

Running head: Teaching Artist

Theatre Arts with Youth in an Alternative Educational Setting:

A Case Study of a Teaching Artist

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In Partial Fulfillment of the Requirements

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**BY**

**Jo-Ann Thibedeau**

**A Thesis/Practicum 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 document the curricular choices of the teaching artist, the techniques, and processes employed while working with youth in an alternative theatre arts educational setting. Furthermore, the study documented the goals and objectives of the theatre arts program, those of the teaching artist, and the process of integration of these goals and objectives into a theatre arts curriculum plan.

The case study method was employed which involved collecting data from the teaching artist, supporting historical documents, and artifacts. Twenty-one interviews were conducted during the ten-week research project. These data were analyzed and categorized into themes using qualitative research methods as guidelines. Content analysis of these data led to categories which reflected the initial research questions.

A major conclusion of the study is that empowering curricular and pedagogical practices can be facilitated by Shor's eleven values of empowering education; participatory, affective, problem-posing, situated, multicultural, dialogic, desocializing, democratic, researching, interdisciplinary, and activist. A second conclusion is the importance of providing a rich artistic experience for students to explore and expand upon their skill development. A third conclusion points to the importance of the teaching artist's background, prior knowledge and experience in the development and facilitation of a theatre arts curriculum. The final conclusion drawn from the study is that curriculum is not only a static document, it can emerge in practice. The emergent curriculum in this study was

created by the teaching artist to meet the needs of the students, the rehearsal needs of the play, the program goals, as well as his own personal and professional goals. The teaching artist's ability to reflect upon these elements enabled him to create an emerging curriculum that was designed to best meet these demands.

Several curricular and pedagogical insights for teaching artists in alternative educational settings emerged from this study. The study is an example of the symbiotic relationship between planning and teaching. Findings revealed a teaching artist's careful integration of goals, students' contributions and curricular components into a meaningful, rich curriculum. Secondly, teaching artists are encouraged by this report, to integrate theatrical components such as play choice, production and design elements into their teaching processes. This report also provides a clear methodology of teaching and directing using actions, objectives and given circumstances. A fourth insight for teaching artists is that this report provides an example of the modification of the professional rehearsal process to one that accommodates the needs of teenage students. A fifth curriculum insight points to the importance for teaching artists to identify the influences upon their practices. A fifth curriculum/pedagogical insight therefore, is reflection. The study may serve to encourage teaching artists to reflect upon their own artistic and teaching practices to promote further awareness, revitalization and growth.

The study concludes with suggestions for further research concerning teaching artists and their roles in curriculum development and facilitation as well as suggests further research into Canadian theatre arts education.

## Chapter I

### Introducing the Study

#### *Introduction*

This thesis contributes to current work focussing on teaching artists – what teaching artists bring to education, how they teach, the various influences impacting/informing their work as teachers, and how artists' teaching methods may be 'a way of knowing' and a way of 'building learning communities'. Specifically, the thesis examines the curriculum planning and facilitation processes of one teaching artist working among youth in a theatre arts program facilitated within an alternative educational setting.

The intent of this research project is to document the curricular choices of the teaching artist, the teaching techniques and processes employed, the personal and professional program goals, and how these goals are integrated into a theatre arts curriculum appropriate for youth in an alternative educational setting. This documentation will inform teaching and curriculum development in theatre arts, based on the professional insights of the teaching artist.

#### *Research Problem*

Over the last twenty-five years there has been a significant increase in diverse arts education curriculum opportunities and yet a lack of resources to support these choices. What has occurred is twofold: curricula over the last 25 years have increased to include technology, life skills and arts education, and yet provincial budgetary support has not increased at the same rate to meet these educational demands. What has taken place is a shift in educational values. Technology and life skills have gained financial support and

curricular focus at the expense of arts education programs. Upitis and Smithrim (2003) point out that, “in many elementary schools virtually no arts instruction takes place...in most provinces resources for arts education are limited” (p. 5). Although the positive affects of arts education on students have been widely reported (Eisner, 2002; Greene, 1995; Pitman, 1998), provinces such as British Columbia and Ontario have recently cut funding for arts education and the subsequent hiring of educational specialists necessary to teach them. As a result, research into arts education has also been affected by the policy choices of provincial and national educational institutions. While there is support for and interest in the affects of theatre arts education on students, artists, schools and communities, this partnership in arts education is still a relatively new area of research.

Despite these challenges there are many arts organizations and educational administrators who understand the value of the arts in education and have been very creative in finding diverse ways to provide quality arts education programming and instruction in both schools and alternative educational settings. Hanley (2003) acknowledges that:

The virtual elimination of arts coordinators across schools in Canada and of qualified specialist arts teachers in many provinces – a situation exacerbated by the reluctance of many classroom teachers to teach the arts – has further encouraged arts organizations to seize the opportunity to rescue the arts (p. 12).

Provincial government arts organizations such as the Manitoba Arts Council’s Arts Development Program been created, as their website documentation states, because it:

...provides assistance in a variety of programs that supports its (the Council’s) mandate to promote the study and appreciation of the arts in Manitoba. These

programs are designed to support life-long learning in the arts, to support the development of the arts or artists in Manitoba, or to increase public understanding of the arts and its values. (Manitoba Arts Council [MAC], 2004)

The Artist in the Schools (AIS) program is one of the Manitoba Arts Council's programs designed to enhance provincial arts education. The AIS program has been increased to:

...support existing arts education programs in Manitoba schools by bringing together the unique vision and energy of artists with the creative potential of students and teachers. This is achieved through short-term (one-week) and long-term (two to ten week) residencies and a reading program, integrated in the school's daily activity (MAC, 2004).

There is a proliferation of similar programs across the country (British Columbia, Alberta, Ontario) despite funding cuts as provinces become more aware and acknowledge the importance of the arts in education.

As a result of this proliferation such programs across Canada and the United States, there has been an increase in professional artists being contracted to teach a variety of art forms within both traditional and non-traditional educational settings. Artists bring with them a wealth of knowledge and experience about their chosen art form when they are invited to participate in the educational arena. Recent Canadian research (Wright, John, Duku, Offard, & Ellenbogen (in press) and Upitis & Smithrim, 2003) has focused on programs taught by professional artists, with the Canadian *Learning Through the Arts* (LTTA) program as one such example. According to Upitis and Smithrim, in the *Learning Through the Arts* elementary education model, professional artists work directly with students after developing curricula with teachers. The artists integrate the

curriculum into their artform and invite the students to explore diverse areas of the curriculum with artistic approaches.

Research by Uptis & Smithrim (2003) studied the effects of the LTTA arts education programming on the learning community, and the results indicated that engagement with the arts had a positive affect on the participants. Similarly, Morin's review (Morin, 2004) of three major research compendiums, namely, *Champions of Change: The Impact on the Arts on learning* (Fiske, 1999), and *Critical Links: Learning in the Arts and Student Academic and Social Development* (Deasy, 2002), and *The Reviewing Education and the Arts Project (REAP)* (Winner & Hetlan, 2000), revealed "that well-crafted, arts-rich learning experiences are linked to positive academic effects across a range of areas" (p. 2). Educational administrators and professional arts organizations are recognizing the benefits of arts education across Canada and diverse arts education programming is being implemented as a result.

As significant as this is, the teaching artist and what they bring to the arts education curriculum arena remains an under researched area. While recent studies in Canada have examined the impact of arts education on the participants, thus far, only limited attention has been given to the artists who teach in these programs.

#### *Purpose of the Study*

The purpose of this study was to observe, document, and analyze a teaching artist's processes of developing and facilitating a theatre arts curriculum as he worked with youth in an alternative educational setting. Factors influencing these processes were also examined and documented. Possible influences on the artist's practice might include

the artist's past educational models and theories of practice, personal political beliefs, program and personal goals, and the participants' involvement in the program of study.

*Research Questions*

The following questions were explored in the study:

1. What are the personal and professional objectives of the teaching artist and the objectives of the Young Company program and how do they influence the curriculum choices and processes of the teaching artist?
2. How are these objectives integrated into a theatre arts curriculum for youth in an alternative educational setting?
3. What educational models, theories or other factors are influencing the teaching artist's choice of curricular elements, teaching processes, and interaction for groups such as the Young Company?
4. What elements and processes of theatre does the teaching artist bring to curriculum, teaching and learning in an alternative educational setting?
5. What unique strengths does the teaching artist bring to curriculum, teaching and learning for youth in an alternative educational setting? What are the limitations of the artistic approach to teaching this group of students?
6. What curriculum insights does this study provide for teaching artists of theatre arts in an alternative setting?

The alternative educational setting for the research was the Prairie Theatre Exchange School and the teaching artist who worked with members of the Young Company. The many factors influencing the artist's curriculum planning and teaching

processes was documented and analyzed for connections between curriculum objectives, course content, and teaching methodology.

### *Conceptual Framework*

The works of Richard Courtney, Ira Shor, and Dorothy Heathcote shape the conceptual framework for this research. An unusual trio perhaps due to their diverse backgrounds, yet each of their educational philosophies impacts and informs this research project and aids in the framing of the inquiry into a teaching artist's practice. The late Canadian drama educator, Richard Courtney, provides a developmentally appropriate curricular content for theatre arts education, while Ira Shor's writing establishes a framework for participatory education. The British drama educator, Dorothy Heathcote, encourages all drama educators to seek excellence in their teaching practice.

As an arts educator and administrator, registered in the Master of Education program with a focus on dramatic arts education, my studies within the Department of Curriculum, Teaching and Learning have introduced me to the works of many curriculum specialists, including one of the most influential Canadian writers in the area of dramatic arts education, Richard Courtney. Courtney's writing on the necessity of the dramatic arts curriculum being both age and developmentally appropriate provides a basis for this inquiry. Courtney also provides very concise definitions for drama, theatre, games and dramatic arts education that inform this research:

*Theatre:* performance before an audience. As students mature, 'theatre' enters more and more into Dramatic Education; *Play:* activity pursued merely because we enjoy it; *Dramatic play:* play, which contains impersonations and/or identification; *Games:* formalization of play into patterns with rules. *Dramatic*



*Education:* based upon dramatic play, which is pursued in a school to further the development of a child. (Courtney, 1974, p. 1-2)

In 1980 Courtney wrote the widely popular and well-researched book, *The Dramatic Curriculum*. In this book Courtney develops the concept that there are developmentally appropriate activities to engage students in the area of drama and theatre. Courtney arrives at this conclusion using the work of Piaget's stages of intellectual development, Erikson's eight stages of affective development, and Kohlberg's six moral stages of development as cited in his text *Dramatic Curriculum*. Briefly, Piaget's five stages are: Sensory Motor Thought (0-2 years); Preconceptual Thought (2-4½ years); Intuitive Thought (4½-7 years); Concrete Thought (7-11 years), and Formal Thought (11+ years). Erikson's eight stages of affective development include: Basic Trust versus Mistrust (0-3 years); Autonomy versus Shame and Doubt (3-4 years); Initiative versus Guilt (5-7 years); Industry versus Inferiority (school age); Identity versus Role Confusion (adolescence); Intimacy versus Isolation (young adult); Generativity versus Stagnation (mature person), and Ego versus Despair (older persons). Courtney also used Kohlberg's six stages of moral development which are: Preconventional Level (children under nine); Egocentric Stage and Individualism Stage; Conventional Level (most adolescents and adults); Interpersonal Stage and Social System Stage; Post-Conventional Stage (minority of adults, only after age twenty); and Stage of Particular Principles and Stage of Universal Principles.

Drawing on the works of these three theorists, Courtney (1980) proposes age appropriate curriculum in dramatic arts education. While all of the age stages discussed are interesting and open to further investigation, it is the stage Courtney labels "Role

Truth”, which will be used to investigate the work of the teaching artist in this research project. “Role truth” relates to youth between the ages of fifteen and eighteen years of age designed to encourage them to explore role and character development. Age, maturity, experience, and empathy are drawn on to explore dramatic text and provide opportunity for in-depth dramatic analysis. This stage was examined in my research as it outlines age appropriate material and activities for students in their later teens:

It is by this stage that there is a somewhat equal balance between the student as actor, planner and communicator. As actor he explores roles in life, in spontaneous improvisation and in formal theatre. Upon this basis, he can plan his actions – both intuitively as he proceeds and prior to the action in pre-planning. But he is also concerned with communication: in life, his perplexity about roles is the outcome of his social relations; in improvisation and in theatre, his major concern is the communication of facets of personality (his own and the characters) to others (Courtney, 1980, p. 60).

Prairie Theatre Exchange School’s Young Company is comprised of students who are fifteen to eighteen years of age and the intent of the program is to foster their artistic development in theatre using developmentally appropriate program content. It is the teaching artist who will determine the content of the program and Courtney’s writing on age appropriate dramatic arts curriculum provides a guide for interpretation of the Young Company’s curriculum. Although a prolific writer in the field, Courtney neither includes the role of professional theatre artists in the facilitation of theatre arts programming, nor mentions their role in curriculum development and planning.

“But what is curriculum?...Curriculum is what takes place between teacher and student” (Courtney, 1980, p. 61). It is this researcher’s goal to shed light on the “mystery of what really happens in the classroom, why and how it happens” (Schultz, 1997, p. 1). It is also my intent to describe a theatre arts curriculum and in seeking to provide a framework for the actions within the classroom I look to the writing of Ira Shor for guidance.

Ira Shor is Professor of English in the City University of New York’s Graduate School and it is his writing regarding empowering education that provided another element for the conceptual framework of this research project. It is the goal of Prairie Theatre Exchange and its school that the artists contracted to work with students will do so with integrity and encouragement. The teaching artist contracted to work with the PTE Young Company commented in a summer 2004 meeting, “My goal is the creation of the ensemble, to empower them to take responsibility”. Ira Shor’s (1992) work is applicable in that he provides the necessary criteria for the pedagogy of empowering teachers and students, which includes an agenda of eleven values: participatory, affective, problem-posing, situated, multicultural, dialogic, desocializing, democratic, researching, interdisciplinary, and activist. These clear, positive empowering values have been developed to illicit pro-active responses in the learning environment. A brief summary of the application of these values follows:

1. Participatory – A form of active learning encouraging involvement in the subject area. “Action is essential to gain knowledge and develop intelligence” (Shor, 1992, p. 17).

2. Affective – Participation involves affective as well as cognitive development. “Student participation and positive emotions are influenced by the teacher’s commitment to both” (Shor, 1992, p. 26).

3. Problem-Posing – Education, acquisition of knowledge based on inquiry. “Problem-posing offers all subject matter as historical products to be questioned rather than as universal wisdom to be accepted” (Shor, 1992, p. 32).

4. Situated – Exploration of material, curriculum content, in a manner that is meaningful to the participants. “By starting from the students’ situation, it increases their ability to participate, because they can begin critical reflection in their own context and their own words” (Shor, 1992, p. 45).

5. Multicultural – Learning and teaching that is relevant to the diversity of the population involved. “Situated teaching avoids teacher-centered syllabi and locates itself in the students’ cultures” (Shor, 1992, p. 44).

6. Dialogic – A learning environment that encourages the voices, of all participants. “Dialogue is simultaneously structured and creative. It is initiated and directed by a critical teacher but is democratically open to student intervention” (Shor, 1992, p. 84).

7. Desocializing – Encourages the questioning of social behaviors and experiences. Desocializing “involves critically examining learned behavior, received values, familiar language, habitual perceptions, existing knowledge and power relations” (Shor, 1992, p. 114).

8. Democratic – Acknowledges the participation of all as being of equal value. “Democratic education seeks to maximize participation in the curriculum, so that

students develop intellectual curiosity, scientific thinking, cooperative relations, social habits and self-discipline” (Shor, 1992, p. 136).

9. Researching – Encourages in-depth examination into diverse areas of inquiry.

“Research implies detailed investigation, an extensive exploration of subject matter, thought and language” where “both teacher and students research the learning process under way, to discover how teaching and learning are progressing” (Shor, 1992, p. 169).

10. Interdisciplinary – Invites knowledge and material from diverse sources to impact the area of inquiry. “A critical-interdisciplinary teacher draws on themes and texts from student culture as well as from academic disciplines” (Shor, 1992, p.186).

11. Activist – Encourages awareness, consciousness and the possibility of transformation. “Critical pedagogy is activist in its questioning of the status quo, in its participatory methods, and in its insistence that knowledge is not fixed but is constantly changing...it invites students to make their education, to examine critically their experience and social conditions, and to consider acting in society from the knowledge they gain” (Shor, 1992, pp. 188-189).

Shor’s eleven values provide a language, a guide for the interpretation and analysis of the data that will be collected in this research project.

Finally, the work of British drama pioneer Dorothy Heathcote, must be acknowledged for her influence in the area of teaching dramatic arts. While the majority of documentation of Heathcote’s work has been in the field of drama with younger students, she has spoken extensively about the practice of teaching drama. It is

Heathcote's views on excellence in teaching that provides a cornerstone for inquiry in this research project. Heathcote's aspirations to excellence are found in the ways in which she interacts with her students, views the world and reflects upon herself.

Heathcote's views on excellence in teaching are best understood with her words, "For me, an excellent teacher is one who knows the difference between relating to things and relating to people. Both need great skill, but the greatest skill lies in how we relate to people" (cited in Johnson & O'Neill, 1984, p. 18). Heathcote has garnered praise for her encouragement of drama teachers to seek excellence in their teaching practice and has provided clear methodology leading to this goal. The following are from Heathcote's paper *Excellence in Teaching*, cited in Johnson and O'Neill (1984), and they provide some of her guiding principles to follow in teaching:

- I must be able to see my pupils as they really are. I mustn't discourage them – I must accept them.
- I must also preserve an interest in my students and, in this way, grasp something of their potential.
- I must not be afraid to move out of my centre, and meet the children where they are.
- I must also have the ability to see the world through my students, and not my students through it.
- I must also have the ability not to be lessened by my students, to withstand them, to use my own eyes sometimes, and be myself.
- I must have the ability to withstand certain pressure.

- I must be able to bring power to my students and to draw on their power. (pp. 18-21)

Heathcote's suggestions, while they refer to an awareness and means for interaction with students, also impart the importance of relating to ourselves, and the practice of reflection. Heathcote advises, "Before we can relate to people successfully, we must first come to terms with ourselves" (1984, p. 22). British researcher Hesten (n.d.) wrote her doctoral thesis on Heathcote and with Heathcote's collaboration, created a large archive of her legacy in dramatic arts education. Hesten (n.d.) acknowledges the necessity of reflection in Heathcote's practice:

Although, she was to become one of the world's leading Drama in Education practitioners, she never lost sight of her central belief that her teaching methodology was dependent on her own praxis. A concept which she had adopted from Freire...Freire believes in the dialectical movement of action and reflection. Action causes reflection and reflection causes new action. Praxis is purposeful activity. (p. 15)

Heathcote's writing on teaching dramatic arts, Shor's guide for empowering education, and Courtney's suggestions for dramatic arts age appropriate curriculum form the conceptual framework for this research study and provide significant guidance for the data analysis and interpretation of a teaching artist's practice.

#### *Significance of the study*

This is a unique study that will be of benefit to policy-makers, educators, teaching artists, and researchers in that the role of the artist is documented and analyzed, thereby providing valuable insights into the goals, practice and influences affecting teaching

artists' curricular choices. Policy makers may gain insight into the value of the teaching artist as curriculum planner and consider their further integration into the educational system. Educators may be encouraged to invite teaching artists in their classroom, to support their students' artistic experience and their own professional development in the arts. This study also provides teaching artists and arts educators with documentation of a teaching artist's empowering pedagogy and clear curriculum plan. The study may also serve to encourage teaching artists and educators to more fully reflect upon their own teaching practice. Artists who are not yet teaching may gain the impetus to explore and develop their own teaching potential. Researchers and student researchers are provided with an example of a well-documented case study. The study may also provide researchers with the encouragement to consider areas of further research.

The study serves as a major contribution to the under-researched area of teaching artists employed or contracted to work in the area of arts education in Canada and may be a stimulus for further conversations about, and research into, the role and possibilities for teaching artists. As Canadian Drama and English educator David Booth (1998) observes, "when the community listens to its members revealing and commenting upon his or her experiences, everyone can benefit from the variety of observations being offered, selecting those reflections that will illuminate their own journeys."

### *Organization of the Study*

Chapter I introduces the study by examining the research problem, defining the purpose of the study and providing the conceptual framework guiding the study. Chapter II reviews the literature related to the study with a focus on the teaching artist as curriculum planner. Chapter III identifies the methodological path for conducting the



research study. Chapter IV provides the findings, the analyses and interpretations of the data collected, and the final chapter, Chapter V, addresses curriculum implications of the study and suggests areas for further research.

## Chapter II

## Reviewing the Literature

*Introduction*

Chapter one provided an introduction to the research project by describing the research problem, the purpose of the study, the research questions, the conceptual framework informing data analysis and interpretation, and the significance of the study. This chapter reviews literature related to the case study of a teaching artist in an alternative educational setting. Literature in the area of theatre and directing is also presented to provide definitions and documentation of professional theatre artists discussing their work. Literature in arts education is examined to reveal the current focus in the field while literature in curriculum is presented to provide definitions of curriculum and curriculum planning.

*Case Study Research on the Teaching Artist.*

Searching for current case study research into arts education with a focus on the teaching artist revealed worthy though limited results. While research on teaching is plentiful in the area of arts education, there are fewer studies in the area of theatre and performing arts that focus on the teaching artist's experience. While "research in drama education can be found in diverse publications" (Bresler, 1998, p. 5), its focus has been the effects of the arts on the students. Thus far, there have been few studies into the area of teaching practice. Perhaps one of the reasons for this limitation is that, as Bresler indicates, "drama teachers in the schools, for example, are often English or general classroom teachers rather than arts specialists. In many countries, drama does not exist as an autonomous discipline but is integrated with other subjects" (1998, p. 5).

A recent Canadian study, which examines how a teacher's artistic practice affects her teaching choices is Anderson's (1997) *A Case Study of the Artist as Teacher Through the Video Work of Martha Davis*. One of the reasons for Anderson's study was that "there is little written about the nature of the transitions for a person whose primary identity before becoming a teacher was 'artist'" (p. 38). Martha Davis, "photographer, xerographer, independent video and filmmaker, and public school teacher" (p. 38) is the focus of the research and Anderson, the researcher, is an artist, educator and anthropologist. Anderson (1997) has long been intrigued with the relationship between artist and teacher and uses this research project to document how the educator brought her "perspectives and skills as an artist into the classroom" (p. 38).

The study took place in Davis' grade-three classroom and focused on the integration of video arts into the curriculum. "To what degree has she been able to integrate her practices as a teacher and her practices as an artist? How does Davis' ability to encourage her students to express themselves and their feelings in text, images, movement, and voice meet with her own creative urges?" (Anderson, 1997, p. 38). These two questions Anderson poses are of particular significance to my research project as they reflect elements of the questions I shall be asking of the teaching artist participating in this project.

While elements of this inquiry support my research project in that it studied the "importance of the process involved in artistic practice" (Anderson, 1997, p. 39), it did so as a comment on the affect of this artistic process, video-making, when it was introduced to and utilized by grade three elementary school children. Davis' efforts to integrate her artistic practice with her classroom teaching produced documentation reflecting the

development of student empowerment, collaboration, voice, self-discipline, sense of community, artistic awareness, and encouragement. Anderson commented on the positive significance of Davis' work with her students in their classroom video making:

Artmaking as a process, the kind of 'continuity of experience', that Davis offers to her primary school students, fosters individual self-expression at the same time that it depends on building collective and communal processes (pp. 53-54).

Anderson's research is an excellent example of inquiry into the integration of artistic practice and teaching, undertaken with a research participant, an artist who became a public school educator. The study, however, does not document the curriculum process of the teaching artist but as previously indicated, focuses on the effects of the integration of art in a classroom setting.

Kathleen Warren, retired senior lecturer at Macquarie University in Australia, chose a slightly different focus for her case study in drama education. Warren's (1995) case study, like Anderson's research project, was to collaborate with a classroom teacher, but the focus for Warren was to document:

...reflections of an early childhood teacher with whom I had worked for over three years. In particular I was interested to hear her ideas about the drama lessons we had worked on over that period and the ways in which our collaboration had enabled her to develop her own ideas and skill in drama in early childhood (p. 35).

This is valuable case study research into dramatic arts education that indicates the positive effects of teamwork and mentoring as "collaboration between teachers and teacher educators who work in the in-service field can be valuable experiences to both"

(p. 39). *Everyone Succeeds in Drama: Reflections of an Early Childhood Teacher: A Case Study* asks the teacher to reflect on her practice of learning to use drama and how she uses drama in the curriculum. Data collection techniques included observations and interviews. The study, however, did not document the classroom teacher's specific practice but rather focussed on her views of collaboration with a teacher educator and the effects of that collaboration.

Director, playwright, actor and university lecturer, Penny Bundy, did document her teaching practice with university acting students, in the journal, *Applied Theatre Researcher/Idea Journal*, Bundy used daily journals to document her students' participation in the studio. It was her goal to understand what factors affected her students' learning and therefore her curriculum development process. In the article, "Creating Opportunities for Aesthetic Engagement: Reflections from a Drama Classroom" (2003). Bundy's (2003), findings revealed seven characteristics of human experience to be present when drama participants experience aesthetic engagement. These included:

- |                     |  |
|---------------------|--|
| Self-acceptance     | Participants are able to withhold self-judgement and accept themselves (and their reactions) without censorship.   |
| Self-responsibility | Participants are able to accept full and total responsibility for themselves.  |
| Risk-taking         | Participants are willing to let go of preconceptions to the extent that they risk being changed by the experience of tuning into another sense of reality. |

Other-acceptance	Participants are willing and able to withhold judgement of the drama – including individual aspects, the actions and responses of other participants, and the work as a whole as they experience it.
Personal surrender	Participants are willing and able to give themselves to the moment of the work – to allow the work to be what it is without feeling the need to control its direction.
Attentiveness	Participants remain open to hear and see and experience – they do not respond before they experience.
Presence	Participants experience total conscious focus on the ‘here and now’.

Bundy found that her students were able to engage most aesthetically when the work in the studio afforded them the opportunity to experience the listed qualities. She writes, “As the teacher/artist I need to ensure my planning and implementation offer the best possible opportunities for this to occur. To do this, I must work with an awareness of the factors that enhance and inhibit their (students) likely experience” (p. 5). Bundy herself used journals to document her choices, reflect on her practice and inform her future curricular choices, “the way I structure the drama, the strategies I use, and the way I introduce these to the group are also important” (p. 8). This work is important in that it speaks of a teaching artist, her practice and work with theatre students in enabling them to experience a rich aesthetic experience. Bundy’s documentation on aesthetic engagement also provides a potential means of defining and interpreting the goals and objectives the teaching artist in my study may have for the Young Company.

*Acting and Directing Literature*

Within the last twenty-five years there has also been a proliferation of texts written about actors, directors and acting teachers. These include, *In Contact With The Gods?: Directors talk theatre* edited by Maria M. Delgado and Paul Heritage (1996), *In Other Words: Women Directors Speak* edited by Helen Manfull (1997), and *HOW theatre EDUCATES: Converges & Counterpoints* edited by Kathleen Gallagher and David Booth (2003). These texts are notable because all speak to an important and noteworthy aspect of theatre. The collection edited by Delgado and Heritage provides documentation from world famous directors that are used to support and/or challenge the work of the teaching artist in this research project. The book is a collection of interviews and talks given by directors who have helped to shape theatre in the late twentieth and early twenty-first century. This book provides glimpses into the usually private world of rehearsal. The seventeen directors discuss their art and craft of directing, the classics, acting, design, politics, audiences as well as theatre and society. Their innovative views and approaches compliment the curriculum challenges that Archie, the teaching artist involved in this research project, set out for himself. Helen Manfull's book is an excellent collection of writing from contemporary British women directors. Her book is being used to support the 'less famous' directors' perspective, than that provided by Delgado and Heritage. Manfull interviewed fourteen important women directors, documenting their views on directing, acting, and politics. All of the women spoke of "rehearsal, design, and production processes as a nonthreatening and rewarding collaboration among artists who share a vision, a hope, and a purpose" (1997, p. 175). This book was chosen as it provides views from a younger group of directors. Finally, the book edited by Booth

and Gallagher provides writing from a variety of Canadian theatre artists on diverse topics such as; teaching, acting, directing, culture, and the creative process. The collection is comprised of interviews, essays, plays, observations, poetry and songs which together argue for “a broader and more inclusive understanding and definition of theatre as an educative force” (2003, p. xi). One of the editors, David Booth, has made significant contributions to the dramatic arts education field during his career with his passionate writing on the necessity for meaningful drama education, and some of his other work is also cited in this research project.

#### *Arts Education Literature*

While there has been increases in research into the area of arts education, the majority of recent studies have been those that examine the relationship between arts programs and creative-cognitive and personal competencies. This is indicated in the compilation, *Champions of Change* (Fiske, 1999) the impact of an arts enriched curriculum as revealed in *Learning Through the Arts* (Upitis & Smithrim, 2003), and the effects of arts education on at-risk students as documented in the *National Arts and Youth Demonstration Project* (Wright, Johns, Duku, Offard, & Ellenbogen, in press).

*Champions of Change* (Fiske, 1999), presents “the results from seven major studies of learning and achievement when the arts are integrated into the school curriculum and students’ after school experiences” (Morin, 2004, p. 1). Although the researchers conducted their investigations and presented their findings independently, a remarkable consensus exists among their findings. These were:

- The arts reach students who are not otherwise being reached.
- The arts reach students in ways that they are not otherwise being reached.



- The arts connect students to themselves and each other.
- The arts transform the environment for learning.
- The arts provide new challenges for those students already considered successful.
- The arts connect learning experiences to the world of real work.
- The arts provide learning opportunities for the adults in the lives of young people. (Fiske, 1999, p. viii, ix)

While most of the research studies included in *Champions of Change* occurred within the school system, one that studied the effects of extracurricular activities, including arts education, was *Imaginative Actuality: Learning in the Arts during Non-school Hours* (Roach & Heath, 1999). The results from this ten-year study reinforce the positive impact arts organizations and other sources of youth programming have on students and the community: "...organizations fashioned and sustained largely by youth and professional artists should be acknowledged for their ability to expand, complement and activate the learning provided by schools and families. These groups help fill the institutional gap" (p. 33).

This research, while indicating the value of students' involvement in youth-based arts organizations, did not include any documentation of the artists working in these organizations. Neither did *Involvement in the Arts and Human Development: General Involvement In Music and Theatre Arts* (Catterall, Chapleau, & Iwanaga, 1999) contain this documentation. This particular study focussed on the interactions between the arts and human development and achievement specifically looking at students involved in music and theatre arts. The results were very encouraging for supporting theatre arts

programming in that “sustained student involvement in theatre arts (acting in plays and musicals, participating in drama clubs, and taking acting lessons) associates with a variety of developments for youth: gains in reading proficiency, gains in self concept and motivation, and higher levels of empathy and tolerance for others” (p. 2).

Within *Champions of Change* (Fiske, 1999) there is a study that includes the processes and practices of the teaching artist as they collaborate with the classroom teacher. *The Chicago Arts Partnerships in Education* (CAPE) was founded in 1992 and when fully implemented involved 37 schools, 53 professional arts organizations and 27 community organizations. When the assessment of the program was implemented, it focussed on four main categories of effects: impacts on the classroom, effects on teachers and artists, impact on students, and support from school and community-based groups. Teachers and artists were observed over four years with documentation including regular surveys, classroom observations, interviews, focus groups, document review, and case studies. The findings, while potentially rich and interesting, were only minimally represented in the documentation I uncovered, and included only two comments by teachers with respect to their work in the classroom with professional artists, “High levels of teacher-artist collaboration in both preparation and instruction... Extended buy-in by participating teachers” (Catterall & Waldorf, 1999, p. 51). It is disappointing that a four-year project did not reveal richer findings in the area of the teaching artist within the educational system. There is an interest among educators to have artists working in their classrooms, collaborating on curriculum and providing them with the opportunity for professional development but the role of the teaching artist is still a relatively new area of inquiry with many possibilities for research.

*Canadian Arts Education Research*

*Learning Through the Arts* (LTTA) is a recent Canadian study also incorporating these same elements of collaboration. In 1999, The Royal Conservatory of Music commissioned a three-year study on the affects of *Learning Through the Arts* for participants at six Canadian sites: Vancouver, Calgary, Regina, Windsor, Cape Breton, and Cornerbrook. The intent of the study was to investigate and develop the arts in generalist elementary teachers' classrooms and to determine if and how arts rich learning environments affect children's learning and approaches to learning. "The findings suggest that involvement in the arts contributed to engagement in learning. Students, teachers, parents, and administrators talked about how the arts motivated children, referring to the emotional, physical, cognitive, and social benefits of learning in and through the arts" (Upitis & Smithrim, 2003, p. 2).

The artists' comments are of particular importance because their voices have thus far been rarely heard in major arts education studies.

The artists involved in the LTTA program responded to a survey with questions regarding their personal artistic practices as well as their experiences with the LTTA program. Sixty artists received the online questionnaire and 25 received a hard copy. The data set is comprised of 31 returned artist surveys, 11 on paper and 20 electronically (Upitis & Smithrim, 2003, p. 34).

It was disappointing to realize that the survey results represented less than 40% of the participating artists. The researchers were able to group the survey results into three categories: artist as artists, artists as teachers, and artists' beliefs. The artists confirmed the positive value of the LTTA program in the students' lives by reporting that "the skills

they can learn while working with the creative process can cross over into other pursuits” (Upitis & Smithrim, 2003, p. 35). The LTTA program encouraged personal, professional development of the teaching artists and fostered further awareness of artistic practice:

About a third of the artists spoke about ways in which LTTA has enhanced their own artistic practice. Some found inspiration in the classroom for their own art making. Some reported making more art and felt that their skills had improved. Some felt renewed and inspired. By far, the most frequently mentioned benefit was the growth of self-confidence (p. 34).

The artists also reported on their role in the classroom as collaborator and ‘teacher’. The artists reporting revealed three main views of themselves as teacher: that of teaching the art form, description of their role in terms of curriculum “including enlivening the classroom experience and enabling teachers” (Upitis & Smithrim, 2003, p.34), and the significance of arts in children’s lives. One artist-participant stated:

In my work I strive to expand children’s understanding of themselves and their connections to the world around them. I strive to engage them in active, meaningful ways that helps them keep in touch with their feelings and self-worth. I endeavor to heighten their personal and intellectual courage. I hold a profound and unwavering belief in their capacity to grow, learn and be successful in their own unique ways. (p. 34)

Upitis and Smithrim (2003) acknowledge that previous literature on artists working in schools “presented concerns about lack of pedagogical knowledge and program planning on the part of the artists, lack of information about child development, classroom management, and curriculum” (p. 35), yet the artists in the LTTA program

“did not raise any of these issues as problems, rather, they appreciated their own development in these areas” (p. 35). The LTTA program is further confirmation of the values of arts education to students, schools, teachers and artists and administrators. In the final section of the research findings, Smithrim and Upitis suggest further research into the area of arts education, specifically the affects on academic achievement. What is notably missing is the suggestion to further study the work of the teaching artist.

A Canadian study based in the McGill University School of Social Work, the National Arts & Youth Demonstration Project (NAYDP), was a three-year demonstration study, initiated in 2001 and implemented in five sites across Canada, one in British Columbia, Manitoba, and Quebec, and two in Ontario. According to Wright, John, Duku, Offard, & Ellenborg (in press), “The rationale for an arts and youth demonstration project was to determine what strategies can bring about universal access, and participation in community-based arts programs” (in press, p. 7). While the programming under review occurred in alternative educational settings, that is professional and community arts organizations, the “sites were identified as offering high quality arts programming, and reflected the cultural and regional diversity of Canada” (in press, p. 7). The NAYDP study had two major objectives. The first was to “explore the extent to which community-based organizations could successfully recruit, engage and sustain children and youth, ten to fifteen years of age, in artistic endeavors” (in press, p. 9). The second major objective was to “determine if involvement in arts programs demonstrates positive outcomes with respect to child and youth psychosocial functioning” (in press, p. 11).

The participating artists were involved in interviews to determine the success of the objectives. Artists’ responses regarding the benefits of the program to students

included; “increased confidence, improved interpersonal skills, improved conflict resolution skills and improved problem solving skills and skills acquisition in arts activities” (Wright, John, Duku, Offard, & Ellenbogen, in press, p. 16). Artists were also invited to comment on the challenges they experienced within the program and these included “managing the behavior of the participants, creating supportive environments, organizing transportation, finding time for follow-up phone calls to parents, keeping roles of staff clearly delineated, and integrating research tools” (Wright, John, Duku, Offard, & Ellenbogen, in press, p. 17). The focus of the *National Arts & Youth Demonstration Project* research was to study the effects of community-based theatre arts education on students from low-income families, and while the research invited artist commentary, it did so with a focus on the students and the program and not on the artists’ teaching practice.

Canadian author, Walter Pitman (1998) suggests that for arts disciplines to maintain current curricular status “there must be a greater degree of unity among those who have chosen an arts role as their contribution to the educational life of their communities and those who have chosen teaching the arts as their profession” (p. 226). From this we can extrapolate the value Pitman places on the potential for professional artists to significantly contribute to the curricular content of arts education in both methodology and content. “School programs in the arts need the energy, commitment and integrity that artists bring to their work, whether it be in the studio, on the stage, in the darkroom, or in the school and the classroom” (p. 224).

*International Teaching Artists*

British educator and writer, Joe Winston (1997) spent a week researching theatre arts instruction in France, to prepare a document in support of the International Drama Educators' Association "whose brief was to study models of partnership between educationists and artists in the teaching of drama" (p. 2). Winston unveils the practice in France where actors work alongside classroom teachers in theatre arts courses. It is the belief in France that "the presence of actors is indispensable, for it is they who bring the necessary skills and knowledge of theatre practice into the classroom" (p. 5). It is noted that the content of the theatre arts courses in France is taught through collaboration between the classroom teacher and the resident theatre artist. Therefore, this collaboration affects the curricular choices that are subsequently explored and the teaching artist has a significant impact on the resulting curriculum. This informal research, while revealing the presence of the theatre artist in the theatre arts classrooms in France, does not document the elements of the artist's practice while teaching.

*Arts Education Curriculum*

David Hornbrook (1998), editor of *On the Subject of Drama*, comments on the necessity of providing guidance for educators teaching theatre: "...much has been written on how the drama elements of the English curriculum might be taught in schools, but there is less guidance for teachers who regard Drama not as an adjunct of English, but as an art subject in its own right" (p. 4). Despite being an excellent collection of diverse writing about drama education, none of the authors discuss the contributions of artists to the area of curriculum planning.

In addition to interpreting and writing about the values of arts education, well-known arts educator and theorist, Maxine Greene (1995) also advocates for their necessity on the curricular stage: “We must make the arts central in school curricula because encounters with the arts have a unique power to release imagination” (p. 27). Greene is also well known for her work with the Lincoln Arts Centre where she was instrumental in setting up the Center for Aesthetic Education over 20 years ago. Greene realizes and supports the necessity for an alliance between professional arts organizations and schools both for the programming within these arts organizations as well as the opportunity for professional development. Phillip Taylor (2000), documented the program at Lincoln Center where “professional dancers, drama directors, actors, actresses, musicians, painters and so on, work with teachers not with the idea of making dancers out of teachers or painters out of teachers but with the idea of familiarizing them with the diverse languages of art” (pp. 2-3). Yet Greene (quoted in Taylor, 2000) sees a distinct difference between artists and teachers:

...artists and teachers are very different, their causes are different...the job of the artist ...is to make us see, to make us feel, to make us understand...The job of the teacher is to release other people to learn, to use whatever enriches her or his life, to move them to reach out...to move them to go beyond where they are. (p. 3)

While Greene’s comment is arguably true, there are instances where professional artists function as teachers and there are a great number of teachers who are also artists as was identified in the study with teacher artist Martha Davis.

My particular research project is examining the work of an artist who is in a teaching capacity, yet also functioning in the role of a director. The participants are not



the professional actors this person usually works with, but rather they are a group of senior high school students in an alternative educational setting. Therefore, the case study will attempt to discern what aspects of this person's professional artistic craft come into use while teaching. Although Greene discusses the values of arts education and the necessity for alliances between professional artists and schools, she does not address (in the literature reviewed) the potential for professional teaching artists to contribute to curriculum planning and development.

### *Curriculum Planning*

To provide a definition for curriculum in this research, I looked to the work of Elliot Eisner (2002). A specialist in the area of arts education curriculum, Eisner is being used to provide a framework for curriculum planning as well as support the analysis and interpretation of the data collection for this inquiry. Eisner believes that not only are curriculum and teaching connected, that in fact,

“...any separation between the two evaporates. *How* one teaches something is constituent with *what* is taught. Method or approach infuses and modifies the content that is being provided. Thus, teaching becomes a part of curricular processes, and curricular processes, including their content, become a part of teaching”. (p. 150)

Eisner (1994) supports inquiry into teachers' practice and what potential this research provides for the curriculum process when he concludes, “What we can expect of ideas about curriculum planning is not that these ideas provide formulas, but that they sophisticate our deliberations in planning programs and, hence, contribute to educationally richer programs than might be provided (p. 125).

Eisner (1994) stresses that the “the role of the teacher in curriculum decision making is always important. It is important because the teacher serves as an interpreter of educational policy and the teacher is the major mediator of what shall be taught – if not learned – in the classroom” (p. 127). In this research project the teaching artist is not only responsible for teaching the members of the young company, he is also responsible for planning and facilitating the curriculum. In this case, this artist is indeed the major mediator of what shall be taught in the studio, from negotiating the goals and priorities to deciding the specific objectives of the Young Company program. “Goals are intended to provide a greater focus on anticipated outcome and to provide curriculum planners with the basis for the selection of curriculum content” (p. 135).

The goal for the Prairie Theatre Exchange Young Company in their second term of study, is the public presentation of a scripted full-length or one-act play. It is the intent of the research to document the process of the teaching artist as he pursues this goal and the learning objectives presented within the journey of going ‘from the page to the stage’. “Objectives are typically specific statements of what students are to be able to do after having experienced a curriculum or a portion of one” (Eisner, 1994, p. 135). While this research project is attempting to clarify the process of one teaching artist’s practice, there is also the underlying goal of the research, which is to illuminate the significance of the teaching artist in the curriculum process of planning and facilitation of goals and objectives. According to Eisner, “But goals and aims, unless they can be transformed into educational events within the classroom in a form that is interesting to students, and within the capacity of teachers, are only empty hopes that have little educational reality” (p. 139). It is the artistry of teaching that enables a curriculum plan to succeed, to

provide significant learning opportunities. "When 'manner' in teaching is brought under intelligent control and when it is sensitive and appropriate for the individual student or class, it is artistic in character" (Eisner, 2002, p. 48).

### *Summary*

This chapter has provided a review of the literature on the teaching artist in theatre arts education and examples of current research in the area of arts education. As noted, there is a significant lack of documented research into the area of the teaching artist specifically working in theatre arts. Recent major studies on the effects of arts education on learning, such as *Learning Through the Arts*, were included to provide documentation as to the value of the professional artist in arts education and to indicate the lack of focus that has thus far been placed on these artists. We heard about the Canadian artist Martha Davis, now a classroom educator, and the importance her art making has on her curriculum choices. This importance was echoed in the work of Australian theatre arts teacher, Bundy as she works with her university level acting students. Elliot Eisner, Maxine Greene, and Walter Pitman were used to support both the necessity for arts education and further research into this area but also to provide commentary on the value of the artist who is interested, able, and inspired to share their art and craft with those interested in learning.

The next chapter describes the research methodology used to study the curriculum development process of a teaching artist in an alternative educational setting. The chapter describes the case study method as well as provides documentation of the benefits of the case study approach for this research project.

## Chapter III

### Conducting the Study: Identifying the Methodological Path

#### *Introduction*

As stated in Chapter II, this study was an examination of the curriculum development and teaching practice of an artist educator working in a theatre arts program for teens fifteen to eighteen years of age, facilitated within an alternative educational setting. Chapter II provided a brief documentation of the current research in arts education, revealing an interest but lack of research depth in the area of the 'teaching artist'. In Chapter III, I describe the research orientation and methodology of the study, and I begin with a restatement of the research questions. After that, I will briefly describe the context of the study and the data collection, and the data analysis methods will then be described, along with the criteria for the design of the study.

As an arts educator, student, and arts administrator within a professional arts organization, my research questions were inspired by my studies in curriculum, work with professional teaching artists, and interest in theatre arts education. As stated in Chapter I, six major research questions have been developed to provide focus for the research. Briefly, they are:

1. What are the personal/professional objectives of the teaching artist and the objectives of the Young Company program and how do they influence the curriculum choices and processes of teaching theatre arts?
2. How are these objectives integrated into a theatre arts curriculum for youth in an alternative educational setting?

3. What educational models, theories or other factors are influencing the teaching artist's choice of curricular elements, teaching processes, and interaction for groups such as the Young Company?
4. What elements and processes of theatre arts does the teaching artist bring to curriculum, teaching and learning in an alternative educational setting?
5. What unique strengths does the theatre artist bring to curriculum, teaching, and learning for youth in an alternative educational setting? What are the limitations of the artistic approach to teaching this group of students?
6. What curriculum insights does this study provide for teaching artists in theatre arts in an alternative educational setting?

Before providing the methodological details of the study, I present a brief background of the teaching artist studied in this research project and the professional arts organization that facilitated the Young Company theatre arts program.

### *Research Context*

*Prairie Theatre Exchange.* Prairie Theatre Exchange is one of the five major arts institutions in Winnipeg. With a yearly budget of 1.3 million dollars, the scope of activities the organization undertakes is best described by their mission, which is fivefold:

- To present high caliber, professional theatre for the entertainment and edification of a broad spectrum of people;
- To operate a school to encourage the appreciation of theatre and to provide accessible, innovative, high-quality drama education;
- To support the development of new plays;

- To foster the arts-related endeavours of others through the use of the PTE facility and the expertise of its staff;
- To operate one or more community arts-centre(s).

Within the ecology of the Winnipeg theatre scene, Prairie Theatre Exchange operates the broadest-ranged community theatre school in the Manitoba/Saskatchewan region with the programming it offers for children, teens, adults, schools, universities, collegiate, school divisions, community arts organizations, and alternative educational institutions. It is the only theatre school housed within a professional arts organization in Western Canada that is a credited teaching centre of a university and high school. Select adult program courses are offered for credit to University of Manitoba Faculty of Arts and Education students. PTE also facilitates the High School drama program for the Senior 2 to Senior 4 students of the University of Winnipeg Collegiate. Although the Prairie Theatre Exchange School partners with the traditional educational system, it is not a part of the Manitoba Department of Education, Citizenship and Youth and is therefore referred to as an alternative educational setting.

In order to fulfill the myriad requests both for internal programming and those of diverse educational communities, Prairie Theatre Exchange contracts both local and visiting artists, who have the ability to teach their area of specialization in theatre arts. Prairie Theatre Exchange School requires artist educators who have the ability to instruct students ranging from preschool age to senior members of the community. Within the children's, teen, and adult programming, there are courses from the introductory level to the more advanced.

The most advanced course for teens is the Prairie Theatre Exchange School's Young Company, for students 15 to 18 years of age, an intensive eight-month course of study in collective creation and performance. The Young Company was created to provide an avenue for interested students to continue their exploration, knowledge acquisition and skill development in drama and theatre art, as a means of communication. These students, who attend public and private education institutions during the day, attend Prairie Theatre Exchange School in the evening. The Young Company meets at a minimum of twice a week for two hours. The course is designed for experienced and interested teens that are committed to their skill development as theatre artists. The students who attend are from all areas in and around Winnipeg, representing various religious, cultural, and economic backgrounds. The importance of providing programming such as the Young Company is supported by the words of Booth (2004):

Drama is a ubiquitous force in our present world, an everyday and everywhere occurrence, as evidenced by the dramatic performances we view and listen to on television shows, videos, DVDs, films, computer screens, radio, in school classrooms and of course in live theatre. (p. 18)

The program is divided into two terms of course work with the first term's focus being the creation, rehearsal, and presentation of a collectively created play, under the direction of Cairn Moore. The focus of the second term is on the staging of a play from a previously published script. While both terms are of equal importance to the students' development, this thesis will focus on the director's work with the Young Company in their second term. For the purpose of providing anonymity, the teaching artist shall be known as Archie McGoogle.

*Teaching Artist's Biography.* Archie McGoogle was the teaching artist contracted to work with the Prairie Theatre Exchange School's Young Company. Archie is a Winnipeg-based director, actor and teacher. He received his Bachelor of Fine Arts, with a major in Acting, from the University of Alberta in 1985, and moved from Edmonton, Alberta to Winnipeg, Manitoba in 1991. Archie was a founding member of Shakespeare in the Ruins, and has worked on all but one of their productions, including directing *The Tempest*, *Much Ado About Nothing*, *The Threepenny Opera*, and *Macbeth* (a seventy-five minute, four-actor adaptation for high school students). He has performed the title roles in *Hamlet* and *Richard III*, among many others. Archie was Shakespeare in the Ruins Artistic Chair, and has recently taken over that position once again.

Archie's work as a freelance director includes productions for Theatre Projects Manitoba, Manitoba Theatre for Young People, the University of Winnipeg's Department of Theatre and Drama, and Prairie Theatre Exchange and the Prairie Theatre Exchange School. Archie has worked as an actor for most of Winnipeg's professional theatres, including many roles for Manitoba Theatre Centre's main stage and Warehouse Theatre. Archie is the father of two children and he lives with his family in the Wolseley area of Winnipeg. He has worked with students of acting and directing at the University of Winnipeg, Manitoba Theatre for Young People and Prairie Theatre Exchange School, and has done a variety of workshops in Winnipeg public school classrooms.

One of the objectives that Archie had for the Prairie Theatre Exchange School's Young Company was to focus on the "creation of the ensemble and empower the young company members to take responsibility as they work toward their final project." Archie wanted the students to explore that which was "outside of themselves" (personal



conversation, August 2004). This objective was designed to encourage the students to explore the community around themselves, and their involvement within it.

### *Research Orientation*

Qualitative research methodology was chosen to best conduct this inquiry, drawing on Eisner's (1991) six features of qualitative study evident in the research design: field focused; self as an instrument; interpretive character; the use of expressive language and the presence of voice in text; attention to particular, and coherence, insight, and instrumental utility.

The study was field focused, and occurred within a professional arts organization, and followed Eisner's (1991) view that "those conducting qualitative research go out to schools, visit classrooms, and observe teachers" (p. 32). In doing field-work the researcher used herself as an instrument for data collection through her ability to "see what is to be seen, given some frame of reference and some set of intentions. The self is the instrument that engages the situation and makes sense of it" (p. 34). The 'making sense of it' that Eisner is referring to, is the interpretation of what was being observed. "In the context of qualitative inquiry, the term *interpretive* ...means that inquirers try to account for what they have given an account of" (p. 35). When a researcher is providing the account for, or an interpretation of, data in qualitative inquiry, they do so with the use of expressive language and the presence of voice in text. "The presence of voice and the use of expressive language are also important in furthering human understanding" (p. 37). It was my intention as researcher, to provide ample opportunity for the 'voice' of the teaching artist to be heard as it is at the heart of the inquiry and the attention to the particulars of his practice was important.

Eisner's (1991) "sixth feature of qualitative studies pertains to the criteria for judging their success. Qualitative research becomes believable because of its "coherence, insight, and instrumental utility" (p. 39). Multiple forms of evidence and multiple sources provide weight to the evidence. "We are persuaded by its "weight," by the coherence of the case, by the cogency of the interpretation" (1991, p. 39).

Within the qualitative research paradigm, the case study method was utilized in my study. Stake (1995) acknowledges the strength of case study inquiry to "treat the uniqueness of individual cases and contexts as important to understanding. Particularization is an important aim, coming to know the particularity of the case" (p. 39). Qualitative methodology did "provide a sense of uniqueness of the case" (Eisner, 1991, p. 39) and allows readers the opportunity "to gain a feeling for the distinctive characteristics of the case" (p. 39).

The inquiry into practice and curriculum occurred within the teaching artist's professional setting and the case study research method was specifically chosen because it "allows an investigation to retain the holistic and meaningful characteristics of real events" (Yin, 1994, p. 3). The research of the teaching artist was an exploration of very diverse yet interrelated elements of personal views, professional practice, program goals and artistic perspective. It arose "out of the desire to understand complex social phenomena" (Yin, 1994, p. 3). Merriam (1998) supports using case study research within these circumstances, as "case study offers a means of investigating complex social units consisting of variables of potential importance in understanding the phenomenon" (p. 41).

While the case study research methodology enables the researcher to study the participant in the context of his or her teaching environment, it also allows for the focus to be solely on the one participant, to provide an in-depth documentation of his or her teaching practice. The case study method is widely used when there is one participant or subject of the study. Merriam (1998) notes that, "The single most defining characteristic of case study research lies in delimiting the object of the study, the case" (p. 227). Stake (1995) lists fifteen defining characteristics of case study research, many of which will be discussed further in this chapter. Most notable was the second characteristic on his list, "It is holistic: it is case oriented (a case is seen to be a bounded system)" (p. 47). The Prairie Theatre Exchange School Young Company's teaching artist was a specific person working within a prescribed timeframe that provided clear delimitation on the research.

A focus of this research was to better understand the teaching artist's processes of creating, planning, and facilitating curriculum. Case study research is a useful research methodology to implement when the goal is to consider process. As Merriam (1998), states "Case study is a particularly suitable design if you are interested in process...In summarizing the importance of a process rather than an outcome as justification for selecting a case study" (p. 33). Merriam (1998) uses the work of Sanders to reinforce this perspective when she quotes his work; "Case studies help us to understand processes of events, projects and programs and to discover context characteristics that will shed light on an issue or object" (p. 44).

#### *Data Collection Methods*

As stated earlier in this chapter, data collection for this study took place at Prairie Theatre Exchange where for ten weeks, I visited Archie's classroom, for a total of ten

visits. In order to create the 'map' of the teaching artist's practice a variety of instruments were used, although,

unlike experimental, survey, and historical research, case study does not claim any particular methods for data collection or data analysis. Any and all methods of gathering data, from testing to interviewing, can be used in a case study, although certain techniques are used more than others are (Merriam, 1998, p.27).

The techniques for data collection chosen for this research project were classroom observation, the teaching artist's journal, tape-recorded interviews between the researcher and the teaching artist, and document examination.

*Classroom Observation.* Direct observations provided the opportunity to observe the teaching artist in his/her "reality" as Yin (1994) suggested, in that it covered the events under observation in real time. Direct observation was contextual and it allowed for the event to be covered or observed in the context of its occurrence. Of the many values of observation, McKernan (1991) notes, "perhaps the greatest benefits of observations are in terms of connecting authentic accounts and verification through empirical observations" (p. 63).

Merriam (1998, p. 97-98) provides a succinct list of suggestions for researchers to consider while doing observation: The Participants – Describe who is in the scene, how many people, and their roles; Activities and Interactions – What is going on? Is there a definable sequence of activities? How do the people interact with the activity and one another; Conversation – What is the content of conversations in the setting? Who speaks to whom? Who listens? Quote directly, paraphrase and summarize conversations. Note silences and non-verbal behavior that add meaning to the exchange; Subtle Factors –

informal and unplanned activities, non-verbal communication such as dress and physical space; My own behavior – How is my role, as an observer affecting the scene I am observing?

I observed Archie's classroom practice ten times for the purpose of this research. Drawing on some of Merriam's suggestions I collected data in the form of field notes and focused on Archie's curriculum choices and teaching methodologies. The direct observations occurred in the teaching artist's studio, during his rehearsal time with his students. Archie supported this method of data collection. Nonetheless, I was very aware that as Merriam notes, "the act of observation itself may bring about changes in the activity, rendering it somewhat atypical" (1998, p. 215). As observation did not occur at each and every rehearsal, I asked the teaching artist if my presence in the studio altered the usual course of events.

*Personal Journal and Rehearsal Notes.* A personal journal was used as an instrument for data collection to encourage the artist to reflect upon his practice, analyze his actions and to record his teaching processes. As Booth (1998) so eloquently states "teachers need to teach and (people) need to be taught by teachers who reflect on what has gone on, so that their future work can be informed by past experience" (p. 17). McKernan, (1991) acknowledges the value of journals to "encourage description, interpretation, reflection, and evaluation" (p. 84). Archie was asked to write in his journal reflecting on the following areas: 1) his history with respect to education and training; 2) his contemporary views and how they impact his professional choices; 3) his artistic practice as an actor, writer and director; and 4) his educational practice, both past and present. He was asked to reflect and comment on the research questions as previously indicated in

this chapter. His writing was done with the awareness of how these various elements potentially and visibly impact and inter-relate with the work that he is doing in the teaching studio with the Young Company at Prairie Theatre Exchange. His rehearsal notes included plans he wrote for upcoming rehearsals and comments he wrote during each rehearsal.

*Interviews.* Another source of data was the tape-recorded interviews between the researcher and Archie. Merriam (1998) suggests, "This practice ensures that everything said is preserved for analysis" (p. 81). The interviews occurred prior to and immediately following each class the teaching artist has with the PTE Young Company. The use of the tape recorder captured the interview, recorded it without bias and was analyzed at length. Tape recording helped me to focus on the interview and listen as Stake (1995), recommends:

The interviewer needs to listen ... to stay in control of the data gathering, thinking about what form the account will take in writing...Main questions should be kept in mind, probes carefully created, occasionally asking the dumb question, assuring that what was said was said, or asking if they meant what clearly was *not* meant. (p. 66)

The interview may have elicited information from Archie that might not have otherwise been revealed through any other means of data collection. The interviews were guided by questions designed to elicit "descriptions of an episode, a linkage, an explanation" (Stake, 1995, p. 65). The interview questions were divided into pre-rehearsal and post-rehearsal and, as indicated, occurred once a week during the ten-week term at Prairie Theatre Exchange. Although the Young Company and Archie met twice a

week during the term, I decided to meet with the artist only once a week so as to not overwhelm him with too many interviews and to also provide him with the opportunity to reflect between interview sessions.

The following pre-rehearsal interview questions were asked before Archie entered the teaching studio: 1) What are your objectives for today? 2) What factors influenced your choices, including any implicit and explicit theories that guide your work as a teaching artist? 3) How will you go about achieving your objectives? Cite curriculum and teaching processes that you would use and why? 4) How will you know if your objectives have been achieved? The following post-rehearsal interview questions were asked after Archie left the teaching studio: 1) Did you meet all of your objectives today? 2) What objectives were realized or unrealized today? Why? 3) What affected your curricular choices? 4) Were there any discoveries that could impact future objectives? 5) How does what occurred today, impact your choices for the next rehearsal? The questions were chosen to elicit "both information and opinion" (Merriam, 1998, p.78). These questions were also designed to support Merriam's definition for semi-structured interviews, "in this type of interview either all of the questions are more flexibly worded, or the interview is a mix of more and less structured questions" (1998, p.74). This style of interview was chosen because it "allows the researcher to respond to the situation at hand, to the emerging worldview of the respondent, and to new ideas on the topic" (Merriam, 1998, p.74).

As the schedule for classes indicated, the members of the Young Company met twice a week for two hours. This schedule became amended when the Young Company was approximately one month away from their presentation dates. At that time additional

rehearsal times were added on the same days as the existing schedule, thereby lengthening the rehearsal days. There was no need to increase the interview schedule as the number of rehearsal days did not increase. The interviews that took place prior to the class focused on the teaching artist's objectives for that class, the intended content of the class as well as the factors affecting these choices. The taped conversations that occurred after each class focused on whether the intended objectives had been met, the reasons affecting this outcome and Archie's interpretation of his practice as it related to the lesson.

The interviews took place at the Prairie Theatre Exchange and involved only myself and Archie. I managed the tape recording equipment to eliminate the need for another individual to be in the room and avoid any impact another person might have had on the conversation. Data from the interviews was transcribed verbatim and returned to the research participant for confirmation as accurate before being analyzed.

*Documents.* Another instrument in the data collection process was document examination. Yin (1994) states, that the most important use of documents "is to corroborate and augment evidence from other sources" (p. 81). Documents that were used in this research project were: Prairie Theatre Exchange's mandate, the Prairie Theatre Exchange School brochure with the corresponding course description for the Young Company (see Appendix D), a copy of the chosen play that the teaching artist directed, and scale drawings of the teaching studio and theatre (see Appendix E and F). Artifacts, symbols and other objects found in the setting were also examined, as were the resources or equipment necessary in the drama workshop.



*Data Analysis*

There is no particular moment when data analysis begins. Analysis is a matter of giving meaning to first impressions as well as to final compilations. Analysis essentially means taking something apart. We take our impressions, our observations, apart. (Stake, 1995, p. 71)

Assuming, as does Stake, that analysis can begin at the beginning there was a need for techniques to analyze and interpret the data, as soon as data collection began. Data analysis was an ongoing process during the study. Data from the multiple sources described above were examined to discern what was being said about the research questions. Once identified, key dimensions of these data were coded using a colored coding system and then organized into themes/categories based on the research questions and conceptual framework. These themes were then coded, a form of “assigning some sort of short-hand designation to various aspects of your data so that you can easily retrieve specific pieces of data” (Merriam, 1998, p.164). Each set of interviews, field observations, document perusals, journal entries and rehearsal notes were coded for easy access, as necessary during the analysis and documentation stages of my research. Many of the codes and category names were derived from the data and according to Johnson and Christensen (2004), this is called “inductive codes” (p. 508). However, Shor’s eleven values of an empowering pedagogy were also used to categorize the data. Johnson and Christensen (2004) refer to codes that were developed before data examination as “a priori codes” (p. 508). Data was analyzed in a sequential manner, following the weekly interviews and classroom observations. Weekly I read and reread the data collected, made notes in the margins, noted emerging themes and wrote down

my observations. I also wrote down anything within the data collection that I wanted to pay particular attention to, such as the atmosphere within the studio and students' comportment. Each week I compared the current week's analysis with the findings of the previous weeks to determine if the emergent themes existed and were strengthening. At the end of the research project I received the journal and rehearsal notes and each contained ten weekly entries reflecting the ten-week rehearsal process. The analysis of these documents was done in a sequential manner as well. I read and reread each weekly entry, noted emerging themes and wrote down any questions that arose. I then compiled the findings from these documents with those of the interviews and observations to determine if the analysis provided consistent categories/themes.

Although the research was descriptive and a descriptive account would suffice, there was a "challenge to construct categories or themes that capture some recurring pattern" (Merriam, 1998, p. 179). I decided to follow Merriam's suggestions for creating categories:

Categories should *reflect the purpose of the research*. In effect, categories are the *answers* to your research question(s). Categories should be exhaustive; that is you should be able to place all data that you decide are important or relevant to the study in a category or subcategory. Categories should be sensitizing. The naming of the category should be as sensitive as possible to what is in the data. Categories should be conceptually congruent. This means that the same level of abstraction should characterize all categories at the same level. (pp. 183-184)

As the data collection process continued, further categories were developed, to allow for the inclusion of all data. The categories were named, and initially all data was

kept with other data from the same source. Interview data were categorized with other interview material, just as findings from observations were categorized with themselves and likewise for data from document analysis.

When the data collection stage of the research had been completed, and the on-going analysis stage was done, a more intense stage of analysis began. Merriam (1998) suggests that:

To begin the more intensive phase of data analysis in a case study, all the information about the case should be brought together – interview logs or transcripts, field notes, reports, records, the investigator's own documents, physical traces, and reflective memos. All this material needs to be organized in some fashion so that data are easily retrievable. (p. 194)

Drawing on aspects of the study's theoretical underpinnings, interpretive and analytical comments on each theme/category, supported by quotes from Archie's journal and the interviews, were written and returned to him for comments, changes and/or confirmation before writing them up as a research report.

#### *Criteria for Research Design*

"All research is concerned with producing valid and reliable knowledge in an ethical manner" suggests Merriam (1998, p. 198), and this research project shares in this claim. At all levels of the study, there was concern to document, analyze and interpret data with strong elements of validity, reliability and ethically. Stake (1995) provided a clear outline of six measures, to assist in the validity and generalization of research data. His suggestions, which were adhered to in this study, include the following: 1) The research context was set with a literature review in chapter two; 2) Readers are provided

with examples of raw data, direct quotes from Archie so that they can arrive at their own conclusions; 3) Data source triangulation occurred, data was collected from direct observation, interviews, document analysis and Archie's journal; 4) The beginning of chapter three set the context for the research; and 5) The research participant, Archie, had the opportunity to read the analysis and interpretation of all data, to comment on the veracity of the data and provide clarification if necessary. Stake (1995) also refers to this as "member checks" (pp. 115-116). Stake concludes his recommendations with the concept to "de-emphasize the idea that validity is based on what every observer sees, on simple replication; emphasize whether or not the reported happenings could have or could not have been seen" (p. 87). The clear representation of data from the diverse sources ensured that the reported happenings could indeed have been seen.

The member checks with respect to data collection, analysis and interpretation also provided a safeguard to ensure that what was represented did actually occur. This minimized any challenges that as Merriam (1998), states are, "likely to emerge with regard to the collection of data and in the dissemination of findings" (p. 213). An increase in the level of validity for this research project was provided by the length of time that I spent in the field. I did ten weeks of field research consisting of interviews and direct classroom observations. Johnson and Christensen (2004) acknowledge that, "To provide for both discovery and validation, researchers should collect data in the field over an extended time period" (p. 250). While I acknowledge a certain bias in that I know Archie, the teaching artist involved in the research project, I consistently practiced maintaining a sense of objectivity in the interviews, during classroom observations, and while analyzing the data that were collected. I used the strategy that Johnson and

Christensen (2004) refer to as, “reflexivity, which means that the researcher actively engages in critical self-reflection about his or her potential biases and predispositions” (p. 249). To address the ethical dimension of this study, the research project was reviewed and approved by the University of Manitoba’s Research Ethics Board to fulfill their requirements. A consent form was signed by Archie, the research participant, explaining the purpose of the research, his role in the research study, and his freedom to withdraw from the study at any time without penalty.

### *Research Timeline*

The research began on February 2, 2005 and data collection continued until April 15, 2005. The Prairie Theatre Exchange School Young Company met every Monday and Wednesday during this time, with additional rehearsals added during the last three weeks. Interviews took place on every Wednesday, prior to and immediately following each class rehearsal. Observation of the teaching artist occurred every Wednesday with the researcher sitting in on the full class each of these evenings. The teaching artist was invited to write in his journal twice a week, before and after his classes. Document analysis occurred during the entire research period. The research activities were scheduled accordingly:

Feb. 2 – April 15	Data Gathering and Initial Stages of Data Analysis
April 15 – May 7	Final Stages of Data Analysis
May 7 – May 30	Draft Chapters 4 & 5
June 1 – June 30	Revise, Present Final Manuscript to Committee
August 16, 2005	Defend Thesis Research

*Limitations of the Study*

While I recognize that this study's collected data uses the insight of only one person, I nevertheless believe that the research provided valuable information toward understanding the relationship between the teaching artist and curriculum development. This teaching artist had significant experience in theatre and teaching, displayed an interest in the research process and was able to share his curriculum development process with another person. This act of sharing created an opportunity to verbalize, document, reflect on the entire process, an invaluable experience for the teaching artist and crucial for curriculum development, planning, and facilitation. Johnson and Christensen (2004), acknowledge the value of case study, in that "researchers can put all of their time and resources into the study of a single case and can therefore develop an in-depth understanding" (p. 377).

A potential limitation in this study exists via the fact that there was no second person to read, code and evaluate the transcripts. Valentie (1999) encourages the use of an independent reader:

An independent evaluator or reader could have read all of the transcripts to help identify themes in an unbiased manner. The identification of similar themes by the second reader would have helped strengthen these findings and allowed comparisons between readers. Another evaluator may have found additional themes or could have broadened and/or deepened the scope of the identified themes (p. 127).

Regardless that it may have limited the potential scope of this study, perhaps it will inspire others to answer the call for further study in this area.

A potential limitation to the study is the bias I hold in favour of the contributions which teaching artists make to the field of dramatic and theatre arts education. As an arts educator with twenty years of experience, I value, and advocate for, the work of teaching artists. This bias may affect the collection, analysis, and interpretation of data in this research project. While it is the intention of the project to present a clear, objective view of a teaching artist's practice working with youth in an alternative educational setting, the bias I hold may predispose me to collect, view, and interpret data from an appreciative perspective.

### *Summary*

This chapter has outlined the interview questions, described the context of the research project, provided the methodological orientation of the study, and indicated the rationale for choosing the case study research method for this project. It has also identified the forms of data collection that occurred, described the methods for data analysis and interpretation, and explained how validity and reliability were maintained in the research. The research timeline is presented and the limitations of the study acknowledged and identified. In the next chapter I present, analyze and interpret the data on my case study, drawing on the conceptual framework provided in Chapter I.

## Chapter IV

## Findings: Mapping Archie's Practice

*Introduction*

In this chapter I present the findings of my study, organized conceptually by themes. The presentation and description of these themes are, however, preceded by the specifics of the progressive data collection processes, crucial for an understanding of the teaching artist's planning and facilitation of a theatre arts curriculum for youth in an alternative educational setting.

*Setting the Stage*

The data collection process proceeded over a ten-week period, with interviews and direct observations occurring weekly. From February 2 to April 15, 2005, I conducted twenty-one interviews and ten classroom observations. The only week we did not meet was the week of March 30, 2005, as it was spring break for Manitoba schools. We met twice during the week of April 13<sup>th</sup>, as we met before and after the dress rehearsal and again after the play had opened. All of the pre-rehearsal interviews during this period and the entire research project took place in a private office at Prairie Theatre Exchange. The post-rehearsal interviews were conducted in the Saan teaching studio and Colin Jackson Studio Theatre, both spaces located at Prairie Theatre Exchange as well. Direct observations during the first nine weeks occurred in the teaching studio while the final observation during week ten took place in the theatre. Direct observations of studio work were conducted on the same day that the interviews occurred. Data collection focused on the ambience within the studio, conversations within the studio, Archie's



questions and statements, and the students' questions and comments. The atmosphere and physical contents of the studio were noted as they provide the reader with a glimpse of the working environment. Archie's journal and rehearsal notebook, each with ten entries, were presented to me at the end of the project. Archival information including the script of the play and maps of the studio and theatre (see Appendix E, F) was collected during the ten-week time period. For the purpose of the defense presentation of this research project, photographs of the teaching artist, and the set, and lighting design were taken. The processing of the photo documentation was completed after the research project's timeline.

### *Theme Identification*

Through the analysis of data there emerged a theatre arts curriculum and a map of a teaching artist's teaching/directing practice. The data gleaned from the many interviews, observations, rehearsal-notes and journal entries revealed five major themes that appeared to reflect five of my research questions for this study. Question #1 asked: What are the personal and professional objectives of the teaching artist and the objectives of the Young Company program and how do they influence the curriculum choices and processes of the teaching artist? Question #2 inquired: How are these objectives integrated into a theatre arts curriculum for youth in an alternative educational setting? Question #3 identified: What educational models, theories or other factors influence the teaching artist's choices of curricular elements, teaching processes and interaction for groups such as the Young Company? Question #4 examined: What elements and processes of theatre does the teaching artist bring to curriculum, teaching and learning in an alternative educational setting? Question #5 explored: What unique strengths does the

teaching artist bring to curriculum, teaching and learning for youth in an alternative educational setting? As well as, what are the limitations of the artistic approach to teaching this group of students? Taking my lead from these questions, I have labeled the five themes that emerged: 1) goals/objectives; 2) processes of integrating goals/objectives; 3) educational models or theories influencing curriculum or pedagogical choices; 4) elements and processes of the teaching artist; and 5) strengths of the teaching artist and limitations of the artistic approach.

*Theme One: Goals & Objectives*

*Young Company Goals.* As indicated in chapter three, the focus of the second term of study for the Young Company is on the interpretation, rehearsal and presentation of a published theatrical text. The Young Company was created to provide an avenue for interested students to continue their exploration, knowledge acquisition and skill development in drama and theatre arts, as a means of communication. There is an awareness within the School that drama and theatre, as Doyle (1993) states, "can be a powerful educational tool as well as a fertile site for critical pedagogy" (p. 44). The program has three goals: the skill development of young actors; the analysis and interpretation of scripted work appealing to youth; and the rehearsal and public presentation of the chosen play. These objectives of the program are to facilitate theatrical skill development such as acting awareness, improvisation, physical and vocal skills, and the increased understanding and knowledge of production elements in youth. The emphasis on script interpretation is supported by Doyle's (1993) statement that, "critical drama pedagogy concerns itself with the crucial skills of interpreting, questioning, examining, focusing, reflecting, and sharing" (p. 45). It is another quality of

the program that the objectives are realized through the rehearsal and presentation of a play that is of interest and excitement to the students. Courtney's (1974) comments reinforce the guidelines for choosing a script for the Young Company. "All types of drama are presented – from classics in the original language, to Shakespeare, and from modern plays to improvised dramas. All types of presentation are used; not merely the proscenium or end stage, but in arena and open shapes, as well as many of their variants" (pp. 52-53).

Documentation supporting these goals and objectives was found on the Prairie Theatre Exchange web-site, the Theatre School brochure (see Appendix D), and an informed awareness of the Young Company program formed over many years. While the students within the Young Company could have supplemented the existing goals and objectives of the program they were not subjects of this study and therefore, their personal goals were not documented.

*Archie's Goals.* Due to the date of receipt of official approval for the research project, Archie had already begun work with the Prairie Theatre Exchange Young Company when the research began. Important to the research is the occurrence of events within these first two weeks of the project and therefore this information is included. Archie had stated his first goal for the Young Company in August 2004 when he said: "My goal is the creation of the ensemble, to empower them (the students) to take responsibility" (August 15, 2004 meeting). These words reflect the commitment Archie had as a professional actor and director working with students to create an empowering learning environment and they affected the curricular choices he made during the term. Shor (1992) defined empowering education as a "critical-democratic pedagogy for self

and social change. It is a student-centred program for multicultural democracy in school and society. It approaches individual growth as an active, cooperative, and social process..." (p. 15). This was clearly demonstrated in Archie's determination to help the students take ownership of and responsibility for their learning.

On the first evening of term, Archie, in his desire to both empower his students and have them work on a play they enjoyed, gave them the opportunity to select the play they would be rehearsing and presenting. By encouraging student interaction with their curricular choices, Archie, according to Shor (1992) "opens the process to greater student participation, less student resistance and more fertile contact with student thought and experience" (p. 90). Despite the potential challenges to his own practice, Archie felt the choice important to the students' work: "because of the process whereby you don't really settle on a play until the kids have given their thumbs up on it, you come into these situations really less prepared as a director than you would in a normal circumstance" (Pre-rehearsal Interview, Feb. 1, 2005). This action reflects a democratic process involving students in the curricular choices and clearly illustrates Archie's desire to empower his students.

Archie also had the professional goal of fulfilling the objectives of the Young Company program as identified by Prairie Theatre Exchange. His commitment to achieving this goal was created when he accepted the contract and terms of agreement and was reinforced in January when he began the term with Young Company.

While Archie stated one of his professional goals for the Young Company in August of the previous year it was during the first pre-rehearsal interview that he identified his personal goals for his time with the Young Company:

One of my personal goals for this thing is to test the limits of the theory that I hold dear that there is no such thing as character and in terms of the way a director speaks to actors, there is no such thing as emotion. There are only two things, there are actions and given circumstances. I believe it to be the case that you can limit your vocabulary as a director to those two things and that's the best and most efficient way to work (Pre-rehearsal Interview Feb.2, 2005).

This theory of teaching/directing requires that the actor focus on what is tangible about acting and takes the mystery out of the process of creating a character. Plot is the action of the play. To drive the plot forward, to keep it active and clear, actors must perform specific actions. This is what the actor rehearses: choosing the strongest actions to play to move their fellow actors and therefore the play, forward. What an actor feels is secondary. When the actors are engaged with their fellow players, playing their intentions/actions, what they feel is a byproduct of this process. What an actor feels will be based on two possibilities; getting or not getting what she/he wants. Like the athlete seeking to score, they respond to a pass, a kick or a hit, not to the grunts, tears, and groans. This theory gives the actor ownership and makes them responsible for what they want and therefore do. It is Archie's goal to work with the Young Company members using this theory to promote ownership and responsibility of their work.

Between August, 2004 and February, 2005 Archie identified three major goals for himself and his work with the Young Company. These goals were: to create an empowering learning environment; to fulfill his contract with Prairie Theatre Exchange; and to test his theory about acting with the student actors. The goals for both himself and

the Young Company program certainly influenced Archie's curricular choices from the onset of the term. One of the most significant curricular choices Archie had to make early in the term was regarding the play choices he brought to the Young Company. The plays were politically relevant, containing themes and issues important and interesting to youth. The script in fact became the drama curriculum for Archie and the Young Company. Archie's play choices were diverse and yet, these selections represented an understanding of theatre, that Doyle (1993) so eloquently states:

Drama is forever new. Because drama is multidimensional, scripts can be interpreted in many ways...A drama script does not have to be frozen. Often established scripts are removed from their original settings and made to comment on a world better known to the directors, actors and audience...A drama script can serve as an educational grid for examining different social, cultural, and political contexts (p. 96).

The play script that was finally chosen, presented the students with the opportunity to consider historical political and cultural strife, the concept of colonialism, the affect of religious zealotry, Christianity, Buddhism, the search for inner peace, and the potential for power to corrupt.

A drama script can also support other educational values for a teacher or teaching artist in that a particular play or style can reinforce an area of development that an educator wishes to encourage. Heathcote (in Johnson and O'Neill, 1984), urges educators to make informed choices for theatre studies. "Theatre understanding is most necessary...teachers need to understand it at a deeper level of cause and effect upon individuals and groups" (p. 31). Archie displayed this understanding when he presented

'ensemble' plays to his students to choose from. Ensemble work involves the entire group working together, although role size may vary; in ensemble theatre there is no 'star'. This style is often chosen for its significance and value to the entire group. This value was reinforced in the third week's pre-rehearsal interview when Archie acknowledged the opportunities within this choice.

You need to be able to have a play which gives lots of opportunities to the actors while at the same time having a sort of primary goal for them to discover the value of ensemble (Pre-rehearsal Interview, Feb.16, 2004).

That day he also spoke of another script he had been considering,

I was looking at another play but then I thought well no, because that play doesn't allow you to have everybody on stage working together (Pre-Rehearsal Interview, Feb. 16, 2005).

Archie understood the power of the ensemble to support his goal of empowerment for the young company and its ability to encourage young actors' development. The play choice, hence the curriculum, also provided the students with significant opportunity to further support and enhance their theatrical skills and development. Archie developed a thorough and comprehensive curriculum plan which introduced and developed the students abilities in script analysis, scene analysis, character analysis, character development, character and the rehearsal process, script analysis, voice, movement, the rehearsal process, ensemble, production awareness, personal and social development, artistic awareness, historical awareness, and cultural awareness. A comprehensive table outlining these components and their evidence in the data collection is provided later in this chapter.

The play that the Young Company finally chose, written by British playwright Edward Bond in 1968, titled *Narrow Road to the Deep North*, is a complex examination and comment upon significant historical and cultural occurrences. As Archie wrote in the Young Company's performance program:

*Narrow Road to the Deep North* is a parable with subtle and complex political and social ideas. Set in Japan in the seventeenth, eighteenth, or nineteenth century, it tells the story of Basho (a real-life figure who was one of Japan's greatest poets), and his journey from simple Buddhist monk to Prime Minister of the repressive British colonialist government. This journey happens against the backdrop of a bloody struggle for power between Shogo, a tyrannical Japanese ruler, and the Commodore and Georgina, colonialists whose greed for power unleashes the dogs of war. Stuck in the middle are the people of Japan, including Kiro, an earnest, searching young monk whose ideals are crushed by the brutality and bloodshed he witnesses. To call the play a political satire is to minimize the complexity of its themes. In the play, nobody who touches political power comes away with clean hands. The pursuit of power is a force, which insidiously corrupts, and Edward Bond uses the purity and simplicity of the Zen Buddhist monk and his art form, the Haiku, to tell a subtle parable about the corrupting influence of politics and power (Young Company program, April 13, 2005).

The goals of the Young Company as well as Archie's commitment to the Young Company to provide a positive empowering environment, his goal to complete his contract with Prairie Theatre Exchange, and his teaching/directing goals all influenced



the curricular choices he made from the very beginning of the process. Documentation also revealed other factors, which influenced Archie's curricular choices. These included: his previous experience as a teaching artist; his professional experience as a director; his experience working with the Young Company the year before; and his knowledge of many of the Young Company members and their abilities. All of these elements and the above mentioned goals had impact on Archie and the resulting curricular choices. Archie chose to provide the Young Company with challenging play choices, his experience as a teaching artist led him to an awareness of the capability of students at this level. His professional directing experience gave him the confidence and ability to work with the students in the Young Company. During the first interview, Archie acknowledged that working with the Young Company can mean that a director is less prepared at the onset than in other directing situations. Archie's previous teaching/directing experience with the Young Company provided him with knowledge of the goals of the program and awareness of the student participants. He was responsible for the curriculum plan of the program in that he was the "interpreter of educational policy...the major mediator of what shall be taught" (Eisner 1994, p. 127) within the studio.

#### *Theme Two: Processes of Integrating Goals and Objectives*

The second theme that emerged from the data was the process of integration whereby the goals of both the teaching artist and the Young Company were integrated into Archie's curriculum development processes. Archie took his own goals and those of the Young Company and transformed them into "educational events" (Eisner 1994)

within the studio that interested the students, facilitated objectives and resulted in an emergent theatre arts curriculum for youth in an alternative educational setting.

Archie encouraged ownership, creativity and skill development during his term with the Prairie Theatre Exchange Young Company. He did this by establishing a learning environment that invited inquiry and activity. Data interpretation revealed evidence of Shor's (1992) eleven values throughout the rehearsal process. Briefly, these values are: participatory; affective; problem-posing; situated; multicultural; dialogic; desocializing; democratic; researching; interdisciplinary; and activist. The following analyses and interpretations of the ten-week data revealed these values integrated into the curriculum planning and facilitation process. They are presented in two-week time frames as each time frame represents a specific component of the rehearsal process.

Data revealed an example of a collaboratively created curriculum, a reflection of Taylor's (2000) assertion that, "...curriculum develops in context; it is a lived and dynamic event which demands ongoing and immediate interaction of teachers, students, and their communities" (p. 18). These frames reveal that the goals of Archie and those of the Young Company were met during the ten-week rehearsal process.

*Timeframe One: Weeks One and Two.* The first two weeks of the rehearsal process focussed on Archie and the students blocking the play. In theatre this is referred to as the actors 'getting on their feet' with their scripts. Analysis and interpretation began two weeks prior as the students had scripts and had read them. As the students had already read the play together twice, it was also the time they began in-depth analysis and interpretation of the script. From the onset of rehearsals Archie began to test his theory of using action as the basis for his teaching/directing process.

The beginning of the first rehearsal was filled with anticipation and excitement as the students chatted with each other while Archie and the stage manager conversed. A number of students asked what I was doing and I sought permission from Archie to make a brief announcement. I explained that I would be observing Archie and his teaching practice, that I would in the studio once a week for the entire term and that the focus of my research was not them but the work that Archie was doing with them. I said that if my presence was in any way disruptive to please let Archie or myself or the stage manager know. Archie began the rehearsal by transitioning the students from conversation to the work, with a brief outline of the rehearsal plan for the day. He encouraged the students' awareness and involvement with the words,

How is it going everyone? Does everybody know what we're doing today? (One student responds that he is unaware of what they will be doing.) No? Well today we're going to work on the blocking, getting the play on its feet. At any time ask any questions you'd like. Let's begin with the first scene (Direct Observation, February 2, 2005).

Archie asked these and other questions to seek clarity, facilitate participation and understanding, as these qualities proved to be important to him. Archie's keen understanding is supported by Shor (1992) who writes; "what students bring to class is where learning begins" (p. 44). Archie's questions elicited responses from the students and the work began with where they were, their knowledge and understanding of the script. "The most important thing is clarity and that they (the students) know what is going on" (Pre-rehearsal Interview, February 2, 2005). Clearly, Archie cared deeply about script interpretation and his students' comprehension of the material they were

working on. During this time, Archie frequently questioned his students and reinforced their interpretations. An example of Archie's questions included, "What does one character want from the other?" and an example of the reinforcement occurred when Archie told a student, "You're not wrong, keep going with your ideas (Direct Observations, February 2, 2005). Archie's reinforcement of the importance of student understanding is an example of his function as a critical educator. According to Shor (1992), "critical democratic teachers hope to lower student resistance by drawing on the students' interests and by basing the curriculum in their language and understandings" (p. 143). Archie reinforced his focus on the students' interests and understanding when he explained his method of teaching his 'action theory':

I think what I am trying to do is lay it out not like a big thesis. What I am trying to do is talk about it as if it's the only way to talk, as opposed to sitting them all down at the beginning and saying that this is an action, this is why I believe this is the most important acting tool and therefore, that is the way we are going to do this play. What I am trying to do is just sort of talk that way and hopefully what it'll do is start to sink in (Post-rehearsal Interview, Feb. 2, 2005).

Archie choosing to work this way indicated that he was fully aware of the challenge to any student to sit and listen to a lecture, let alone how tedious this might be to teenagers. Courtney (1990) recommends that, "teachers should ensure their learners are active – intellectually, physically, and dramatically active...If the teacher wishes the learning task to become deeply embedded in the self, then in the vast majority of cases, they should be on their feet" (p. 161). Active participatory experiences are key to any

quality arts education. Although some teachers and directors never leave their chairs to be with the actors on stage, analysis, of classroom observations during this timeframe, revealed that Archie was consistently on his feet, on stage speaking directly to the students, questioning them and encouraging their choices. The student actors were actively involved in the rehearsal process whether on stage acting, at the back of the room watching or in a corner studying their scripts.

Archie further encouraged the students' interest and understanding when he requested them to reflect upon their own experiences and relate them to the context of the play. Two examples of Archie's teaching in context were when he asked the students to,

Try relating what you know of Winnipeg to the play. Explore the consequences of what it's like for you to not get what you want in a similar situation. What would be the modern equivalent of a disciple? (Direct Observation, February, 2, 2005).

Archie sought to provide opportunities for his students to relate elements of the play script to their own lives in Winnipeg, as teenagers in western society. He provided an awareness of Shor's (1992) statement that "student speech, community life, and perceptions are the foundation of the curriculum" (p. 46). Despite the setting of the play, 17<sup>th</sup> to 19<sup>th</sup> century Japan, Archie provided many opportunities for the students to find relevant, contemporary connections to their own lives.

The content of the play also facilitated the examination of power relations, values, norms and cultural beliefs. This is a desocializing technique, which Shor (1992) believes, "involves critically examining learned behavior, received values, familiar language, habitual perceptions, existing knowledge and power relations" (p. 114). Archie

introduced this to the rehearsal process when he asked his students to engage in a process of reflection whereby they critically examined the script, and the characters' personal and cultural situation within the world of the play. The play was a political satire, examined social and political relations, explored western and eastern civilizations and Archie encouraged reflection upon each of these elements. Archie, like Doyle (1993), understood that theatre can enable students to examine "their own life experiences through the reflective analysis of role playing and improvisation" (p. 80). By using the students' situation, language and experiences and interpretations, Archie began to create a situated, dialogic, learning environment.

Data analysis of classroom observation also revealed significant comments regarding the students' energy, activities, and the 'atmosphere' within the studio during the research process. Timeframes one and two, had similar characteristics and activities while significant changes in the studio atmosphere were documented and will be presented in timeframes three and five. During this early part of the rehearsal process the studio floor was bare, a few rehearsal props were in the room and mime boxes and couches were scattered around the perimeter of the room. Archie and a few students worked in their socks and as the weeks went by more students removed their shoes, indicating their increased comfort. During this period, and throughout the process, the students exhibited a strong sense of ownership of the studio space. They knew the door code to gain access to the studio, they lounged on the furniture in comfortable ways, they scattered their belongings throughout the space and they engaged in friendly conversations with one another. At no time was it observed that Archie tried to take ownership of the studio space away from his students. He was observed, each week,

placing his belongings in any free corner of the room and he did not claim a certain space of his own. Although there was a rehearsal table and chairs set up in the studio, Archie chose to sit on the floor in front of the rehearsal area. In moving out from the usual or traditional space that a teacher/director would occupy, Archie challenged the distribution of power within the room. Shor (1996) discusses the advantage of non-traditional seating that, "a break in the routine provides an alternative zone in which to question our participation in the status quo" (p. 23). Rather than place himself behind a desk, Archie positioned himself in the room to be completely accessible to the students and the stage.

While the first timeframe of the research project revealed Archie's focus on blocking the play, introducing and working with actions, encouraging the students' analysis and interpretation of the script as well and facilitating the students' awareness and comfort within the rehearsal process, this period also revealed the development of an interesting, relevant, empowering theatre arts curriculum plan. See Tables 1 and 2 for a synopsis of the curriculum and pedagogy that emerged.

*Timeframe Two: Weeks Three and Four.* The next two weeks of the research project revealed that the main components of the rehearsal process were: interpretation; collaboration; strengthening students' actions; continued blocking; and the introduction of production and design elements. Students explored musical instruments for their potential integration into the play while the design of a sliding screen door and a three level stage set were imagined by them in their on-stage blocking.

In week three of the rehearsal process, Archie acknowledged the difficulty of the project he and the students had chosen:

It's becoming increasingly obvious how complex the play is psychologically

and tonally as well...we're finding that the scenes are kind of difficult to understand in fact, for us to get our heads around (Pre-rehearsal Interview, February, 16, 2005).

Despite Doyle's (1993) words that, "One of the hardest things for teachers to do is to share the process of learning with students; all our professional training and thinking is grounded in the assumption that we, as teachers, are supposed to know" (p. 132), Archie welcomed the opportunity to co-discover the essence of the play with his students.

Archie sees himself as a co-learner with the students when he commented,

Because I didn't have time to spend with this play like I normally would in a professional situation before we started, we're kind of all doing it the same time, together. A lot of their ideas have driven my ideas (Post-rehearsal Interview, February 23, 2005).

Questions such as "What is happening in this scene?" created an opportunity for the students to make meaning and reflect on their interpretations. "Shor (1992) refers to this process of examining and determining meaning as research. He writes:

Critical thought about any subject reveals its internal structure and its connections to self and society. This in-depth scrutiny is also research. Research implies detailed investigation, an extensive exploration of subject matter, thought, and language...it defines students as active researchers who make meaning, not as passive receivers of knowledge (p. 169).

Archie understood the power of actively involving his students in their learning process as the influences on the process necessitated it. He and the students discovered the meaning of the script in a collective manner, a method that was infused throughout



their entire process together. Archie identified the need for a collaborative style of teaching/directing when working with the Young Company:

Part of what I'm trying to do is, and this would I guess be different from the way I would normally direct, is that I'm trying to let them have all the ideas. You always want it (directing) to be a very collaborative and inclusive process but I'm just trying to make it theirs as much as possible (Post-rehearsal Interview, February 23, 2005).

Throughout this rehearsal period Archie continued to offer positive reinforcement to the students, encouraging their theatrical explorations with comments such as, "Good, keep going" and "Nice, lovely, nice work" (Direct Observation, February 23, 2005).

Archie facilitated a dialogic learning environment for the students with comments such as,

I'd like some ideas on how we do these stage directions. What do you think we should do here? (Student asks if a set piece in the room could be used). Yes, that would work, but how will we use it? (Students offer up suggestions of spinning, sliding and moving the screen). Where do you think you (the actors) should cross? (student responds) Why? (another student responds, relating the blocking to the content of the play) Yes, let's try it.

Oh, this is going to be a lovely moment. (Direct Observation, February 23, 2005).

Shor's (1992) writing reinforces this interpretation as he defines a dialogic environment as one that is, "initiated and directed by a critical teacher but it is democratically open to student intervention" (p. 84). Archie welcomed further student intervention, in the form of opinions and suggestions, when he introduced additional design elements for the set of

the play and asked for their comments during this portion of the research project. Archie also welcomed unsolicited student input into the creation of the play. One student came to rehearsal one evening, although not scheduled to rehearse, to bring properties and ideas to Archie and discuss their integration into the play. Archie's solicitations and interest in the students' involvement not only facilitated dialogue and collaboration they also created an interdisciplinary environment by inviting discussion and inquiry into the distinct and separate area of music, properties, and design.

The positive effects of Archie's collaborative efforts were noticed not only by myself but also by Archie. During the post-rehearsal interview on February 23, 2005, Archie commented, "I'm just happy to let them continue to do it, take the initiative...they're really taking ownership of it". Archie noticed that his students were indeed taking responsibility for their learning, and he had been able to, as Heathcote, (cited in Johnson and O'Neill, 1984), recommends, "bring power to (his) students and to draw on their power" (p. 21). Archie exhibited a keen understanding of how questions, reinforcements, and collaboration enhanced the students.

Archie's words also reflect his continued commitment to create an empowering learning environment for his students.

I am trying to empower them, empower them to take ownership  
and harness their enthusiasm and focus. I think it's really good if  
they feel like they're the ones who are answering all the questions

and I'm just helping them block the play" (Post-rehearsal Interview,  
February 23, 2005).

While that particular evening's objective to block a fight scene did not occur, Archie commented in the post-rehearsal interview, "I realized very quickly that the idea of trying to block that fight was not going to happen in here, it was taking too much time" (February 23, 2005). Archie provided an additional rehearsal space and time for the actors to rehearse the scene together.

At this time Archie also commented that the atmosphere within the studio had an impact on the students and this affected their work. "We seem to have a good working medium where they don't feel like they have to clam up, so I think they are having a relatively good time. That's part of what we're trying to do here is they want to be having fun" (Post-rehearsal Interview, February 23, 2005). While there is general agreement that an enjoyable learning environment is desirable, Shor (1980) believes, "An amusing milieu brings together intellectual and emotional experience, it can reduce the sharp social alienation of work from pleasure" (p. 117). By this point in the research project Archie had created a positive milieu, which enabled the continued integration of his own goals and those of the Young Company into a dynamic, theatre arts curriculum plan for his students.

*Timeframe Three: Weeks Five and Six.* A shift in the atmosphere within the studio was noticed in these next two weeks of the rehearsal process. While the students still socialized with each other, they spent less time on social chatter after they came into the room. Upon entering the studio many students immediately went to work on their scripts, spoke with their peers about scene work, practiced a fight sequence or studied their lines. The shift in focus and concentration seemed a naturally occurring event, as neither Archie nor anyone else had requested it. Analysis of the observation notes also indicated an

increase in the number of questions and comments the students were making about their work when entering the room. This increase was also reflected in their engagement in the scene work, in that they were also asking more questions and offering more suggestions with respect to the work while on stage. These welcomed comments were offered by those actors busy up on the stage as well as by those who watched from off stage.

The studio floor itself had also undergone a transformation by the fifth week, as it had been 'marked' out with the outlines of the stage and the levels of the stage. The taping of the floor provided a clearly defined playing area within the studio space. All other pieces of furniture, boxes and equipment were off to the side. The number of rehearsal and potential show props increased, as was their use within the rehearsal of the play.

As the entire play had been blocked in the previous four weeks, Archie, in this timeframe, focused on individual scenes and continued to encourage the students to strengthen their actions and have clarity about their choices. To achieve this specificity, Archie asked questions such as, "What are you going to try?" "What are you trying to achieve?" (Direct Observation, March 2, 2005) and "What is your circumstance?" (Direct Observation, March 9, 2005). According to Wooster (2004), Archie provided the students with a "shelter of role, where personal feelings and instincts can be imaginatively played out and safe reflection undertaken" (p. 219). His questions strengthened the students' reflection on, awareness of, ownership of and facility with the play. These questions also strengthened the students understanding of theatre as a detailed art form that Heathcote (cited in Johnson and O'Neill, 1984) reinforces: "It precisely examines at any moment the minute particulars of a situation, it permits

participants to perceive the complexity of communication during the actual process of its occurring” (p. 197).

While the focus at this time was on individual scenes and the students involved in them, Archie continued to open-up the learning environment with broad, group questions such as “What is comedy?” In response to their varied comments, he replied, “Yes, all of those things, but what else?” (Direct Observation, March 2, 2005). Archie wanted to “develop multi-perspectives on a particular classroom event” (Taylor, 2000, p. 85). He facilitated a way for the students to find the meaning themselves and to frame it with their own language, situated within their own experiences.

While continuing to question and encourage his students in the studio, Archie’s journal and rehearsal notes documented his own reflections. His rehearsal and journal notes contained examples of his continued focus on the meaning of the play, the staging of the scenes and the integration of props and set pieces. The teaching artist not only questioned the student actors in rehearsal he also posed questions to himself in his director’s notebook: “If the spine of the play is anti-colonialist satire, how does (character A) fit into the equation?” (Rehearsal note, number five) The comment in his journal that “If actors are traditionally entering the scene from a neutral position onstage, then these scenes of much coming and going potentially present a discordant variation on the convention” (Journal entry, number six) also reinforces the teaching artist’s continued reflection on his own practice. Archie’s journals reflect an awareness that, from theatre or drama, as Taylor (2000) wrote, “a richness arises from the revelations, the tensions, and the unconscious interpretations revealed through the interpersonal dynamics” (p. 105).

By the end of this two-week period, Archie felt very confident with the work and the level of interpretation, which he affirms, "I'm not panicking about getting ready because I feel like we're moving forward every day" (Post-rehearsal Interview, March 9, 2005). However there was an awareness of the upcoming Spring Break and its impact on their rehearsal process when he commented on the goals for the next two-week period: "I need to really strategize timing, we have so little time (before Spring Break) and we're probably not going to do much, if anything, during Spring Break." Archie acknowledged his need for continued reflection when he ended the interview decisively commenting: "I just need to look at the play, what have we done, what (scenes) are still in really ragged shape, what scenes are sort of okay and the ones we might not do again until after spring break" (Post-rehearsal Interview, March 9, 2005). Taylor (2000) acknowledges the value of reflection to educators when he writes: "Reflective practitioners empower themselves to contemplate critically some aspect of their own teaching and learning process" (p. 84).

*Timeframe Four: Weeks Seven and Eight.* In week seven of the research project, Archie acknowledged the challenges he had recently experienced at a production meeting: "The considerable challenges we're going to have in pulling it all together" (Pre-rehearsal Interview, March 16). The play that Archie and students had chosen to do was considered large, with extensive production elements. There were thirty costumes with many costume changes for the students, musical instruments, a three-level set, sliding doors, shadow puppets and diverse European and Asian cultural symbols and weaponry to coordinate. Despite the enormity of the production and the ensuing challenges, Archie remained focussed on the students: "I'm just going to stick with

working on the acting and try to maintain focus in the maelstrom and trust that the production elements are going to come together and support us” (Pre-rehearsal Interview, March 16). His ability to remain calm can be attributed to his reflection on the past work, an acknowledgement of what had been accomplished and a clear understanding of what lay ahead:

The scenes are solid enough in their general shape that we’re ready to just go to that next deeper level where it’s about the students, the actors, really playing these scenes...that they have a deep enough understanding of what’s happening with their character to just really play...It’s all about internalizing the given circumstances, that’s what the whole rehearsal process is about, getting the actors’ imaginations to internalize the given circumstances. (Pre-rehearsal Interview, March 16, 2005)

With these words, Archie revealed his focus with the students for this timeframe, that is, deepening the level of commitment; playing actions to the absolute; playing; exploring subtleties; and the further integration of production elements. To achieve this, Archie continued with his method of questioning and reinforcing and also introduced elements of suggestion. The style of questions he utilized repeated and reinforced the style he had been using thus far. Questions such as, “What do you want from the other character?”; “What are you doing with that speech?”; “What’s going on?”; “What happens in this scene?”; “Why is this scene in the play?” are a few examples of how he continued to invite the students to explore their work more deeply on a personal level. Shor (1992), defines this as creating a participatory environment “where action is essential to gain knowledge and develop intelligence” (p. 17). Although Archie had been

creating a participatory environment from the beginning of the term, it was at this point in the rehearsal process that necessitated strongly reinforcing this quality. Archie continued to support the students contributions with comments that included, "Good, so nice..." and "Yes, that's it" and "This is really good".

The atmosphere in the teaching studio was quiet and focused during this period. Students were studying their scripts or watching other students' work when they themselves were not on stage. During the final week of this period Archie provided half an hour of rehearsal time for the students to discuss their costumes and hairstyle. Archie understood, as Doyle (1993), that "the design style can be used to help students to think and judge for themselves" (p. 127). Their comments and concepts were encouraged and their contributions significant in the final choices for these design elements.

Archie's introduction of suggestions was also documented during this period of the research project. He suggested the students try specific actions or explore an action more deeply with comments that were slightly more directive than had been used previously in the rehearsal studio. "I think you can even increase your desire" (Direct Observation, March 16, 2005), is an example of suggesting to the student to play the action with more strength. Archie also used more direct language with the students to facilitate their commitment: "The most interesting thing is to take this action by the throat and go for it." (Direct Observation, March 16, 2005). When he finished his comment with "You'll know when it's too much. Your instincts will let you know" (Direct Observation, March 16, 2005). Archie returned ownership of the actions to the students once more. He encouraged the students to explore by enticing them to, "Play with your scene partner, watch their reaction". Through positive reinforcement,



questioning and suggestions Archie created an affective learning environment. Archie demonstrated that, as Shor (1992), indicates “Student participation and positive emotions are influenced by the teacher’s commitment to both” (p. 26).

While Archie always focussed on the students and encouraged their work in the studio, his attention to them did not stop there. Analysis of data from Archie’s journal and rehearsal notebook at this time indicated a focus on the particular and an eye to the larger picture. “This scene is about the wholesale incursion of Western technology” (Rehearsal notes number seven) and “These (two characters) change the nature of the visual/aural landscape of the play when they first show up” (Rehearsal note number eight). His writing, like his focus in the studio, is concentrated on moments and actors playing their actions with notes about specific students’ work intertwined with scene analysis commentary. Many of the rehearsal and journal notes contained comments concerning the students work such as vocal ability, commitment, energy levels and confidence.

Archie’s continued concern for the students and the play was reinforced in the post-interview data. “Now it’s going to be all about listening...getting them to really listen and respond...the goal is to get these kids to commit to their actions” (March 16). He expressed his concern that one of his objectives for the evening, having the students commit to the work did not happen with some students.

I thought it was a bit of an unexciting class in general...the goal was to get them to commit to their actions, and it was all very passive and not engaged (Post-rehearsal Interview, February, 23, 2005).

This observation provided Archie with the awareness of his upcoming challenges,

The difference between a kind of interesting production and a really engaging production is just the level of commitment of the actors.

So our challenge now is to get them all to jump in with both feet (Post-rehearsal Interview, March 16).

With these words Archie also displayed an awareness that, “Any good drama teacher knows that curriculum is a lived experience: it is negotiated with colleagues and students – a fallible event dependent upon the abilities, moods and backgrounds of those who construct it” (Taylor 2000, p. 7). During the post-rehearsal interview of March 23<sup>rd</sup>, Archie felt that his evening’s objectives had been met when he commented,

The goal to get the actors to invest themselves in the scenes and play their actions with some commitment was quite successful.

The goal was also to get these scenes playing with specificity moment to moment and it was successful.

Archie’s awareness that the commitment to the work both on and off the stage was truly up to the students, is reflected in his comments about whether the students would be assigned homework during the upcoming Spring Break.

It’s one of those things where if I have to tell them they need to read their scripts over Spring Break then, you know, that’s just pathetic. If they’re enjoying the process and they’re interested in making it better they will think to look at their scripts over Spring Break. But me telling them to is just not going to do it you know (Post-rehearsal Interview, March 23, 2005).

*Timeframe Five: Weeks Nine and Ten.* The apparent shift in the studio atmosphere at the beginning of week nine can be attributed to the recent Spring break holiday. The

company had not met that week and the students were excited to see each other. Initial conversations in the studio focused on the holiday yet quickly returned to the play when Archie introduced further design and production elements. The students became very animated and involved in the ensuing discussion. Archie understood, as Doyle (1993) did, that “design can give more than the mood, style and theme of the play. It can be a tool for critical pedagogy” (p. 123). By inviting the students to participate in the design process, Archie encouraged them to critically consider the diverse elements of design such as lighting, darkness, color, line, mood, balance, proportion and harmony of the set and costumes and make-up. An example of a student’s program design is provided in Appendix G of this report. Rather than present the students with a design that was a “fait accompli”, Archie encouraged their involvement by soliciting contributions. This practice facilitated the students’ awareness and reflection of and contributions to the design components of the project they were involved with. Students were given the opportunity to increase their knowledge, reflect upon design elements and their meaning and were provided with the means to express themselves. Their artistic exploration questioned accepted symbols, values, norms and culture while their artistic expression revealed a deeper awareness and interaction with these elements. Doyle’s book focuses on the perspective that all aspects of drama are potential sites for critical pedagogy. Students in Doyle’s book, as in Archie’s rehearsal studio, are invited to be actively involved, develop language and experience, knowledge and responsibility. According to Doyle (1993), “One of the crucial roles of a critical pedagogy is to help in the understanding of such tangled webs in ways that will allow both student and teacher to be transformative” (p.5). Archie’s encouragement of students’ design awareness, meaning

of symbols, and design contributions, invited the students to consider these elements in a conscious and potentially transformative manner.

Archie continued to create a participatory environment within the studio that elicited significant contributions from the students. Examples of their involvement were noted both on-stage and off. One of the Young Company students had voluntarily designed the poster, while another had designed the front of the production program. At this point in the rehearsal process all of the students had contributed suggestions, props, costumes, and designs to the project. They were displaying a strong sense of ownership and responsibility for their work.

As previously reported, the energy was high during week nine of the research project. Despite the spring term break and the time spent discussing production and design elements, at the end of week nine's rehearsal Archie felt confident about the play: "I think it has good shape right now. It feels a bit slow at times so one of the challenges is going to be to tighten up the cues a little bit" (Pre-rehearsal Interview, April 6, 2005).

Like any theatre professional heading into production week, Archie was fully aware of the challenges that moving into the theatre could cause.

We're getting to that point now where lights, set and costumes are just going to throw a big fat wrench into everything we're doing and we just sort of have to ride through that and try to come out the other side without losing too much of what you've got in rehearsal (Pre-rehearsal Interview, April 6, 2005).

Week ten of the rehearsal process coincided with the Young Company's dress rehearsal of their play and Archie realized the limited involvement he would have with his students from this point:

Today we have our dress rehearsal. So my teaching will be purely in the note section after, there won't be any scene work or anything...tonight will be my last chance to reiterate what's important for them to focus on and what they need to do to make this show work. And then it's totally up to them. (Pre-rehearsal Interview, April 13, 2005).

When asked how he gave notes to the student actors, Archie responded, "I try to phrase things as an audience member...if you phrase things objectively, its for the performance. We're all working together for the audience, to bring the play to the audience" (Pre-rehearsal Interview, April 13, 2005).

In response to his prediction of the 'wrench' of production disturbing the students' work, Archie in the pre-rehearsal interview replied, "hopefully what is happening is that they get past the tentativeness of costumes and props and play again" (April 13, 2005). In that same interview Archie justified his hope with acknowledgement of the students' level of comfort with the play. "I think they're all pretty confident...there's a high level of confidence with very complex material. And they are really playing the scenes for the scene value" (April 13).

As this was the first evening the group worked in the theatre, my observation notes included documentation of the heightened atmosphere within the space. The students entered the theatre with very high energy and they shared a lot of laughter and comments about their theatrical hair and make-up. Many students had arrived early to

prepare themselves for the dress rehearsal. Students were very busy finding and placing props and costumes at their places on the stage. I included in the documentation how the students were very supportive of each other, they were helping to tie costumes, fix hair and make-up, and calm jittery nerves.

When the students went to another studio to do their warm-up, Archie commented, "I thought I might help them with warm-up but after what I saw them do last night, they don't need me, they're fine" (Pre-rehearsal Interview, April 13, 2005). During the post-rehearsal interview, it was humorous to hear Archie comment, "Well, you know the old adage about bad dress (rehearsal)/good opening, so with any luck that adage is true" (April 13, 2005). Renowned theatre director, Harold Clurman (1972) acknowledged the challenge that: "Dress rehearsals are among the most hazardous and troublesome periods in the production of a play" (p. 129). When asked about the challenges that the students had experienced with the props and costumes during the dress rehearsal Archie felt that it was "a part of the rehearsal process you have to get over, the feeling comfortable with all of the production elements...I don't want to take that away from them. I want to kind of challenge them to rise above that" (April 13, 2005). Clurman affirms: "The altered circumstances of dress rehearsal seem at first to be more of an impediment than a help. Time must be allowed the actors to achieve ease and comfort" (p. 131).

At this juncture Archie realized his diminished role in the production: "As a director you have to step back, it's really important that they take complete ownership of it now" (April 13, 2005). He also commented that at this point in the process the students "need to just do it for themselves" (April 13, 2005). Archie understood that it is through

the 'doing', that is the performing, that will inform the students. Clurman (1972) reinforces and advocates that: "Repeated performance is the actor's most valuable instructor, if the play's interpretive foundations have been carefully planned in the first place" (p. 139).

The play opened the following day with a matinee performance. The schedule included four shows over a three-day period with two matinees and two evening performances. Archie shared his final interview comments with me on April 15, 2005 immediately following the second matinee. During our interview Archie reflected on the process as a whole. As Heathcote (in Johnson and O'Neill, 1984) asserts, "without the development of the power of reflection we have very little"(p. 97). It is clear that Archie comprehended the value of reflection; when he considered his practice:

I would hope that there is a possibility that any of them that continue to do acting will have begun to internalize enough the terminology that we were using to apply that in future work...I really tried to apply the discipline of only speaking in terms of wants and objectives and they started only speaking in those terms...one of the big things that I would think they might come away with is that they would instinctively do the next time they came to a script, they would instinctively begin to ask themselves the questions 'what am I doing?' or 'what do I want?' first. But hopefully in a sense I facilitated a process whereby they took ownership of their work, individually and collectively. (Post performance Interview, April 15, 2005).

Archie's further reflection on his practice was illustrated in his journal notes of April 16, 2005: "Bittersweet thoughts and feelings, as usual, on the closing. Watching

the show is always a difficult time. Work delights with its intelligence and commitment and clarity is always counterbalanced by stuff one would have liked to have more time to fix” (Journal Entry). In this journal entry he proceeded to comment positively about individual students and their efforts, recognizing their achievements and abilities:

“Students rose to the challenge of making their characters live. Ability to execute really sophisticated bits of comic timing...a great understanding of rhythm...” (journal entry).

Archie concluded his remarks with the request, heard often from artists and educators, for more time: “of course one thing one always wants is one more week. One feels as if having achieved such a level of sophistication in telling this complex story, that it would have been great to go one level deeper” (post-show interview, April 16, 2005).

Regardless of wanting one more week, to go one level deeper, it is important to note that Archie accomplished all of the goals/objectives set out at the beginning of the project. In fulfilling his contractual obligations, Archie created an empowering learning environment for youth in an alternative educational setting, while testing an acting theory. This was accomplished by providing students with the opportunity to fully participate in their learning environment. The ten-week documentation provided significant examples of Archie’s pedagogy and how the goals and objectives were met. Table 1 below documents Archie’s empowering pedagogy by providing examples of the documentation of Shor’s eleven values within Archie’s practice.



Table 1

*Shor's 11 Values within Archie's Practice*

Value	Key Indicators	Data Collection Technique
Participatory	This was a constant component of the ten-week process. Students were continuously invited to be actively engaged in their learning environment.	Journal, Direct Observations, Interviews, Rehearsal Notes
Affective	There was a change within the teaching studio between weeks four and five. Archie commented as well on the positive affects of the work on the students and the students' affect on each other.	Direct Observations, Interviews
Problem-posing	Questioning was one of the defining techniques of Archie's directing, teaching method. Facilitated action and choice and student involvement – they had the questions, the choices to discover.	Direct Observation, Interviews, Journal, Rehearsal
Situated	Used occurrences within the play to relate to teenage life in Winnipeg. Used remembering being a teenager comment to cover up potential embarrassment due to lack of knowledge. Archie displayed keen understanding of teenagers, why they were there, what they wanted to get out of the course.	Direct Observation, Interviews
Multi-cultural	Awareness of a multi-cultural group of students, recognition of diverse religious backgrounds, no assumption of a universal knowledge of Christianity. Rehearsals scheduled around Jewish students' commitments.	Direct Observation, Journal
Dialogic	Teaching/directing technique of questioning, invited students to respond and engage in conversation. Atmosphere in the studio enabled students to feel free to comment on all aspects of the process. Find an example of this in Direct Observation	Interviews, Direct Observation

(table continues)

Desocializing	Play choice encouraged an examination of 17 <sup>th</sup> century Japan, colonialism, Christianity, Buddhism, cultural norms and values both historical and current. Archie's teaching/directing style, his democratic process encouraged students' awareness.	Direct Observations, Journal
Democratic	Evidenced early on by play choice, continued throughout the process with questions, scheduling, additional rehearsals.	Direct Observations, Interviews
Researching	Students were invited to research 17 <sup>th</sup> century Japan and British colonialism. Archie's journal entries reflect his own research into the time period, design and influences.	Direct Observations, Interviews, Rehearsal Notes, Journal
Interdisciplinary	The rehearsal process invited participation in acting, blocking, music, set design, fight choreography, costume design, make-up, poster and program design. Socio-political context of 17 <sup>th</sup> century Japan was also integrated.	Direct Observations, Interviews, Rehearsal Notes, Documents
Activist	Direct activism was not evident in the data collection process. However, it was Archie's final hope that in the future his students would be actively involved in their craft and they would proceed with an informed perspective about what he taught on action.	Interviews

The Young Company sought to develop acting skills, to strengthen ability to analyze and interpret scripted text, and to rehearse and present a play of the Company's choosing. This was accomplished through Archie's planning of a curriculum and pedagogy that were designed to meet these requirements. The value of this curriculum planning existed at three levels: its design took into account everyone involved, the development of content was collaborative, and facilitation was fluid and orderly. A noteworthy result of the process was the hugely appreciative response of the audience to the performance.

Within the ten-week process Archie provided the students with significant opportunity to further develop their theatre arts skills, increase their knowledge of theatrical elements and participate in an empowering learning environment. Archie enabled the students to enhance their awareness and understanding of theatre through the curricular content he introduced. Table 2 illustrates the theatre arts curricular components of Archie's practice and the means by which Archie introduced these components, identified as key indicators in the analysis process. The data collection sources that documented these components are also provided for the reader's interest. The development of this table was guided by the British Columbia's Theatre Performance 11 and 12 curriculum organizers and the Ontario Dramatic Arts, Grade 11 and Grade 12 curriculum outcomes. While no direct citations were used from either curriculum source, their contents served as an indicator for theatre arts elements contained in a senior high program for students similar in age to the students in the Young Company. The theatre arts curriculum components revealed in the research project that emerged over the ten-week term are listed.

Table 2

*Theatre Arts Curriculum Components*

Curricular Component	Key Indicator	Data Sources
Script Analysis	Students were provided with a choice of scripts at the beginning of the rehearsal process. Script analysis was encouraged throughout the term, shifting between scene analysis and whole play interpretation.	Interviews, Observations, Journals
Scene Analysis	Students were able to enhance their understanding of a scene as a single unit and its relation to the larger story of the script through the rehearsal process.	Interviews, Observations, Rehearsal Notes

(table continues)

Character Analysis	Students developed an understanding of character creation through script, scene and character analysis.	Observations, Interviews
Character Development	Students' character development was facilitated through the technique of choosing objectives and actions.	Interviews, Observations, Journal, Rehearsal Notes
Character & Rehearsal Process	Students were able to understand the potential for rehearsal and process to affect their character development. Students were provided with the opportunity to reinterpret characters, using suggestions or notes provided by Archie, demonstrating further insight into the characters in subsequent rehearsals.	Observations
Improvisation	Students were provided opportunities to improvise making music, dances, and blocking as elements of their creative process.	Observations
Voice & Movement	Students were provided the opportunity to develop awareness of how movement, verbal, and non-verbal communication can be used to portray character, define relationships among characters and communicate dramatic tension.	Observations, Interviews
Rehearsal Process	Students were provided with a semi-professional rehearsal process. Students were invited to commit to the process, yet accommodations were created for their student schedules and developmental needs.	Observations, Interviews, Rehearsal Notes
Ensemble	Students were provided with the opportunity to take responsibility, both as an individual and as a member of a group, when working in the Young Company ensemble.	Interviews, Observations

(table continues)

Production Awareness	Students were invited to develop a further understanding of the tasks and interrelated responsibilities of individuals in the production of theatre. Students were encouraged to develop personal production skills based on their area of interest.	Observations, Interviews, Documents
Personal and Social Development	Students were encouraged to consider how participation in theatre fosters self-awareness and awareness of others.	Observations, Interviews
Artistic Awareness	Students were encouraged to further develop their awareness of artistic choices made by their peers, the director, and designer.	Observations, Interviews
Historical and Cultural Awareness	Students were provided the opportunity to research historical and cultural origins of the dramatic text chosen for production. Students were also invited to consider contemporary cultural conditions in response to the play they chose.	Interviews, Observations

*Theme Three: Educational Models and Theories Influencing Curriculum/Pedagogical Choices*

Archie acknowledged the influence of two American writers, Mamet and Ball, on his teaching/directing practice and the goal he set for himself in his work with the Young Company. It was Archie's goal to teach/direct using action and given circumstance as the points of reference. When I inquired if this concept was based on any theorist or writer, Archie responded with David Mamet.

David Mamet is an American director, playwright and screenwriter. His acclaimed plays and screenplays include *American Buffalo*, *Sexual Perversity in Chicago*, and *The Verdict*, which was nominated for an academy award. Mamet was awarded the Pulitzer Prize in 1984 for his script, *Glengarry Glen Ross*. In 1997, Mamet wrote *True and False: Heresy And Common Sense For The Actor*. In this text Mamet uses his

thirty-year history as a teacher, director and dramatist to challenge traditional methods of acting such as “sense memory” and “The Method” and provide a means for actors to stay true to the script.

Within the concise one hundred and twenty-three pages Mamet (1997) clearly illustrates how acting is “Doing the play for the audience. The rest is just practice” (p. 4). He even goes so far as to say that the “only reason to rehearse is to learn to perform the play...It is not to investigate the life of the character. There is no character. There are just lines on the page” (p. 52). Archie qualified Mamet’s theory with these words, “I think he is going a little bit too far but I do think it is very valuable to not talk about the character, you know, allow character to emerge through action” (pre-rehearsal interview, February, 2, 2005).

As Mamet’s text is “a book for the actor” (p. 4), Archie modified some aspects of Mamet’s maxims in order to support his curriculum development for the student actors of the Young Company. One such example is with respect to Mamet’s view on interpretation. According to Mamet “The tradition of oral interpretation, text interpretation, etc., may be all well and good for those addicted to the pleasures of the English Department, but those jolly disciplines have nothing whatever to do with the interchange between the actor and the audience” (p. 56). While Archie did not spend a month of rehearsals discussing the meaning of the play, he did indeed spend time on interpretation. It was necessary with student actors however, working on a difficult text, that he facilitated understanding so that the students could indeed choose actions appropriate to the text. During the first two timeframes of the research project Archie

supported the students' interpretations and also provided his own analysis of scenes and content as the need arose.

While Mamet's text reveals his contempt for most theatre schools, he does acknowledge that "actors must be trained to speak well, easily and distinctively, to move well and decisively, to stand relaxedly, to observe and act upon the simple mechanical actions called for by the text" (p. 54). Archie facilitated training throughout his term with the Young Company. He encouraged everyone to speak clearly and gave additional attention to two students to help develop their vocal ability. Archie did this through positive reinforcement and private consultation with each student. There were also stylistic considerations that Archie and the students needed to address. Because of the play's geographical/cultural/social setting, they could not ignore the play's physical demands; playing Japanese monks, the students were required to project a tranquil being, to spar, and to meditate, for example. Archie and his students were also successful in undertaking Mamet's third tenet of training regarding action. The students' understanding of action strengthened during the rehearsal process culminated in the presentation's clarity. This incredibly complex and sophisticated political and social satire was readily accessible to every audience member.

During the fourth week of the research project, in a pre-rehearsal interview, Archie also acknowledged the work of American director, William Ball on his own development as a director. In *A Sense of Direction: Some Observations on The Art of Directing*, Ball (1984) provides clearly documented guidelines not only for action, but auditioning, casting, the rehearsal process, and directing. Archie was not casting a company; the company had already been cast. But he still needed to cast the students in

specific roles. While the students did not audition in the traditional sense, Archie was able to cast them according to their ability as he was familiar with their first term work, he had taught many of them the year prior and had also consulted with their first term director. According to Ball (1984, p. 37), a director has two choices: to cast according to “type” or by skill. Despite obvious potential to cast according to type, Archie chose to cast the students based on their skill levels, thereby challenging the students to grow and develop as actors while simultaneously testing his own theory about action. Ball warns the director, that relying on type would not necessarily guarantee a strong performance, but building a performance by strengthening and developing the student’s skills could do just that (p. 37).

Ball’s chapter outlining the director’s relation to actors contains useful suggestions for creating a positive rehearsal environment. If the students had any fears, Archie’s demeanor and practice quickly quelled them. As Ball suggests (p.44-48), Archie spoke to the students kindly, praised their involvement and contributions, had time for their questions and did not look for ‘mistakes’ in their work or behaviour. According to Ball, “a director thrives when he puts his ideas in the form of questions” (p. 51) as Archie continually practiced when he invited discussion about interpretation, staging and design.

Ball also presents and reinforces the concept on the importance of action. Ball uses the term objective in place of the term action and writes how many directors used different terms when speaking the same thing. “It is consoling and liberating to the actor to discover that although he may work with ten different directors, each using a different name for the want of the character, all ten directors mean exactly the same thing” (p.81).



Ball himself speaks to the importance of action/objective as he perceives that, “the entire goal of rehearsal, from beginning to end, is to draw the actor toward a strong, appropriate objective and to persuade him to put his shoulder behind that objective and push hard (p. 81). While Archie was pursuing his goal of teaching/directing using action, he was also very aware of the experience of his students’ struggle to make these strong, appropriate choices. This is not an easy process, narrowing down infinite possibilities to one specific action can often be an arduous task. One of the ways that Archie helped make this a positive experience was in supporting their active involvement in the learning process. Constant encouragement and words of praise helped the students to stay fully engaged and focussed on excelling at this often-challenging aspect of the rehearsal process. Ball advocates a system of wants that the actor can use to work through the script:

Wants are what create drama. Wants are what give life to the character. Wants are what the waking individual is never without. Wants are perpetual. Wants cause action. Wants create conflict. Wants are the very energy of human life and the *System of Wants* is the aspect of character to which the actor gives his relentless and obsessive attention (p. 76).

Ball also reminds that “wants are expressed as verbs” (p. 77). Archie and the students created a strong production by following Ball’s system of wants. Archie consistently asked questions such as, “What do you want from (the other character)?”, “What do you want in the scene?”. On one occasion, Archie’s questioning led to a revelation for two students in a particular scene. When one student discovered her ‘want’, the other student was immediately able to quickly realize her own objective (want). Archie’s technique of questioning led to mutual and supportive discovery.

While Archie was inspired by Ball's theories, he was aware that they were designed for the professional theatre. Archie adapted Ball's rehearsal suggestions to suit that of a student environment. Archie did not come in as prepared to the rehearsal process as Ball suggests as he had not chosen a script, nor did he spend five days or more on table work. Archie did, however, facilitate Ball's style of blocking the play in that, "blocking evolved in a collaborative way between the actor, who has to do the moving, and the director, who can see what looks best and what is most appropriate to the action"(p. 105).

Both Mamet and Ball played a significant role in Archie's curriculum development process. By integrating essential elements of their professional practice, Archie strengthened and supported his own work with the Young Company.

*Theme Four: Elements and Processes of Theatre*

The elements and processes of theatre that Archie brought to the project were embedded in his knowledge of theatre and his professional experience in teaching, directing and acting as indicated by his brief biography in Chapter III. This knowledge and experience clearly had an impact on the curriculum, teaching and learning environment within the alternative educational setting. Archie's educational background, his experience as an actor, and that of a director gave him a solid grounding in the elements of theatre. The elements introduced to the students during the rehearsal process included: theatrical style; text and scene interpretation; staging; acting; directing; production and design. Not only did he introduce these elements (as evidenced in Chapter Four), he invited the students to participate in their application.

In the first week of rehearsal, the students were asked to choose the play they would perform. Once chosen, Archie cast the play. English director Peter Brook (1994) emphatically states in Delgado & Heritage, that, "casting is where you begin" (p. 45) and Archie did so, with his casting decisions based on the students' abilities. In so doing, Archie reinforced Brook's belief that, "you cast idealistically, but you cast practically, you cast from what's available" (p. 45). As in most professional companies, 'table work' took place early on in the rehearsal process, with the Young Company, including two sit-down readings of the script. Text and scene analysis was introduced at this point in the rehearsal process. Archie consistently encouraged the students' interpretations throughout. Table work is done, according to British director, Anderson (1997), to "go through the play and make sure everybody understands what is happening, what they are saying, and why they are saying it" (p. 90). The play was then blocked with significant student involvement. Archie made it very clear early in this stage that as Clurman (1972) concurs, "early blocking is by no means to be considered final" and that through that work, the actors "themselves make suggestions for changes in the blocking which are indisputable improvements" (p. 105).

Their active participation in interpreting the play allowed the students to choose clear playable actions. Archie followed Ball's advice that, "rather than lengthy discussions on the merits of each scene, and rather than delivering long directorial expostulations on the character, the skilled director simply asks one question relentlessly: "What is your objective?" (p. 83). By doing this, Archie supported the students in their choice of the strongest action to play to move their fellow actors, and therefore, the play,

forward. The myth of character creation was dispelled through the process of determining the character's objectives and given circumstances.

The students' choices were not limited to their work on stage. They were invited to make production and design contributions regarding the set, costumes, hair, make-up and properties. The professional actors' involvement in the design and production elements would not normally occur in the more formal, conventional theatres in Winnipeg such as Manitoba Theatre Centre and Prairie Theatre Exchange. Archie structured the work in such a way that, according to Schuerer (1998) "it fit together as a significant artistic experiences for the participants and as a unified dramatic form" (p. 46). Archie's non-traditional practice of involving students to collaborate in the design elements was a testament to his confidence and faith in his curriculum development process.

Through their involvement with this project, the students experienced the direction of a seasoned professional who elicited their best work through the creation of an empowering learning environment. Although rehearsals were influenced by the established guidelines provided by the professional theatre community, Archie adapted these principles to more readily suit a student learning environment. For example, the *The Canadian Theatre Agreement* requires that notice of the next day's rehearsal be posted prior to the end of the current rehearsal day (20:01 (F), p. 34). This convention regarding the rehearsal schedule was modified to meet both the director's and the students' needs throughout the process. The notice was not posted; but instead, each student was polled at the end of the rehearsal to determine his or her availability for the next rehearsal. When student availability was determined, Archie developed a rehearsal

plan for the next day. The stage manager called the students later that evening to inform them of the next day's rehearsal call and the scenes that would be worked on. This system nicely accommodated both the students' schedules and the teaching artist's continued curriculum plan. Within a professional setting, actors have a pre-determined schedule that they are to be available and any deviations, from the set schedule, is determined by the director.

Furthermore, the atmosphere in the rehearsal studio was of a more relaxed nature and less formal than that of a professional company. In most formal rehearsal processes socializing is always done outside of the rehearsal studio. Even while directing students on stage, Archie allowed students off-stage, to chat with each other without repercussion. Archie's intention was to foster a more relaxed, less formal and ultimately positive atmosphere in the rehearsal studio. Archie made these adaptations to accommodate the alternative educational setting whereby students came twice a week at the end of their school day and he wanted the experience to be both artistically valuable and enjoyable.

It is evident therefore, what a teaching artist brings to curriculum and a select group of students, in an alternative educational setting, consists of: their experience; their knowledge within their field; their understanding and ability to teach their craft; and ability to encourage learning.

#### *Theme Five: Strengths of the Teaching Artist*

Professional experience is the unique strength of the teaching artist. Their practice within their artform enables them to be "repositories of knowledge, tradition and resources" (Nachmanovitch 1990, p. 183). The teaching artist is an agent of artistic experience, encouraging awareness of both art and entertainment. Because a teaching

artist is working within their field of passion, they are more likely to strive to provide an artistic experience for their students. American artist and writer, Eric Booth (2004), provides a coherent and concise distinction between art and entertainment:

Entertainment happens within what we already know. Whatever our response, whether we laugh or cry or whatever, entertainment confirms our sense of the way the world is...Art, on the other hand, happens outside of what we already know. Inherent in artistic experience is the capacity to expand your sense of the way the world is or might be" (p. 5).

Archie invited the Young Company students to consider both their world and that of the play through the practice of reflection, questions and the cultural content of the play. As there was a public presentation of the Young Company's work in Archie's community, Archie created a work of art with the students and shared it with a wider audience.

While Archie brought his artistic strengths to the Young Company his personal strengths became evident through the rehearsal process. Archie displayed awareness of teenagers, their development, interests and energy. Despite significant personal challenges, Archie consistently conducted himself as the consummate professional. His teaching practice revealed him to be patient, relaxed, organized, and secure. His activities can best be described by Schuerer (1998) as "structuring artistically, a responsive art in which the teacher responds to the participants as well as to the growing work of art" (p. 46). His teaching/directing techniques invited participation, collaboration and involvement resulting in student ownership of the curriculum.

*Limitations of the Artistic Approach*

After careful consideration of all data, two potential limitations to the artistic approach emerged. The initial limitation lies in the teaching artist's ability to adapt the professional model to that of a program for youth in an alternative educational setting. The knowledge required for this adaptation can only be acquired through experience in both teaching and acting/directing. There exists a plethora of material on the teaching of drama for teachers and the professional artist, and there are numerous resources on the practice of acting and directing by professional artists. But there are no resources offered to teaching artists on the methodology of adapting a professional model to the classroom or studio. It is only through experience in both areas of teaching and the particular art form that the teaching artist can attempt to adapt the professional model. Archie commented in the interviews that his previous experience working with the Young Company two years earlier had certainly informed his current practice and this facilitated his awareness of their involvement in play choice, the rehearsal schedule, and the rehearsal and performance spaces. During the first interview, Archie also acknowledged the students' involvement in the choice of play they would perform and how he supports this despite the potential challenges to himself as a director. Analysis of direct observations revealed that Archie's ability to plan curriculum, facilitate curricular content, manage production challenges and bring the project to a very sophisticated level of performance was directly influenced by his professional experience.

The artist's teaching ability can be another potential limitation to the artistic approach. As with any art form or subject area, the resources might be easily accessible and the curriculum stellar, but unless the teacher has the necessary skills, these guides

will remain words on a page without impact. Heathcote, (as cited in Johnson and O'Neill, 1984), confirms, that "it is not merely telling people what you want them to learn; it is the experience arising out of the action which enables them to learn." (p. 209). Archie's teaching experience enabled him to create learning opportunities for the student throughout the process. Observation analysis also revealed that Archie was able to support and guide the most novice students as well as encourage and further develop the skills of the most seasoned students.

An additional limitation to the artistic approach may be in the teaching artist's ability to relate and potentially integrate their artistic practice into the wider classroom or school curriculum. Teaching artists may have limited knowledge and understanding of curriculum and therefore may be challenged to accommodate educational requests.

A final potential limitation with the artistic approach may be in the area of communication between teaching artists and educators. While teaching artists are often well versed in the language of their artistic practice, they may be unfamiliar with the language of the education institutions, educators, and teaching methodology. A teaching artist may <sup>therefore</sup> also be challenged with defining their own pedagogical methodology in a comprehensive manner to an educator if they have not had previous experience or professional development to develop this skill.

Despite the potential limitations of the artistic approach, whether it is a teaching artist's ability to adapt a professional model of rehearsal to one suitable for students, or the artist's ability to teach, or their ability to integrate their art into the curriculum, or their communication skills, it is vital that continued opportunities be provided for teaching artists to develop, share and strengthen their teaching practices.



*Summary*

This chapter has presented and discussed five themes that emerged from my case study analysis, documenting the curriculum planning and teaching process of a teaching artist working with youth in an alternative educational setting. Upon closer examination, we were able to see how these five themes addressed five of my research questions.

The first theme that derived from the research findings identified the goals/objectives of the Young Company and those of the teaching artist. Their clarity, achievement and impact on curriculum decisions were apparent from the outset of the process.

The second theme highlighted the process whereby Archie integrated his own goals/objectives with those of the Young Company, to create an emergent theatre arts curriculum. The findings were consistent in revealing an empowering teaching artist's methods and practice when working with youth in an alternative educational setting. We were able to understand how these goals/objectives influenced initial curriculum choices that Archie made. The bi-weekly presentation of the findings and analysis, revealed a collaborative and democratic approach. He sought to elicit student involvement and provided them with a safe atmosphere to consider concepts, interpretations and explorations. His practice was a unique combination of action and empowerment where he asked students to make choices and decisions. He instinctively used a sense of encouragement as a gateway for his students to develop theatrical skills. Archie's practice demonstrated personal commitment and could be seen as being reflective as he consistently drew upon his own experience and knowledge of theatre. Consequently, he encouraged the students to cultivate their knowledge about dramatic action, and engage

in the process of reflection. This was a crucial aspect in their process as Courtney (1980) asserts: “knowledge we obtain while we are acting is knowledge we obtain when we reflect about our acting, after or before we have acted.” This second theme, the curriculum development process, coincided with the development of an empowering learning environment that revealed ten of the eleven values Shor suggests. This process of integration also revealed Archie to be, as Lepage, documented in Delgado & Heritage (1996), to be an “intuitive rather than intellectual director, concerned with restoring to the stage the joyful element of ‘play’” (p. 131), a means whereby the Young Company’s and the teaching artist’s goals/objectives were met.

The third theme revealed the theoretical impacts on Archie’s practice. We saw that Archie was inspired by David Mamet and William Ball, and yet was careful to adapt certain aspects of their professional practice to a setting for youth. Archie integrated these theorists and the goals/objectives into a dynamic, practical and empowering educational opportunity.

The fourth theme examined the elements and processes of theatre that a teaching artist brings to curriculum, teaching, and learning while the fifth theme examined the unique strengths of the teaching artist and the potential limitations of the artistic approach to teaching in an alternative educational setting.

In the concluding chapter, I discuss the conclusions, curriculum insights provided by the study, and suggest recommendations for further research.

## Chapter V

## Conclusions and Curriculum and Pedagogical Implications

*Introduction*

I began this study with six research questions in mind. In chapter four we read how the data interpretation led to five themes that addressed five of these six questions. In this chapter I present my conclusions and discuss them with reference to the final research question, "What curriculum insights does this study provide for teaching artists in theatre arts in an alternative educational setting?" I conclude the research report with suggestions for further research.

*Conclusions*

This ten-week inquiry into the curriculum planning and teaching processes of teaching artist, Archie McGoogle, revealed responses to all six of the research questions that were the impetus for this study. Data analysis and interpretation provided findings pertaining to the goals of Archie and those of the Young Company, the influence of these goals on Archie's curriculum planning, and the process of integration of these goals. The educational and theoretical influences on Archie's practice were presented as were the elements and processes that a teaching artist brings to curriculum teaching and learning in an alternative educational setting. From this study emerged a clear view of the pedagogical processes of a teaching artist and the curricular components Archie integrated into a theatre arts program for youth.

content, and containing themes and issues that were important and interesting to teenagers. The ensemble style of the play encouraged the students to take responsibility, both as an individual and as a member of a group. Script and character analysis were encouraged, and facilitated throughout the term, with character development taught using the technique of choosing objectives and actions. A clear example of the integration of aspects of Mamet's and Ball's directing theories was provided. Historical and cultural awareness were encouraged through research and active rehearsal participation. The rehearsal process accommodated the students' schedules and facilitated their continued skill development in acting, improvisation, voice, and movement. The students were also invited to develop their production and artistic awareness as their ideas and contributions were sought out, encouraged, and supported throughout the research project. Archie provided the students with a rich artistic experience, containing diverse curricular components and significant opportunity for skill development. This emergent curriculum was not only artistically rich it was developed and facilitated with the program's, students', and teaching artist's goals and objectives in mind.

A third conclusion of the study is that the curriculum created was not a static document or plan but rather it emerged in practice. Archie's curriculum planning took into account the program goals, students' artistic abilities, his own goals and objectives, and the needs of the play itself. Archie's reflection upon all of these elements and the day to day interactions in the rehearsal hall enabled him to plan an emergent curriculum. Because the curriculum was created in process, Archie was able to both support and positively challenge the students, as the term progressed. This allowed for Archie to progress at the level that was most beneficial to his students. One example of this

accommodation was when some of the student actors were experiencing challenges in the third week of rehearsal Archie adapted the rehearsal process that day to facilitate their needs. Had Archie formulated a strict curriculum plan with no room for change, the students' needs would not have been met and their potential to develop would not have been as significant. Small production mishaps, students' availability, and communications challenges did not in any way disturb Archie. He was able to accommodate challenges into his curriculum plan as they arose and thereby maximize the use of his and the students' time together. An emergent curriculum is crucial in the facilitation of a theatre arts program that meets all participants' goals and objectives. The emergent curriculum also provides teaching artists with the opportunity to consciously reflect upon their work and inform their practice.

A fourth conclusion points to the importance of the teaching artist's background, prior knowledge, and experience to their teaching practice. Archie brought with him years of teaching experience as well as his professional experience as an actor and a director. Archie's prior teaching experience provided him with knowledge of youth and their developmental needs, how to communicate with teenagers and awareness of material, appropriate for and interesting to, youth. In the first week of the rehearsal process Archie acknowledged that past teaching experiences did in fact affect his teaching choices. Archie's experience as a professional actor and director influenced his curriculum planning and methodological choices. His years of experience as a professional actor provided him with the knowledge of how to best support these acting students. He was able to relate his own experiences to his students and empathize with them when they faced challenges in their work. Professional directing experience gave

Archie a level of comfort and sophistication within the rehearsal process. Archie's knowledge of dramatic literature enabled him to provide the students with interesting play choices at the beginning of the term. Due to the Young Company's involvement in the play choice, as a director Archie admitted that he came into the rehearsal process somewhat less prepared than he would in a professional setting. His experience enabled him to accept this condition and work within the boundaries it created. While facilitating his own further script analysis Archie was also able to encourage and support the students' analysis skills and facilitate an interesting, empowering rehearsal process that fit their needs. Archie not only shared his extensive teaching, acting, and directing experience with his students in a positive manner, his involvement with the Young Company resulted in the manifestation of his artistic expression as a director. The play and all of its components were artistically interesting, thought provoking, visually beautiful and thoroughly enjoyed by hundreds of audience members. It became evident through this research project that a teaching artist's background, prior knowledge and experience significantly impact their curriculum choices, planning, and facilitation. Furthermore, this study concludes that the background, prior knowledge, and experience of a teaching artist serve as a positive influence on their ability to facilitate an empowering, emerging curriculum, containing artistically interesting components.

### *Curriculum Insights*

From these conclusions emerge several curricular/pedagogical insights of significant value to teaching artists of theatre who work in alternative educational settings. First, while many theatre arts education texts are excellent references, often their suggestions for rehearsals are for those set in the formal education system. This

research setting is only one example of many alternative educational sites within the province (and country) where arts education programs occur. The research process documented a clearly defined curriculum planning process within an alternative educational setting. The research revealed that curriculum planning and teaching exist in a symbiotic relationship whereby, "teaching becomes a part of curricular processes, and curricular processes, including their content, become a part of teaching" (Eisner 2002, p. 150). This study provided an example of a teaching artist's careful integration of program and personal goals, students' contributions, and theatre arts curricular components into a meaningful, enjoyable process.

Second, by reading this research report, teaching artists are encouraged to carefully consider the integration of theatrical elements such as play selection, production, and design elements into the teaching/learning process of theatre. The students that Archie worked with were able to have significant involvement in their learning process from the commencement of the term. Archie began by presenting the students with the choice of play they would produce. He also introduced production and design elements to the students very early in the rehearsal process and invited their opinions and suggestions. The opportunity to engage in these areas of the creative process expanded the students' ownership of the project as a whole.

Third, this study provides a clear methodology of teaching and acting, using action/objective and given circumstances. Documentation provided many examples of Archie's consistent questioning of the students, facilitating their inquiry and reinforcing their choices. Ball (1984) suggests that the purpose of the director is to "help the actor choose an objective and then encourage him to play it with all his heart" (p. 81). This

methodology is concrete and tangible and enables the teaching artist and students to reach their performance goals.

Fourth, this study provides an example of integrating adapted aspects of the professional model of rehearsal to one appropriate for students. Archie incorporated many elements of the professional theatre rehearsal into his work with the Young Company. A stage manager contacted the students regarding rehearsals and a schedule was set out and revisions occurred as necessary. The students were treated as equal creative contributors during rehearsal, their opinions and suggestions garnered respect, as one would expect to find in the professional theatre. Archie's expectations of the students were not unlike those of a professional director within the professional theatre. For example, Archie told the students only once when they were to have their lines memorized. Many of the students welcomed the responsibility and professionalism within the studio and conducted themselves accordingly.

A fifth curriculum insight pertains to the importance of the teaching artist identifying potential influences on his/her own curriculum development. In this study we saw how play selection, group objectives, personal and professional goals, theoretical models, and professional setting, all influenced the curriculum choices Archie made. As Taylor (2000), recommends, we need to "consider the issues which (drama) educators need to take into account when designing curriculum" (p. 72). This identification encourages teaching artists to examine and consider the many diverse influences they acknowledge affecting their own practices.

While there are many elements and influences on curriculum development, Taylor (2000), believes reflection to be an essential component of this process. Archie's



reflection upon his practice through his personal journal, rehearsal notes, and interviews revealed a teaching artist who was focused on his students, their work and the play as a whole.

A sixth curriculum/pedagogical insight therefore, is reflection. It is the hope that this study will inspire teaching artists to reflect upon their artistic and teaching practices, to promote further awareness, revitalization, and growth.

These curriculum insights are important for not only teaching artists but a wider audience. Professional theatre arts organizations that contain learning facilities may benefit from these insights in that they provide an example of a successful theatre arts curriculum for youth. The study provides a guide for organizations to consider the numerous and diverse elements involved in the process of putting on a play with student actors. Therefore, the study is a reminder to professional theatre schools to carefully consider the teaching artist's experience and capabilities required in creating a positive, empowering learning environment. While the findings are not presented as a formula, it is the intention that "they sophisticate our deliberations in planning programs and, and hence, contribute to educationally richer programs that might be provided" (Eisner, 1994, p. 125).

Faculties of Education and Theatre, such as at the University of Manitoba and the University of Winnipeg, offer courses for future drama/theatre arts educators. This study may provide insight into curriculum development for these courses as it provides a comprehensive outline of instruction for youth in an alternative educational setting. As many theatre and education students may seek employment with professional arts organizations, the study provides an example of curriculum planning in a setting of

potential future employment. Theatre arts and education graduates who would like to work with youth in alternative educational settings, such as Prairie Theatre Exchange or Manitoba Theatre for Young People, could gain insight and guidance into working in such a setting from this report. This study also reinforces the value of the teaching artist within the educational arena and believes as Booth (2004) does, that “the movement is happening” (p. 1).

It is my own personal hope to encourage the Manitoba Education, Citizenship and Youth to continue to consider the role of the teaching artist in further arts curriculum development, planning and facilitation activities. While the teaching artist may not be fluent in the language of teaching/learning methodology they bring an acute awareness of the art form, garnered from professional experience, to the curriculum stage. Their knowledge and experience is of value to arts education in the province.

The teaching artist is an invaluable, albeit rare, resource to both the artistic and educational communities. As an arts educator and administrator, I consider what the teaching artist does to be of extraordinary value to the individual student, the educational arena, and the community as a whole. What is the role of teaching artists in curriculum, teaching and learning? They are the interpreters of educational policy, the mediators of program and personal goals, and the creators of exciting learning spaces.

#### *Suggestions for Further Research*

The most obvious consideration for further study is in the area of teaching artists of theatre, whether they teach in an alternative educational setting, the formal educational system or elsewhere within a community. Areas of further inquiry could include the following: What are the goals of other teaching artists when planning a program of study

and what influences their goals? What is the process of curriculum planning for other teaching artists? What is the curricular content of other teaching artist's program of study? What influences other teaching artists' and their curriculum planning? What are the teaching methods of other teaching artists? Does curriculum planning differ in diverse educational settings? Do differing student groups and age groups affect curriculum planning and how? What does a teaching artist learn while they teach? It is necessary to investigate these questions in further research, as the role of the teaching artist in curriculum, teaching, and learning needs additional investigation. B. J. Wagner (1998) states the case quite simply when referring to teaching artists and educators of drama, "We need to be more explicit – to make ours a discipline others can learn" (p.57).

While this case study research was a single event, a large-scale study could be conducted whereby many teaching artists would use Archie's model of empowering pedagogy and teaching/directing methods using action and objective. The findings from such a large inquiry would significantly inform the validity and processes of empowering pedagogy in the dramatic arts.

Finally, this research project sees the need for further research in drama/theatre arts education and curriculum development and planning in Canada. While Canadian studies such as *Learning Through the Arts* (2003) and the *National Arts and Youth Demonstration Project* (in press) are encouraging, the academic, educational, and artistic communities would benefit from more research into the role of the teaching artist in curriculum planning and facilitation.

David Booth (2003) reminds us that, "We need, within our theatre community, voices that will remind us of the variety of drama experiences that can fill our lives" (p.

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## Appendix A

## Consent Form

Research Project Title: Theatre Arts with Youth in an Alternative Educational Setting:  
A Case Study of a Teaching Artist

Researcher: Jey Thibedeau Silver

Contact Persons: Jey Thibedeau Silver,  
Dr. Yatta Kanu,

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you should like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

The purpose of this research is to understand what you do as a teaching artist by observing, documenting and analyzing your processes of developing and facilitating a theatre arts curriculum as you work with youth in an alternative setting. The research questions guiding the study are:

1. What elements and processes of theatre does the teaching artist bring to curriculum, teaching and learning in an alternative educational setting?
2. How do the personal and professional objectives of the teaching artist and the objectives of the Young Company program influence the curriculum choices and processes of the teaching artist?
3. How are these objectives integrated into a theatre arts curriculum for youth in an alternative educational setting?
4. Are there educational models, theories or other factors that influence the teaching artist's choice of curricular elements, teaching processes and interaction for groups such as the Young Company?
5. What unique strengths does the teaching artist bring to curriculum, teaching and learning for youth in an alternative educational setting? What are the limitations of the artistic approach to teaching this group of students?
6. What curriculum insights does this study provide for teaching artists in theatre arts in an educational setting.

Your participation in this study will be the following:

- a) Sign the consent forms if you agree to participate in the study.
- b) Allow me to observe your classroom teaching processes and interactions every Wednesday between January 24 and April 20, 2005.
- c) Keep a journal where you reflect on your teaching for the duration of your work with

the Prairie Theatre Exchange School Young Company (Jan.-Apr. 2005).

- d) Participate in interviews before and after studio teaching time every Wednesday between January 24, 2005 and April 20, 2005. The interview will be tape recorded, with the equipment operated by the researcher and they will take place at a location convenient to you. There will be a total of 12 such interviews.

To ensure confidentiality and anonymity, a pseudonym will be assigned to you. Your name will not be used in recording data. No other persons will have access to the raw data other than the researcher.

If you wish to receive a summary of the research results of this study, please indicate this at the end of the consent form.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, and/or refrain from answering any questions you prefer to omit, without prejudice or consequences. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation, please call:

Jey Thibedeau Silver: (                      )

Dr. Yatta Kanu (                      )

This research has been approved by the Education Research Ethics Board. If you have any concerns or complaints about this project you may contact the above-named person or the Human Ethics Secretariat at                      . A copy of this consent form has been given to you to keep for your records and reference.

\_\_\_\_\_  
(Signature of Participant)

\_\_\_\_\_  
(Date)

**Do you wish to receive a summary of the results? (Circle response) Yes No**

\_\_\_\_\_  
(Signature of Researcher)

\_\_\_\_\_  
(Date)

Appendix B

January 20, 2005

Ms. Allison Loat  
Educational Services  
Prairie Theatre Exchange School  
Unit Y300-393 Portage Avenue  
Winnipeg, Manitoba  
R3B 3H6

Dear Ms. Loat;

I am writing to you about my research project;

Research Project Title: Theatre Arts with Youth in an Alternative Educational Setting:  
A Case Study of a Teaching Artist

Researcher: Jey Thibedeau Silver

Contact Persons: Jey Thibedeau Silver,  
Dr. Yatta Kanu,

Although we have spoken of the research project in person many times, this letter should give you the basic idea of what the research is about and what the Prairie Theatre Exchange School's teaching artist participation will involve. If you should like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

The purpose of this research is to understand what the teaching artist for the PTE Young Company does as a teaching artist. It is my intention to illuminate this practice by observing, documenting and analyzing his processes of developing and facilitating a theatre arts curriculum with youth in an alternative setting. The research questions guiding the study are:

1. What elements and processes of theatre does the teaching artist bring to curriculum, teaching and learning in an alternative educational setting?
2. How do the personal and professional objectives of the teaching artist and the objectives of the Young Company program influence the curriculum choices and processes of the teaching artist?
3. How are these objectives integrated into a theatre arts curriculum for youth in an alternative educational setting?

4. Are there educational models, theories or other factors that influence the teaching artist's choice of curricular elements, teaching processes and interaction for groups such as the Young Company?
5. What unique strengths does the teaching artist bring to curriculum, teaching and learning for youth in an alternative educational setting? What are the limitations of the artistic approach to teaching this group of students?
6. What curriculum insights does this study provide for teaching artists in theatre arts in an educational setting.

The teaching artist's participation in this study will be the following:

- a) Sign the consent forms if he agrees to participate in the study.
- b) Allow me to observe his classroom teaching processes and interactions every Wednesday between January 31 and April 20, 2005.
- c) Keep a journal where he reflects on his teaching for the duration of his work with the Prairie Theatre Exchange School Young Company (Jan.-Apr. 2005).
- d) Participate in interviews before and after studio teaching time every Wednesday between January 31, 2005 and April 20, 2005. The interview will be tape-recorded, with the equipment operated by the researcher and they will take place at a location convenient to the teaching artist. There will be a total of 12 such interviews.

To ensure confidentiality and anonymity, a pseudonym will be assigned to the teaching artist. His name will not be used in recording data, nor will any of the students be identified in any manner. No other persons will have access to the raw data other than myself, the researcher.

I trust that you have understood, to your satisfaction, the information regarding Prairie Theatre Exchange School's teaching artist's participation in the research project. If you should require any additional information, please don't hesitate to contact me.

Respectfully yours,

Jey Thibedeau Silver

## Appendix C

Pre-Rehearsal Interview Questions (these questions were asked before Archie entered the teaching studio.)

1. What are your student learning objectives for today?
2. What factors influenced your choices, including any implicit and explicit theories that guide your work as a teaching artist?
3. How will you go about achieving your objectives? Cite curriculum and teaching processes that you would use and why?
4. How would you know if your objectives have been achieved?

Post-Rehearsal Interview Questions (these questions were asked after the Archie left the teaching studio.)

1. Did you meet all of your objectives today?
2. What objectives were realized or unrealized today? Why?
3. What affected your curricular choices?
4. Were there any discoveries that could impact future objectives?
5. How does what happened today, impact your choices for the next rehearsal?

## Appendix D

**YOUNG COMPANY**  
**(15-18 YEARS)**  
**Mondays and Wednesdays,**  
**5:00 – 7:00, \$625**  
**September 26-December 9**  
**January 9-April, 2006**  
**(no class October 10)**

Prairie Theatre Exchange School's Young Company offers advanced students an opportunity to shine in this ensemble acting company. The focus of this course is to encourage students to further their talents and skills, generate and encourage new work, and develop production knowledge. The Young Company will mount two productions during the year, one in December and the other in May. Admission to the Company is by audition and interview. Please call the Education Director to book your appointment.

*"This program (Young Company) is wonderful! The expectation of commitment, hard work, and cooperation, results in an amazing theatre experience for teens."*

S.K. (PARENT)



COMPANY

Director:

Lighting Designer:

Set and Costume Designer:

Board Operator:

Stage Manager:

Shogo

Kiro

Commodore

Georgina

Prime Minister

Commodore

Breebree, Gunner Tar, Peasants Wife, Tribesman,  
Soldier, Peasant

Shogo

Argi, Peasant, Gunner Tars Mate, Tribesman,

Soldier

Geraldine

Tola, Peasants Wife, Tribesman, Peasant

Basho

Poster Design:

Gabriel Hurley

Program Cover:

Gilles Messier

**PTE**

PRAIRIE | Theatre | EXCHANGE  
**SCHOOL**

YOUNG COMPANY PRESENTS...

