that are adept in the process of REFLECTIVE-COMMUNICATION. The program is developmental and students are required to successfully complete pre-requisite junior courses to qualify for the senior level courses. The goal of the study is four-fold:

1. to create a drama program conducive to the development of REFLECTIVE-COMMUNICATION;
2. to create a drama program that enables students to develop professional skills;
3. to encourage drama educators to view their subject in an extended framework of potential for more extensive educational implications; and

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<sup>3</sup>The program has been developed in a non-semestered organizational structure. The expectation is that each course would extend over a ten month period of time.

4. to inform general curriculum practitioners of the broad-range learning potential available within the structure of the drama classroom.

#### The Outline for the Program Development

1. Rationale for the program
2. Program goals
3. Specific curriculum goals and outlines for each level of the program: Drama 20G, Drama 30G, and Drama 40G
4. Description of the parallel between the curriculum outline and the development of REFLECTIVE-COMMUNICATION
5. Sample units from each level, illustrating the connection between dramatic processes and REFLECTIVE-COMMUNICATION
6. Suggestions for implementing the program

## Program Development

### Rationale

We live at a time that can be described by the immortal words of Charles Dickens in the introduction to a Tale of Two Cities, "it was the best of times, it was the worst of times..." We live at a time when life expectancy has been prolonged, but in which more environmental and human dangers exist to threaten that longevity.

It is a time when technology can provide us with instant information, direct communication with people on the other side of the world, and all kinds of life-enhancing machinery. Yet it is also true that increasing technology is taking over the lives of twentieth century individuals in a less than positive way.

We live with a double-edged curse. Technology presents opportunity and choice but it also eliminates and defines choice, as well. We live in a world where it is possible for a working individual to communicate with numerous people each day and never meet any of those people face to face. Yet, there has never been a greater need for people to learn to communicate with each other or to make sense of their world. Education for children and adults should provide for these needs. Although the organization of most curricula used in the past have not achieved broad spectrum results, the common response to the discovery of a lacking in public education is

for political policy makers and educational curriculum developers to mandate more; more of the skills that are already being taught and have proven to be ineffective or redundant.

The presentation of the REFLECTIVE-COMMUNICATION-based drama program is an attempt to show that more is not the answer, but that the solution lies in the redirection of curriculum organization, in the exploration of something different. In addition to being organized for the development of REFLECTIVE-COMMUNICATION, the proposed drama program also provides opportunities for the development of increasingly necessary creative skills. Even the scientist of tomorrow needs the benefit of creative growth and development. Through the development of curiosity, imagination, awareness, sensitivity, perception, personal interest, and an extended knowledge base the student of any art becomes more connected with the base of art - the human condition. Drama adds to this list of benefits the opportunity for extensive language development. All of this emphasizes the importance of cultivating a vision of drama education as a subject area with unique contributions to offer the area of curriculum development.

The difference in the organization of the proposed drama program in comparison with traditionally organized drama programs (this includes programs organized around the traditionally divided terms of drama and theatre) is that the

primary consideration for the organization of the program is a very fundamental focus on the development of specific thought processes that move the student actor into action. Consequently the program makes a fundamental acknowledgment of the contribution that drama makes to higher thinking skills and to general cognitive development in students. Although most drama instructors would agree that starting from what students know is a sound beginning, not all instructors will have organized their programs in a manner that encourages and enables students to stretch and break the bounds of that experience and knowledge. In the REFLECTIVE-COMMUNICATION-based drama program students are introduced to skills that will enable them to identify and understand those limits and subsequently to move beyond the original limitation imposed by experience and knowledge.

#### Program Goals

The primary goal of the program is to present a REFLECTIVE-COMMUNICATION based drama program - a drama curriculum organized around a conscious effort to develop higher thinking skills. The intended effect of this program proposal is to illustrate that the subject of drama is, in addition to its established importance as an art subject, an extremely important contributor to the development of skills that are recognized as lending primary importance to the

general goals of public schooling. This contribution will be presented through the closely linked connection between the REFLECTIVE-COMMUNICATION process and various processes and activities that are used in drama courses.

The program is also directed toward the development of a substantial dramatic knowledge base in students. This will be achieved through the study of acting skills, play-writing skills, directing skills and through the interpretation of dramatic literature.

Finally, the program is committed to meeting the basic criteria suggested by the Manitoba high school drama curriculum (1990). The curriculum guide outlines a three year progression for drama programs:

The introductory course [now called Drama 20G] aims to develop student awareness of the drama elements to enable fuller participation in and greater understanding of the drama experience.

The intermediate course [now called Drama 30G] continues to emphasize the elements and extends the experience to scripts and literature appropriate for dramatic interpretation.

The senior course [Drama 40G in 1995] aims to increase students' control over artistic communication through synthesis of the elements. At this level, students will plan and perform sustained, original creations using a variety of resources (research,



interviews, newspapers, media) and formats (collectives, anthologies, docu-dramas, readers theatre). (p. 3)

Activities and skill-development exercises are developed with this progression in mind. In addition to this, each of the three instructional levels are clustered around a central focal point. In Drama 20G (formerly Drama 105), that focus is on the development of improvisation. In Drama 30G (formerly Drama 205) the focus becomes the development of rehearsal skills within the context of the study of the Western theatre tradition. The senior level, Drama 40G (Drama 305 until the 1995-96 school year), focuses on performance skills.<sup>4</sup> Although students have been performing their work in class for peer audiences in both Drama 20G and Drama 30G, it is only at the 40G level that students perform for a public audience.

Within the framework of learning theatrical skills is another level of skill development available to students. This level includes skills often associated with collaborative learning, such as concentration on task, observation and recall, awareness of language, development of group relationships, social interaction, and general communication. Finally, the curriculum organization also promotes the development of skills associated with arts-in-education subjects: concentration, sensitivity, imagination, sensory awareness, spontaneity, creativity, interpretive skills, as

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<sup>4</sup>Currently a transitional period is occurring in Manitoba in which courses are being designated new titles. For the clarity of purpose new course designations have been used in this thesis.

well as skills in critical evaluation, including self-evaluation as well as the evaluation of the work of others.

### Individual Curriculum Goals

The REFLECTIVE-COMMUNICATION-based program is rooted in the acting tradition generated from the teachings of Stanislavsky and perpetuated by Adler and Clurman. It is the performance tradition that attempts to bring the reality of life to the stage. Attention is paid to the creation of the illusion that the stage reality is happening for the first time during each performance. The performer is to become acutely aware of the character's background, relationships, environment, and any other information that the dramatist provides (Wilson and Goldfarb, 1983, p. 286).

The direction of the program has also been shaped by the ideas of Morris (1977, 1988) who also teaches within the framework of the Stanislavsky inspired tradition. Morris' interpretation of Stanislavsky's work, however, is informed by the work of Strasberg. Morris believes that the complete actor is the complete human being which is a useful tenet when training performers many of whom will not continue on professionally. According to Morris (1988), "a complete actor is one who has higher degrees of affectability and sensitivity, knowledge that he can use in every piece of material he approaches, a fuller and freer imagination, as

well as a greater ability to involve himself with the world and the people in it" (p. 39). He bases his system of acting on the Stanislavsky system only in terms of basic theories. Morris places a tremendous amount of importance on the acquisition of knowledge which he breaks into two main forms: "contact learning" that comes from incidental learning from experiences that occur in everyday life and "conscious learning...[requires] active investigation, exploration, and desire" (p. 36). Both of these learning modes encourage the kind of curiosity necessary for the development of REFLECTIVE-COMMUNICATION.

#### Drama 20G

##### General objective.

The primary goal of this entry level course is to develop improvisation as a central dramatic skill. The course objectives are: to encourage creativity; to develop concentration; to develop problem-solving skills; to build upon existing vocal and physical skills; and to develop structural guidelines for the rehearsal process.

##### Expectation.

Students are expected to be actively involved in all activities and discussions that occur during class. They are responsible for being in attendance and on time for all classes.

Journals are to be submitted once a week and are to reflect personal response to the class activities and critical response to their own, and others, work in progress.

Program components.

1. Theatre Games - focus on action - concentration activities - working with the whole class or large groups
2. Mime - experiencing and creating environment - movement in varying conditions - defining of small objects - developing emotional response to situations
3. Sensory Work - using the medium of mime - recreating sensation and creating detail -
4. Elements of Drama - building content - structuring an improvisation / who, where, what - conflict/ contrast/ suspense/ the unusual/ intense emotion
5. Story Development - building a good play - developing direction, focus and content in a multi-scene context - using fairy-tales as means to study the formal structure of a storyline - creating of own script using rehearsed improvisation technique
6. Character Development - physical characterization - aging/ reverse aging - tension patterns - psychological characterization - development of inner life
7. Improvisation on a Script - focus on character development - formal character analysis

## Drama 30G

### General objective.

The focus of this second level course is to give students a practical historical perspective of Western theatrical style and to develop effective rehearsal techniques within that context. The course objectives are: to study content of Western theatre through representative works of dramatic literature; to lend structure to the dramatic process through the development of rehearsal skills including script analysis and formal character development; to allow students a forum to practise and develop skills learned in Drama 20G; and to give students a sense of the director's art through an introduction to directing skills.

### Expectation.

There is an underlying assumption that students who elect to continue in drama are prepared to adopt a critical and reflective approach to their creative work. Students are expected to develop the self-motivation and to the self-discipline necessary to achieve the required range of dramatic skills.

### Program components.

1. Review of Character Development Skills (Drama 20G)
2. Interactions in the Modern Family
3. Primitive Storytelling
4. Greek Mythology
5. Greek Tragedy/Comedy

6. The Medieval Minstrel Show
7. The Theatre of William Shakespeare
8. Commedia dell'Arte
9. Twentieth Century Plays
10. Twentieth Century Plays as a Director's Study

Each unit of study is set up in the following manner:

1. workshop to introduce and practice skills necessary for use in the unit;
2. rehearsal of a scene (scripted or rehearsed improvisation);
3. work-shopping within the rehearsal process;
4. documentation of the rehearsal process in the form of a rehearsal log;
5. presentation of scene as finished piece of theatre;
6. self-evaluation of individual and group work; and
7. formal written review of the work of colleagues.

#### Drama 40G

##### General objective.

The senior level course in the program focuses on performance as a skill-development experience. The objectives of this third and final course in the drama program are: to give students maximum performance opportunity; to build/rebuild existing performance skills; to continue application of rehearsal skills; and to test and improve the quality of performance skills.

### Expectation.

Drama 40G (The Company) operates in the manner of a small theatre company. Company members take on responsibility for all aspects of play production, in addition to their performance roles.

Students are required to attend the Prairie Theatre Exchange season and to react to the work of these theatre professionals through written reviews. Prairie Theatre Exchange is a regional theatre in Winnipeg, Manitoba. In addition to producing thought-provoking new work, the Prairie Theatre Exchange mandate is committed to producing theatre of local interest and writing by local writers.

### Program components.

The progression of the year's work is organized to allow students increasing responsibility for their creative and technical work. The curriculum is also arranged to provide continuous and varied performance opportunities such as:

1. original monologues - students define and develop a character that is personally interesting and would challenge the performer creatively - the monologue is to centre around the character's personal philosophy or on a lesson learned in life;
2. performance one - public performance of a scripted full length play - performers also choose a technical area on which to focus (set and prop construction, costume and prop organization, public relations, lighting design);

3. performance two - lunch-hour performances for student audiences - Commedia dell'arte or Commedia dell'arte derived presentation;
4. performance three - public performance of a collective creation written and developed by the students - again students take on responsibility for technical areas;
5. acting for film - creation of simple stage scenes that are adapted for the screen; and
6. preparations for cold auditions - students select two monologues (one classical and one modern) in preparation for auditioning for an undisclosed role.

#### Unit Summary

Each of the courses in the program is a self-enclosed unit that examines and experiments with specific skills relating directly to the identified core focus; improvisation, rehearsal skills and study of Western theatre tradition, and performance skills). However, the program is developmental and each subsequent course in the program begins with a review of skills and content presented in the preceding course, and then progresses into new content and skill development areas. Thus even the organization of program content is designed for the development of REFLECTIVE-COMMUNICATION, taking students from what they know into areas of further discovery.



## CHAPTER SIX

### Illustrative Units

#### The Curriculum and Reflective Communication

Acting is an experiment in living, to look at it from another point of view. Learning how to live comes through experiencing (Hodgson and Richards, 1974, p. 18).

REFLECTIVE-COMMUNICATION involves a four step experience based process: EXPERIENCE---REFLECTION---ORIENTATION ALTERATION---CONCRETE REALIZATION. The core focus area in each of the drama courses in the program utilizes this process, as will be illustrated later in the study.

The program itself serves as a general model of this process. At the introductory level, the course work enables students to develop new skills while exploring situations that are familiar or at least recognizable to them. Students are engaged in activities that enable them to reflect upon their experiences in class. As students progress in the program, they are continually presented with new situations in which to experiment with altered viewpoints developed in previous activities or courses and to apply the altered viewpoint to a concrete situation in the present activity or course. The continuum of experiencing, reflecting, orientation alteration

and concrete realization spirals the students into the application of the process to more and more complex content.

Courses at all three levels offer combinations of dramatic skill building activities and situations. However, as stated earlier, each of the courses has a core focus. All organization for learning at a particular level of study radiates from this central skill objective. In Drama 20G that core is the development of improvisational skills, and in Drama 30G it is the cultivation and development of rehearsal skills, including character development, script analysis and staging, and the study of the Western theatre tradition. Drama 40G focuses on performance skills.

Each unit of each course contributes in some significant way to the development of REFLECTIVE-COMMUNICATION. In some cases, that contribution may occur through the development of the dramatic skill itself, such as the acquisition of improvisation skills. At other times, the way in which the skill is learned will be the significant contributing factor. Students may learn to develop a character by experimenting with various physical and psychological possibilities, reflecting on the effectiveness of those possibilities in making the appropriate statement, using that information to shift and change the way in which they originally viewed the character, and, finally, applying the altered information to a concrete experience through presentation. Development of REFLECTIVE-COMMUNICATION also occurs within situations

offering complex combinations of methodology and content instruction. While rehearsing a full length play, students are improvising, building characters, interpreting (or developing) scripts and through all this skill building are often being exposed to social, intellectual, and emotional content that is new to them. They must discover a way in which to digest and assimilate the material and the skills.

As stated in Chapter Two, the process of REFLECTIVE-COMMUNICATION is not to be viewed as having a linear progression. True progress can occur through the courage to re-examine previous decisions under new circumstances in the light of new information.

As stated in Chapter Five the organizational structure of the REFLECTIVE-COMMUNICATION-based drama program also parallels the organizational structure of the high school drama curriculum for Manitoba (1990).

## Drama 20G and Improvisation

Students electing to enter the Drama 20G course arrive from a broad range of experience, interest, and creative backgrounds. In addition, many will have expectations about the course and what it will do for them. It is important that students understand that regardless of what their personal or creative background may be, all students have potential to extend and expand their personal and artistic skills in the drama class.

If students focus on the processes and activities offered in the course, all individuals will experience a progression in their learning. At this level the skills developed need to be progressive so that students have a sense of direction and to be immediately applicable to the content being explored. It is my contention that before students can be expected to perform in public they must develop skills and processes that will enable them to approach script analysis, character development, and performance skills with a certain degree of artistry, rather than as puppets to be manipulated on the stage.

If the goal is performance, the showing and sharing of the performing artists' work, then students must be trained to prepare for that experience. In Drama 40G students prepare for public performance, but in the intermediate course Drama 30G they prepared for that stage by developing rehearsal

skills such as character development, script analysis, rehearsed improvisation, and fundamental directing techniques. In order to prepare for exploration at that skill level, students in Drama 20G begin their training through the study of improvisation in many forms.

The working-definitions of improvisation are vast in number but generally vary only slightly. According to Hodgson and Richards (1974) "improvisation is a means of exploring in which we create conditions where imaginative group and personal experience is possible. It is the spontaneous human response to an idea or ideas, or a set of conditions" (p. 18).

Improvisation is acting without a script. It can be viewed as a means for training people to think and then to express themselves in a concise and orderly manner (Hodgson and Richards, 1974). It can also be viewed as a means by which to develop spontaneity of verbal and physical response (Booth and Lundy 1985; Morgan and Saxton, 1987). It can be as unstructured as spontaneous reaction to a given task, or can take the form of a scene requiring sparsely defined structural information, (setting, time, issue, or character background). Rehearsed-Improvisation<sup>5</sup> may require extended periods of time to allow for the development of a script or scenario.

Hodgson and Richards (1974) believe that all improvisation starts from what the performer knows and moves

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<sup>5</sup>The working definition of Rehearsed-Improvisation is outlined in Chapter One under the heading of Definitions.

into the realm of imagination. They also suggest that the overall schema of improvisation would follow a definite pattern.

1. Imaginative work building from observation of real things and people (either making them imaginatively real or using them imaginatively).
2. Go[ing] on to adding insight and experience to discover further ways of using the real and imaginary elements.
3. Build[ing] something new from the imagination, based on insight into, and experiences of the old, leading on to-
4. Realizing the limitless bounds of the imagination.

(p. 59)

This suggested pattern of work that begins at the concrete level and extends into the abstract, supports the connection between the process of improvisation and that of REFLECTIVE-COMMUNICATION. Hodgson and Richards (1974) also state that stimulation of the imagination can be developed in a progressive manner. This connection between the pattern identified by Hodgson and Richards (1974) and the process of REFLECTIVE-COMMUNICATION is shown through the following parallels.

- a) Experiencing. [EXPERIENCE]
- b) Reproducing or describing it. [REFLECTION]

- c) Linking it with other things, either an immediate free association or looking around or discussion of links. [ORIENTATION ALTERATION]
- d) Using the findings to build up a scene or scenes. [CONCRETE APPLICATION] (p. 58)

Not all improvisation will utilize language, but when it does, the drama class can offer students the opportunity to create realistic dialogue and patterns of oral interaction within unfamiliar situations and personalities. It can allow students to experience someone else's life-style and attitudes, and offers students a direct experience through the emotional investment in the content of the material they are exploring. They can experiment with topics and issues that are unfamiliar to them and then discover or develop the language necessary to express those unfamiliar thoughts and feelings. Extensive exposure to the skill of arranging words into meaningful vocal patterns encourages students to become sensitive to language organization and presentation. They learn that "the same arrangement of words can be made polite, aggressive, tentative, or pleading by changes of tonal quality, timing, stress, and juncture" (Seeley, 1976, p. 8).

The sample unit presented for the study is a mime unit that occurs early in the school year. It follows the introductory unit and is designed to stretch the limits the student's comfort zone through active participation in a variety of dramatic game situations. Although the featured

unit develops improvisational techniques, the focus is on the study of mime. Spoken language is not used although in the latter part of the unit, voices are used to create sound to punctuate the performers' actions.

The study of mime is strategically placed prior to the introduction of speech in scenes. Students focus only on physical expression for the duration of the unit and do not have to worry about what they will say. This is particularly important for students with little or no dramatic training as it allows them time to ease themselves into dramatic work. By the time that speaking is introduced all students have something to say, not just the very vocal, outgoing ones.

The mime that is introduced in this unit is essentially pantomime, not the highly stylized art form that is typified by performers in white-face. Mime as a component of improvisation allows the students to focus specifically on the physical definition of whatever activity they may be involved in and to experiment with the visual power of movement. If young inexperienced performers begin improvisation work without adequate instruction and without workshop time to work on the physicalization of characters and situations, the potential range of physicalization is highly limited as the performers are not in possession of skills that can take them beyond what they know. Even when endowed with mime skills, performers neglect physical detail, for a time, when speech is introduced into scenes. It takes time for the inexperienced



performer to create a balance of action and speech in their acting.

The activities are generally instructor-guided at the beginning of the unit, leading to more autonomy at the end of the unit. Students cannot be expected to be creative without skills and without the development of self-esteem that comes from feeling secure in a particular environment.

In large group activities, the class is divided into two sections so that one section becomes the audience for the section that is performing. In the REFLECTIVE-COMMUNICATION-based drama curriculum, the audience becomes an important and active part of the performance. Performance is to be viewed as a concrete sharing of the performers' process - the best product available at the designated performance time. Audience members are expected to engage actively in watching and listening to whatever material is being presented for them and then to share their observations and comments during post-performance discussion. Thus the reflection process is promoted by audience observation and commentary in an attempt to aid performers in their reflection upon their work.

A large portion of the reflective work in the Drama 20G classroom takes the form of weekly journal writing, particularly at the beginning of the year. A typical weekly journal entry would consist of responses to the activities in the two or three one hour classes the students would have attended that week. Students respond to guided questions

prepared by the teacher/director. The questions are directly related to the activities and events that occurred in the class and are designed to enable students to document personal response to specific activities, detail in the work done by their peers, and suggestions and comments that would improve the work being observed. Samples of journal guidelines are available in the appendix.

The mime unit is divided into smaller sub-sections.

1. Action Oriented Tasks
2. Experiencing and Creating Environments
3. Precise Definition of Small Objects
4. Developing Emotional Response to Situations
5. Development of Scene Structure/Definition of Who, Where and What
6. Evaluation

#### Action-Oriented Tasks

The first mime activity introduced to the class is that of action-oriented mime tasks. The objective of this activity is to have students reproduce common tasks within a new context, mime. Students will be required to focus on the details that define and clarify the activity and on the space required to make the activity believable. They will also need to interact with each other in order to develop an overall sense of purpose in the activity.

The class is split into two groups. One group will be the performers and the other, the audience. The group is informed that a volunteer from the performers' group will be given an action-based task to begin, such as cleaning the yard in autumn. This task will not be revealed to the rest of the group. Using mime only, volunteers are expected to define the area to be used for the task, define the equipment necessary to do the work, and then to begin the work. The remainder of the performers' group and the audience are to watch as the volunteer creates the defining parameters of the task. When members of the performer's group can identify the task, they are to enter the scene and contribute to the accomplishment of the task by either helping the original performer directly with the task or by providing an auxiliary task that contributes logically to the scene of the task. Performers can exercise the right not to enter the scene, but must be prepared to explain their choice with verbal justification for not entering the scene. The scene continues at the discretion of the teacher/director.

Prior to the beginning of the performance (process-sharing), the entire class is instructed in the appropriate behaviour of an audience during a performance. This is necessary at this introductory level of instruction since many students will either be unaware of appropriate behaviour or may have acquired poor audience behaviour from past experiences. As stated earlier, an audience in a REFLECTIVE-

COMMUNICATION-based drama program is actively involved in the action presented in the performance area of the classroom.

Audience members are asked to observe and make note of the actions generated by the performers. They are specifically instructed to make note of actions that contribute or detract from the believability of the intended action. When the task is completed, they will be given the opportunity to comment on what they saw and to make suggestions to the performers. Negative comments are acceptable but not without justification and suggestion for improvement. Positive comments are also to be connected with solid reasoning.

Although the groups are clearly directed in their roles as performers and audience members, there is no formal discussion about the importance of form and detail in a piece of mime work. This type of commentary is more useful after the initial experience when students have some ideas about what an effective or ineffective mime piece looks like.

When all performers who are intending to enter the scene have entered and have had adequate time to contribute to the scene, the action is frozen. Performers are then asked what they were doing to contribute to the scene. At the end of this commentary, the original performer is asked to present the original task and to narrate the actions prior to the entrance of the rest of group. Discussion can begin at this point, but is usually generated out of the comments from the

audience. Commentary from the audience can offer the performers a relatively objective perspective on the work being done. The objective eye of the audience can see the whole picture often obscured for the individual performers by their focus on the creation of specific details in the scene. The performers are instructed not to argue with the audience about the points made. They are expected to accept the comments as stated observations of what actually occurred.

Before the two groups switch roles, time should be allotted for group discussion directed at a collective definition of an effective mime piece. The two groups then switch roles and the process is repeated with new group of performers and audience members, and a new task. Each time the groups rotate, an attempt should be made to incorporate the comments and suggestions of the audience into the creation of the new task. Each group should perform two or three tasks in order for students to experiment with the development of quality in the mime work, gained from attempting to apply the observations and commentary generated by the audience.

### Creating and Experiencing Environments

The objective of this mime activity is not definition of action but rather definition of reaction. Students are to identify and present in mime, sensations unique to specific environments. They are to focus on the sensual qualities of the identified environment and to react to these qualities in

order to create an accurate and detailed picture of the environment.

The class is once again split into two groups, the audience and the performers. The audience resumes the role of observers and commentators and will be given time to present its observations at the end of each set of activities.

The performers are instructed to find a space in the designated work area and are to work individually on the task. Other performers moving into their work-space are to be treated as objects that may be responded to but not interacted with. Performers are to concentrate on their immediate response to the created environment.

The teacher/director describes the environment that the performers will be exploring, sets up the situation and then gives the performers an objective that will require movement through space to accomplish. For example:

It is summer. You are in the dunes at Grand Beach and have been there all day swimming and relaxing. Unfortunately you have fallen asleep in the sun for several hours. You are awakened by a loud or sharp sound and realize that it is time to go home. You are badly sunburned. You realize that you have not brought your shoes with you and will have to find a way to get to the board-walk without burning the soles of your feet on the scorching sand. Your scene will start when you hear the sound.

The teacher/director can vocally coach the performers through the scene to make sure that they are exploring the environment as much as possible. Some performers will be able to use total recall from their own past experience. Other performers will use partial recall and will apply sensations that they have experienced to an unfamiliar context. There are also students who will have to construct the environment with minimal or no background knowledge, relying totally upon imagination. The coaching by the teacher/director should reflect all of these possibilities.

When all students have completed the activity, comments are invited from the audience members. They can comment on what worked and why; they can give suggestions to improve the work they observed; and they can ask questions of performers if they found the work confusing in any way. Performers may respond to questions but not to comments. This exchange creates an active sense of connection between the work of the performer and the response of the audience; students are given the clear message that an interplay should exist between the two groups. Through the sharing of comments, the performers become aware of how their work was received. They become more aware that their intention for the performance is not necessarily the intention perceived by the audience. Performers can use audience comments to reflect upon their own work and to work toward improvement. The teacher/director

should be prepared to comment on areas of student work not covered by the audience in their peer critic role.

The two groups switch roles and the activity begins again with a new environment for the performers to define and explore. The activity should be repeated so that each group can work on defining an environment at least two times.

### Precise Definition of Small Objects

The objective of the activities in this section is to draw students' awareness to common objects in their immediate environments in order to accurately portray these objects in mime. Often, the most common of objects is the one most difficult to recreate in mime. The more common an object is the more likely it is to be used unconsciously. Once an object has become a taken-for-granted reality an awareness of unique dimension is lost.

#### 1. Mirror activity.

Students are divided into groups of two. One person will be the 'real' person (leader) and the other will be the mirror. Students are asked to choose a morning or evening ritual that would be done in front of a mirror: putting on make-up, brushing teeth, or shaving. Students are to become consciously aware of actions and activities that have become habitual. They are to concentrate on the shapes and sizes of the objects that they are using and to try and keep the mirror activity in tandem.



2. Passing the object.

Students are to be in groups of two or three. The group must choose a familiar piece of sports equipment to pass to each other. This piece of equipment must travel through space before reaching the next person. It cannot be passed hand to hand. Students are to concentrate on the shape, weight and size of the object being passed and on the time that it would take to travel through space to the next person. Keeping these definitive factors consistent is a very important part of the activity. The teacher/director coaches vocally through the activity and signals students to change speed (fast, slow, regular).

3. Magic box.

Students are divided into groups of eight or ten and are asked to sit in a circle. One student in each group is given an invisible 'magic box' by the teacher/ director. That student is asked to open the box, to take something out of it, and then to define the item by the way in which it is used. If the item is not identified in two guesses by the rest of the group, it must be redone in a slightly altered way (slower, faster, with more detail). When the item has been correctly identified, the 'magic box' is passed on to the next student where it may change shape and size. The change must be shown by the student who receives the box. Students are to choose items and articles that they are familiar with in order to utilize personal experience and knowledge. The activity

should extend long enough for each student to have two or three opportunities to define common items. Food items may be substituted for common objects. Students should define the food item in the way that they prepare to eat the item as well as in the way that it is eaten.

4. Dinner table.

This activity utilizes a formal audience/performer division with the audience again acting as peer critics. Group awareness of the importance of detailed definition in mime is generated through this evaluation of student work by student critics.

Five or six 'volunteers'<sup>6</sup> are asked to come into the work area. This will become the stage area. One of the students will be designated the host/ess and the others assume the roles of dinner guests. The table is to be a mime creation marked at its perimeter with real chairs that will be used. It is the responsibility of the host/ess to define the boundaries of the table, to decide what to serve for dinner and then to proceed with the preparation. This preparation must take place in full view of both the guests and the audience. Any utensils necessary to the eating of the meal must also be defined and presented to the guests by the

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<sup>6</sup>The volunteer policy is developed from the teaching approach of British drama educator Keith Johnstone who, in an attempt to dissolve the fear of failure in his students, asked them to blame him when they failed at an activity. By 'volunteering' students the risk is lessened (in most cases) as they have been told that they can blame the teacher for choosing them.

host/ess. Once the food is prepared, it is served and the guests are expected to extend the scene by eating the food. The focus of the audience should now shift from host/ess to guests. If the guests cannot identify what they are to be eating, they are to gather further detail by watching the host/ess eat. At the point where all guests have attempted to eat the prepared meal, the teacher/director asks each of the guests for a description of what they thought they were eating. Performers are to give reasons for their choices. Finally, the host/ess is asked for a description of the menu and of the preparation process. The audience is then invited to comment, to question, and to suggest with justification. Comments without explanations or examples to support the statement are not acceptable. Performers can answer specific questions posed to them by the audience but are not to argue with the observations or judgements being made. The activity is repeated until all students have been involved as performers.

#### Development of Emotional Response to Situations

This activity is directed at defining and developing emotional response in student work. For many students, emotional response to a situation conjures up images of facial expression only. It will be necessary for the teacher/director to ensure that students understand the concept of a whole body reaction, through discussion and/or

demonstration. The objective of this exercise is for performers to physicalize their responses in a way that would make facial expression unimportant to the understanding of the their reactions. They must also do this without speaking or even mouthing words.

Students are organized into groups of three. Two students will assume the role of the performers and the third group member becomes the audience. The teacher/director will assign each group of performers a particular situation to respond to, that will demand an identifiable emotional response from each character. Performers will be allotted a few minutes to prepare the scenario. The situations should be common to the students range of life experience or something that would be easy for them to imagine.

The audience is seated in a designated area. Although physically, a formal audience-performer relationship is being created, performers are actually only being viewed by one member of the audience. This gives performers the opportunity to become comfortable in front of an audience without the pressure of the entire audience watching them.

When all groups of performers have completed their responses, the audience member from each group is asked to comment on the clarity of the emotional messages being transmitted. It is important for the performers to know whether the message that they thought they were sending was in fact the message that was being received. Audience members

should be prepared to give suggestions for improving scenarios in which emotional responses were unclear. The activity is repeated two more times so that each member of the group gets a chance to be the audience member.

#### Development of Scene Structure/Definition of Who, Where, and What

The final activity in the mime unit introduces novice performers to simple scene structure in which definition is limited to who, where and what. The objective of the activity is to have students experiment with scene creation using skills that they have been developing throughout the unit.

Performers are divided into groups of four or five and are instructed to create a scene using the theme of ESCAPE (or some other action-based theme). Performers define their roles (who), their environment (where), and their activity (what) in the scene with as much detail and accuracy as possible. The details that define the activity of the scene (the what) must be very specific as the general what (an escape) is a given in all of the scenes. Performers are allotted twenty or thirty minutes to plan and rehearse the scene and then all scenes will be presented to the peer audience. The audience is invited and encouraged to respond at the end of the group of presentations. The teacher/director will use the work presented to discuss and illustrate scene development. For the purpose of skill development, it is as important for

students to know why some scenes were effective and why others were not. The scenes that were effective can be discussed as a large group. The scenes that were under-developed or problematic in other ways can be used by the teacher/director, within the context of a workshop, to show students how to improve or correct various problems and to introduce new staging techniques or skills.

### Evaluation of Mime Unit

The structure for the evaluation of any creative work must establish clearly defined expectations for the skill work being evaluated, while providing enough flexibility to allow for artistic freedom and interpretation. It is mandatory that the teacher/directors be definite and consistent in their expectations and that those expectations be clearly understood by the students. McGregor (1976) states that:

evaluation cannot effectively take place unless teachers are clear about their intentions. That could [can] only happen within the context of a theoretical framework which gives adequate grounds and criteria for the teaching of the subject. (p. 90)

The evaluation for this unit will take the form of a short scene that the students will present to a peer audience and the teacher/director. Students will choose the individuals they wish to work with and will organize themselves into groups of three or four. As a group they will

plan and rehearse their ideas for an action-based scene that clearly defines the who, the where, and the what of the scene. Two class days will be allotted for the students to work on the scene.

Guidelines for assessment are clearly stated by the teacher/director prior to the commencement of the planning and rehearsal session. The performers' abilities to define the scene will be evaluated in terms of the roles of the characters and their relationship to each other (who), the space relationships and specific detail indicative of the environment (where), and the activity that the plot centres around (what). In addition, performers are expected to maintain concentration throughout the scene (stay in the scene) and to display a sense of order and direction in the proceedings of the scene (continuity).

Students are expected to read the evaluation comments and to make sure that they understand the reasons that the comments were recorded. Students who do not understand the comments are asked to consult with the teacher/director in order to benefit from the commentary. Performers who are dissatisfied with the results of the evaluation can redo the scene, using evaluation comments as a starting point from which to begin to improve their scene. This practice should be limited to performers who experience difficulties in the evaluation situation as the result of being nervous, not as the result of being under-prepared. The teacher/director can

also provide verbal feed-back to the performers as a class, after the series of scenes have been performed. This feed-back can serve as a reinforcement of the comments made on the individual written assessments, as an opportunity to identify well-crafted scenes, and as an opportunity to identify common staging problems that occurred. At the discretion of the teacher/director workshopping of scenes can occur at this point.

#### Reflective-Communication in Drama 20G

REFLECTIVE-COMMUNICATION is being developed in many ways in this very basic unit of study. Most commonly, the process is evident in the way in which many of the activities are structured. Activities such as action oriented mime tasks, experiencing and creating environment, and developing emotional responses to situations, present students with a situation that enables them to have an initial EXPERIENCE. They gain this experience in two ways: as the performer experimenting and working with a new skill and as the character experiencing a created situation. Students are to concentrate on the mime task and to focus their energy and attention on staying with the created reality in order to make the initial EXPERIENCE, as a character, as vivid and intense as possible.

Performers are aided in the REFLECTION stage through the acknowledgement of audience response. When members of the



audience have questions about the work presented, the performers are encouraged to think (REFLECT) before they respond. Although questions from the audience are answered, comments are to be treated simply as observations and are not to be debated by the performers. Performers are to use their reaction as a base for further REFLECTION in their journal entries. By thinking about what has occurred in performance and then by responding verbally and/or in writing, students express the shift that has taken place from the actual experience to the effects of that experience. They are then in the position to use that information to ALTER their ORIENTATION toward that particular activity or EXPERIENCE and therefore toward similar situations in the future. This can affect the manner in which they approach the next activity (CONCRETE REALIZATION).

The exercise in which students focus on the precise definition of small objects features three short activities which should be discussed separately. All activities in this section are similar in that they focus on details such as shape, weight, and how objects are used. The students EXPERIENCE both the creation of mime objects and the interpretation of other creations; they are then guided in REFLECTION on that work, so that they have the opportunity to ALTER their ORIENTATION toward the way in which they develop their mime creations. In the new, but similar, task that

follows, they can apply to their work what they have absorbed from the previous activity (CONCRETE REALIZATION).

The final activity, focusing on the development of scene structure, allows the students to EXPERIENCE and experiment with an objective (an escape). After all groups perform their scenes, students are guided through REFLECTION of the work by the teacher/director. Audience and performers are all encouraged to present their comments, observations and suggestions concerning specific scenes. As students begin to develop an awareness of specific actions and attitudes that shape their work, ORIENTATION ALTERATION occurs. All students will be able to apply their discoveries when faced with the development of subsequent dramatic situations, CONCRETE REALIZATION. Some of the groups will have a chance to realize this stage immediately if their scenes are workshopped. During the workshop process performers will have the chance to apply the observations and suggestions that shifted their vision for their scene.

Journals provide students with the opportunity to record their REFLECTIONS on paper, and a chance to further analyze initial reflections. The teacher/director provides the students with journal guidelines each week that direct thought to specific concepts and activities that took place in the class. Students submit a private journal once a week. Students are encouraged to keep their journal entries in a notebook rather than on loose sheets, because the journals can

provide the students with an accurate 'map' of who they were and where they were during the Drama 20G journey.

Even the evaluation serves as a means of developing REFLECTIVE-COMMUNICATION. Students are continually applying the REFLECTIVE-COMMUNICATION process to the rehearsal for their presentation. Each group starts with the generation of an idea, or ideas, which they transfer to a concrete form, their scene. They try the initial ideas (EXPERIENCE); they discuss how well the ideas worked (REFLECTION); and through this discussion the original concept for the scene is modified and reshaped (ORIENTATION ALTERATION). The group remounts the scene using the altered idea (CONCRETE REALIZATION).

### Conclusion

Even at the most fundamental and basic level of dramatic training REFLECTIVE-COMMUNICATION can be developed in students. Processes must be introduced without overwhelming students, and activities need to be structured and guided by the teacher/director in the role of facilitator.

### Drama 30G and Rehearsal Skills

Students who have successfully completed the Drama 20G course will possess a considerable range of general dramatic skills that have been applied to the development of well-crafted improvised scenes. They will also be in possession of basic character development skills that will enable them to create characters with distinct physical and psychological detailing.

The developmental focus at the Drama 30G level is on the rehearsal process and emphasizes script analysis and character development within the context of literature and performance style that defines the Western theatre tradition. Students will work with both scripted and student-generated material. The developed scenes will use a rehearsed-improvisation technique as a developmental process.

There is an assumption that students electing to study drama at a 30G level have successfully completed the 20G course and are prepared to undertake a more complex study of dramatic content and performance style. Potential students should be self-disciplined and should be capable of assuming a self-critical stance concerning their work in the course. At this level, the students' written work will shift from the observation/reflection format of the Drama 20G course to a more formal reflective/critical style of documentation in Drama 30G.

In the Drama 30G course major emphasis is placed on the development of effective rehearsal skills. During the rehearsal process students will discover opportunities to share ideas, solve problems, make choices, and collectively organize a finished product. Therefore, the rehearsal process can provide students with a rich opportunity to hone language skills and to gain a better understanding of the power of language. Smith (1984) states that the rehearsal offers students the opportunity to learn:

grammar; language functions; culture; pronunciation and intonation; language 'coping' strategies like circumlocution and paraphrasing; role playing; appreciation of underlying meaning, that is, how to analyze individuals and situations using available linguistic and extra-linguistic data; appreciation of non-verbal communication; interpretation of sub-text, that is, reading between the lines; using the script as literature and analyzing it as a chunk of discourse; observation skills; communication ie, self-expression; empathy; exploitation of the memory, including kinaesthetic memory, tonal memory, and sense memory; sensitivity to speech dynamics like tempo and rhythm; self-confidence in using the language; and lexical, physical, and emotional vocabulary. (p. 5)

Throughout rehearsal, constant dialogue between individual performers and between performers and the teacher/director, enables students to become aware of the creative choices available. Through experimentation, the students will become aware that the choices made in rehearsal will affect the manner in which the audience receives or recognizes the intent or message the performer is attempting to share. Effective interaction between performers is important in rehearsal where trial and error is the rule.

According to Smith (1984):

a strength of the drama rehearsal as a pedagogical instrument is that it provides both freedom and motivation for learners to develop skill in spontaneous communication, and it is also a form in which the teacher/director is able to intervene frequently as an instructor. (p. 4)

The rehearsal process presents the performers with the opportunity to experience the direct effect of thought to action through moment to moment dialogue between the performers and the teacher/director (coaching) and through dialogue between the individual performers.

Through the study of the characters, students learn more about human communication and its nuances (Adler, 1988; Morris 1977, 1988; Stanislavsky 1948, 1949, 1969). The performers must come to an understanding of how diction, tone, gesture, and movement might affect the way in which the character might

be perceived by the audience. With that knowledge performers can consciously develop the character information that they intend the audience to receive.

Human beings learn most of what they know about human interaction and relationships from experience in their own lives (Bowers 1974, 1987; Dewey 1910, 1938). Although students cannot be expected to have an extensive range of experience, they can learn to project familiar emotions into unfamiliar roles or situations (Adler 1988; Morris 1977, 1988; Stanislavsky 1948, 1949, 1969). Creating real feelings within a contrived situation is a powerful way to present students with a close-to-life experience (Richards and Hodgson 1974). Experimenting with different roles enables students to generate information about a wide variety of issues and concepts and then to respond to that information (Heathcote 1981; Slade 1954, 1957; Ward 1957, 1960; Way 1967).

#### The Modern Family: A Study in Character and Scene Development

The unit used to illustrate and exemplify the processes and methodology introduced and developed in the Drama 30G class, uses the interactions of a modern family as a core from which to explore these skills. This unit follows the introductory unit of the course in which skills developed in Drama 20G are reviewed. The objective of the Modern Family unit is to have students become aware of the difference

between what the media views as a family unit and what a family unit constitutes in reality. The composition and dynamics of real and fictional families are explored as a means of discovering new meaning. From the information that they know and explore, students are to create a realistic and believable nuclear and extended family unit.

The process of REFLECTIVE-COMMUNICATION is evident in the organizational structure of the unit which will proceed in the following manner:

1. whole group discussion about families using information that is familiar to students [EXPERIENCE];
2. organization of small sub-groups (family units);
3. inter-group decision making concerning extended family issues [REFLECTION - ORIENTATION ALTERATION];
4. Small group discussion and planning (individual family units) [REFLECTION];
5. Large group meeting to clarify issues development and character interaction [ORIENTATION ALTERATION];
6. rehearsal of small scenes with teacher/director coaching and directing - group rehearsal log [EXPERIENCE - REFLECTION - ORIENTATION ALTERATION - CONCRETE REALIZATION];
7. rough sketch presentation to whole class [EXPERIENCE];



8. further refining and development of characters and scenes - continuation of rehearsal log [REFLECTION - ORIENTATION ALTERATION - CONCRETE REALIZATION];
9. final performance of stage scenes [EXPERIENCE];
10. written review of peer work [REFLECTION - ORIENTATION ALTERATION];
11. development of basic dramatic business within the context of the large scene [EXPERIENCE];
12. initial taping and viewing - all performers take notes during the viewing, concerning their own work and general scene problems [EXPERIENCE - REFLECTION - ORIENTATION ALTERATION];
13. discussion of taped performances with suggestions for improvement [REFLECTION];
14. continued rehearsal [EXPERIENCE - REFLECTION - ORIENTATION ALTERATION - CONCRETE REALIZATION]; and
15. final taping and discussion [EXPERIENCE - REFLECTION - ORIENTATION ALTERATION].

The plan.

The unit is designed to begin with the collective experience, understanding, and observation of the students, about families. All students will have had some experience with a family, although not all the experience will be the same. This collectively generated information serves as a

familiar starting point from which the group can extend into more unfamiliar situations.

Students work in small groups, create characters and then develop a script using the characters as a base for the generation of script material. When the first phase of the project is completed, a second script is generated by the group that will involve all group members. This script will use a specific family celebration or holiday as a setting and is developed as a film script that will be taped at the completion of the project. Both scripts are developed using the Rehearsed-Improvisation process.

The unit begins with a class discussion about the family unit in general. It is important to draw from the experience that the students can bring to the discussion. This experience may take the form of actual personal experience, observation, images from media, or documentary sources. The following are questions that can be used to generate discussion:

1. What are some of the traditional views and definitions of the family structure?
2. Do these definitions hold up under present social conditions and situations?
3. What other combinations of individuals would also qualify as family today?
4. What kinds of misconceptions do people have about family living in this day and age?

5. How does the media, particularly television, perpetuate myths about the family?
6. Name some television families. Which families are the most realistic and why? Which are the most unrealistic and why?
7. What kinds of issues does the family have to face in this part of the twentieth century? What about 'every-day crises'?

As this discussion will form the basis for the information pool from which students will begin to draw their ideas, it should not be rushed. Students need the opportunity to compare and contrast their experiences, both real and fictional, with those of other students. The length of the discussion is up to the discretion of the teacher/director; however, the outcome of the discussion must provide students with enough basic information to enable students to begin creating characters and scenes.

#### The rehearsal.

Group formation is directed by the teacher/director. The large group is divided into at least two sections of extended families before the smaller family groups are formed, unless class sizes are under twenty. A class of twenty-four could be divided into two extended family groups of twelve. Small inter-connected family units of three to five are created after the initial division. Within each extended family, a

connecting sibling is identified in each of the small family units.

The next phase is to generate a consistent family history - for example names of parents, birth order and significant early life occurrences. The entire extended family group meets in order to make decisions about common background. A member from each small family unit records the information for their group. This information will be entered as part of the daily documentation recorded by the group in their rehearsal log.

After the major structural details of the family history and background have been discussed, debated and decided, the performers separate into their small family units to create characters and to plan the content of their individual scenes. Decisions will be made about the nature of the relationships between the characters, personalities, ages, occupations, as well as any issues that will be dealt with during the course of the scene. The group can choose to make use of any natural conflict within the group to create the scene or can create a completely fictional scene. The reason for working with natural conflict rather than ignoring it is to make use of existing energy while solving conflicts which otherwise might extend into the rehearsal sections of the project.

At least one more meeting should be scheduled for each extended family unit in order to confirm common details, particularly names of relatives and the background of the

siblings. The rehearsal of the individual scenes involves a continual process of planning, experimenting, discussing the experiments, readjusting the ideas, and experimenting with the evolving scene.

Written documentation of the rehearsal process in the form of a rehearsal log is expected of each group. The log is to serve as a kind of daily diary that will chronical the group's progress. At the very least, it will serve to document problems. Even the lack of a well-detailed log is tangible evidence that can alert students to reasons for difficulty with the project. In the log, rehearsal details such as problems, questions, and comments are to be recorded for each rehearsal session. Group members take responsibility for transcribing rehearsal notes on a rotating basis. The entry is dated and signed by the individual who wrote it.

During the designated rehearsal period performers experiment with the characters, the scene content and the staging. The teacher/director acts as a coach and director, asking questions and guiding students toward finding their own answers. This direction can mean offering several suggestions and having the students experiment with them, or it can also mean generating solutions through discussion and workshop with the students. Most of the inquiries and problems will be unique to each group; however the teacher/director may find that common problems are occurring and can call the entire

class together in order to focus on the specific problem as a group.

Mid-way through the designated rehearsal time, each group will present work-in-progress. Presentation at this point in rehearsal serves a number of purposes:

1. it enables the group to organize the scene as a finished product and to test audience response to the work;
2. it allows members of the class to comment, to make suggestions, and to ask questions about the material being presented; and
3. it enables the teacher/director to comment on the scene as a finished product; the students can use the commentary (critical analysis) to refine and improve their scene without penalty imposed by evaluation.

After the presentation of the work-in-progress, an 'open-forum' discussion takes place in which students are encouraged to respond to the work of their peers. Following that, each group is given comments from the teacher/director during individual group consultation meetings. Groups continue the rehearsal process utilizing comments from their peers and their teacher/director to reshape their work. Documentation of rehearsal progress continues to be recorded in rehearsal logs throughout the rehearsal period. The focus during rehearsal shifts from development of content and characters to the fine-tuning of characters, content and interaction.

### The performance.

At the end of the rehearsal period the finished product, the final draft of the scene, is presented for evaluation. The teacher/director evaluates the scene based on criteria that judges skill development but that allows for a wide range of creative choice. Sample outlines for evaluation are presented in the appendix.

As students watch, they evaluate the work of their peers in the form of a review. Students are given a review outline, prepared by the teacher/director, from which to base their judgement. They are instructed to justify all comments and observations. Rough notes are to be made while the performance is in progress. From those notes, students are to choose one of the presentations to review formally. Reviews are submitted for evaluation by the teacher/director one week after the final scene is performed.

### The film sequence.

The final phase of The Family unit focuses on the development of large group scene that will be acted for the camera (video). This activity provides performers with an introduction to the differences between acting for the stage and acting for the camera. As a group, the class decides which details from the stage scenes it wishes to emphasize in the film scene and which issues and events can be continued from the stage scenes into the large group film scene.

Several students are chosen to record the information that is being generated. The recorded details will all be incorporated into a large group production book.

The scene is set at a particular family holiday or celebration, such as a birthday, an anniversary, Thanksgiving, or Christmas. Once again performers are encouraged to use their own experience as a starting point for generating scene content. The first planning session is relatively brief, but decisions must be made concerning structural detail: the location, the set arrangement, the order that the characters will enter the scene. Performers must also familiarize themselves with the character names of all relatives.

The scene is filmed either from the point of view of an impartial bystander (a camera-person who is not involved in the scene) or from the point of view of various characters in the scene. In the case of the latter format, decisions concerning the transfer of the camera from character to character should have been made in the pre-taping planning session. Having the performers film their scene from the point of view of various characters creates a 'home-movie' tone for the filming, in which the performer filming the scene is an active participant in the scene rather than simply an objective recorder of events.

The performers are given specific instructions before viewing their work on the screen and are asked to write their responses as they watch the scene:



1. Make note of your own character work. How consistent was it? How well defined was it? What kind of adjustments will you have to make in your acting to move successfully from the stage to the film medium?
2. What was the overall quality of the work being done in the scene? How consistent and well defined were the characters? What was the quality of the interaction like? What kinds of problems were there? What kinds of adjustments will have to be made in the stage movement and focus of the scene?

This written commentary provides the basis for a post-viewing discussion that will cover all aspects of the filming experience. After the discussion, the teacher/director directs the group in the structuring of an order of events that will make the scene more cohesive. Adjustments are made in the staging in order to create a more focused and effective film presentation. Adjustments are tested on camera. Further suggestions made by the performers and the teacher/director are tested and adjustments made during the rehearsal period that follows the initial taping session. Several performers are chosen each session to act as the recorders of the new material and the adjusted material for the production folder. A second taping can be arranged so that performers can view the effects of the adjustments. The final performance is taped using full costume and real properties.

### The evaluation.

The evaluation of this unit, including both stage and film scenes, is organized in a manner designed to assess a variety of skills. The following are used as primary tools of assessment.

1. The Rehearsal Log - A formally organized set of rehearsal notes, chronicling thoughts and ideas primarily for the performers' benefit. Notes generated by the performers and comments from the teacher/director are filed here along with character sketches, scene synopses, diagrams of set designs, prop and costume lists, and technical requirements. All members of the group are expected to contribute to this daily journalling of the process during the rehearsal period. The log is handed in at the end of the rehearsal period for assessment and a group mark is assigned.

2. Scene Work - Students are notified of the criteria from which the scene will be evaluated and the performance objectives that they must reach. Mid-way through the rehearsal process scenes are presented and evaluated 'as if' they were finished performance pieces. Comments and notes referring to the work-in-progress are given to the group in private consultations with the teacher/director. Following the consultation, further rehearsal time is allotted in order to allow the group the opportunity to utilize suggestions and comments from the consultation in scene and character

development. A final group mark is assigned at the end of the designated rehearsal period.

3. Character Work - Performers are notified of the specific character development skills that will be evaluated in the final performance. Performers develop their characters first on paper and then through physicalization and interaction with other characters. During the viewing of the first draft of the group scene, the individual characters are evaluated on the pre-arranged criterium. Performers receive their assessments during the post-presentation consultation with the teacher/director and can discuss difficulties at this time. A final individual character mark is assigned after the last taping of the large family scene. This allows the performers an extended time in which to define and develop their characters.

4. The Review - Students review and evaluate the work of their colleagues using an outline prepared by the teacher/director that lists specific review criteria. Although encouraged to make notes on several presentations, they are to choose the work of one group to evaluate formally in writing. Reviews are due one week from the date that the last scene in the unit is presented. Reviews are assigned individual marks.

## Reflective-Communication and Drama 30G

The manner in which the REFLECTIVE-COMMUNICATION process is interwoven throughout the entire unit provides a detailed illustration of the inter-connective quality of progress and knowledge extracted from this process. What this statement implies is that progress does not necessarily occur only in a forwardly propelled linear fashion. New knowledge can be extracted or discovered from reviewing previously accepted information in order to produce new understanding. The image then of acquiring new knowledge is not a straight line, or even a spiral line, but rather, a spiral line that curves in and around itself indefinitely.

During the discussion that occurs at the beginning of this unit, students share that which they know or believe about family life, family structure, and family interaction from their real life experience. This discussion also becomes a forum for the presentation of their knowledge of fictional families from television shows, films, novels, and current periodicals. As students present their observations and comments about what they know and are familiar with (EXPERIENCE), they are also being guided by the teacher-director to question the observations presented in order to gain active meaning from the information rather than remaining passively accepting (REFLECTION). Through discussion, students gain access to a collective sum of vicarious and actual (EXPERIENCE) and have the opportunity to REFLECT on a

collaborative range of EXPERIENCE that may extend beyond the realm of the students' actual experience. This places students in the position to expand the limits of their knowledge and therefore to ALTER their ORIENTATION concerning possibilities for family structure and interaction when developing their scenes. This shift in the students' understanding will enable them to transfer adjusted ideas into action as they rehearse their scenes (CONCRETE REALIZATION).

During the development of the family background that occurs once the groups have been organized, information is generated and then discarded as new information becomes available and appears more useful to the development of the content and context of the scene being constructed. Each nuclear family unit generates information suitable for their specific family unit. This is then presented and discussed within the context of an extended family forum in order to decide whether the information is compatible with the information generated by other family units. The process of REFLECTIVE-COMMUNICATION is seen in the creation of the initial character information (EXPERIENCE) which is then discussed and debated within small and large group contexts (REFLECTION). This leads to the adjusting or discarding of that information in the light of the newly generated material (ORIENTATION ALTERATION).

Each nuclear family group departs from the large group discussion with material that they will use as a base for

their creative experience. They will use the information as a pivotal point from which to create characters and scene content in an improvised scene. This scene will then be shaped and moulded through the Rehearsed-Improvisation process until a specified time when the most polished version of the scene will be presented. The process begins with the creation of the initial scene (EXPERIENCE), critical REFLECTION of that scene after working through it, a shift in thought or attitude toward the scene or character as a result of personal and group critique (ORIENTATION ALTERATION), which leads to another trial of the scene and/or the character applying the new or altered information (CONCRETE REALIZATION). This process will repeat itself several times and each new coil of the spiral will produce new information that can be reacted to and utilized in the scene. At times the adjustments will appear to be monumental and at times there will be little that shifts in terms of physical manifestation.

In rehearsal, both the use of the process of rehearsed-improvisation to develop original material and the analysis of an existing script, provide performers with a direct and very concrete experience with the REFLECTIVE-COMMUNICATION process. Performers bring to the project certain knowledge and personal beliefs about the way in which the world operates (EXPERIENCE). From that knowledge they isolate that which is pertinent to the project and they shape a creative experience that places them, as Stanislavsky (1948, 1949) believed, in an

'as if' situation; life EXPERIENCE used to shape an artistic EXPERIENCE. They portray the characters' responses based on what they know of the characters and of the situation at that time. In the case of this instructional unit which employs the use of the rehearsed-improvisation technique, the first phase is the initial improvisation of the scene based on readily accessible information. Once the scene has been improvised, performers discuss what has been accomplished. Through discussion, group members gain more objective and affective meaning from their 'as if' experience (REFLECTION). Through critical discussion (REFLECTION) the performers' original perceptions about characters and situations change. The magnitude of that change, depends on the degree to which the performer discovers new meaning through discussion (ORIENTATION ALTERATION). The performers then apply the shifts in their perception in a concrete way to the further development of their scene (CONCRETE REALIZATION). As the rehearsal (REFLECTIVE-COMMUNICATION) process continues, the direction of the REFLECTION, which will affect the later phases of the process, shifts as the scene becomes more consistent and more cohesive, and takes on a more definite form. The REFLECTIVE-COMMUNICATION continuum, EXPERIENCE/REFLECTION/ORIENTATION ALTERATION/CONCRETE REALIZATION, is applied more specifically toward character definition and development. As the characters become believable entities with identifiable personalities and

attitudes, the application of REFLECTIVE-COMMUNICATION will shift again. This time the shift is toward a focus on character interaction and toward specific detail of dialogue content.

The final shift in the application of the full spectrum of the REFLECTIVE-COMMUNICATION process occurs as the improvised scene develops highly defined dimensions and form associated with scripted pieces. At this point the performers REFLECT on the production values after a run-through of the scene; attention is paid to the staging of the scene and to the use of sets, properties, and costumes, if this is applicable. The scene continues to develop throughout the rehearsal period but the noticeable shifts become more subtle and more specific.

While the performers are actively engaged in the rehearsal process, the teacher/director circulates among the groups, monitoring the progress in an informal way making suggestions, asking questions, and helping the performers to solve character, content, and production problems. The objective is to help the performers strengthen and clarify the points that they are trying to make, not to impose the teacher/director's point of view on either scene content or character development.

The teacher/director needs to prepare performers to accept the reality that rehearsing can be a difficult process. They need to be reminded that situations will not always work



out as anticipated in the planning, and that mistakes and false starts can often provide rich learning situations when viewed as hurdles, not impenetrable walls. Although the teacher/director may need to provide encouragement to some groups and individuals in order to sustain them through difficult sections of the process, the teacher/director should not by-pass sections of the process for the students. If the process of REFLECTIVE-COMMUNICATION is to be introduced and utilized effectively, students need to learn that the discovery and the development of real knowledge takes time; that it is often not an instantaneous recognition, but one that can require extended periods of concentration, reflection, and experimentation in order to truly move into new territory.

The REFLECTIVE-COMMUNICATION process is also developed through the use of the rehearsal log books and through the reviewing of peer performance. Students, during both writing activities are REFLECTING upon an earlier EXPERIENCE, the performance or the rehearsal period. The review and the rehearsal log entry are both opportunities for the students to document their REFLECTIONS. Transferring an observation from a thought to words that hold meaning, forces the student to clarify the REFLECTION in some way. ORIENTATION ALTERATION occurs when students read and then reinterpret the meaning in their own words, and that interpretation of meaning changes the original thought. Students should refer to specific

examples from the performance or the rehearsal session they are REFLECTING upon in order to self-direct their REFLECTION toward specific details of their EXPERIENCE.

The rehearsal for the development of the extended family scene follows the same pattern as the rehearsal for the nuclear family scenes. It therefore provides the same degree of access to the REFLECTIVE-COMMUNICATION process as the initial rehearsal period. The exception to the original rehearsal pattern is that the teacher/director plays a central role as director/producer, after the initial video-taping. As a result, the REFLECTION and CONCRETE REALIZATION stages of the REFLECTIVE-COMMUNICATION process become more externally structured. It is important that the teacher as director/producer act as a facilitator and editor, rather than as a writer, so that performers take responsibility for development of scene content and for the direction of character interaction.

This is a necessary adjustment as the creative process for this section of The Modern Family unit is directed toward the production of a large cast film scene. It can be assumed that student performers in a stage acting program will have little or no experience with acting for a camera and will need guidance and instruction as they experiment with the scene. In addition, large cast productions generally require a more choreographed direction of action.

The performers have spent many weeks defining and developing characters and patterns of interaction between nuclear family members in their small group scenes; therefore, character development needs little attention. Performers will need to discuss and experiment with character interaction however, since possibilities for interaction among characters has increased with the size of the cast. Performers have some idea of the issues to be dealt with, but the initial taping of the family gathering is predominantly improvised (EXPERIENCE). After the taping, performers view the scene and comment on the general production quality of the scene, the work of their peers, and their own performance contribution (REFLECTION). Students are asked to record their comments and observations as they view the tape, and these notes will serve as the starting point for the group discussion following the first viewing of the scene. The objective of the discussion is to use the performers' comments to establish an awareness of the differences between acting for the stage and acting for the camera and to develop strategy for adapting the content of the scene for the new medium (ORIENTATION ALTERATION). The shifted perspective will enable the performers to shape, to develop, and to improve the production and artistic quality of the scene for the second taping (CONCRETE REALIZATION). The second taping provides the performers with feed-back concerning the validity and effectiveness of the adjustments that they have made. The REFLECTIVE-COMMUNICATION process is

applied to the rehearsal period following each subsequent taping. The final taping using full sets, properties and costumes gives the performers the opportunity to develop appropriate production values for a film setting (CONCRETE REALIZATION AND EXPERIENCE).

### Conclusion

The rehearsal process provides students with extensive opportunities to develop REFLECTIVE-COMMUNICATION due to its cyclical nature which parallels the stages of the REFLECTIVE-COMMUNICATION process. Specific to this unit, the Rehearsed-Improvisation technique provides a concrete exemplification of the REFLECTIVE-COMMUNICATION process. Students at this level of artistic development are coached through their progress by the teacher/director.

## Drama 40G and Performance Skills

There is an expectation that students who enter the Drama 40G course (The Company) have successfully completed both Drama 20G and 30G. Due to the developmental nature of the program it is important that students have sufficiently developed skills that will be necessary to achievement at the next level of skill and process building. An interview with the teacher/director is recommended for all potential candidates for Drama 40G. The interview would provide an opportunity for the student and the teacher/director to collectively and accurately assess the potential student's understanding of the level of commitment required in order to successfully complete Drama 40G.

The Drama 40G course (The Company) is organized in the manner of a small theatre company with skill instruction developed to suit the needs of the company members. Members of The Company produce a short collection of pieces that comprise the equivalent of a theatre season: two pieces for public presentation (one scripted piece and one collectively developed) and a continuing lunch-hour series for an audience of their peers. Actors are expected to be involved with technical aspects of the productions as well. In order to ensure adequate time for preparation, students will be required to attend regularly scheduled after school rehearsals. The interview allows time for each student and

the teacher/director to discuss the realistic implications of such a commitment on their personal and academic schedules. A company cannot be successful without intense commitment from the performers.

Ideally, the 40G student should possess a combination of substantial skill and interest in the subject area. Talent, although important, is less important than the ability to continually develop and fully utilize personal potential. Students entering the senior level of this program should possess realistic and accurate knowledge of their skill and talent level. Informed by this knowledge, students should also be prepared for intensive focus on development of skills and techniques that will enable them to expand their skills beyond existing limitations. Self-awareness is important for acting students at this stage in their artistic development. They need to be aware of their strengths and weaknesses as performers in order to control the direction of their creative growth.

As an instructor in the Drama 40G course, the teacher/director takes on an additional role, as an acting coach. As a coach, the teacher/director needs to challenge the performers in an individual way and to discover means for each of these individuals to meet these challenges. In some cases this may take the form of coaching performers to achieve artistic goals that they have identified for themselves. In other cases, the coaching may entail setting goals for the

actors. One way in which the teacher/director can challenge the performers is through the choices made in the casting of the productions.

Instead of type-casting, which often happens when organizing the school play, the teacher/director can challenge the actors by assigning characters that offer a confrontation with unfamiliar or foreign material. This offer of the unknown can be achieved through the introduction of differences in personalities, attitudes, morals, and values, or through combinations of those traits. This approach cannot be utilized if the performers are untrained and do not possess the skills that would enable them to process the new information and to make further discoveries of their own.

This method of casting emphasizes the importance of disciplined training to a performers artistic growth. Performers must be in possession of skills and processes before they tackle the challenge of the public performance project. This is not always the point of view upheld in the training of actors in the public school system. McCaslin (1981) emphasizes the necessity of skill training as a means to extend creative boundaries.

Knowledge and skills cannot be overlooked or slighted. If we have no tools, our investigation reaches a blind wall. To be encouraged to search, to think deeply, takes time. And children as well as adults need time - time to

try again, time to share and time to have sensitive questions answered judiciously. (p. 31)

In the Drama 40G course, as members of a company, students develop their acting and creative skills at a more intense individual level and test those skills in a public forum, the performance. Performance is viewed as a part of the dramatic process the performers have undertaken; a predesignated point at which the dramatic piece will be shared. Students present the best possible production at a given time. Performance is treated as a sharing of the artist's work; a natural progression of the creative process.

The live performance can make a powerful statement (Linnel, 1985). Although the performer/artist has had the benefit of a creative experience through the rehearsal process, the completion is in the sharing of the experience with an audience. Not to perform drama is akin to hiding a painting away from spectators once it is completed. It is my belief that all art, is meant to be shared. Beyond the realm of drama theorists such as Heathcote and Way known to de-emphasize the importance of the performance experience, most performance theorists believe that the only thing that all theatre has in common is that it needs an audience (Brook, 1968; Grotowski, 1968). In fact some theorists go so far as to say that the experience of the audience/spectator is the dramatic experience. The exploration of performance skills



then serves two functions: to train the student as a performer and as an audience member.

The training of students in performance skills not only enables the performers to extend and then to test their creative investigations but it can also serve as a base for training audience skills. It is a widely accepted belief by those who perform and those who study performance, that the audience is an important part of the act of performance. It is assumed that this audience, as a group will bring with it an energy and interest that is extended to the performers (Brook, 1968; Grotowski, 1968). However as many professional actors know, this is not necessarily the belief held by most audience members. In general twentieth century theatre audiences do not realize that they should come to the theatre wanting something other than to be entertained. They are not necessarily of the belief that their participation in the event will affect the quality of the experience that they have at the theatre. It is important then, to train students to be skilled audience members who can interact with the theatrical presentation whether it be a full-length professional play or scene-work in the classroom. Audience members who can make observations, formulate questions, and who can attempt to connect emotionally with the action on the stage need to be trained to do so. In order to do this, members of the audience must be capable of making judgements and comments about the work being done. This takes time and practice.

The development of listening skills is important for the development of effective communication during rehearsal and other skill building activity and during actual performance. Effective listening is also necessary in the development of active audience participation. Responses in all cases must be dependent on incoming messages. Drama students are presented with opportunities to expand their listening skills in a variety of ways: as the performer in rehearsal, interacting with class members as they organize and experiment with the material with which they are working; as the performer in performance, listening to the character they are interacting with and reacting with responses appropriate to the situation; as the critic making judgements and gathering evidence to support their point of view.

In addition to having the opportunity to develop focused listening skills, students also have extensive opportunity to develop verbal communication skills as they discuss and evaluate their own work and the work of others. According to Seeley (1976):

one of the teacher's responsibilities, both during group work and in the discussion, is to help pupils to become more articulate about what they are doing and why it may be going well or badly. There seems to be three ways of talking about these performance scenes: total message/overall impression;

literary/dramatic - character, mood tempo, climax;  
and technical/theatrical. (p. 105)

Drama 40G/The Company is designed to create an environment for senior students to continue to develop their dramatic skills through performance. The course is organized to provide as much variety as possible in production style in order to offer students the opportunity to:

1. experience different types of rehearsal methods;
2. work as individuals and as members of an ensemble on the stage;
3. develop and perform original material;
4. interpret and perform the words of an existing playwright;
5. perform for different types of audiences;
6. experience the difference between performing 'live' and performing for a camera; and
7. determine and to develop strengths as a performer and to focus on those strengths when preparing for auditions

The unit used to illustrate the development of REFLECTIVE-COMMUNICATION in the Drama 40G course revolves around The Company's first public performance.

### Play Selection

The play selection procedure starts when the teacher/director knows how many students have registered for the class. This may be as early as May or June of the

previous year. The interview procedure, discussed earlier in this section, ensures that the teacher/director has met with all potential company members and has a sense of possible group dynamics. Suggestions for selection criteria are as follows:

1. The play should offer a variety in the range of character types;
2. Roles and relationships should be relatively accessible to the students, emotionally and experientially; and
3. An attempt should be made to select plays in which the size and/or importance of the roles are relatively equal.

This is particularly important as star-making vehicles of expression should be avoided. In some cases this may mean rewriting or adding a role or two, in which case the play becomes an adaptation of the original. In a case such as this it is important to be familiar with copyright rules and statutes.

Mystery and suspense plays are often a good choice, because they generally involve a fairly large cast of characters with a range of personalities and attitudes.

### Casting

The unit organized around The Company's first public performance follows the opening unit of the course in which students are required to write and to perform original monologues. The objective of the monologue project is to

present the performer with the opportunity in which to create and portray the character that they would most want to play if given the chance. A very basic content and structural guideline is provided in the form of a teacher/director developed outline.

The monologue presentation gives performers the chance to present their most recent character development range for the teacher/director. But casting for the first public production is not based on this performance alone. At this point, the teacher/director has been working with the students for two years and should have a reasonably accurate sense of each individual's skill range and ability. Within the structure of the Drama 30G course students are provided with a wide variety of opportunity to work on scripted and non-scripted dramatic pieces. During this time students' rehearsal process and character development abilities take shape. During the course of the year, the teacher/director can make pragmatic observations concerning the quality of individual student work. Because The Company's first public performance occurs early in the school year, observations made the end of the Drama 30G course concerning performers' skill development, would still provide a valid indicator of the students' capabilities. The simulated audition opportunity provides the performer with the chance to affirm or to alter the teacher/director's previous observations and assessments.

Prior to the actual casting of the play, the teacher/director should discuss essential details of the play such as plot, characters, and the nature of the character interaction. In order to cast specific groupings such as couples or family members, it may be necessary to have groups of students in cold readings of the play in order to make use of naturally existing chemistry and potential interactive patterns. These readings should be performed for the entire company, so that all cast members are comfortable with, or at least aware of, the manner in which the casting is being done. If time permits, students should be allowed to read for specific parts so that they can see and hear the various interpretations of that part presented by their colleagues.

The casting of the play must be done with great care and attention paid to the performance capabilities of each student in the company. Although it is unrealistic to believe that all students reaching the 40G level will possess similar talent, skill development, and character range, casting must still be done in an equitable manner. In order to provide each performer with an opportunity to expand their artistic potential, an effort must be made not to type-cast them. There are many aspects of the students' personalities and abilities to be taken into consideration when casting:

1. The student must be challenged but not overwhelmed with the role that they are given;

2. The roles can be assigned to allow performer's to tackle specific skill development or character development difficulties;
3. The student's level of responsibility to themselves and to others must be taken into consideration when casting key roles; and
4. The student's involvement with other activities in and out of school must be taken into account.

Students should be informed of extenuating factors that will be used in the casting selection process, so that they will have a better understanding of why they were cast as they were.

Taking risks when casting is always important, but casting risks must be calculated. When taking such risks, teacher/directors must be reasonably sure, that through the coaching process, they can guide the students to successful portrayals of the characters. Often focused coaching and a strong belief in the students' abilities is enough to ensure this success. This does, however, require that the students have complete trust in the work of the teacher/director.

Once casting is completed, the teacher/director should be prepared to justify the choices to the students. Students need to know why they are given a specific role, what personal challenges they are to expect from the role, and what personal objectives they will have to achieve in order to approach the role successfully. Students will need to be consulted with in

order to define personal starting points for each student; they need to begin with what they do know and then through the process of rehearsal shift into the exploration of that which is unfamiliar or foreign (REFLECTIVE-COMMUNICATION).

### Rehearsal

The allotted rehearsal period will be eight or nine weeks, exclusive of the actual production week. All cast members will be required to attend all of the initial rehearsals (both in class and extra-curricular) in which role relationships and the definition of characters are being explored and developed. Once characters and character interactions have been established, a rehearsal schedule (for both in class and extra-curricular rehearsals) is drafted and rehearsals proceed according to that schedule. It is the performer's responsibility to check rehearsal times and to be in attendance when required.

The first rehearsal will consist of a reading of the play. If the play has been handed out the day prior to rehearsal, it can generally be assumed that many cast members will have read at least some sections of the play. As the performers are reading their parts, they are to collect any information from the text that provides insight into the character. Performers should be encouraged to mark the relevant passages as they read or to jot the information in a notebook for future reference. They should also be instructed



to note words that they do not understand or that they cannot pronounce. Discussion should follow the initial reading of the play. Questions pertaining to plot, character, diction, syntax, word meaning and enunciation should be discussed. Plot devices such as mood, tempo, fore-shadowing and climax, can also be discussed after the initial reading. Students should be encouraged to ask questions and the questions need to be answered. In some cases answers may need to be researched by either the teacher/director or the performer.

Near the beginning of the rehearsal process, a written character analysis assignment is issued as a guideline for the performer's individual character definition and development. The assignment is to be handed in no later than one week prior to the opening of the play and will be returned to the performer prior to the opening of the play. Generating the information necessary to complete the assignment provides the performer with the experience of creating a detailed character study. Part of the assignment is structured so that the performer is generating information about the character from a third person point of view, but the final section of the analysis is to be written from a first person point of view; 'as-if' the performer were the character.

The character analysis outlines provide the base for the rehearsal session immediately following the one at which they were issued. Performers are not required to have completed

the analysis but will use the rehearsal to generate information that is required for the assignment.

The performers are specifically grouped according to kinship and or acquaintanceship. Often contrived situations will have to be generated to ensure that all performers have a group to work with.

Using the character sketch outline as a guiding tool, performers are to develop character backgrounds. Members of the same family can use this grouping to generate common background and to establish role and personality relationships among the family members, so that a common sense of family interaction is established early on in the rehearsal. Groupings of 'friend roles' (characters that know each other and interact with each other during the play) can help each other to generate common social or psychological connections and can provide a collaborative effort in the development of any given character. Even the performers assigned to the contrived groupings of 'stranger roles' (characters that do not interact at all in the play, or characters that interact but that have no knowledge of the other character prior to the initial contact) can help each other with character development although no common information will be generated.

Once students generate enough background and specific character information, they begin transferring that information into physical aspects of the character. For example, low self-esteem may be physically interpreted as

rounded shoulders and avoidance of eye contact with strong characters. This is where the teacher/director's role as acting coach begins. Character development will become a very individual process for each performer. The teacher/director will need to become familiar with the performer's interpretations of the characters in order to develop strategies for the performer to achieve full character potential.

The experimentation with character development begins. Large 'family' groups are sub-divided into smaller groups of two or three. Performers are given time to explore their characters in improvised situations. Characters and character interaction are tested by the performers in scenes depicting a situation from the character's life prior to the start of the play. The teacher/director coaches, consults with, and provides each group with resource material for character building.

Performers are reminded that they must find something that they like, or at least admire, about the characters that they are playing in order that each portrayal of that character is connected with the performer's emotional resources. Performers are encouraged to turn inwards and to find experiences from their own lives, and emotional expression from their own personalities, that could be incorporated into their characters.

Each of the improvised scenes is presented with the rest of the company taking the role of audience. The teacher/director will interject and coach the performers during the scene in order to generate more information for the performers to work with. The rest of the class is asked to respond with questions and comments directed toward any scene or any character. In this way a collaborative effort is established in the creation of characters and character interaction.

At the commencement of the rehearsal process, the teacher/director possesses the most lucid picture of the characters, their interaction and their role in the overall plot of the play. This statement is based on an assumption that the teacher/director has read the play a number of times and has created an overall vision of what the play will look like and the general dynamics of the character interaction. By the end of the rehearsal process, the teacher/director should still have the most detailed picture of overall creative and technical dynamics, but each performer should know more about their character than the director does. If this has not happened, the performers have not done their work.

Improvisation of the characters' personalities and their interactions with other characters should provide the performer with enough information to begin to understand why that character speaks and acts as he or she does within the

text of the play. Performers are encouraged to develop characters by paying attention to physical and psychological details that make the character a unique individual. The character is to be played with and moulded over a period of time. The performers are to make the characters their own by investing them with personal energy and careful detailing.

Once the character work has begun, the rehearsal sessions become focused on scene work. A rehearsal schedule is generated and all performers are expected to be at rehearsals involving scenes that feature their characters. Any changes that the teacher/director makes in the original schedule should be posted well in advance, to allow students time to make the necessary adjustment in their schedules.

The teacher/director must be very clear about what is expected of the performers during the rehearsal process. The performer must:

1. be in attendance and on time for all scheduled rehearsals;
2. bring the script, a pencil and whatever character props are necessary to every rehearsal;
3. record all stage directions in pencil on the script and must be familiar with the directions for the next rehearsal of that scene;
4. meet scheduled off-book deadlines;
5. arrange extra rehearsals with colleagues for attending to problematic scenes; and

6. work as a supportive and responsible cast member.

The rehearsal process will be evaluated at its completion and it is mandatory that performers understand the criteria for that evaluation so that they can control the results.

#### Technical/Production Involvement

Members of The Company are expected to work on at least one technical area of production, in addition to their performance commitment. These areas include:

1. publicity (posters, programs, tickets, in-school promotion, organization of in-house crews);

2. lighting (designing and hanging of lights);

\*\* since it is impossible for company members to operate lights during performance, operation of lights is done by students in Drama 30G or 20G or a student not taking drama but who is interested in gaining experience in a technical area \*\*

3. costumes (organization of costumes and accessories for the entire cast);

4. properties (organization of props for entire production);  
and

5. sets (organization of large set pieces and building of sets for the entire production).

\*\* often friends and family of the cast will volunteer to help with this \*\*

The students are given the opportunity to choose their technical areas on a first-come-first-served basis. After that, they are assigned to the areas of greatest need. Students are encouraged to either employ existing skills to unfamiliar contexts or to choose a technical area that they would like to gain some practical experience in. Deadlines for completion of tasks will vary according to demands of the technical areas for which the students are responsible. It is mandatory that deadlines are met. Students assigned to technical areas are not necessarily required to do all the work required of that technical contract. However, they are responsible for ensuring that the work is satisfactorily completed by someone and within the allotted time-frame.

Students are to keep log books documenting the detail of their tasks and the amount of time required to complete each task. Personal trials and tribulations are also to be documented as a means for students to reflect upon the experience. The log will be handed in to the teacher/director after the show closes as part of the evaluation process.

### Evaluation

Evaluation of students occurs at various points within the unit and serves in the assessment of specific skills.

#### 1. Character development.

Students are generally assigned characters that will challenge their existing skill and talent; however, the

development of a background and the creation of physical and psychological traits are critical to this process. Character development is assessed in two ways:

a) Character Sketch - Early in the rehearsal process students are given a comprehensive character sketch outline that poses questions pertinent to both physical and psychological character development. Students are asked to bring the character sketch to rehearsals in order to record character information that might be discovered during the rehearsal process and in order to test material that they have reflected upon while not in rehearsal. The final written assignment is due a week before the play opens.

b) Practical Character Work - During the course of the rehearsal process, several pre-arranged times will be set for the performers to present character work in progress. This may be done by having characters improvise pre-play situations or by improvising events that occur during the time of the play but that are not presented on stage. The first of these character development assessment periods should be arranged as workshop situations for the performers to present their work and to get responses and suggestions for improvement from both the teacher/director and their peers. The final character presentation should occur about mid-way through the allotted rehearsal schedule. The performers will receive individual commentary from the teacher/director with specific reference to vocal work, physicalization of the character, emotional



development of the character, and the overall realism and believability of the character. This evaluation must be strategically placed in the rehearsal process to allow sufficient time for the performers to absorb the feed-back and to incorporate the suggestions into their work in time for the opening of the play.

2. Memory work.

Deadlines for memory work are determined at the beginning of the rehearsal process. Generally an appropriate arrangement is to expect the first half of the play to be memorized for the first deadline and the last half of the play to be memorized for the second deadline. The only exception to this ruling would occur in a case where the performer's lines are unevenly distributed throughout the play. In this case, the performer would memorize half of their lines for the first deadline and the remainder of the lines for the second deadline. The teacher/director needs to clearly define the distribution of marks for this section, for example, full marks for completed memory work, half marks for half of the lines, quarter marks (or no marks) for work partially memorized in which the performer requires frequent cuing.

3. Attendance, attitude and skills.

Assessment is based on completion of, and attention to, the mechanical details of the rehearsal process. Expectations for rehearsal conduct and preparatory work are clearly stated at the onset of the rehearsal period. Students

are evaluated according to their maintenance of those expectations.

4. Performance quality.

Students are evaluated on the quality of their performances each night of the play's run (generally two nights for public performances). The set of criteria is similar to that used to evaluate the character earlier in the rehearsal process, except that it also includes the evaluation of the quality of such performance-specific details as the delivery of lines, continuity of character, retention of stage movement, and recovery, if applicable, as well as the contribution to the general ensemble work. Notes are given to the cast prior to their second run so that fine tuning of the performance can still take place on the final night.

5. Performance and technical duty self-evaluation.

After the play has completed its run, performers are asked to reflect on their own work, and then to submit a written post-production evaluation including self-assessment of both artistic and technical work. A basic outline is provided as a guideline for the students. The submission of the technical log book is part of this assignment.

Reflective-Communication and Drama 40G

Students in the Drama 40G class develop REFLECTIVE-COMMUNICATION with less guidance from the teacher/director than in the Drama 20G and 30G classroom environment. In part,

this is because there is an assumption that Drama 40G students will have successfully completed both pre-requisite courses and will have internalized the basic tenets of the REFLECTIVE-COMMUNICATION process: EXPERIENCE, REFLECTION, ORIENTATION ALTERATION, CONCRETE REALIZATION. At this stage in the students's development REFLECTIVE-COMMUNICATION should be a familiar and readily accessible process.

REFLECTIVE-COMMUNICATION in the Drama 40G course continues to be developed through the rehearsal process. During the early phases of the rehearsal process, as the performers experiment with their characters, they develop REFLECTIVE-COMMUNICATION in the manner described in the Drama 30G unit, The Modern Family. Performers spend time in designated groups discussing the background of the characters; they then EXPERIENCE the characters in an improvised setting. This is followed by group discussion in which individuals can comment on their own work and receive feedback from peers and the teacher/director (REFLECTION). This information in turn affects and alters performers's views of the characters and the character's reality (ORIENTATION ALTERATION). Subsequently, in the next practical experience they have with their character they can physically utilize their shifts in attitude and thought toward the character (CONCRETE REALIZATION).

Through the development of the character, the performers become focused on another person's life. They develop this

life physically through vocal and movement patterns, gestures, and expressions. Using the character sketch outline as a guideline, the performers can individually launch themselves on the journey through the REFLECTIVE-COMMUNICATION process. They start with what they know about the world, the people in the world, and the expression of emotion. With this information as a starting point they create a thumbnail sketch of the characters they will portray. Each performer experiments with the character both physically and psychologically during the improvised or scripted situations developed during the rehearsal period (EXPERIENCE). They then can refer back to the character sketch outline for guidance in the further development of the character once they have EXPERIENCED, REFLECTED, ALTERED THEIR ORIENTATION toward the character and then REALIZED those shifts in a CONCRETE manner through further practical work. The teacher/director functions as a director and coach during the rehearsal period providing students with continuous feed-back on their character development and/or on their interpretive work with the script.

This is a time of questioning. Does the character being developed fit with the playwright's intentions for that character as interpreted from the script? How can the moulding of the character's physicalization and psychological profile add to the development of that character's on-stage motivations and objectives? How can the subtle shadings of a

character's profile be shown by the performer? Each time the performer creates something new for the character, it is necessary that the performer REFLECT upon that addition. Is it useful, or is it extraneous detail that actually serves to obscure rather than clarify the characterization?

While the performers are focusing on the definition of their characters, the teacher/director can be extremely instrumental in maintaining the effectiveness of that process. During the course of the rehearsal process, the teacher/director has developed an overall perspective of the playwright's intentions, and the capabilities of the performers, while maintaining a personal vision for the direction of the production. As a result, the teacher/director plays the pivotal role in the promotion of the balance and the growth of the production. Thought provoking questions and open-ended solutions to character and production problems are necessary tools in motivating performers to further experimentation. Through focused and guided REFLECTION, the performers are able to shift their thoughts and feelings (ORIENTATION ALTERATION) and then to move into a new experience or set of actions (CONCRETE REALIZATION).

The performers also develop REFLECTIVE-COMMUNICATION through the study of the script itself. The script may be set in another time, or involve characters or situations that are completely beyond the boundaries of the students' levels of

experience. The students arrive at rehearsal accompanied by personal baggage: experiences, attitudes and emotional development (EXPERIENCE). This is the point of reference with which they will approach the script and the characters that they will portray. Through reading, discussion and re-enactment of the plot, message, or image provided in the script, performers will begin to make connections between what they know and what they need to know in order to accurately portray the playwright's intentions (REFLECTION). This stretching of the performers' experience and understanding leads to an altering in the way in which they will perceive the content and the possibilities for characterization (ORIENTATION ALTERATION). This then can lead to the CONCRETE REALIZATION of the shifts and changes. No matter how slight that alteration, it is an alteration and any movement defies stagnation.

The post-production written evaluation of performance and technical work provides the students with an opportunity for formal documentation of the REFLECTIVE-COMMUNICATION process. The students have EXPERIENCED the rehearsal process and the performance of their work. They have also been involved with an off-stage aspect of theatre production. The written evaluation provides the performer with an opportunity to REFLECT upon the experience and to make observations and comments based on that reflection. The objective of the assignment is to make the performer aware of the inseparable

connection between the process and the product in art, specifically in performance art. In becoming aware of the affective elements of the experience, performers move into their next experience with knowledge and understanding that they did not possess at the beginning of the project (ORIENTATION ALTERATION) and will approach their next performance project with a different frame of reference (CONCRETE REALIZATION).

Students are also given the opportunity to develop REFLECTIVE-COMMUNICATION skills through their commitment to the technical aspects of the program. Performers will approach the initial rehearsal situation with whatever knowledge they have retained from past experience with rehearsal. The same premise applies to their responsibilities to a technical area of theatre production. The expectations of students within these two areas is very clearly stated and very basic. There is very little room for interpretation of these expectations. The students initial EXPERIENCE with each of these areas will be based on their own prior experience, or lack thereof. In the case of both rehearsal expectations and technical duties, once the EXPERIENCE has occurred, there may be very little time to REFLECT before an ORIENTATION ALTERATION occurs and moves the student into further action, CONCRETE REALIZATION. The student then is placed in a situation where a judgement must be made based on the information available at that time. The student will have to

make the best judgement possible given the circumstances and the available information. The shift from REFLECTIVE state to ORIENTATION ALTERATION to CONCRETE REALIZATION and into the CONCRETE REALIZATION can be very rapid in these instances. Often the students experience greater and more varied ORIENTATION ALTERATION as they are faced with the immediate consequences of their choice of actions as influenced by each consecutive CONCRETE REALIZATION. The rehearsal process, and ultimately the performance, offers drama students what Hornby (1992) calls an "identity laboratory in which social roles can be examined vicariously" (p. 51). It is what Stanislavsky (1948, 1949) meant when he coached his actors to experiment with 'as if' situations. The concrete aspects of the rehearsal, such as memory work and retention of movement patterns, and the technical responsibilities, confront the students with responsibility for the choices that they made (ORIENTATION ALTERATION and subsequent CONCRETE REALIZATION). Thus, the concept of REFLECTIVE-COMMUNICATION is continually being developed and incorporated into the performance aspects of the program in addition to its previously established presence in the rehearsal process.

### Conclusion

REFLECTIVE-COMMUNICATION is developed in this unit through the rehearsal process, which involved script and character analysis, and through the development of performance



skills. Students' involvement with a technical aspect of production also presented opportunities for utilization of the process. The teacher/director functioned as director and coach guiding students through a now familiar process.

### Implementing the Program

The implementation of the REFLECTIVE-COMMUNICATION-based drama program must uphold, as a fundamental tenet of operation, the creation and maintenance of a non-critical/non-judgemental environment. Students must feel comfortable enough to take artistic and personal risks in order to stretch the limitations of their current knowledge, understanding, and experience.

This kind of environment is established by developing trust between the teacher/director and the students and between the students themselves. The more trust that exists within the classroom situation, the more creative the work will become. Establishing an environment that encourages students to trust each other and their teacher/director requires the establishment and maintenance of several important premises:

1. the teacher/director will not place the students in risk-taking situations without adequate skill preparation;
2. students must be supportive of and respectful of each other's work; and

3. the concept of criticism must be established as a positive and constructive tool in aiding students to develop and improve dramatic and technical skills.

It is also critical to establish for performers, the importance of training prior to performance. Many students will arrive at high school after performing for two or even three years in junior high school productions, without any training at all. These students may have difficulty understanding why they will not be allowed to perform for two years. It is essential that students move toward a solid understanding of the importance of training and of rehearsing effectively.

The teacher/director is a key factor in the success or failure of any drama program but particularly in a drama program that focuses on the process of REFLECTIVE-COMMUNICATION that requires students to continually explore their world and their skills. The teacher/director is not only the instructor providing a sense of structure through formal instruction and coaching, but also a creative role model, taking risks and exemplifying the REFLECTIVE-COMMUNICATION process through his/her actions and approaches to creative work and to life in general.

The teacher/director's teaching methods must be flexible and must take into account the general experience level of the students. Careful consideration must be made when deciding upon time lines for various projects to ensure that enough

time is allowed for experimentation and exploration during the rehearsal period.

As with any effective curriculum structure, the REFLECTIVE-COMMUNICATION-based drama program must be planned and presented with great care and commitment to the subject area.

## CHAPTER SEVEN

### Summary and Recommendations

#### Project Summary and Experience

As a drama educator with over ten years of teaching experience that spans the public school system and the specialized theatre school environment, I am constantly reminded of the tremendous personal power that can be developed and harnessed through drama training and through expression in the theatre medium. I have had the opportunity to teach all ages of children, and adults and have always been fascinated by the multitude of ways in which drama affects lives.

I have always believed that process and product were integral parts of the same whole and that the product was the natural extensions of the process. I believe that art must be shared and that performance is the best available product at the designated time of presentation. As I gained increasing familiarity with dramatic processes and began to develop my own to suit the needs of the original program that I was developing, I began to experiment with ways to develop a respect for that process in my students. The focus of the original program, as in the REFLECTIVE-COMMUNICATION based program, is on the development of both content and process: character development, script analysis, rehearsal and

performance skills. Performance is the sharing of that process.

Through the development of the REFLECTIVE-COMMUNICATION based drama program I wanted to emphasize the importance of process to artistic development, to illustrate the sharing and the skill development aspects of performance, and to draw parallels between the development of dramatic skills and processes and the development of higher thinking skills.

### Reflections

I resumed my academic studies after spending two years teaching in a theatre school followed by six years subsequent years in the public school system. I was surprised to discover the continuation of a decade old academic and practical battle focused on the question: Should dramatic training in schools be focused on process (drama) or on product (theatre)? My energies had been so focused on my own projects and experimentations that I had conveniently closed my mind to the outside world. However, I was curious about this debate over a separation that I knew to be completely unnatural. In my vacuum I had developed a program in which process and product were viewed as cyclical and inseparable.

I knew that drama provided students with skills far beyond those acknowledged in curriculum documents for arts in education; I had observed this through my work with students

over several years. While drama shares with other arts the potential for developing creative and imaginative powers, it also makes a unique contribution to the development of higher thinking skills and to the improvement of general cognitive skills. This is due to the manner in which language is developed and rehearsed in all aspects of training and performance. Yet, drama has remained a fringe course, a frill or decoration to attract public attention in the extra-curricular sense but given little respect or attention as a serious content subject.

Through the initial lines of inquiry for this study, I discovered several discerning facts:

1. The drama/theatre dichotomy (discussed in Chapter Two of this thesis) had, as Faulkes Jendyk (1981) suggested, impeded the growth of any influence that early drama advocates may have generated for the subject;
2. Drama advocates who chose sides were actually serving to fuel this dichotomy and were essentially actively contributing to the destruction of the credibility of drama as a subject area; and that
3. In 1977, Peter Slade, one of the foremost proponents of process oriented drama-in-education, publicly stated his adjusted views on drama in the schools to include product (presentation) but evidence suggests that classroom practice remained unchanged.

The direction that the study should take became very clear after pursuing further lines of inquiry that included a survey of generalist philosophies in education in an attempt to locate philosophic views of education sympathetic with the potential for learning offered through the study of dramatic processes. Drama needed to be presented in light of its uniqueness among arts. It needed to be presented as having potential for generating the kind of thinking that would be necessary in order to survive in a highly technological world. I realized it would be necessary to show drama as having an affect on the intellectual development of students. The project took the form of developing a process that would present the link between dramatic processes and the development of higher thinking skills such as analysis, synthesis, and interpretation. Standing on the shoulders of two intellectual giants, John Dewey and C. A. Bowers, the HOW and WHY of that process gradually came into focus.

#### Conclusions: Orientation Alteration

Through the examination of the theories of two educational philosophers not generally associated with drama education, Dewey and Bowers, and through the application of those philosophies to the development of the REFLECTIVE-COMMUNICATION process, it is hoped that a bridge may have been

forged in the understanding and acceptance of drama education in a broader context than is the case at the present.

Drama education generating from the philosophically grounded REFLECTIVE-COMMUNICATION base makes several important contributions toward the advancement of educational relevance:

1. The educational philosophy of Dewey and Bowers offers a basis from which to develop a new and powerful instructional process;
2. Drama is presented as a discipline that contributes to the development of higher thinking skills;
3. Drama educators are provided with a philosophy based, drama program that promotes higher thinking skills and that acknowledges both process and product in the teaching of dramatic skills; and
4. Administrators, general practitioners, and general curriculum development specialists are provided with a specific and current document that identifies the importance of the subject of drama to the general concept of education.

#### Implications for Further Studies:

##### Concrete Realization

1. The most obvious consideration for further study would be a field study: a pseudo-ethnographic study of the application of the proposed program, using the sample



units provided. The observations would be examined and analyzed to document and to examine the connections between the development of REFLECTIVE-COMMUNICATION and the drama program proposed in this study.

2. Another possibility for further research would be a comparison study between a drama program employing a REFLECTIVE-COMMUNICATION process and one using traditional teaching methods; or a comparison study between the REFLECTIVE-COMMUNICATION-based program and a drama program that is organized around another instructional theory of drama education.
3. Research could be conducted on the application and adaptation of the REFLECTIVE-COMMUNICATION-based program to other areas of arts education, or even to other non-arts subject areas. A study could be designed to observe the difference between the development of REFLECTIVE-COMMUNICATION in the academic classroom and in that of an arts education classroom.
4. This study also implies the need for further research into the status of drama education in the province of Manitoba

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APPENDIX:  
Forms used for developmental and evaluative purposes in the  
illustrative units.

MIME DEFINITION 105

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GROUP MEMBERS

-----  
DEFINITION OF ENVIRONMENT

DEVELOPMENT

-----  
DEFINITION OF SPECIFIC DETAIL

DEVELOPMENT

-----  
DEFINITION OF ROLE RELATIONSHIPS

DEVELOPMENT

-----  
ADDITIONAL COMMENTS

-----  
CODE

5 EXCELLENT  
4 VERY GOOD  
3 GOOD  
2 ADEQUATE  
1 NEEDS IMPROVEMENT  
0 NOT DONE

SIS STAY IN THE SCENE: LOSS OF CONCENTRATION  
OSE ON STAGE CUE  
LOC LACK OF CONTINUITY

DRAMA JOURNALS 105

- 1 WHAT ARE YOUR FIRST IMPRESSIONS OF DRAMA AFTER THE FIRST WEEK. WHAT WERE YOUR PERSONAL HIGH POINTS AND LOW POINTS. EXPLAIN WHY.
- 2 DO YOU HAVE ANY PERSONAL EXPECTATIONS OF THE COURSE AT THIS POINT IN TIME? ARTISTIC? PERSONAL?
- 3 DID YOU FEEL MOST COMFORTABLE WORKING WITH A PARTNER, A SMALL GROUP OR THE WHOLE CLASS? EXPLAIN WHY.
- 4 WHAT WERE YOU'RE IMPRESSIONS OF THE ACTIVITIES AND WORK DONE AT THE NATIONAL THEATRE SCHOOL? WHY DO YOU SUPPOSE ACTORS MUST ACCUMULATE SO MANY DIFFERENT KINDS OF SKILLS?
- 5 WERE YOU SURPRISED TO FIND OUT HOW AN ACTOR IS TRAINED? IF YOU WERE SURPRISED, WHAT SURPRISED YOU MOST ABOUT THE KIND OF TRAINING AN ACTOR RECEIVES AT THEATRE SCHOOL? IF YOU WEREN'T SURPRISED, EXPLAIN WHY YOU WEREN'T SURPRISED?

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WEEK TWO

- 1 WRITE DOWN THREE THINGS THAT YOU LEARNED ABOUT YOURSELF FROM JOINING IN.
- 2 HOW DO YOU THINK THAT THE GAMES AND ACTIVITIES WORKED THROUGH THIS WEEK WILL HELP YOUR FUTURE WORK IN DRAMA?
- 3 WHAT SKILLS DID YOU FIND USEFUL WHILE TAKING PART IN THIS WEEK'S ACTIVITIES?
- 4 WHAT SKILLS DO YOU THINK YOU WILL HAVE TO DEVELOP TO WORK EFFECTIVELY WITH OTHERS?
- 5 WHICH GAME OR ACTIVITY DID YOU FEEL INVOLVED YOU MOST COMPLETELY THIS WEEK? EXPLAIN WHY.

### WEEK THREE

- 1 DID YOU FEEL THAT THE GAMES THIS WEEK WERE COMPETITIVE IN ANY WAY? HOW? IS COMPETITION PART OF CLASSROOM DRAMA? WHY OR WHY NOT?
  - 2 WHAT ELEMENTS IN THE GAMES AND ACTIVITIES THAT WE WORKED THROUGH THIS WEEK WILL HELP YOU IN DRAMA WE PROGRESS THROUGH THE YEAR?
  - 3 WHAT DID YOU BECOME AWARE OF IN YOURSELF AND IN OTHERS THROUGH PLAYING THESE GAMES?
  - 4 DO PEOPLE PLAY THESE TYPES OF GAMES WITHIN THE FRAME OF REAL-LIFE SITUATIONS? EXPLAIN. CAN YOU THINK OF ANY SPECIFIC EXAMPLES?
  - 5 HOW DID THE MOVEMENT EXERCISES MAKE YOU FEEL? EXPLAIN WHY.
- 

### WEEK FOUR

- 1 WHAT KIND OF IDEAS WERE BEST EXPRESSED WITHOUT WORDS (WHILE DOING MIME)? WHAT KIND OF IDEAS WERE THE MOST DIFFICULT TO EXPRESS WITHOUT WORDS?
- 2 A CLASSICAL MIME ARTIST REQUIRES YEARS OF STUDY AND PRACTICE. WHAT ELEMENTS OF MIME COULD BE USEFUL TO ALL DRAMA WORK?
- 3 WHAT DO YOU FEEL THAT YOU HAVE LEARNED FROM THIS TYPE OF MOVEMENT WORK?
- 4 WHAT IS THE MOST DIFFICULT ASPECT OF PRESENTING MIME, FOR YOU? WHY?
- 5 WHAT PERFORMANCE ELEMENTS MAKE A 'GOOD' PIECE OF MIME WORK 'GOOD'?

WEEK FIVE

- 1 WHAT WAS THE MOST DIFFICULT THING ABOUT WORKING IN A GROUP? HOW DID YOUR GROUP OVERCOME SUCH DIFFICULTIES?
  - 2 HOW DID DECISIONS GET MADE IN YOUR GROUP? WAS THE DECISION MAKING PROCESS TO YOUR LIKING? COULD THERE HAVE BEEN A BETTER WAY TO GET THINGS DONE?
  - 3 HOW DID YOU FEEL ABOUT YOUR PERFORMANCE? IN RETROSPECT WAS THERE ANYTHING THAT YOU OR ANYONE IN THE GROUP COULD HAVE DONE TO MAKE THE PERFORMANCE BETTER IN ANY WAY?
  - 4 WHAT KINDS OF THINGS DID YOU LEARN ABOUT WHAT TO DO AND WHAT NOT TO DO IN PERFORMANCE FROM WATCHING THE WORK OF OTHER GROUPS? BE SPECIFIC AND USE EXAMPLES.
  - 5 CHOOSE A SCENE THAT YOU FELT WAS WELL DONE AND EXPLAIN AS SPECIFICALLY AS POSSIBLE, USING EXAMPLES, WHY THAT SCENE WAS WELL DONE.
- 

WEEK SIX

- 1 WHAT DID YOU FIND TO BE THE MOST DIFFICULT PART OF DEFINING A MIME ENVIRONMENT AND WHY? WHAT DETAILS DID YOU NEED TO BE AWARE OF?
- 2 AFTER WATCHING PERFORMANCES AND WORKSHOP PRESENTATIONS WHAT ADVICE WOULD YOU GIVE TO OTHERS ABOUT DEFINING THEIR ROLE RELATIONSHIPS? HOW CAN ROLE RELATIONSHIPS BE DEFINED?
- 3 WHAT BENEFIT WILL THE DEVELOPMENT OF SENSE WORK HAVE ON THE REST OF YOUR ACTING TRAINING? HOW CAN YOU SEE YOURSELF USING YOUR SENSE TRAINING IN YOUR WORK LATER IN THE YEAR?
- 4 WHAT HAVE YOU LEARNED ABOUT THE PERFORMANCE OF SENSE DATA FROM THE WORKSHOP SCENES THAT HAVE BEEN VIEWED IN CLASS? USE SPECIFIC POSITIVE OR NEGATIVE EXAMPLES IF YOU CAN REMEMBER THEM.
- 5 WHY DO YOU THINK MIME AND SENSE WORK HAVE BEEN INTRODUCED TO YOU BEFORE YOU SCENEWORX THAT INVOLVES DIALOGUE?



THE FAMILY

FAMILY SURNAME:

GROUP MEMBERS:

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In the spaces provided below enter the names of the family members,  
their role, age, profession (if applicable), tension pattern,  
gestures, and any other information about their personality or  
character that seems relevant to the project  
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## REHEARSAL LOG

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- 1 Rehearsal notes are to be kept every day during planning and rehearsal stages of the project.
- 2 Each day a different member of the group is to act as the stage manager and keep the rehearsal notes. The group member who is taking the notes is to date and then sign or initial the entry.
- 3 The entries should act as a chronicle of the rehearsal process.

The following are suggestions for the type of content required in the notes:

What did the group work on during the rehearsal? Specifically was it a planning session or an actual rehearsal?

Did the rehearsal involve the entire scene, a particular scene or character workshopping?

How are the group members developing the characters and the character interactions? What are they using as models or are they developing the material in some other way?

Is the group encountering any problems? With the material? Characters? Group member participation? What is being done to attempt to solve the problems? Is that approach working? What was the outcome?

What is being done in order to ensure that the characters and the character interaction is believable and realistic?

What kinds of props and costumes are you going to use? What does the set look like?

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You do not have to answer all of the questions in each entry. But the entries should be detailed and should provide accurate information about what went on in the rehearsal. You may add other information that is relevant to the understanding of the rehearsal process that your group experienced.

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DATE:

SIGNATURE:

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DATE:

SIGNATURE:

CHARACTER EVALUATION

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TRAITS

VG

GD

AD

NE  
-----

APPRORRIATE VOCALIZATION  
-----

age  
-----

situation  
-----

character  
-----

PHYSICALIZATION  
-----

age  
-----

character  
-----

INTERACTION  
-----

BELIEVABILITY  
-----

REALISM  
-----

FOCUS  
-----

FAMILY PRESENTATION - DRAMA 205

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GROUP MEMBERS

---

SITUATION AND ISSUES

---

STORYLINE

---

CHARACTERS

---

CHARACTER INTERACTION

---

BLOCKING AND STAGE DESIGN

---

TECHNICAL ASPECTS: COSTUMES, HAIR, PROPS, SETS

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- 5 WHAT IS THE CHARACTER'S RELATIONSHIP TO ALL THE OTHER CHARACTERS? LIST THE CAST.
  
  
  
  
  
  
  
  
  
  
- 6 IMAGES AND SUGGESTIVE IMPRESSIONS OF THE CHARACTER:
  
  
  
  
  
  
  
  
  
  
- 7 OBSERVATIONS AND EXPERIENCES RELEVANT TO CHARACTERIZATION:
  
  
  
  
  
  
  
  
  
  
- 8 IMPORTANT CHANGES AND/OR DEVELOPMENTS THAT TAKE PLACE IN THE CHARACTER DURING THE COURSE OF THE PLAY. EXPLAIN WHY.

CHARACTER ANALYSIS  
DRAMA 305

A CHARACTER ANALYSIS IS A GOOD WAY TO COME TO GRIPS WITH YOUR CHARACTER. THE MORE INTIMATELY YOU ACKNOWLEDGE THE SMALL DETAILS THAT MAKE UP THE CHARACTER'S LIFE, THE CLOSER YOU WILL GET TO BECOMING THAT PERSON INSTEAD OF JUST REPRESENTING THEM.

PREPARE TO PRESENT YOUR CHARACTER USING THE BACKGROUND KNOWLEDGE YOU HAVE BEEN GIVEN ABOUT THE CHARACTER FROM THE 'WRITERS' AND FURTHER DETAILS THAT YOU WILL GENERATE.

YOU MUST PRESENT THE FOLLOWING DETAILS VISUALLY OR VERBALLY:

- NAME AND AGE
- VERY BRIEF FAMILY BACKGROUND
- INDICATION OF HOW YOU RELATE TO THE OTHER CHARACTERS IN THE CAST AND WHY YOU REACT AS YOU DO
- HOW OTHERS SEE YOU (EXTERNAL CHARACTERISTICS)
- HOW YOU SEE YOURSELF (INTERNAL CHARACTERISTICS)
- PHYSICAL CHARACTERISTICS: ENERGY, MOVEMENT PATTERNS, GESTURES, VOCAL WORK, EXPRESSIONS
- WEAKNESSES IN THE CHARACTER (WHAT TRAITS COULD CAUSE PROBLEMS FOR YOU IN THE WRONG SITUATION)
- YOUR MOST OUTSTANDING POSITIVE CHARACTERISTIC
- WHAT ARE THE MOST DIFFICULT, AND THE MOST ENJOYABLE THINGS THAT YOU DO WITH YOUR LIFE, AND WHY?
- WHAT WOULD YOUR TOMBSTONE READ

USE AT LEAST ONE PERSONAL PROP IN YOUR PRESENTATION AND ONE ITEM OF CLOTHING THAT WOULD BE APPROPRIATE FOR YOUR CHARACTER.



## PERFORMANCE EVALUATION

Evaluate your performance on the basis of the following criterium. You may add any other information that you believe to be relevant in the evaluation of your performance. Make reference to the fact that there were two performances, particularly if you felt that you did better on one of them.

- character development
  - what was the process that you used to develop your character
  - voice and accent (if applicable)
  - posture
  - gestures
  - movement
  - facial expression
- technique
  - projection
  - articulation
  - delivery of lines (memory work)
  - consistency
  - continuity
  - recovery (if applicable)

Evaluate your rehearsal time using the following guideline and any other information that you feel is relevant.

- deadlines for memory work
  - did you make those deadlines/ why or why not?
  - what process did you use to accomplish that goal?
  - what problems and difficulties did you experience and how could those problems be solved in the future?
- rehearsal process
  - were you on time and present for all rehearsals/ why or why not?
  - if not what problems did that cause for you and for your cast members?
  - were you organized and prepared at rehearsals with all necessary materials?
  - were you a co-operative and supportive group member?
  - did you respond professionally to criticism and direction/ why or why not?
  - when given stage movement to memorize did you work through it until you had internalized it?
- general involvement with the production
  - any information that indicates your involvement with the production as a whole