STRATEGIES FOR
IMPLEMENTATION OF
DRAMA AS A LEARNING MEDIUM

by

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ABSTRACT

The current movement towards excellence in education has led to a renewal of interest in the academic and aesthetic disciplines. Many administrations are striving to provide opportunities for all students to experience a curriculum which develops a basic understanding of the arts, sciences and humanities. Recent moves by the British Columbia Ministry of Education, however, suggest that many students in this province may be limited in the amount of instruction which they will receive in some of the traditional areas of study, particularly the visual and performing arts.

The professional development activities initiated during this case study were designed to foster an interest in the new elementary fine arts curriculum and to provide an opportunity for selected elementary teachers to experiment with the use of drama in the classroom. Through a series of classroom visits and related workshops, it focused the attention of a number of students, teachers and administrators on the role of the arts in education.

This paper provides a review of some of the current research on learning theory, educational philosophy and curriculum implementation. It also describes the educational goals and learning outcomes of a hypothetical K-12 dramatic arts programme and discusses the implications of the use of drama in various content areas.
The study concentrates on the use of classroom-based intervention and personal communication between the researcher and each of the teachers as means of introducing drama as a learning medium. Teacher interviews and classroom observations provide the data which were analyzed to determine shifts in teachers' stages of concern and levels of use of the innovation. This analysis reaffirms the importance of developing implementation strategies that meet the needs of the individual teacher within the context of that teacher's classroom. It illustrates the importance of making provision for modelling, testing, feedback and interaction. It also identifies some of the pitfalls.

Further research is needed to determine the effects of this model as it would be applied within a single school with firmly committed district support.
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Chapter I

THE PROBLEM

I.1 Introduction

The British Columbia government's 1983 restraint budget has led to a number of changes in the educational system at the provincial, as well as at the local level. One of these changes is a reduction in services provided by the Program Implementation Branch. With new curricula still forthcoming, it appears that individual districts will have to find suitable, alternative means of introducing the innovations into the schools.

I.2 The Rationale for the Study

One of the proposed curriculum changes is the introduction of a fine arts programme at the elementary school level. While the publication date for the curriculum guides and resource books has been postponed several times, the schedule for implementation of this programme continues to indicate that optional use is anticipated by September, 1984. The problems created by this delay have been compounded by an expectation that the various components of
this new curriculum will be taught by non-specialist teachers.

It seemed appropriate, then, that a case study focusing on professional development activities relating to one component of this curriculum could be conducted during the 1983-84 school year. If subsequent evaluation indicated that the intervention strategies as exemplified in these activities had fostered a change in teachers' levels of use of the innovation, then the design model used for the case study could be applied to other components of the curriculum in a district-wide implementation programme.

Recent research in the area of curriculum implementation suggests that instructional change occurs, and thus should be viewed and measured, with the individual teacher at the classroom level, rather than at the system level (Buchanan, 1980; Fullan, 1982; Goodlad, 1984; Olson, 1980; Werner, 1980). The literature also establishes the importance of the use of internal change agents to develop on-going, in-service programmes with provisions for demonstrations and trials under real and simulated conditions (Berman and McLaughlin, 1978; Joyce and Showers, 1980). It also confirms the importance of peer interaction. Teacher/learners must share knowledge and mediate experiences in order to effect changes in schools (Fullan, 1979; Shalaway, 1981; Tye, 1984).
The factors which were identified in the literature and which provided the basis for the development of intervention strategies used during this case study included: voluntary participation by selected teachers, use of a peer teacher as the change agent, introduction of classroom-based demonstration lessons, establishment of communication links between the change agent and each of the participating teachers, organization of formal workshops and informal meetings.

I.3 The Purpose of the Study

This case study was designed to identify intervention strategies that would motivate non-specialist teachers to initiate instructional change in the implementation of a drama programme within the constraints of regular classroom teaching. The questions which the research was designed to address are as follows:

1. Will the introduction of the philosophy and structures of a drama programme lead to a significant shift in teachers' stages of concern and levels of use within the given time frame?

2. What factors seem to inhibit change?
3. What factors seem to foster change?

4. What types of intervention are viewed by the selected teachers and by administrators as most likely to lead to the adoption of the innovation?

1.4 Definition of Terms

Change agent: For the purposes of this study, the change agent plays a variety of roles including: researcher, project developer, resource linker, information source, workshop facilitator, guest teacher, helping teacher, observer, interviewer and evaluator.

Depiction: A depiction is a presentation which utilizes theatre form to focus on a theme or a concept.

Drama: Drama is making-believe, or taking on an attitude of someone other than oneself, or acting as if one were in a particular time, place or situation. See Figure 1.

Enactment: This is a theatrical presentation of a selected segment of the drama.

Innovation: This term refers to a project or program that requires a change in teaching practice.
Implementation: Implementation is the process of putting an innovative instrument of schooling into actual use.

Intervention: This is an action used to bridge the gap between present practice and practice as conceptualized in the innovation. It may be any external action whose purpose is to actually bring the innovation into the context of the classroom.

Levels of use: These are stages of behavior of users of innovations. The scale used for this study is an adaptation of the framework developed by Gene Hall and Susan Loucks at the University of Texas (Hall, Loucks, et al., 1975). For the purposes of this study, the levels will be defined as follows: Level 0 - Non-Use, Level 1 - Orientation, Level 2 - Partial Use, Level 3 - Regular Use, Level 4 - Integrated Use, Level 5 - Refinement.

Mantle of the expert: This is a role of knowledge and responsibility which is placed on the student by the teacher-in-role. To the extent that the teacher agrees to use the make-believe expertise of the students, there is a reversal of the traditional teacher-student roles.

Meta-cognition: This is the act of knowing that one knows. It is the capability of accessing information stored in
Negotiation of meaning: This is the act of applying meaning obtained in one context to a different context. Like Piaget's term, accommodation, negotiation of meaning implies variability, growth and change.

Negotiation of shared meaning: Negotiation of meaning by a cultural group, such as a group of students and the teacher who work together.

Networking: The noun, network, denotes the concept of intersecting lines of communication but it does not express the notion that the existence of this system is dependent upon an on-going process. This process of personal sharing in the establishment and maintenance of an interactive structure is implied by the recently-coined verb, networking. Networking techniques are currently used by many groups to encourage change and to provide support for its members. It should be noted, however, that while the terminology is new, this method of employing non-institutional, interpersonal communication to foster change is as old as business transactions and partisanship.

Realms of Meaning: Philip Phenix's paradigm for the interpretation and synthesis of knowledge includes the
following realms: symbolics (language, mathematics, non-discursive communication), empirics (natural and social sciences), aesthetics (arts), synnoetics (personal knowledge), ethics and synoptics (integrating disciplines).

**Ritual**: A symbolic act or ceremony based on primordial mythology. Some rituals have acquired overt cultural significance through repetition while others remain in what Jung describes as the collective unconscious.

**Schema**: The schema is a storage unit in one's memory. One might conceive of the schema as a file which contains knowledge about a concept.

**Schemata**: The plural form of schema and, hence, the total filing system or scaffolding for storage of information.

**Sign**: A sign is any intentional, or unintentional, means of communication. As applied to the regular classroom teacher, it would include body language, vocal dynamics, use of space and use of verbal and visual expression. As applied in a drama situation, it would also include physical contact, placement and use of objects and the uses of light, sound, movement and stillness.

**Stages of Concern**: These are stages of the user's knowledge
of an innovation. This scale is also an adaptation of the University of Texas model (Hall, 1974; Loucks, 1977; Rutherford, 1978). For purposes of this study, the stages are defined as follows: Unaware and unconcerned, Unaware but interested, Previewing, Exploratory, Trial, Experimental, Collaborative, Sharing, Renewal.

Stakeholders: The stakeholders are those individuals or groups in society who have direct or indirect right to be involved in educational decision-making. These include primary stakeholders such as students, teachers, administrators, parents and trustees as well as secondary stakeholders including taxpayers, politicians, employers, other educators, graduates, etc.

Theatre: Theatre is drama as shown to an audience. It may be presented in the form of a depiction or of an enactment. See Figure 1.
1.5 Limitations of the Study

The first limitation of the study is that it deals with a limited population. The results, therefore, may not be representative of the responses that would be evident with a larger sample.

The second limitation is that the study is restricted to one school year. The shift in teachers' levels of use might be significantly different over a longer period of time.

The third limitation is that no provision was made for a formal assessment of student learning as it related to the teacher's level of use of the innovation.
Chapter II

RELATED THEORY AND RESEARCH

II.1 The Purpose of Schools

Many of the current political decisions regarding curriculum development, curriculum implementation, provincial learning assessment, secondary school graduation requirements and budget restrictions are directly related to the evaluation of schools and school programs in the United States. A review of the literature emerging from this evaluation is particularly pertinent to this study for two reasons. Not only does it indicate a renewal of concern for sound educational goals but also it reveals a heightening of interest in the role of the arts in education.

Schools presently serve two functions in society: that of educating and that of socializing our young people. While recognizing that the latter is an expected, if not always an appropriate, goal for schools, John Goodlad tells us that neither of these functions is being served very well by the present system of education. In fact, he suggests that unless schools can begin to deliver the services for which they are designed then we might as well not have them.
We (must) come to realize that successful education is that which promotes successful problem solving, sensitive human relations, self-understanding and the integration of one's total life experience . . . we do not need schools today, in our kind of society, if their sole or even prime task is teaching the basics, defined as the three Rs.

(Goodlad, 1979, pp.108-109)

The goals which Goodlad articulates for us are not all that different from those formulated by Ralph Tyler over thirty years ago (Tyler, 1949). They include a mastery of basic communication and computation skills, a development of thinking skills, enculturation and interpersonal skills as well as creative and aesthetic skills. Like Phenix (1964) and Broudy (1981), Goodlad also suggests that considerable emphasis should be placed on the moral, ethical, emotional and physical development of the individual.

The central messages of A Study of Schooling (Goodlad, 1984) and of The Paideia Proposal (Adler, 1982) provide a reinforcement, if not a reiteration, of much of the curriculum thought which has evolved from Dewey's study of the school and society at the beginning of the century. Like the Woods Hole group and the experientialists of the sixties, the contemporary theorists tell us that we should be concerned not so much with the quantity of learning but with its quality, not with what is being taught, but rather with how it is being taught.
The irony of this discussion is three-dimensional. In the first dimension, there is the public criticism of the education system. Throughout North America, schools continue to be criticized for their failure to deliver certain standards of basic skills. Yet, it would seem that there has not yet been sufficient public attention directed towards the essential question which is: What is basic?

The concern for the teaching of the basics is not new. As Broudy (1978) reminds us, "only an ignorance of history" would make it seem so (p.22). What is encouraging to those who consider the arts as a fundamental component of one's education is that some school authorities have already taken action to secure a more central role for the visual and performing arts within the curriculum. In areas where this is not occurring but where, in fact, further cuts in arts programmes are impending, opposition is being voiced.

Andrew Lipchak of Ontario's Ministry of Culture and Recreation states:

There is little which is more "basic" to education, however, than the development of the senses, verbal skills, critical reasoning and physical dexterity. The arts represent the basic learning tools which increase a child's awareness of his or her world and the ability to deal with it physically and intellectually. (Lipchak, 1981, p.24)

The Arts are not options. Their inclusion in the curriculum " is a matter both of logical necessity ... and
"moral necessity," states a recent report prepared in Britain by the Calouste Gulbenkian Foundation (Byron, 1982, p.3).

While there is still a need for additional research to support this premise as well as a need for an assessment of current programmes, some valuable work has already been completed in this area (Cook, 1982; Courtney, 1982; Eisner, 1978; Hausman, 1980; Madeja, 1978; Stake, 1975). In-service training in discipline-based art education is being offered by the Geddy Foundation's Summer Institute in Southern California. It is hoped that the network which emerges from this nucleus will bring as much international attention to the improvement of arts programmes as the Huntington Beach Writing Project (Cross in Werner et. al, 1983) has brought to writing programmes.

The irony of the second dimension might be captured in the maxim, "Plus ça change, plus c'est la même chose," though it is probably more correct within the context of the educational system to say, "The more we assume that things are changing, the more they remain the same." If we have learned anything from the work of those who have so painstakingly evaluated implementation programmes during the past decade, it is that an innovation cannot be assessed as having been ineffectual if it has not been put into actual use. The fact that many of the curriculum changes of the
sixties and seventies did not produce any significant differences in learning outcomes may be a result of their having been inappropriate or ineffectual, but, on the other hand, this may be a result of their not having been fully implemented (Fullan, 1982; Goodlad, 1984). Whatever the case, this is not argument enough to deny students the opportunity of some basic changes in the eighties.

In the third dimension is the irony that the message which we are currently receiving from the more conservative American educators is both a recapitulation of Plato and a replay of the radical Brazilian exile, Paulo Freire. Plato idealizes the process of education:

Certain professors of education must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes . . . our argument shows that the power and capacity of learning exists in the soul already; and that just as the eye was unable to turn from darkness to light without the whole body, so too the instrument of knowledge can only by the movement of the whole soul be turned from the world of becoming into that of being.

Freire views this process in political terms. He believes that didacticism breeds oppression while dialectic leads to freedom from oppression.

In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression,
negates education and knowledge as processes of inquiry.

(Freire, 1983, p.58)

Freire describes the current educational system as "suffering from narration sickness" (p.57). Goodlad says that schools reflect "our shortcomings rather than our ideals" (p.123). Both believe that a pedagogy that is based upon an interactive model, that is concerned with people rather than with things will challenge the individual and, in so doing, will transform society.

Whether one accepts the logic of the conservative argument or that of the radical, the challenge appears to be the same. The educational goals of the innovations which one introduces into the schools should be in keeping with the essential purpose of education which, according to Adler, Goodlad and Freire, is to assist young people in their process of gaining knowledge and discovering meaning so that they may contribute in a worthwhile manner to their society.

II.2 The Learning Process

In order to develop theories of the world, the learner must have models of the world. These models are the conceptual framework, the cognitive structure and the ideational scaffolding. They are the schemata, the
fundamental elements of which are the schema. According to David Rumelhart, the schemata are:

the building blocks of cognition. They are the fundamental elements upon which all information processing depends. Schemata are employed in the process of interpreting sensory data (both linguistic and nonlinguistic), in retrieving information from memory, in organizing actions, in determining goals and subgoals, in allocating resources and generally guiding the flow of processing in the system. (Rumelhart, 1981, p.4)

There is some question as to the degree of complexity of the intuitive schema network. We do not know how much information is enfolded in the brain at birth. Some brain research suggests that just as each part of the brain is a hologram of the whole brain, so each brain is a hologram of the whole earth (Pribram, 1971). If this is true, then the learning process is best explained as the process of exposure, interaction and focus. As the individual learner is exposed to ideas and events, as she interacts with nature and other individuals, then the information enfolded in her brain is focused, clarified and unfolded. What is important in this discussion is not the validity of the hologram notion but the relevance of the concept of unfolding enfolded knowledge.

We walked down the path to the well house attracted by the fragrance of the honeysuckle with which it was covered. Someone was drawing water and my teacher placed my hand under the spout. As the cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her
Suddenly I felt a misty consciousness as of something forgotten - a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that "w-a-t-e-r" was the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free!

(Keller, 1958, p.28)

Helen Keller's description of the unfolding of enfolded knowledge provides us with a powerful example of what David Bohm (1978) refers to as rational insight. Until the senses provided her with the insight, the rational information did not make sense. She did not see that there was a connection between the symbol, that is the motions of the teacher's fingers, and the reality. Once Keller realized by the process of rational insight that everything has a name then she became aware of a very complex schema network and hence, capable of organizing ideas and generating further learning (Bruner, 1977). How much of Helen Keller's memorial network with its sub-schema, schemata and sub-schemata was present when she was born and how much of it enfolded in those dark years before Annie Sullivan, in desperation, forced her hand under the spout cannot be determined. What can be determined is the importance of the experience of rational insight in the development of her awareness of the information which she had stored in memory and of her ability to access and communicate this information.
It is this awareness and ability to which we presently apply the term metacognition (Brown, 1982). Until the learner knows what she knows, then she cannot make use of knowledge. If the learner is not provided with suitable learning experiences, she will not develop the metacognitive awareness of what it is that she knows.

The Helen Keller story illustrates the importance of the learning experience in the development of comprehension and metacognition. The experience of sensing the reality and intellectually recognizing the relationship of the symbol with the reality is a catalyst sufficient to unlock a vast amount of stored knowledge. Yet this experience is only an initial step in the process.

The learner must also be provided with an opportunity to synthesize the new information with existing knowledge. This is the sub-process of negotiation of meaning. The learner plays with the new concept to discover how it fits into her model of the world, then through the action-reflection dialectic, both the concept and the model are changed.

For example, let us assume that the learner hears a poem read aloud in class and finds the work to be aesthetically, emotionally, intellectually and spiritually pleasing. The initial learning experience will provide a broad interface between the external body of knowledge and the internal
schema structure. However, it will not be integrated into the learner's model of the world until she determines a relationship between this new information and the existing knowledge. Thus, the meaning of the poem is negotiated and the learner's model of the world is renegotiated.
II.3 Drama and Learning

A knowledge of drama implies an understanding of the structure and the history of theatre and the dramatic arts. For the performer, knowledge of drama also implies a degree of mastery of the basic skills of the dramatic arts, including those of speech and movement, of creation and presentation. For others, knowledge may be confined to an understanding of the various levels of dramatic activity, the elements of theatre and the craftsmanship involved in the creation and production of good theatre.

All the world's a stage
And all the men and women merely Players;
They have their exits and their entrances,
And one man in his time plays many parts...

Shakespeare, As You Like It,
II, 7: 140-43

In his popularization of Pythagorus' metaphor, Shakespeare reminds us that we are constantly involved in dramatic activities, whether in the form of play or in the various roles which we assume in our daily lives. As individuals and as a species, we are so immersed in drama that we need the imposition of a structure into which to isolate and sort our knowledge if we are fully to understand the nature of dramatic activity and its psychological and educational implications.
Drama, in the form of mimetic action and play, is said to be the earliest form of artistic expression of the individual (Esslin, 1977; Martin and Vallins, 1968; Phenix, 1974). Drama and dance, in the form of ritual and play, are also considered to be the oldest of the human species' creative art forms (Carpenter, 1973; Courtney, 1980; Esslin, 1977; Phenix, 1974). If one were to view drama activities on a continuum (Figure 1), one would find play as the most elemental form of drama and theatre as the most complex. Play is directly experiential, non-replicative and frequently involves a realization of personal fantasy. In a drama programme, the play component would include simple exercises, a variety of games and improvisations.

In his discussion of the arts of movement, which include dance and drama, Philip Phenix refers to Huizinga's *Homo Ludens: A Study of the Play Element in Culture*. He states:

Play is not a minor and incidental form of human activity appropriate only to children and to adults in times of relaxation, but it is a primordial civilizing force influencing every field of cultural endeavor. . . . the play element is clearly evident in language, in law, in war, in the pursuit of knowledge, in philosophy, in religion, in poetry, in music and . . . in the dance, the perfect exemplification of play. (Phenix, 1964, pp.173-174)

In a later article for *Educational Forum*, Phoenix concludes that "play may turn out to be the most important
Figure 1. A Conceptualization of the Continuum of Drama Activities

- Ritual
- Play
- Dramatic playing
- Improvisations
- Exercises/games/reality/fantasy
- Reality/fantasy/enmeshed
- Improvisations/exercises/games
- Presentation for stage/film/television/experiential/replicative
- Increasing complexity of role/emergence of role of spectator/critic
- Meaningsymbolisation/meaning
- Increasing experiential

22
feature of the curriculum" (1965). Current research which indicates a positive correlation between dramatic play and the development of self-concept, cognition, language and communication skills, co-operation and cultural transmission (Bruner, 1976; Courtney, 1982; Qualls and Sheehan, 1983; Rubin, 1980) supports this conclusion.

Play, as applied within any of the disciplines at any level, should be a vitally important part of education. Whether playing with language, with objects, with motion or with others, one experiences a freedom from reality, a freedom from the self (ex stasis). This sense of felt freedom is immensely important to the well-being of the individual and should be an outcome of all drama programmes.

Drama for understanding, however, is not simply play. Nor is it simply stories retold in action. Rather, it is human beings, as subjects and objects, as performers and audience, confronted by situations which change them because of what they must face in dealing with those challenges (Heathcote, 1983). As the work progresses on the continuum from experiential to replicative, the focus is distinctively altered. The activities, which in play, were child-centred now centre in the aesthetic experience itself. The teacher carefully selects the materials, frames and focusses them in order to establish an emotional distancing (Witkin, 1977) and to foster appropriate learning experiences (Feurstein,
The teacher becomes the mediator, a role which Gavin Bolton compares to that of playwright.

As the playwright focuses the meaning for the audience, so the teacher helps to focus the meaning for the children; as the playwright builds tension for the audience, (so) the teacher builds tension for the children; as the playwright and director and actors highlight meaning for the audience by the contrast in sound, light and movement, so does the teacher - for the children; as the playwright chooses with great care the symbolic actions and objects that will operate at many levels of meaning for the audience, so will the teacher help the children find symbols in their work.

(Bolton, 1980, pp.72-73)

By causing students to act and to reflect upon their actions, the teacher helps them to explore and to develop their personal knowledge, to deal with implications of action and non-action and to discover the universal in themselves (Bolton, 1981; Heathcote, 1978; O'Neill, 1983).

It is through this use of drama as a learning medium that the language arts teacher can encourage the development of the basic communication skills and make a broad spectrum of literature available to children of all ages and ability levels (Britton, 1973; Gutteridge, 1983; Moffett and Wagner, 1983). The humanities teacher can assist even very young children in developing an understanding of history, of historical time, people and issues.
(The) gift of drama to the history teacher is that it enables him to talk with children about the important things, rather than the trivial issues, it helps him to explore types of human motivation, and helps children to begin to give significance to what they are doing.

(Fines, 1982, p.119)

In addition to the research which indicates a correlation between the use of drama and the development of students' aesthetic, synnoetic, symbolic and synoptic knowledge, a number of recent studies confirm a positive relationship between student participation in drama activities and their development of moral awareness and moral reasoning (Colby, 1982; Courtney, 1980 and Kohlberg, 1980).

It is within the theatre component of the drama programme that students develop a consciousness of theatre form and of the creation of meaning through the manipulation of its basic elements, particularly that of the metaphoric tension between the actor as self and the actor as creator, between the actor as person in present time and the actor as person in past or future time, between the actor as real and the character as imagined. It is through this development that the student progresses from being a direct communicator and symbol user to a craftsperson and full participant in the aesthetic experience (Wolf and Gardner, 1980).

Theatre provides the aesthetic form through which the abstract dramatic experience is made concrete. Good theatre
is the result of the participant's fully realized "living through" experience tempered by the power and the limitations of the "as if" medium. Without the latter, the play experience remains personal and does not have the substance of dramatic art. This means, therefore, that even young children playing simple make-believe must be made aware of the implications of the "as if", if they are being educated within a drama curriculum. In the same manner, the more mature performers must retain a consciousness of the "living through" experience if they are to create meaningful work. Because it rests in this dialectic, ritual is seen to encompass the continuum (Figure 1). As it is experiential, ritual is considered to be elemental but as it is also highly symbolic, it must be viewed as complex. Ritual, then, exemplifies the "living through" experience of dramatic play and, at the same time, the replicative and metaphoric nature of theatre. It offers us what Jung describes as a "residua of innumerable experiences, a remnant of the joys and sorrows that have been repeated countless times in our ancestral history."

Whoever speaks in primordial images speaks with a thousand voices; he enthrals and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. He transmutes our personal destiny into the destiny of mankind, and evokes in all of us those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night.
That is the secret of great art, and of its effect upon us.

(Jung, 1971, pp.320-321)

That is indeed the secret of great theatre and it is with the intention of revealing this secret that a drama curriculum should be developed.

II.4 Drama in the Curriculum

In his introduction to the 1983 PEMC production, *Face to Face*, John Wright describes drama as "a way of learning about oneself and the world", as a means of "re-examining what one already knows, a way of growing." Drama demands that the learner be involved intuitively, intellectually, emotionally, physically and socially. In other words, it provides a broad interface between the themes and concepts being developed in the learning experience and the student's prior knowledge. The work requires the student to take risks, to access knowledge, to act, reflect and negotiate meaning. Drama is a powerful learning tool because it provides the "kind of learning that can make people whole" (Wagner, 1978, p.147).

Drama calls upon all bodies of knowledge and human experience and is, therefore, applicable as a learning medium across the entire curriculum. In this province, drama
activities are recommended as teaching tools in Social Studies and Science as well as in the Language Arts (K-12).

The British Columbia Ministry of Education's *Guide to the Core Curriculum* (1977) also recommends the use of drama to attain many of the core goals. It is important to note, however, that if one accepts the arguments presented in this paper, the implementation of the drama process as a methodology has much wider educational implications (Table 1).

### TABLE 1

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Core Goal of Drama Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student should develop</td>
<td>The student should develop</td>
</tr>
<tr>
<td>To Develop the Skills of Reading</td>
<td>: increased vocabulary</td>
</tr>
<tr>
<td></td>
<td>: understanding of story schema</td>
</tr>
<tr>
<td></td>
<td>: oral reading skills</td>
</tr>
<tr>
<td></td>
<td>: inferencing skills</td>
</tr>
<tr>
<td></td>
<td>: increased use and</td>
</tr>
<tr>
<td></td>
<td>understanding of</td>
</tr>
<tr>
<td></td>
<td>symbol and metaphor</td>
</tr>
<tr>
<td>Learning Outcome</td>
<td>Core Goal of Drama Activity</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>To Develop Writing Skills</td>
<td>The student should develop:</td>
</tr>
<tr>
<td></td>
<td>: evaluative skills</td>
</tr>
<tr>
<td></td>
<td>: research skills</td>
</tr>
<tr>
<td></td>
<td>: appreciation of a</td>
</tr>
<tr>
<td></td>
<td>: a recognition of bias</td>
</tr>
<tr>
<td></td>
<td>: a variety of reading matter</td>
</tr>
<tr>
<td></td>
<td>: effective communication</td>
</tr>
<tr>
<td></td>
<td>: skills</td>
</tr>
<tr>
<td></td>
<td>: critical thinking</td>
</tr>
<tr>
<td></td>
<td>: increased ability</td>
</tr>
<tr>
<td></td>
<td>: to plan, review and revise</td>
</tr>
<tr>
<td></td>
<td>: audience awareness</td>
</tr>
<tr>
<td></td>
<td>: ability to generate ideas</td>
</tr>
<tr>
<td>To Develop the Listening Skills</td>
<td>: ability to listen to and to follow instructions</td>
</tr>
<tr>
<td></td>
<td>: skill in listening for changes in register</td>
</tr>
<tr>
<td></td>
<td>: skill in listening for changes in phonology</td>
</tr>
</tbody>
</table>
Learning Outcome

Core Goal of Drama Activity

To Develop the Speaking Skills

The student should develop:
- skill in listening for detail
- skill in listening to receive feedback
- ability to communicate effectively
- ability to participate in conversation, debate, discussion, interviews, dialogue, choral reading, meetings, recordings, theatre
- ability to use appropriate vocabulary and dialect
- ability to share ideas
- ability to co-operate with others
- a sense of responsibility
- ability to explore issues
- critical thinking
- problem-solving ability

To Develop the Knowledge and Understanding of the Roles, Responsibilities and Rights of the Individual in Society
Core Goal of Drama Activity

Learning Outcome

The student should develop:

- ability to give and to accept criticism
- appreciation of the work of others
- evaluative skill

To Develop:

- understanding of culture and tradition
- knowledge of historical persons and events
- understanding of the implications of policies and decisions
- understanding of cultural similarities and differences
- appreciation of aesthetic form

To Develop Skills of Inquiry, Analysis and Problem-Solving:

- ability to recognize bias
- ability to formulate analytic questions
- ability to explore issues
Learning Outcome

Core Goal of Drama Activity

The student should develop:

ability to compare, interpret, judge and discriminate

willingness to participate

skills of observation and sense-awareness

trust

creativity

self-expression

concern for the safety and well-being of the self and others

ability to express emotion clearly and confidently

ability to create new relationships

self-control

empathy and sensitivity

ability to share and to co-operate with others
Learning Outcome

Core Goal of Drama Activity

The student should develop

To Develop Skills: co-ordination,
and Knowledge for flexibility
Healthful Living and physical fitness
: recreational pursuits

It is also important to remember that as well as being a learning medium, drama is a distinct discipline. Dramatic literature and concepts are expressed through an aesthetic form, known as theatre. Drama and theatre have an historic structure and tradition as well as an established system of evaluation.

In developing, or adapting, a drama curriculum, it would be appropriate to consider Phenix's realms of meaning (1964) to determine the scope of the work and to apply Bruner's concept of a spiral curriculum (1977) to the sequencing of goals and learning outcomes. Thus, one might have primary students gaining aesthetic, ethical, synnoetic and synoptic meaning by exploring the world of Shakespeare through a simple role drama. At the same time, senior students could be playing theatre games.
The total scope and sequence of a drama curriculum would imply a familiarity with dramatic literature from the classical Greek to the present as well as an understanding of the development of the art from its roots in primitive rituals to contemporary film and television. It would also demand the refinement of a number of personal and interpersonal skills and a degree of mastery of the craft of theatre (Tables, 2, 3, 4).
### TABLE 2

**AREAS AND LEVELS OF MASTERY OF DRAMATIC PERFORMANCE**

<table>
<thead>
<tr>
<th>Level</th>
<th>Areas of Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level One: Participant</strong></td>
<td>Participation, Trust, Concentration, Observation, Sense Awareness, Teamwork, Movement, Listening, Speech, Role Playing, Reflection</td>
</tr>
<tr>
<td><strong>Level Two: Performer</strong></td>
<td>All of the above plus Energy, Discipline (including attendance/punctuality/preparation/ability to take direction and constructive criticism), Mime, Scene work, Reading and/or writing of dramatic literature, Stage Terminology, Theatre Background, Work with audio/video tape, Critical skills</td>
</tr>
<tr>
<td><strong>Level Three: Actor</strong></td>
<td>All of the above as craft</td>
</tr>
<tr>
<td>(Apprentice)</td>
<td></td>
</tr>
<tr>
<td><strong>Level Four: Master of Dramatic Arts</strong></td>
<td>All of the above as art</td>
</tr>
<tr>
<td>Level</td>
<td>Areas of Instruction</td>
</tr>
<tr>
<td>----------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Level One: Spectator | Listening  
Observation  
Participation in class discussions  
Practise of constructive criticism  
Reading/viewing and/or performing various types of dramatic works |
| Level Two: Connoisseur | All of the above plus Critical Skills |
| Level Three: Critic   | All of the above plus Communication Skills  
Evaluative Skills      |
<table>
<thead>
<tr>
<th>Areas of Instruction</th>
<th>Levels of Mastery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Design/</td>
<td>Student</td>
</tr>
<tr>
<td>Costume Design/</td>
<td>Apprentice</td>
</tr>
<tr>
<td>Makeup</td>
<td>Journeyman</td>
</tr>
<tr>
<td></td>
<td>Professional</td>
</tr>
<tr>
<td>Stage/Film/Television</td>
<td>Student</td>
</tr>
<tr>
<td>Direction</td>
<td>Apprentice</td>
</tr>
<tr>
<td></td>
<td>Journeyman</td>
</tr>
<tr>
<td></td>
<td>Professional</td>
</tr>
<tr>
<td>Lighting/ Sound/</td>
<td>Student</td>
</tr>
<tr>
<td>Camera/Special Effects/</td>
<td>Apprentice</td>
</tr>
<tr>
<td>Editing</td>
<td>Journeyman</td>
</tr>
<tr>
<td></td>
<td>Professional</td>
</tr>
<tr>
<td>Stage Construction/</td>
<td>Student</td>
</tr>
<tr>
<td>Stage Management</td>
<td>Apprentice</td>
</tr>
<tr>
<td></td>
<td>Journeyman</td>
</tr>
<tr>
<td></td>
<td>Professional</td>
</tr>
</tbody>
</table>
The scope and sequence of drama instruction as a component of the Elementary Fine Arts curriculum implies a series of levels of mastery of personal and interpersonal skills as well as those of speech and movement. An outline of these levels of mastery is provided in Table 5 which has been adapted from Phases I, II and III of the suggested instructional objectives and activities of the *Foundation Curriculum in Language Development* of the Vancouver School Board's Project BUILD (1978), drafts of the provincial Elementary Fine Arts Curriculum (1982, 1983 and 1984) and *Body Wisdom* by Arthur Lessac (1981).

**TABLE 5**

**SCOPE AND SEQUENCE OF ELEMENTARY DRAMA INSTRUCTION**

<table>
<thead>
<tr>
<th>Area of Instruction</th>
<th>Levels of Mastery</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRUST</td>
<td>The student should:</td>
</tr>
<tr>
<td></td>
<td>Level I: develop trust in others develop confidence in self</td>
</tr>
<tr>
<td></td>
<td>Level II: present work to peers accept risk in drama trust others demonstrate self-confidence</td>
</tr>
<tr>
<td></td>
<td>Level III: believe in own ability and skills give and receive constructive criticism</td>
</tr>
<tr>
<td>Area of Instruction</td>
<td>Levels of Mastery</td>
</tr>
<tr>
<td>---------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>CONCENTRATION</strong></td>
<td><strong>Level I:</strong> The student should: concentrate without being distracted by others&lt;br&gt;<strong>Level II:</strong> concentrate without being distracted by other students or by extraneous stimuli focus attention&lt;br&gt;<strong>Level III:</strong> concentrate and remain involved in drama work change or maintain focus</td>
</tr>
<tr>
<td><strong>OBSERVATION AND SENSE AWARENESS</strong></td>
<td><strong>Level I:</strong> use all of the senses to interpret the immediate environment make selective observations&lt;br&gt;<strong>Level II:</strong> focus on one or more senses recall sensory experiences&lt;br&gt;<strong>Level III:</strong> demonstrate sensory recall in drama work</td>
</tr>
<tr>
<td><strong>LISTENING</strong></td>
<td><strong>Level I:</strong> understand and appreciate the quality of silence listen and respond to instructions&lt;br&gt;<strong>Level II:</strong> listen to oral reading, dramatizations, sound and music for understanding listen for details&lt;br&gt;<strong>Level III:</strong> listen to oral reading, dramatizations, sound and music for enjoyment listen for implied meaning</td>
</tr>
<tr>
<td><strong>IMAGINATION</strong></td>
<td><strong>Level I:</strong> accept fantasy when appropriate extend fantasy when appropriate</td>
</tr>
<tr>
<td>Area of Instruction</td>
<td>Levels of Mastery</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td></td>
<td><strong>The student should:</strong></td>
</tr>
</tbody>
</table>
|                     | Level II: use own ideas  
develop solutions to problems |
|                     | Level III: invent and accept alternative solutions |

**MOVEMENT**

| Level I: | move freely  
communicate through movement  
understand the meaning of physical fitness |
|----------|--------------------------------------------------|
| Level II: | move freely within group  
interpret feelings through movement  
moves with control  
compare and contrast types of movement  
demonstrate physical characterization  
perform personal mime  
demonstrate an appropriate level of physical endurance  
moves with balance and rhythm |
| Level III: | demonstrate physical stamina  
understand and utilize physical cues and signs  
demonstrate skill in physical projection  
develop movement sequences  
perform elementary mime  
explore dynamics of rhythm, line, shape, level, direction |

**SPEECH**

| Level I: | speak clearly  
explore alternate vocal expression |
Area of Instruction                          Levels of Mastery

The student should:

Level II: speak clearly
use pitch, tone and
inflection to aid
meaning
use speech appropriate
to the situation

Level III: use voice to convey
mood, emotion and
meaning
use a variety of vocal
styles
use formal and informal
language
make effective oral
presentations

PARTICIPATION

Level I: participate in drama games
and exercises
share stories
operate a puppet
describe what has happened
in a drama

Level II: participate in role work,
enactments and depictions
present original ideas
reflect on what has
happened in a drama

Level III: demonstrate belief and
commitment in drama work
plan, write and/or perform
work for an audience
(in the form of mime, puppet
show, dance drama, readers'
theatre, story theatre
choral reading, stage, film
or television production),
analyze and discuss
constructively the work
of self and of others
II.5 Pedagogical Implications

Implementation of a program which uses drama as a learning medium might mean that teaching practice will be adjusted to provide learning experiences with any combination of the goals and learning outcomes listed in Table 1. It might also mean that the teacher will take part in various in-service activities in order to develop sufficient background in the discipline to assist students in reaching the levels of mastery described in Table 5. Yet, it must mean that a teacher will evaluate her current practice to determine what changes are necessary and what degree of change she is willing to make to facilitate these learning experiences.

Recognizing that teachers must find ways of edging themselves, as well as their students, into this type of drama, Dorothy Heathcote suggests that the teacher determines her own thresholds of tolerance. The thresholds which Mrs. Heathcote has identified are: decision-taking threshold, noise threshold, distance threshold, size of group threshold, threshold of teaching registers and status threshold (Wagner, 1976). The teacher must decide, in other words, the quantity and the quality of decisions that she can comfortably allow the students to make, the noise level and type of noise which she will tolerate, the physical and
emotional distance which she feels she needs, the size of group which she finds it easiest to work with, the type of role or attitude which she prefers to use to focus and move the drama and the status which she wishes to preserve in the group.

While it is desirable that teachers have some understanding of theatre elements and of aesthetic form, this is less important than their development of confidence and skill in planning, in pacing, in signing, in building belief and trust, in questioning and power-sharing techniques. The use of drama as an effective learning medium requires that the teacher functions as an *enabler* of learning, a mediator of knowledge, rather than as an owner or banking manager of knowledge. Galileo said, "You cannot teach a man anything, you can only help him to discover it within himself."

The style of teaching that is implied in the full implementation of the program being discussed in this paper necessitates a shift in student-teacher relationships. Problem-posing education is incongruent with teacher-centred education because, as Heathcote reminds us, it depends upon dialogue, critical reflection and negotiation of shared meanings:
Do you ever visit the garden of your mind and, sitting quiet there, do you ever dream of the grace that might come into this bower, the school, if people might be permitted to become obsessed by just a few important matters? Where one thing might lead naturally to another? Where inquiry might have time? Where discipline is from a subject rather than another person? Where people might "learn themselves" into the work? Where small persons and big persons might grow together and help each other learn? Where teachers and students might garden and grow and dig and delve and argue and tell and ask, and develop on each other, rather than submitting and arguing about submission? (Heathcote, 1978, pp.7-8)

II.6 Intervention Strategies

The combination of a vast number of major curriculum changes and the demand for accountability in the education system has led to extensive research in the area of curriculum implementation in recent years. The findings of this research have provided certain principles for effective implementation of innovations.

While there is still talk of developing "teacher-proof" curricula and resource materials, it is generally understood that successful implementation depends upon the way in which the teacher perceives the innovation. Programs and materials will not be put into actual use if the teacher feels that they do not address student need, if they represent an
unacceptable change in educational philosophy or if they place too great a demand upon the teacher's time, energy, skill and knowledge. (Buchanan, 1980; Flanders, 1980; Fullan, 1982; Olson, 1980). "Educational change depends on what teachers do and think — it's as simple and as complex as that" (Fullan, 1982, p.107). It is important, then, that intervention strategies which are used by external change agents are teacher-specific and classroom-specific. They should provide teachers with early visible results of an enhancement in student learning.

Successful implementation also depends upon an appropriate balance between internal and external forces. Teachers resent change which appears to be externally imposed (Fullan and Leithwood, 1980) but, at the same time, they need support from principals, from district staff and senior administration and they need to be connected to the knowledge and to related changes from outside their school and district (Goodlad, 1984; McLaughlin and Marsh, 1978; Tye, 1984).

Joyce and Showers (1980) discuss the importance of job-embedded intervention. This concept is also supported by the findings of Goodlad (1984) and Ruddick (1980). Again, the need is complex. Teachers have to be given opportunity to negotiate shared meaning of the change in their own
classrooms with their own students but they must also share reactions to the new knowledge with others (Goodlad, 1984). Provisions for interaction at a staff level and at a district level are imperative (Fullan and Park, 1981). Strategies that are designed to utilize a core group of teachers modelling the innovation and which operate on a networking model with individual schools as key units seem to be most successful (Werner et al., 1983).

Implementation must be viewed as a process, not an event. It requires careful planning and it takes time (Loucks and Pratt, 1979). Successful implementation strategies are based on realistic expectations, sound educational goals and continuous formative evaluation.
CHAPTER III.

DESIGN OF THE STUDY

III.1 Nature of the Study

This case study was designed to evaluate the success of a series of professional development activities which were conducted during the 1983-84 school year. The purpose of these activities was to encourage a selected group of six non-specialist teachers from three elementary schools in one school district to experiment with the use of drama as a learning medium in a variety of content areas. Descriptions of successful implementation projects conducted recently in other areas in the province (Werner et. al, 1983) provided models for the organization and timing of the activities.

The activities which were conducted included:
(a) a preliminary review of pertinent literature related to the use of drama as a learning medium and to successful experiences in programme implementation;
(b) a luncheon meeting with selected teachers to explain the project, to collect exploratory data and to arrange classroom visits;
(c) demonstration lessons and follow-up activities;
(d) a dinner meeting and film night;
(e) a workshop with the author of a resource book on the use
of drama in the elementary classroom and
(f) observations of selected teachers using drama in their
classrooms.

The responses of the participating teachers and of school
and district administrators to the various interventions
were collected through interviews and classroom
observations. The transcriptions of the interviews and the
descriptions of the lessons which were observed provided the
data which were qualitatively analyzed as a part of this
study.

It should be noted that while the scales used to measure
teachers' stages of concern and levels of use were based on
models with high co-relative reliability scores (Hall, 1974;
Loucks, 1977), neither the exploratory data-gathering
instruments (Appendix A) nor these measurement scales were
validated for this study. However, the standards developed
by the Joint Committee on Standards for Educational
Evaluation (1981) were consulted and used in the evaluation
of the procedures and of the reporting of the data.

III.2 Identification of Teacher Population

In selecting the teacher population for this study, the
researcher was guided by the assumption that teachers who
have been identified by school and district administration
as being those with whom peers would be likely to share
concepts and strategies can play a vital role in the
establishment of a network for the introduction of drama to
a large number of elementary classrooms in the district. The
researcher also believed that there should be at least two
teachers selected from each school in order to provide
opportunity for peer interaction and support. In addition,
the researcher felt that a peer relationship between herself
and each of the participating teachers would be more likely
to lead to an acceptance of the innovation. Furthermore, the
researcher was concerned that there should be an appropriate
balance between male and female teachers, between younger
and older members of staff and between those teaching the
primary grades and those teaching the intermediate grades.
The researcher was guided also by the belief that actual
change would be more likely to occur in schools where the
support of the innovation by the principal was covert,
rather than overt. Therefore, the following steps were
undertaken in the selection of the teacher population:
informal discussions were conducted with one school
principal and with the chairperson of the local professional
development committee to determine their reactions to the
project and to identify some teachers who might be willing
to become involved; a meeting with the superintendent was
arranged in order to describe the proposed study and to
discuss the selection of teachers according to the criteria
as outlined above; approval to proceed having been granted, those six teachers, who were known by the researcher and who had been identified by the principals and the superintendent as probable "linking" teachers, were approached and invited to participate in the project.

III.3 Procedures

The first task was to seek support and to obtain permission to proceed with the study. The second task was to select the teacher population. Therefore, at the beginning of the 1983-84 school year, a visit was made to the district superintendent to explain the nature of the project, to select the specific teacher population and to obtain permission to proceed with the research.

The third task involved visiting each of the three school principals to explain the nature of the project and to request permission to conduct the research in the classrooms of the selected teachers. Following these discussions with district and school administrators, meetings with each of the selected teachers were arranged and conducted.
Since all of the proposed activities to be conducted as a part of the study would be, in fact, professional development activities, and since funding would be required for some of these activities, it was equally important to seek the support of the chairperson of the professional development committee of the local teachers' association.

One result of having obtained support from this stakeholder was that an opportunity was given during the district professional development day to hold a group luncheon with the selected teachers. At that time there was a discussion of the research project and of the drama work with which students, teachers and the change agent would be involved. Questionnaires (Appendix A) were distributed, individual interviews were conducted, initial classroom visits were arranged and appropriate content areas or units were specified by each of the participating teachers.

The exploratory questions which were used for this questionnaire were based on Massialas' model of teaching styles (Massialas and Hurst, 1978) and on Watson's teaching strategies (1978). Teachers' responses to these questions on educational philosophies and goals appear as Tables 6 and 7.

Individually, teachers were asked to comment upon their philosophies of teaching, to classify their educational
goals, to describe their current methodologies, to discuss their use of provincially developed curriculum guides and resource materials and to describe previous drama which they had done with students in their classrooms.

TABLE 6
Learning Objectives as Identified and Classified by Six Selected Elementary Teachers

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Number of Times Outcome was Identified</th>
<th>Number of Times Outcome was Classified as a Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students should:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>learn the basic skills</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>learn to think critically *</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>learn to get along</td>
<td></td>
<td></td>
</tr>
<tr>
<td>with others *</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>acquire knowledge</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>develop originality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and creativity *</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>learn to solve problems *</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>be prepared for the &quot;real world&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>develop awareness</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>communicate effectively *</td>
<td>5</td>
<td>1</td>
</tr>
</tbody>
</table>

* identified as important learning outcomes in drama curriculum

As indicated in Table 6, there is a noticeable discrepancy between some of the learning outcomes which are given priority in a drama curriculum and those which were classified as priorities by the selected teachers. No one, for example, identified the development of creativity,
awareness, originality or critical thinking as being important learning outcomes. On the other hand, learning the basic skills and acquiring knowledge were selected as priorities.

Of the teaching strategies identified, discovery, experimentation and small group work were chosen less often than the more traditional methods (Table 7). However, most of the selected teachers indicated that they varied their methodologies to meet the particular needs of a given class and to deal effectively with the various content areas.

TABLE 7

Teaching Strategies as Identified by Six Selected Elementary Teachers

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>drill and practice</td>
<td>6</td>
</tr>
<tr>
<td>discovery</td>
<td>4</td>
</tr>
<tr>
<td>experimentation</td>
<td>4</td>
</tr>
<tr>
<td>student-centred activities</td>
<td>6</td>
</tr>
<tr>
<td>teacher-centred activities</td>
<td>5</td>
</tr>
<tr>
<td>questioning</td>
<td>6</td>
</tr>
<tr>
<td>telling</td>
<td>6</td>
</tr>
<tr>
<td>large group work</td>
<td>6</td>
</tr>
<tr>
<td>small group work</td>
<td>4</td>
</tr>
</tbody>
</table>
None of the six had done much previous drama work with their students and all felt that they would need some help to implement Drama as a component of the curriculum.

TABLE 8

Previous Use of Drama by Selected Teachers

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Type of Drama Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher A1</td>
<td>puppets</td>
</tr>
<tr>
<td>Teacher A2</td>
<td>story-telling, puppets, movement</td>
</tr>
<tr>
<td>Teacher B1</td>
<td>pre-writing, pre-reading exercises</td>
</tr>
<tr>
<td>Teacher B2</td>
<td>none</td>
</tr>
<tr>
<td>Teacher C1</td>
<td>demonstration of math/science theory</td>
</tr>
<tr>
<td>Teacher C2</td>
<td>puppets, games, movement to music, role playing</td>
</tr>
</tbody>
</table>

Those selected were also asked to comment upon their previous use of provincially developed curriculum guides and resource materials. The responses varied from extensive use, through general reference use, to limited use and use only when necessary. Some felt that the materials offered by the Ministry are unrealistic, overly demanding and inordinately prescriptive.

One of the six teachers knew of the forthcoming Elementary Fine Arts curriculum but only to the extent that he was aware that the committee had been working on it for a
considerable length of time. All seemed to feel that elementary students should have more exposure to the fine arts but three of the six preferred to have specialists teaching in this area.

Between October and December, demonstration lessons were given in each of the six classrooms. In each case, the starting point for the drama work which was introduced was embedded in the content which had previously been identified by the classroom teacher. Three of the lessons were intended as Language Arts activities, two were in the area of Social Studies and one was a movement lesson. The Language Arts lessons with the fifth and seventh graders focussed on pre-writing activities while the lesson with the first graders concentrated on the dramatization of a poem. The Social Studies lesson for the second graders was related to their study of British Columbia and the lesson with the sixth graders was an extension of their work on China. Descriptions of these lessons as well as of the two given in April appear as Appendix B.

Following each of the demonstration lessons, memoranda outlining possible follow-up activities were sent to each teacher (Appendix C). Teachers were encouraged to give feedback to the researcher, to request additional visits, to seek additional materials or any other assistance that might
be required to facilitate the drama work with which they were experimenting.

A film session and dinner meeting were scheduled to take place after all of the teachers had been given time to implement the suggestions offered during the classroom visits and in the follow-up commentaries. The films, Building Belief and Talks to Teachers, which are part of the Dorothy Heathcote Teaching Series, clarify for teachers ways in which drama can be used effectively as a learning medium.

In the discussion which followed the viewing of the Dorothy Heathcote films, all of the selected teachers expressed an interest in finding out more about the subject. The resource book, Offstage, Elementary Education Through Drama (Tarlington and Verriour, 1983) was circulated and arrangements were made to hold a workshop with the authors later in the year.

Originally, it was hoped that this workshop would be held early in April so that teachers would have an opportunity to explore some of the strategies introduced before the observation lessons in June. However, since this was a professional development activity, it was subject to decision-making at a district level. After two postponements and a threatened cancellation, arrangements for a full day
workshop with Dr. Verriour were finally realized at the end of May. Unfortunately, this meant that teachers had only a few days to experiment with the additional concepts prior to the researcher's final visits.

Both the film session and this final workshop were sponsored by the local Pro-D Committee and, therefore, were open to all teachers in the district. A total of approximately 20% of the elementary teachers in the district participated in these activities and two chose also to attend the Dorothy Heathcote workshops sponsored by the Vancouver School Board at the end of the 1983-84 school year.

An additional classroom visit to observe the drama work was scheduled to take place prior to each of the final interviews. Four of the six teachers were observed in their classrooms, one was observed directing a student production and another did not schedule a visit since he had not done any additional drama with his students.

Following these observations, interviews were conducted with each of the six participants as well as with the three school principals, with the Assistant Superintendent, the Chairperson of the Pro-D Committee, with a school trustee and a principal who has successfully introduced the Young
Writers Project into the district. The questions used in the interviews with the teachers (Appendix G) were intended to gather data related to the levels of use and the stages of concern. The interviews with principals and district administrators focused on their perceptions of the project and of the role of the fine arts in the elementary classrooms. In addition, the senior administration was asked to comment upon the possibility of extending the implementation activities (Appendix H). The interviews with the Chairperson of the Professional Development Committee (Appendix J) and with the principal involved with the implementation of the writing project (Appendix I) concentrated on the elements of successful local implementation programmes.

Thirteen of the fifteen interviews that were conducted were taped and transcribed. Because of time constraints, two of the interviewees chose to be interviewed by telephone. These responses were noted and included in the analysis accordingly. A sample transcription appears as Appendix K. All references to names of teachers, schools and other personnel, other than those referring to Dr. Verriour (Pat and Patrick) and Mrs. Heathcote (Dorothy), were deleted and are indicated by (.....) in the transcripts. The transcripts were coded to ensure anonymity and all utterances are numbered sequentially. The source of each utterance is
designated as (R) for the researcher and (I) for the interviewee. For example:

10  I: I wasn't thinking of drama uh, specifically, I was thinking of generally
11  R: Um hm, I know.
12  I: my goals in the classroom
13  R: Um hm.
14  I: but it certainly would fit drama.

Analysis of the classroom observations were based on the guidelines which appear as Appendix F. These guidelines, adapted from an observation schedule prepared by Cecily O'Neill, drama advisor for the Inner London Education Authority, caused the observer to focus on the mode of the dramatic activity, the teaching strategies and the explicit learning outcome(s).

Transcripts of the taped interviews were analyzed and discrepancies and commonalities of responses were noted. Changes in each of the teacher's stage of concern and level of use of the innovation were determined by comparing and contrasting responses given during the initial interview session with those given during the final visitation.

The case study was then subjected to a summative
evaluation and recommendations for the development of local implementation projects and further research were developed.
CHAPTER IV.

DATA ANALYSIS AND FINDINGS

IV.1 Analysis of Classroom Observations

The first class which was observed was a group of seventh grade students. The lesson involved large and small group discussions as well as role-playing activities. The purpose of the lesson was to focus the students' attention on the process of decision making and on the function of private and public moral valuation in this process. The type of activities chosen were consistent with the stated purpose.

Students were not asked for specific commitment but there seemed to be tacit agreement to work towards the achievement of the stated purpose. They were reminded of earlier drama work and were asked to build believable enactments of their role dramas. A number of examples of situations demanding difficult decisions were written on the board to assist students in the small group work. Many of these examples were given by the teacher but he sought student input and offered them protection by asking for hypothetical situations rather than personal experiences.

The teacher circulated to assist the groups in their discussion and preparation of the role dramas. Before
beginning the presentations, the students were told that they need not concern themselves with acting skills but rather with the honest presentation of the situation and the decision making. With continued encouragement, one group offered to present a short enactment of a hitchhiking situation. The teacher asked for more depth from the next group. The second group required a great deal of prodding but finally made a short presentation on shop-lifting. Again, the teacher expressed disappointment with the level of the work. The teacher continued to work with each group, encouraging them, yet challenging them to work for belief and commitment to the assigned task. The type of reflection that followed the action suggested that emotional, social and moral learning had developed through the use of the aesthetic form.

The second class that was observed was a Cadre Français class with students from kindergarten to grade four. The drama work was intended as a pre-writing activity and consisted of the reading of the beginning of a very simple story. At a signal from the teacher, the children participated in the reading by adding sound effects. They were then asked to work in small groups to create an ending to the story.

While the drama work was brief and relatively undemanding, it provided the motivation for the students to participate
in the writing activities. The students were involved in working imaginatively and cognitively with the oral reading and the writing tasks at the same time as social learning was taking place because of the imposition of the group structure.

The third observation was of a grade two class involved in a miming exercise. The stated purpose of the lesson was to review the literature covered during the year. The teacher had provided slips of paper with the titles of the stories read by the class during the course of the year. Students drew titles and took turns finding small groups to help them to improvise brief mimes to present to the class. The groups were allowed to add sound effects and to provide one verbal clue to the remainder of the class whose task was to correctly identify the title of the story. The students responded with a great deal of enthusiasm and the teacher was very pleased with the results.

Side-coaching was an integral part of the exercise. The teacher encouraged the audience with comments such as, "This is a good way of remembering all of the good stories we have read this year, isn't it?" She supported those who were performing by complimenting them when they had done something well. At the same time, she corrected unacceptable audience behavior, taught the performers how to bow and
curtsey and forced them to examine the weaknesses in their own performances with questions such as, "Do you know why everyone was getting so impatient?"

It is interesting to note that the teacher described the exercise as one which she had taken from *Offstage*. It may, in fact, be an application and an interpretation of concepts introduced in that text. However, since it is not a replication of any of the exercises described, a higher level of use is indicated.

The fourth lesson which was observed was with a fifth grade class who were doing movement exercises and playing the adverb game (Verriour, p.19). Both activities took place during a single observation session and were not directly related to each other nor to other class work. The stated purpose was to do some drama. The students enjoyed the change of pace and the teacher was very supportive of their work, taking time to assist them in finding acceptable synonyms and in expanding their movements in space, but she did not seem anxious to have the drama work serve any purpose other than that of warm-up exercises.

The final observation was of a public performance rather than of an actual lesson. Working with over fifty primary students, the teacher wrote, directed, choreographed and
accompanied a production of *Aladdin and the Wonderful Lamp*. Although warranting many of the standard criticisms aimed at amateur school productions, this particular work exemplified some of the performance skills which can be encouraged in younger children by a teacher who has sufficient patience and theatre background to give them proper direction. Because of the amount of time which this teacher had to devote to the production, it was deemed appropriate that no additional classroom visits be scheduled. However, it was noted from both the interview with the teacher and, later, with the principal that she had completed some highly successful role work with her first graders during a unit of study on whales.

IV. 2 Analysis of Workshop Activities

As was stated earlier, a great deal of interest was generated by the film workshop which was held in February. Teachers requested more information on Dorothy Heathcote and several made application to attend her June workshop at Lord Kitchener School in Vancouver. Interest was also expressed for a local workshop with Patrick Verriour and Carole Tarlington, authors of the Ministry's recommended resource book, *Offstage, Elementary Education Through Drama*.

Unfortunately, a number of unexpected problems led to two
postponements and a rescheduling of the local workshop. This meant that not only were a number of the interested teachers unable to attend but also Carole Tarlington was unavailable that weekend. However, the workshop was held late in May.

Twelve teachers from various elementary schools in the district were in attendance. The format provided for a morning and an afternoon session with lunch provided so that participants could share ideas during the break. Subsequent evaluation indicated that teachers considered the session valuable in that it provided useful starting points for drama work and gave each of the participants an opportunity to experience various types of drama activities. The evaluation form used to gather this information appears as Appendix E and a summary of the responses is provided in Table 9.

TABLE 9
Summary of Teacher Evaluation of Drama Workshop

<table>
<thead>
<tr>
<th>Number of evaluation forms distributed</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of evaluation forms returned</td>
<td>7</td>
</tr>
<tr>
<td>Overall rating</td>
<td></td>
</tr>
<tr>
<td>- Excellent</td>
<td>1</td>
</tr>
<tr>
<td>- Good</td>
<td>6</td>
</tr>
<tr>
<td>Teacher used ideas in classroom</td>
<td>7</td>
</tr>
<tr>
<td>Teacher shared ideas with colleagues</td>
<td>5</td>
</tr>
</tbody>
</table>
IV.3 **Analysis of Teacher Interviews**

All of the six selected teachers who were interviewed in June said that they consider drama to be a very useful teaching tool. Four felt that all of the basic educational goals which they had identified in the exploratory questionnaire could be met through drama activities while two said that most could be achieved through this means. One stated that he had felt this way at the outset of the project, another said that she had not really thought about it while the others suggested that they had discovered a new understanding of the nature of drama.

One teacher explained that she had been using drama activities with her students for some time without having been aware of it:

6 I: Well, the first I remember that the first time that you showed the picture I was really worried because uh when you said have you ever done any drama with your students the first thing I would have said is no well uh I don't know and when I asked what do you mean exactly? Remember I said what is drama exactly? What do you mean by that?

(Transcript A2)
There seemed to be a general consensus that the drama activities provided students with enjoyable learning experiences.

6 I: I realize that the kids really enjoy it and uh they don't realize that they're learning when they do it. They think that's a game. Now, like this morning, nobody said "Ohhh, don't tell me that we have to write something." They just all went and uh it was fine and uh I could see that they had to adapt themselves to work with others like uh (......) and (......) had a bit of trouble. They didn't really want to work you know they wanted to work together but then when they started they were kind of uh uneasy about it and actually they didn't want to work with (......) but they were left over so they had to accommodate themself and do it and did their stories and uh they all thought that was great. They had a good time and so, "Did you enjoy it? Did you like it?" "Oh yeah, we did." And nobody complained about writing or I think that they didn't realize that they wrote something down for me and it was what I wanted too.

(Transcript A2)
One of the teachers explained why, in spite of this, she chooses not to use drama.

10  I: It's uh the sort of thing that uh if you enjoy teaching that way that you can uh you can get all of the basic things across with it. It's not my way of teaching. I find it very, very tiring. Physically, not just mentally, but physically tiring.

11  R: Um hm.

12:  I: I couldn't do this all year.

20:  I: Yeh. Although I, I do feel that it's, it should, they uh, many children find it a good way to learn. I uh I...I...I have done this before. (Laugh) We did it at college. It was, it was eh it was emphasized quite eh uh heavily. I went to (...) College and it was emphasized quite heavily. I did more in my younger days.

42:  I: I, I really do agree that a lot of children do learn BETTER this way. It's just not my way but I, I, I can, I can see the uh the advantages of it. (Transcript B2)
All of the six teachers did some drama with their classes. Five of the six had students working in role. In four classrooms, this role work focused on specific social and moral problems. Three teachers used drama as a pre-writing activity. In one case, this involved the school principal visiting the class in the role of an individual who had sighted a Sasquatch. One teacher stated that he had not done much drama work over the course of the year and that what he had done was no different from what he had done in previous years. Another said that she had tried a number of activities suggested in _Offstage_. These activities were primarily games and warm-up exercises. While they differed in detail from work that she had done previously, they did not demand any change in teaching strategy. The other four teachers experimented with concepts and approaches which were presented in the model lessons, in the films or in the Verriour/Tarlington text.

The three primary teachers regularly use an integrated approach to the teaching of various content area materials so the use of drama as a means of attaining learning outcomes in Language Arts, Science or Social Studies did not require a major change in approach. The seventh grade teacher who integrated Language Arts and Social Studies through the use of drama did not conceive of the work in terms of integration or segregation but merely in terms of
its being an effective means of achieving an objective. The other two intermediate teachers tended to maintain fixed boundaries between content areas; for one drama was used within a subject boundary; for the other it served as warm-up exercises separated from the assigned work.

Four of the six teachers identified the model lessons as contributing most significantly to their acceptance of the innovation. Five mentioned the impact of the Heathcote films and four felt that the Offstage book and workshop were most useful. However, there was an implication in the responses of teachers whose levels of use changed most significantly (Figure 2) that it was the total series of activities, functioning in a particular order, that facilitated these changes.

46 I: but actually in order of the way they happened was the way it was best for me because getting together, making me aware of drama to begin with was where I needed to start and the films, which was sort of a by-stander's view of what could be done and then Patrick integrating what I should be doing and can do and then actually seeing Dorothy in action. Now your part was the sort of the warming up

47 R: Um hm
The order of the activities provided several opportunities for personal interaction between the change agent and each of the teachers prior to the workshops. The researcher's assumption that such personal contact would be a factor in the attendance at the workshops was confirmed in a second interview:

I: Well the film.
R: Umhm.
I: That was what really got me going and then your book.
R: Okay.
I: You know but here again unless I had been involved with you I might not have taken advantage of that workshop and then of course I would never have known about the book either. You know it's -
R: So the personal contact in the classroom is
R: important?
I: Yes, yes, yes, very much so I'd say.
R: Okay.
I: Because you tend to uh stick with the things that you know that you do well and then you may develop one other idea in the course of a year. You know you may think, "This year I'm going to really zero in on my Science or something" and work that up and that's about all you can do is one other extra thing after school is over and in the evening this kind of thing. And I think I might have been tempted to think, "Oh, Drama's not really all that important."

(Transcript C2)

The degree of sharing of ideas with staff members other than the project partner varied.

R: Did you share any ideas with other teachers about the drama work?
I: I would say after we saw the films there was a lot of staff room talk about the films. Most of it was quite positive.

(Transcript C1)
35 R: Uh, well obviously you discussed the project with somebody else on your staff. You had to talk about it with uh with (...) or you wouldn't have got him into that?

36 I: Yes.

37 R: Anybody else?

38 I: Uhm.

39 R: I mean don't name names but did you talk about the project with anybody else?

40 I: Yeah, each time you came in, I men- I talked a bit about it in the staff room and uh talked about how it went and whether the kids enjoyed it or not. The one you did particularly about the changes in the the secondary school and uh having them write letters at the end. I most other staff members thought it was a great idea and uh were most impressed by the and I was very impressed by the results too. The kids really went for it and they like that idea. Again a good motivator for writing I feel.

(Transcript Bl)

Recommendations from the selected teachers for strategies to be used in a district-wide implementation program stressed the use of model lessons. It was suggested also that teachers who had started drama work with their classes
this year could be used as resource people within their own schools.

36 I: Well, I think that uh the fact that you came was really neat to see somebody like another teacher like you doing it you know... I wish that you would have come more often actually because it's neat to see some other people working with your kids because you can see them reacting. On the film you always kind of think My God maybe these kids are special or they've done a lot of it or uh the teacher who was doing it was just unreal to me. It was just like uh she had done that all her life and when it's somebody like you started a while ago but it seemed to me that she had so much experience scares me almost. But when it's a teacher like you who works close to you so it helps it makes you feel that maybe you can do it too

(Transcript A2)

The demonstration lessons functioned in a variety of ways. They introduced the concept of drama as a methodology; they established a personal peer relationship between the teacher and the change agent; and they dispelled the notion
that this work could be done only with special students by very special teachers.

42 I: I think that the most valuable would be model lessons so that you know coming into classrooms as you did to mine that's maybe unmanageable but uh someone coming into classrooms and presenting a few model lessons of a varied nature like like you did. The one that you did at the beginning was very different than the one that you did the second time round and then uh some printed literature to accompany that I think to give people ideas how drama can be used and that it's not just sort of acting as as such that there's more to it than that and ways that it can be implemented. I think sort of hands-on things that teachers can take right now and use tomorrow if need be or at least get some ideas from about how they can uh fit it into their style of teaching. The films are were useful but as far as using them to uh start in on something tomorrow unless your style is very similar to the that woman's then uh I don't think that that would be enough to get people going on it. They would say, "Very
nice, but - that's not me."
(Transcript B1)

Apart from the feelings of personal discomfort and insecurity, teachers expressed other reservations about the use of drama. One teacher said that she felt concerned that since the children seemed to enjoy the work so much they would hate to stop and it would go on and on. Another said that she had been concerned about the loss of control until she saw the Heathcote films and realized the power of signing. After having tried a number of activities with their classes, however, both of these teachers were clearly enthusiastic about what they had achieved and could achieve through the use of drama.

48 I: The way I fit it in was with my Social so a lot of these would now fit in with that idea. Acquiring knowledge. Originality and creativity. To solve problems. Very much so because we did. Where I fit it in was with people have feelings and I start off with a little story much the way you did when you were here that day. Um, I adapted the little thing on the whales for fear, you know.

49 R: Um hm.

50 I: Uhm and had them imagine that they were all
whales and then this one little whale of course got caught. What I was working for was Miracle, the whale going to the zoo of course all being blood-thirsty you know they had him just about all chopped up and used up as all kinds of cat and dog food but they definitely got the idea and worked on it. And we also adapted the one uh "The Boy That Cried Wolf" and how could we as adults cope with it you know they couldn't get their work done in their gardens and this kind of thing.

85 R: Well, I thank you (....) and I
86 I: Oh, you're most welcome. I've enjoyed it.
87 R: I was really excited by the things that you said that you did.
88 I: Yeh, yeh, I was too I really thought because for one thing that area of the Social Studies bothered me and uh it shouldn't have but once we got going and the children were very open about their feelings and what I wanted to lead them onto was, "How do you cope with it?" without sort of saying,"I do this and this is what you should do," and it was. I learnt a lot from it and it was a good situation for
me. I really learnt from it and I got to know my children and things just went really well after it and it was a different a different feel about the teaching of it. So I was glad that I'd sort of you know gone ahead and tried to experiment a little bit.

89 R: Will you keep trying to?
90 I: Oh yes, definitely. Probably extend it more a bit next year.

(Transcript C2)

IV.4 Stages of Concern and Levels of Use

As indicated in the first chapter, the scales which were developed for the measurement of individual teacher's shift in stages of concern and in levels of use of the innovation are adaptations of the framework developed at the University of Texas. The stages of concern are defined as follows:

Stage 0 - Unaware and unconcerned
Stage 1 - Unaware but interested
Stage 2 - Previewing
Stage 3 - Exploratory
Stage 4 - Trial
Stage 5 - Experimental
Stage 6 - Collaborative
Stage 7 - Sharing
Stage 8 - Renewal

The levels of use include:
Level 0 - Non-Use
Level 1 - Orientation
Level 2 - Partial Use
Level 3 - Regular Use
Level 4 - Integrated Use
Level 5 - Refinement

It should be noted that movement within the two scales is interactive but independent. The scales are not to be considered hierarchical since Level 5 (Refinement) and Stage 8 (Renewal) both imply that the user may return to earlier stages of concern and levels of use in the processes of refinement and renewal.

There are, of course, a number of personal and professional reasons for teachers to move or to fail to move from one stage or level to another. A number of these are discussed in the Flanders' report (1980) on professional development and others will be identified in the conclusions to this study.

While this study has reviewed the rationale, the philosophy, the educational goals and learning outcomes of a
K-12 Dramatic Arts programme, the case study was essentially concerned with the use of drama as a learning medium. From this perspective, then, all six teachers would be considered non-users at the outset (Table 8).

A shift from one stage of concern to another indicates an attitudinal change while a movement from one level of use to another describes a behavioral change. In this short period, it was not anticipated that there would be any radical shift in behavior but it was hoped that changes in attitude would be apparent. The changes which were monitored are plotted on the graph which appears as Figure 2.

Teacher B1 had done little previous work with drama. He was assessed as having moved from Level 0 to Level 1 and from Stage 0 to Stage 4. Teacher A2 had worked with puppets, movement exercises and some drama activities within the Language Arts programme. Considering that she had not perceived of these activities as drama and that she did require guidance and encouragement to experiment with the approaches introduced, she was assessed as having moved from a level of non-use to a level of orientation and from Stage 1 to Stage 3. Teacher B2 initially said that she had not done any drama work but later explained that it had been part of her teacher training. However, she had not used it in the classroom to any extent for several years. Although, she said that she did not expect that she would continue to
Figure 2

A Projection of Behavioral and Attitudinal Changes of Teachers as Perceived at the Beginning and at the End of the Pre-Implementation Pilot Study

Levels of Use

Stages of Concern
use drama, she did experiment with its use this year and said that she would try to share ideas with other teachers next year. Therefore, she was assessed as having remained at Level 0 but having shifted from Stage 0 to Stage 3. Teacher C1 said that he had previously used role playing with his students. However, later discussion seemed to indicate that students had simply taken part in visual demonstrations of certain concepts in Mathematics and Science rather than in the actual assumption of roles. This teacher was assessed as having remained a non-user of the innovation but since he did view the films and discuss the work with other members of his staff, his stage of concern shifted from 1 to 2. Teacher A1 had previously done some work with puppets and brief play scripts but had not viewed drama as a means of teaching within the content areas. By the end of the year, she was experimenting with a variety of approaches in the areas of Social Studies and Language Arts. She attended the film and the workshop, read the *Offstage* book and travelled to Vancouver to attend the sessions with Dorothy Heathcote. She was assessed as having moved from a level of non-use to a level of orientation and from Stage 1 to Stage 4. Teacher C2 had previously done extracurricular drama activities though she did not mention this in the initial interview session. She had also worked with puppets and movement activities. She did not attend either the Heathcote or the *Offstage* workshop but she read the text. Despite having suggested that she did not believe that she would
change her level of use of the innovation, she made quite a shift in both attitude and in behavior. Since she had not previously thought of drama as a learning medium, she was assessed as having moved from a level of non-use to a level of partial use and from Stage 0 to Stage 5.

IV.5 Additional Findings

All of the principals willingly gave permission for the project work to take place in their schools but in the final interviews none seemed to have a very clear notion of what had taken place. In fact, two of the three said that they had not been aware of the connection between the professional development activities and the drama work which they had observed when they had been invited to visit the selected teachers' classrooms.

The principal who had observed the role drama with the first graders who were dealing with the problem of the whales was very impressed by their involvement in their roles, by their control of vocabulary and by their clear expression of emotion. He seemed quite pleased that the emphasis had been on integrated classroom activities rather than on production work. That, he said, "can tie up too much time. The price can be too high." He felt that an effective
implementation plan should include the classroom visits with an emphasis on ways in which teachers could use drama within the content areas. He stated that this was more likely to encourage change because the teachers would be given visible evidence of the results. They would see the heightened interest and the improvement in work such as in the broadening of the children's vocabulary. He added, however, that some teachers might reject the innovation because they would be afraid of losing control.

The principal who had taken on the role in the Sasquatch sighting incident was also pleased with the level of the work but also had to be told that the idea had emerged from the project. He said that although drama, particularly in the form of role-playing, was widely recommended as a learning medium in various curricula, it was not widely used because teachers are not trained to use it. He suggested that the most effective strategy would be the model lessons which would occur in a teacher's own classroom with her students "doing something specific to their curriculum."

32 I: They've got to be shown how it works; they've got to try it on their own without anybody looking and then they've got to have some help some support to make it work a bit better and that usually does - that will
transfer as I say. That teacher having gone through the process will probably if they found it successful in themselves would then the following year use it again with different groups and might expand it.

(Transcript B3)

The other principal said that he was aware that things had been going on and that there had been regular classroom visits but that he had "not seen any actual productions". When he was questioned on whether or not this was the anticipated outcome of drama work, he replied that he knew there was "a lot more to drama than putting on a grand show on the stage." He explained further that he felt that the Fine Arts were a neglected area, that there were a number of reasons for this neglect and he offered two possible solutions.

14 I: In recent years there's this emphasis on the basics and I get the impression that teachers are just concentrating on the basic core areas of Math., Language Arts, Reading, Social Studies, to a lesser degree Science, some P.E. - not the sort of P.E. I would like to see but there we are and I think Drama is something that's been very much neglected as as Art as such.
15 R: Would you
16 I: But I you know I think there's pressure on teachers to concentrate on those areas that are tested you know almost ad nauseum.
17 R: Would you do anything to encourage your teachers to do more?
18 I: I would but I would need help from a resource person like yourself who could talk to them, encourage them, offer them ideas, get them going
22 I: I think that a lot of them, perhaps the uh upper elementary teachers are quite uncomfortable with a subject like drama uh. If workshops could be held uh to show that it's not the awesome task uh that some of them seem to think it is I think that might help.

(Transcript A3)

Analysis of the transcripts of interviews with senior administrators proved to be quite difficult because of the varying positions expressed. All said that they subscribed to the Board policy (1982, #11, 7132) in that they considered the Fine Arts to be an important component of the curriculum. However, the conceptions of the degree of
importance which they currently do hold and ideally should hold differed considerably.

The Assistant Superintendent described the Arts as playing a fundamental role in education.

2 I: The Fine Arts are a vehicle for expression, self-expression, a vehicle of communication and are an essential component of what most civilized countries regard as education.

(Transcript D2)

The retiring Superintendent, on the other hand, described the Arts as enrichment areas rather than as basics though he suggested that the Visual and Performing Arts at the elementary level should exist as "outgrowths" of other regular programmes such as Language Arts or Social Studies.

While the Assistant Superintendent stressed the need for highly-trained teachers and consultants to offer instruction in the Arts, the incoming Superintendent suggested that in the earlier years (up to the fourth or fifth grade), specialists were not necessary. She added, however, that she felt that all generalist teachers should have some area of specialization and that all specialists should be prepared to generalize.
All three senior administrators said that they felt that the district has a very strong Arts programme at the present time and the Board policy on Fine Arts was cited repeatedly.

When asked about implementation of the new Fine Arts curriculum, however, they again took significantly different positions. The Assistant Superintendent stated that he believed that the chances of this new curriculum being implemented in the province were very remote because of continuing political intervention in educational decisions, fiscal restraint, staff cuts, and the absence of trained personnel. The retiring Superintendent added that the "capriciousness of the Ministry in dealing with new programmes keeps the districts off balance". Both indicated that Ministry priorities and time lines should take precedence over those of a local board. They also stated that in-service related to the implementation of new curriculum is a provincial responsibility. The incoming Superintendent, on the other hand, felt that local districts, having assessed local needs and set priorities, should work to realize these priorities within their own time frames. Successful implementation, she said, depended upon a sustained programme of carefully-planned and articulated district-based and school-based in-service activities.

Again, there seemed to be some misunderstanding about the
nature of the research project. While the Superintendent had not only discussed the procedure and assisted in the selection of the teacher population, but also had studied the proposal before the work began, he seemed to be unaware of what had actually occurred. The Assistant Superintendent took the position that the work had been a scheme devised and orchestrated by one teacher acting without any official sanction. Neither seemed to be interested in a discussion or a review of the research findings.

The incoming Superintendent, having actually supervised the drafting of the proposal while teaching at the university, was supportive of the work throughout the year and expressed an interest in the results but was not in a position to propose any district-based follow-up.

The interview with the school trustee focussed on provincial and local Fine Arts policy. She said that, in spite of the publication of the Minister's discussion paper on secondary school graduation requirements and the delay in implementation of the Elementary Fine Arts Curriculum, local school boards had not been informed of any official shift in policy. It was her opinion that the local policy which states that the Visual and Performing Arts "constitute a vital element in the educational development of every pupil" remained in line with that of the province. She concluded
that, as stated in policy, the Arts would remain a priority in the district and the Board would continue to provide in-service in this area where it was deemed necessary.

The final two interviews were conducted with the Chairperson of the Professional Development Committee of the local teachers' association and with a school principal who was instrumental in networking the Young Writers Project in the district. Both identified the following factors as elements of successful in-service in this district:

(1) support from senior administration
(2) good publicity at district administrators' meetings
(3) interest of local principals
(4) school-based activities which involve a whole staff.

It should be noted at this juncture that a number of teachers other than the six who were directly involved in the case study expressed interest and became involved in drama-related activities during the course of the year. This included an additional ten teachers who attended the Dorothy Heathcote films, eleven who took part in the Offstage workshop, two who went to the Heathcote sessions in Vancouver and two who enrolled in Drama courses at summer session.
Chapter V

SUMMARY, CONCLUSIONS, EVALUATION AND IMPLICATIONS

V.1 Summary

While the current debate on excellence in education in the United States has focussed a great deal of attention on discipline-based education and redirected concern towards the aesthetic disciplines in particular, the opposite seems to be occurring in British Columbia. At the secondary level, the attenuation of staff in most districts and the proposed increase in the number of non-elective courses required for graduation are affecting the number of students who are enrolling in the Visual and Performing Arts courses as well as in other electives. At the elementary level, a continuing series of delays affecting the publication and implementation of the new Elementary Fine Arts curriculum has encouraged some to speculate that this curriculum has been permanently shelved.

If there is to be any counteraction to these moves within the public school system, it must come from those people who believe in the fundamental role of the arts in education and who are in positions to put their commitments into practice. This project was developed in an attempt to focus teachers' attention on the arts, specifically the Dramatic Arts, and
to assist them in finding suitable ways to use drama as a learning medium in their classrooms. As a case study, this project was intended to examine the effectiveness of specific intervention strategies and to provide recommendations for a full implementation plan.

The design of the study is an adaptation of the popular networking model and concentrates on classroom-based intervention strategies. Classroom observations and teacher interviews provided the data which were analyzed to determine shifts in teachers' stages of concern and levels of use of the innovation as well as to identify the types of intervention which participants viewed as having been most valuable.

In evaluating the design, the procedures and the findings of the research, a series of evaluative questions was formulated and additional data were collected from other teachers, from principals and from district staff. These questions which are based on Worthen and Sanders' Guidelines (in press) as well as on the Joint Committee's Standards for Evaluations of Educational Programs, Projects and Materials (1981) appear as Appendix N.
V.2 Conclusions

It would appear from this study that in spite of time and fiscal constraints, individual teachers will incorporate instructional change if they feel that such change will enhance student learning. There are, however, a number of factors which foster and which inhibit change. While these factors vary from classroom to classroom, from school to school and from district to district, those which are identified by this research might well be taken into consideration by anyone planning a similar in-service project.

In this case, the inhibiting factors were identified as follows:

1) Provincial politics - The delay in the release of the Elementary Fine Arts curriculum guides and resource materials has caused administrators at the district level and at the school level to reconsider their priorities. Thus the support for the study at the beginning of the 1983-84 school year when it was anticipated that implementation activities would have to be scheduled in the 1984-85 school year had begun to shift to other areas of concern by the spring of 1984 when decisions for allocation of the Professional Development budget funds were being made.
Since the implementation of the Fine Arts curriculum implies a number of problems which many would rather avoid dealing with, this delay could be a welcome one. The speculation by a senior administrator that the curriculum has been permanently shelved would tend to manifest such a position. With no official pressure to act, local decision-makers may continue to give token commitment to the arts by quoting Board policy and individual schools will be able to continue with programmes as they currently exist. A number of teachers also may be relieved of the prospect of having to retrain in areas which they conceive of as being specialty areas and in which many feel particularly inadequate. In the absence of externally imposed changes, few of these teachers are likely to identify this area as one in which additional in-service is needed at this time.

(2) Intervention by senior administration - The first Offstage workshop was cancelled by the Joint Management Committee on the recommendation of a senior administrator. It was then re-scheduled as a part of a two-day Professional Development affair which was planned following a lengthy discussion with the researcher at which time it was suggested that such an event might be an effective means of focusing attention on the Arts and on the new curriculum. A short time later, this event also was cancelled and it was
only through the co-operation of the chairperson of the Pro-D Committee and the Primary Teachers' Association that the initial workshop was able to proceed. Unfortunately the changes in dates and times, meant that a number of those who had requested the workshop and who were keen to attend, were unable to do so because of other commitments. Similar intervention at the Joint Management level has led also to the cancellation of plans to extend into a second year those in-service activities which were part of the case study.

(3) Teacher isolation - As found in Goodlad's Study of Schooling and expressed in a recent Kappan article (Tye and Tye, 1984, pp.319-322), the isolation of the individual classroom has a profound influence on educational reform. One of the clichés that emerged from the recent period of wide-scale curriculum reform and which was quoted during one of the interviews suggests that teachers' doors are closed to innovations. There are some teachers whose philosophies, methodologies and materials are protected by the four walls and by the classroom door. However, it is important to realize that teachers are more frequently unwilling victims of this isolation. They are separated from one another and from the rest of the community. There is little sharing of ideas between classrooms, among schools or from one district to another. As a general rule, the only other adults to venture into a teacher's classroom are the occasional
substitute teacher, the custodian, and, in some cases, a volunteer aide. Visits by the principal or by the superintendent are rare and primarily for purposes of delivery of materials and instructions or in order to report on teacher performance. Ideas and materials which are developed within the individual classroom are rarely taken out of that classroom either by the teacher or by the administrators.

This factor has particular significance in a district such as the one in which this study was conducted. Not only is the area geographically isolated but also it has within the community and within the school district a very stable population and a rigidly established power structure.

(4) Teaching assignment - The Cadre Français teacher had a very difficult assignment this year. She had children from kindergarten to fourth grade and very limited resource material. The drain on her time and energy was such that she could not direct as much attention to the project as she would like to have done. It has also led to her having requested leave for the next school year.

Because of declining enrollment, the fiscal restraint program and seniority clauses, a small district with a stable teaching population sees a number of changes in
teaching assignments each year. Two of the intermediate teachers who were involved in the project this year will be transferred to junior secondary schools in September. While one of these teachers continued to develop strategies and experiment with the use of drama in his classroom after being informed of this change, he will not be in a position to extend or to share the ideas this coming year.

(5) Status of change agent - A key factor in implementation at the local level was identified in interviews with the principal who has been involved with the writing project, with the Chairperson of the Pro-D Committee as well as with senior administration. That factor was the status of the change agent. All three suggested that it is seen as inappropriate for an individual teacher to initiate a professional development activity unless that teacher is also a school principal or a member of district staff. In the discussions which took place at the Joint Management Committee's planning meetings regarding decisions to fund the workshops during the current year and during the coming school year, the negative decisions ultimately rested on this single factor - it was an idea presented by one teacher, not by a principal, not by a member of district administrative staff and not by an official group. It is not surprising then that one of the factors identified in the Flanders' report (1980) on professional development in the
province is that of the individual teacher's sense of inadequacy.

The study also identified factors which foster change. These included:

(1) Support from peers - The model lessons were identified by the three school principals, by five of the six teachers interviewed and by the Chairperson of the Pro-D Committee as having significant impact on the change process. This particular intervention strategy was seen to have encouraged teachers to experiment with the innovation for several reasons. First, it provided a type of bonding with the change agent. Teachers seemed to feel that if a fellow teacher was willing to devote time and energy to visit another classroom and to risk failure in front of a peer with an unfamiliar class in an unfamiliar setting, then they should be willing to give up some of their time and take some risks as well. Second, it occurred in school time. The demands on teachers' time and energy are so heavy that few are willing to give up evenings and weekends for in-service activities unless it is an area of specific interest to them. Third, it provided teachers with the opportunity to see how their students reacted to the innovation. Finally, it provided teachers with ideas which they might choose to develop or extend. In fact, all of the six teachers said
that they had applied suggestions which had been outlined in the follow-up memoranda.

(2) Introduction of ideas from outside - The Heathcote films, the *Offstage* book and follow-up workshop with one of the authors were generally well-received but four of the six teachers suggested that it was important to have been exposed to the ideas through the earlier classroom-based interventions in order to benefit from these other activities.

(3) Opportunity to share knowledge - One teacher said that she felt that there should have been more group meetings in order to reflect on individual successes and failures. However, she added that she was reticent to be too involved in such discussions for fear of taking more than she could give. Another teacher suggested that talking about one's successes may be misinterpreted as being boastful. Again, the teacher's sense of inadequacy is evident.

(4) Caring - This factor must be a part of each of the intervention strategies. Teachers must feel that their needs are being considered and that an attempt is being made to meet those needs. Teachers also have to be treated as professionals. In keeping with this concept, then, appointments were made to visit each of the teachers
personally to see if they would be willing to participate in the project. Arrangements were made to have a separate room for the luncheon meeting which was held as a part of the district professional development day. Time was taken with each teacher to discuss the project and to identify areas in which they might wish to have model lessons presented. Each teacher chose a suitable time for the visit and designated the content and objective for the lesson. Contact was maintained throughout the year with each teacher through personalized memoranda. The date and time for the film session, which was followed by discussion and dinner, was set by a group consensus. The time and content for each additional visit was also set by the individual teachers as were the dates for the final interviews. Most of the evaluation forms which were returned after the Offstage workshop made reference to the luncheon which was served. One might conclude that the food factor is an important element of the caring factor.

Several of the curriculum guides suggest the use of drama as a teaching strategy. However, there seemed to be very limited use of any type of drama activities in the schools which were visited. As a methodology, it was virtually non-existent. Once teachers had been exposed to teaching strategies which provided for the exploration of themes in various content areas through the use of drama, there was
evidence of change in their stages of concern and in their levels of use of drama in the classroom. To what extent those teachers will continue to experiment with drama as a learning medium without a support network is yet to be determined. To what extent any change would have occurred if the change agent had been viewed as an authority figure is a subject for further research.

V.3 Evaluation

The philosophy which underpins each component of the study – that is, the purpose of schools, learning theory, drama theory and pedagogy, curriculum implementation and evaluation techniques – is a reflection of relevant, contemporary Canadian, British and American research viewed in historical perspective. Therefore, one might assume the study to have been based on sound principles.

The teacher population included a selected sample of male and female teachers, primary and intermediate teachers and younger and older members of staff, none of whom had expressed any particular interest in the use of drama as a learning medium.

The activities were organized and conducted in a professional manner. Communication links were maintained
between the researcher and the participants throughout the study and there was also regular contact with the chairperson of the Professional Development Committee. However, one of the major weaknesses of the project may have been the failure to maintain adequate communication with principals and with senior administration.

The data were carefully collected and analyzed. Responses to the in-service activities gathered from participants other than the selected teachers confirm those reactions collected as data. Evidence of teachers' levels of use as observed during the classroom visits was confirmed in interviews with those principals who also had visited the classrooms. No provision was made for the testing of the effect of the innovation on learning outcomes.

The response by teachers, principals, the chairperson of the Professional Development Committee and the newly-appointed Superintendent would suggest that the researcher is considered to be a credible source. However, reaction from the retiring Superintendent and from the Assistant Superintendent indicates that they may have doubted both the source and the findings of the research although it was noted earlier that neither wished to study the documentation before passing judgement.
It was generally agreed by teachers, principals and the chairperson of the Professional Development Committee that the project responded to a specific local need.

The costs incurred for the in-service activities were minimal. The classroom visits were conducted during the researcher's preparation time so that there was no need for a substitute teacher to cover her classes. Other than a minimum levy on participants at the May workshop, catering charges for the dinner and the luncheon were borne by the researcher. The local Professional Development Committee covered the cost of the initial luncheon, of the film rentals and the Offstage workshop. The total expenditure was less than five hundred dollars. Considering that it would have cost nine hundred dollars to send the six teachers to a single out-of-town workshop, the project is viewed as having been cost-effective since each of the six teachers was offered a variety of in-service experiences.

This evaluation would indicate that in terms of testing and identifying intervention strategies that will lead to teachers' actual use of drama in the classroom, the project was successful. However, since the project has not led to a programme which will support and extend the implementation of this innovation, it was unsuccessful. Those elements
which have been identified as strengths of the project include:

(1) theoretical underpinning
(2) organization
(3) establishment and maintenance of communication links with participants
(4) provision for interaction among participants and between each participant and the change agent
(5) modelling of teaching strategies
(6) cost effectiveness
(7) changes in teachers' stages of concern and levels of use
(8) systematic data collection
(9) analysis and interpretation of data
(10) balanced reporting

Elements which have been identified as weaknesses of the project include:

(1) context analysis
(2) audience identification
(3) political viability

This evaluation would indicate that the project may have been successful if it had been piloted in one school with full involvement of the principal and voluntary participation of all teachers. Results would then have been publicized at district administrators' meetings and other
schools may have been encouraged to identify this as a priority for professional development in the coming school year. Caution would be needed with this approach, however, since teachers may not accept the innovation if they feel that it is being imposed and that there is an expectation to produce results.

V.4 Implications and Recommendations for Further Research

Turning and turning in the widening gyre
The falcon does not hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world.
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

(W.B. Yeats, The Second Coming)

The review of the literature and of the research reiterates the vital role which the arts can and should play in the healing of the fragmentation which Yeats describes. The presentation and discussion of the work of educators such as Gavin Bolton and Dorothy Heathcote suggests the degree of meaning that children are capable of deriving from work that gives them the freedom to explore, to create and to reinterpret the human condition through their participation in the aesthetic experience. It is imperative that those who believe in the value of arts education continue to work to establish the aesthetic disciplines as
part of the core curriculum.

This study has reaffirmed the importance of developing implementation strategies that meet the needs of the individual teacher within the context of that teacher's classroom. It illustrates the importance of making provision for modelling, testing, feedback and interaction. It also identifies some of the pitfalls which may occur.

Further research is needed to determine the success of such a project as developed and extended within a single school. Questions that must be addressed include:

(1) To what extent do on-going in-service activities lead to continued increase in teachers' levels of use?
(2) To what extent does the implementation of drama as a learning medium deliver the intended learning outcomes?
(3) To what extent do the external factors identified in this study inhibit use and acceptance of the innovation?
(4) Is it possible to strike the perfect balance between teacher-controlled and management-controlled innovation?
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APPENDIX A - INTERVIEW QUESTIONS

1. Philosophy: How would you describe your role as teacher? What do you try to help students learn to do? (Limit yourself to four and classify two as priorities.)

   (a) learn the basic skills ______
   (b) think critically ______
   (c) get along with others ______
   (d) acquire knowledge ______
   (e) develop originality & creativity ______
   (f) solve problems ______
   (g) prepare for the "real world" ______
   (h) develop awareness ______
   (i) communicate effectively ______
   (j) other ______

2. Methodology: Which of the following approaches do you favour?
   (a) drill and practice OR discovery and experimentation?
   (b) student-centred activities OR teacher-centred activities?
   (c) questioning OR telling?
   (d) large group work OR small group work?

3. Content:
   (a) Have you ever done any drama with your students? __________________________________________
   (b) Could you describe the type of material which you used? __________________________________
   (c) How would you say the students feel about drama in general? _________________________________
   (d) How would you say they feel about the type of work which you did with them? __________________
4. Curriculum:

(a) To what extent do you use the curriculum guides to plan your work and choose your materials?

(b) Do you find provincially developed curriculum materials useful? (too prescriptive? demanding? challenging? realistic?)

(c) What do you know about the Elementary Fine Arts curriculum which is currently being developed?

(d) What is your opinion about the integration of the Fine Arts?

(e) Do you feel that the Fine Arts should be taught by generalists or specialists? Why?

5. Impact:

(a) What impact would you expect the drama component of the new curriculum might have on you in terms of your role? teaching strategies? background knowledge? time? daily preparation? classroom organization?
This lesson was a fifty minute introductory lesson. The classroom teacher had requested a pre-writing activity for Hallowe'en.

1. **Introduction** - The visiting teacher spends a few minutes talking to the group about pretend, make-believe and real life actions. She asks the students if they would be able to make believe that they are adults and that they are experts at something. She also explains that she will soon leave the room but when she returns she will be making believe that she is someone else. She asks the students if they are willing to let her play with them. She then explains that she will try to make them believe in her but that if she does not believe in them that she will become Mrs. Scott again and return to the teacher's chair. The visiting teacher then leaves the room.

2. **Teacher-in-Role** - The visitor then knocks on the door. She waits for a student to answer her, then asks if she is at the right address. She says that she believes that this is the office of the (....) House Experts. She is invited in
and she then explains the problems which she seems to be having with her house. (The description could lead to the conclusion that the house is haunted). The student-experts decide to visit the house.

3. **Whole Group Work** - The teacher-in-role suggests that it is quite a distance to her home and since there are so many expert architects, etc. who wish to visit the house to inspect it that it would be best to charter a bus.

4. **Student Narration and Description** - The students sit as if positioned on the bus. They close their eyes and quietly describe the journey to the house. The teacher asks them also to give their first impressions of her house when they arrive at the entrance to the driveway.

5. **Small Group Work** - Students form small groups and go to separate parts of the house to investigate. The teacher moves in and out of role during this activity to support, discipline and challenge individual students as necessary.

6. **Large Group Discussion** - Students share their discoveries and their theories.

7. **Enactment** - Students plan presentations based upon their theories.
This lesson was a forty-five minute introductory lesson. The classroom teacher had requested a Social Studies lesson dealing with another community in British Columbia.

1. **Introduction** - The visiting teacher discusses with the children the difference between pretend and make-believe action. She also talks with them about the difference between make-believe action and real life. They experiment by helping a very small boy to make others believe that he is a giant. They discover that he has to believe in himself before others will believe in him. The visiting teacher then asks the children if the whole class would like to try some make-believe. She tells them that they will have to work very hard because they are going to have to believe that she is a child and that they are adults. They agree to the task and again the chair is established for the teacher (in case it is needed).

2. **Teacher-in-Role** - The students move to the carpet and the teacher-in-role comes to the outside of the group. She is very shy and has to be led in by one of the children-in-role as a caring adult. The teacher-in-role explains that her best friend, Lara, has gone away and the
only clue that she has are the two words "Prince George" which she prints (with difficulty) on the board. She does not know what it means and when she is given the name wonders if that means that Lara has gone to visit a person or a place. Someone offers the information that this is the name of a city up north.

3. **Discussion in and out of role** – A map is found and both Prince George and the home district are found. The children are provided with photographs, sketch maps, etc. from which they determine the answers to the questions:

(a) Is it far from here?
(b) Could Lara's friend travel there?
(c) By what means of transportation would she travel?
(d) What type of clothing should she take with her?

Throughout this discussion, the teacher moves in and out of role as necessary to guide the inquiry and the discovery. The children also tend to move in and out of role but continue to maintain the caring attitude throughout this exercise.

The discussion which follows focusses on the problems which might be encountered including the initial problems of obtaining parental permission and funding.

4. **Working in Pairs** – Children ask parents for permission and money for the trip.
1983 11 22

Teacher A2/ Location A/ Grades K to IV

This was a forty-five minute lesson concentrating on movement. The teacher was anxious to identify games and exercises which would involve all of the children (boys and girls, kindergarten to fourth grade).

1. **Warm-up Game** - Tag is a game that children of all ages play willingly. By adding the concepts of fast motion and slow motion the game becomes somewhat more interesting and more challenging.

2. **Isolations** - Children find their own spaces and work through a series of slow isolations.

3. **Dramatized movements** - From contractions and stretches, children are led into movements as puppets and as robots. (They are allowed to add sound effects for the latter).

4. **Concentration and co-ordination** - Some of the children had difficulty with the previous exercise, so a game of Winking Murder is played to encourage them to relax and to concentrate. After they have developed a bit more confidence, the mechanical walking exercise (robots) is
repeated.

A mirroring exercise is then introduced to develop concentration.

A movement sequencing exercise (running, stopping, jumping, falling) is used to develop concentration and co-ordination.

Finally, students are asked to physicalize the following words: push, pull, pour, pop, drip, bark, bounce, bubble, sleep, tip-toe. (The progression here allows students to cool down and to calm down.)

Students in this class are French-speaking so the lesson also served as the English lesson for that day.
This lesson was a forty-five minute introductory lesson. The classroom teacher had requested a Language Arts activity.

1. **Introduction** - The visiting teacher asks the students to join her on the carpet. They discuss pretend, make-believe and real life actions. She asks them if they are very good at make believe. They suggest that they are so the visiting teacher asks if they would be willing to try some very difficult make believe. They agree and she asks them to try to make her believe that they are adults and she will try to make them believe that she is a child.

2. **Teacher in Role** - The teacher-in-role as a child approaches the children with a series of problems related to being inside on a rainy day. This strategy is used to introduce the theme of the poem as well as to ensure that the children will treat the creation of the make-believe animals seriously.

3. **Whole Group Dramatized Movement** - Children create make-believe animals.
4. **Dramatized Reading** - The children are asked to return to their desks so that they can see the board where there is a poem that talks about what someone might do on a rainy day. The visiting teacher then asks the readers in the class to help her read the poem. Individual members of the class are asked to volunteer to be special toys in the attic. The readers act as a chorus and the remainder become elephants, mice or airplanes on cue.
This lesson was a fifty-minute introductory lesson. The classroom teacher had requested some drama work related to the study of the novel, *Banner in the Sky*.

1. **Introduction** - By making reference to film and television, the visiting teacher discusses the concept of role-taking and clarifies the differences between role-taking in real life situations and role-taking in make believe situations. She also relates a personal incident to illustrate the difference between pretending and making believe. She establishes an expectation that they will work to be believed when they are asked to take on roles.

2. **Discussion** - The fictional hero, Rudi Matt, is compared with the real hero featured in the local newspaper. There is general discussion on actions that might be considered as heroic.

3. **Interviewing in pairs** - Students work in pairs with one taking on the role of a reporter and the other taking on the role of a hero.
4. **Discussion** - Information gathered in the interviews is shared with the whole group. Students are asked to focus on the motivations and emotions that would be involved in the situations identified.

5. **Tableaux** - In groups of four or five, students are given the task of creating tableaux with accompanying headlines to illustrate the situations which called on individuals to act heroically.

6. **Media Extensions** - Students are assigned the tasks of preparing television interviews or newspaper stories based on the incidents presented.
This lesson was a forty-five minute introductory lesson. The classroom teacher had requested some drama work related to the Social Studies unit on China.

1. Introduction  - The visiting teacher establishes a contract with the students to try some make-believe work with her. She asks them whether they wish to be adults or children. They choose to be older teenagers.

2. Teacher-in-Role  - The teacher-in-role as a travel agent approaches a group of university students who have answered an advertisement which she has placed in the campus newspaper. She suggests that they will be travelling to China to gather information that will help the agency to set up a series of tours. She explains that it will be their job to come back with the type of information that will assist the agency in pleasing their customers and in making money.

3. Discussion  - Students are then asked to identify the areas that they believe would be important to study. They identify the following sub-topics:

possible itinerary
means of transportation
foods
souvenirs
recreation and sports
entertainment
special interest stops
tavel precautions
costs

4. Research - The students choose the areas in which they are most interested. A number of books are provided for them and they begin their research work.

5. Discussion - This is an on-going activity and could not possibly be completed during the single period. Students share information and discuss problems which they have been encountering.
This is a fifty minute pre-writing activity. The teacher has requested that students be prepared for a written assignment in which they must state an opinion. It has been established in prior discussions that the class is very fond of Physical Education but not keen on Social Studies.

1. **Establishing situation** - Students, of course, recognize the visiting teacher as being the Drama teacher. However, she has not been introduced as such this time. In fact, the class is told that she will be discussing programming for next year. (Since these are seventh graders, they will be moving to the junior secondary schools in September. April is the month that secondary school counsellors visit to arrange programmes for the coming year).

The visiting teacher explains that she has come to talk about some of the changes that will be occurring next year at both of the district's junior secondary schools. It is explained that in order to accommodate the proposed changes at the senior secondary, that the junior secondary will be implementing the following policy in September:

There will be no Physical Education for Grade Eight students. (The rationale, it is explained, is that with the
increased Science and Math requirements at senior levels, there will be no room in their schedules for Social Studies at the eleventh grade level. Therefore, they will have to take two Social Studies courses in eighth grade. In order to provide time for the extra block of Social Studies, P.E. classes will be cancelled.)

Classes will be segregated. (The reason given for this is that since there will be no Physical Education classes, there will no appropriate delivery system for the Guidance courses. Guidance will, therefore, be scheduled at any time convenient for both the content area teacher and the Guidance counsellor. Classes will thus have to be segregated since male and female counsellors have different schedules and it would be impossible to have constant disruptions of students coming and going from class by sexual groupings.)

Students are then asked if they have any questions. A number of questions are dealt with, including, "You're only trying to make us believe this because it's a Drama class, isn't it?"

The visiting teacher does not accept or deny the make-believe but carries on to establish the problem by listening to their concerns and noting these on the board.

2. Discussion - Once most of the initial personal concerns are voiced, the discussion is focussed on possible
counteractions. The audience for the student protest is identified as including: counsellors, administrators, school board, parents and other members of the community. Students are reminded that if the decisions have already been made that they will have to work very hard to change people's minds.

3. Working in pairs - Students plan arguments to be presented to any of the identified individuals or groups.

4. Students in Role - Several groups volunteer to try out their arguments. The visiting teacher takes on the role of an interviewer on the local television station and allows one group to air their concerns. The regular classroom teacher then takes on the role of the Superintendent and allows another group to visit his office to express their opinions. (They really have to work on this one.)

5. De-Briefing - The visiting teacher then congratulates the students on their hard work and ERASES THE BOARD. She tells them that she looks forward to having some of them in her co-educational classes in the fall and assures them that they will not have two blocks of Social Studies but that they will have Physical Education.

6. Written Follow-up - The classroom teacher then has the students write letters expressing their opinion and providing supporting arguments for these opinions.
This forty-five minute lesson was to serve as an introduction to the Social Studies unit dealing with space communities.

1. Introduction of Problem - The teacher-in-role tells the children that there is a serious problem on Earth at the present time. It seems that all of the plants are dying and people are getting sick. She wonders if they have any idea of what might be causing these events. Pollution is identified as the cause of the sickness and the deaths. The teacher-in-role then asks the children if they have any idea of what might happen if the pollution problem is not solved. They realize that without plants, people also will die. She asks if anyone can propose a solution to the problem.

2. Introduction of classroom teacher-in-role - The classroom teacher is introduced as Mrs. G. from Newport. She says that she has a solution but it would mean that everyone would have to move to Newport. She suggests that an inspection trip might be arranged. Students then question the visitor. It is decided to journey to visit the facilities to bring back recommendations for their families.
3. **Discussion in roles** - Travellers are told that they may bring as many possessions as they can fit in a metre box. The size is carefully determined with a metre stick.

4. **Journal Entries** - students list belongings that they will take.

5. **Journey** - Children move quietly in pairs to the carpet which is now established as the spacecraft, though this term has not yet been introduced. The children are then invited to offer descriptions of the craft and the journey.

6. **Arrival and introduction of the map of Newport** - This simple sketch map of the community is studied and discussed. The following have been identified:

- space port
- government dome
- bus dome
- communication dome
- park dome
- greenhouses
- community dome
- childcare dome
- hotel dome
- explorers' dome
- food storage domes
- shopping dome
- water tanks
- worship dome
- fire dome
- living domes
- police dome
- hospital dome

Two of the domes have no identification. Visitors are asked if they can determine what essential parts of the
community are missing. They correctly identify the school dome and the garbage site.

7. **Research and discussion** - Initial discussion focusses on the reasons for having domes throughout the community. Some vocabulary work is done to determine difference between community dome and communication dome. Then groups are assigned to investigate each of the sites and to find out what purpose is served by each. This is conducted through sharing prior knowledge (with limited teacher assistance).

8. **Reporting back** - Reports are given on each part of the community.

9. **Recommendations** - The whole group then decides what its recommendation to families on Earth will be.
TO: B2
FROM: Jeanette Scott
DATE: 1983 10 27
RE: Haunted House Drama

Here are a few ideas for extending the work if you feel you would like to do so:

(1) **Writing activities**
- official reports (appropriately illustrated) based on their findings.
- newspaper stories based on the enactments.
- diary entries from people who have lived in (or visited) the house
- notes or letters that might have been found in the house (* some youngsters already started to do this in class on Thursday)

(2) **Using the media**
- Assume the role of a radio, television or newspaper reporter and conduct interviews with the investigators.
- This might then be extended into a television news broadcast with students performing film clips.

(3) **Working in pairs**
- Student A has visited the house/ Student B is being told about the visit
- Student A is a lawyer who is preparing to defend
Student B who was involved in the mystery/crime in some way
  - Student A is a witness being questioned by the police
    (Student B)

(4) Working in groups
  - re-enact the events leading up to the crime
  - create additional tape recordings

(5) Whole group
  - spend the night in the house
  - conduct a trial of one or more of the accused

(6) Non-Drama Activities
  - descriptions of the house or a room in the house
  - pictures of the road/house/rooms in the house
  - floor plans of the attic/basement/first, second
    or third story (may be scale drawings if you wish
to include some math skills)
TO: Al
FROM: Jeanette Scott
DATE: 1983 11 17

RE: Drama Activities

Here are a few ideas for extending the work if you feel you would like to do so:

(1) **Working in pairs**
- Students A & B work as parent and child as before.
  B seeks permission from A to make the trip to visit Lara in Prince George and/or A helps B make plans for journey
- Student A telephones Student B (Lara) to tell her of planned visit
- Student A buys ticket(s) for the journey from Student B
- Student A helps Student B who is lost in the city

(2) **Non-Drama Activities**
- map work
- math (cost of tickets/ distance to travel, etc.)
- group story-telling
- drawing pictures of train, etc.
- writing letters to Lara
- list jobs on the ferry, at the station and on board the train
(3) Whole Group Drama Exercises
   - based on sound effects and/or movements of train
   - based on story-telling
   - based on train poem
TO: A2
FROM: Jeanette Scott
DATE: 1983 11 22

RE: Movement Lesson

I fully realize that the variety of activities may have created some confusion. However, I did wish to offer a number of starting points for movement and drama activities, some of which would be more suitable for the younger members of your class and some of which would be more appropriate for the older students. Hopefully, you will be able to extend some of them.

1. Tag - there are numerous variations of this warm-up game. Others which might be appropriate include "Cat and Mouse", "Wounded Tag" or "Character Tag".

2. Concentration and Awareness - finding, establishing and exploring the space around one's self is a basic skill. Having children do the contracting and stretching while making believe that they are puppets or robots allows them to play as they work. Once they have mastered these types of movements, of course, they can then use them in dramatic play (e.g. role-playing or acting out a piece of literature).
3. **Mirrors** - again, this activity builds concentration and awareness. It is an excellent means of helping younger students to develop physical control and interpersonal social skills. It can be extended into group mirrors for movement work (with or without accompanying music) or as a presentation method for individual and choral readings. ("Simon Says" could be used as an extension to develop skills in this area.)

4. **Sequencing** - this activity could have gone all morning as some students needed more help and practice to develop concentration and control and others would have been very happy to keep building on the sequence till, with the addition of suitable music, they actually created a group dance. The step after this would be, then, to have individuals (or small groups) develop other sequences of movements and present them to the rest of the class. ("Go, Go, Stop" would be a useful means of developing the necessary motor control.

5. **Physicalization of words** - this is an exercise that can be used regularly with all levels. Extend by adding more words and by incorporating the physicalization techniques into oral reading activities.
TO: B 1
FROM: Jeanette Scott
DATE: 1983 11 24

RE: Banner in the Sky pre-writing activities

I am not sure whether or not I made the right decision when I chose to continue with the extensions before the class had reached some level of mastery with the first steps but I trust that you will be able to go back and recover some of the ideas/feelings generated. If I were to extend the work, I would probably proceed somewhat as follows:

(1) Developing empathy
   - have students discuss the feelings that one might experience in a situation such as that faced by Steven Wright or Rudi Matt. (The student may choose to empathize with the person in trouble or with the one who performs the rescue. The discussion may be written in the form of a journal entry and/or presented in an informal discussion or interview.)

(2) Media extensions
   (a) working with headlines - most of the class found this part of the work difficult and would have been helped had I provided a few examples of newspaper headlines as models. With a little guidance, all of them could create
headlines for stories about Rudi Matt and about the "heroes" that they interviewed.

(b) writing captions for pictures (photographs, sketches or frozen pictures)

(c) writing news stories - for newspapers
   - for radio
   - for television

(d) creating documentaries (using roles as in the initial interviews)

(e) creating TV interviews (using roles)
TO: CI
FROM: Jeanette Scott
DATE: 1983 11 30

RE: Drama - China Tour

I wish that I could have spent more time with your class but, since that was impossible, I will suggest some of the extensions that I might have pursued.

(1) Research - Obviously, more time is required for this activity. One can capitalize on the work already completed and redirect energies through discussion and question periods (in or out of role).

(2) Presentation - I believe this group would be quite capable of presenting the research information in role (with accompanying maps, pictures, blackboard diagrams, etc.).

(3) Math - determining costs (based on the newspaper ads supplied) and the distances to be covered within China.

(4) Geography - naming the provinces to be visited, outlining the route(s), studying the street maps of Peking and planning walking tours.
(5) Preparation for the visit
- discovering the necessary procedures (applying for passports and visas, receiving immunizations, etc.).
- talking to people who have already traveled in China.
- This might involve drama activities

(6) Visiting China
- drama activities intended to replicate the visit promised by the "travel agent" could well be the culmination of the work.

( It might not be that difficult to find resource people in the community to provide you with some authentic Chinese food. There are also a number of people who are quite skilled in the various martial arts who could give a demonstration. Some music and a few slides would make it quite a memorable make-believe experience.)

If I can help you in any way with this unit of work, or another, please let me know.
MEMORANDUM

TO: (.......)
FROM: Jeanette Scott
DATE: 1983 12 04

RE: Drama Curriculum Meeting

I would like to organize a dinner meeting some time during the week of January 23-27 and would like to know which day would be most suitable for everyone. If you COULD NOT attend from 4-7 p.m. on Tuesday, January 24, please let me know an alternate time and/or date. Since I must book the films from UBC within the next few days, I would appreciate hearing from you as soon as possible.
IN AN ATTEMPT TO DRUM UP A LITTLE SUPPORT FOR THE

DRAMA

COMPONENT OF THE NEW ELEMENTARY FINE ARTS CURRICULUM, THE FOLLOWING FILMS WILL BE SHOWN FROM 3:45 TO 6:00 P.M. ON THURSDAY, FEBRUARY 16TH AT THE RESOURCE CENTRE.

ALL INTERESTED TEACHERS ARE WELCOME TO ATTEND.

FOR FURTHER INFORMATION, PLEASE CONTACT JEANETTE SCOTT AT OCEANVIEW
MEMORANDUM

TO: (.....)
FROM: Jeanette Scott
DATE: 1984 03 05

Re: Drama Workshop/Class Visits

Carole Tarlington and Dr. Patrick Verriour, authors of *Offstage, Elementary Education Through Drama*, have agreed to come to (.....) on Saturday, April 28th to do a workshop with interested teachers. If you would like to participate, or if you know of any who might wish to take part, please let me know as soon as possible so that I can apply for Pro-D funding.

As promised, I have attached a schedule of times when I am available to visit your classes during this term. Please feel free to contact me with an assignment.
MEMORANDUM

TO: (......)

FROM: Jeanette Scott

DATE: 1984 04 16

RE: Drama Workshop

The workshop with Dr. Patrick Verriour and Carole Tarlington, which was originally scheduled for April 28th, has been postponed until the end of May. It will be incorporated into the Elementary Fine Arts Curriculum workshop on May 25-26. This is to be a District Pro-D activity and the details are not yet confirmed. However, it would appear that Pat and Carole will be involved in a large group session on Friday afternoon as well as the small group workshop on Saturday.

I hope that you will be able to participate in one or both of these sessions.

We are now into the fourth term and my schedule no longer permits me to visit other classrooms. However, if I can be of any assistance in planning lessons or finding materials suitable for drama work, please call me at school or at home any time.
MEMORANDUM

TO: (...)

FROM: J. Scott

1984 05 15

RE: Drama

Dr. Patrick Verriour and Carole Tarlington, authors of *Offstage, Elementary Education Through Drama* (the book which, I believe, most of you have now had a chance to use) will be conducting a workshop in the Commons at (...) on Saturday, May 26. Since there has been a change in airline schedules, we cannot start the session until 12:30. We will, therefore, run straight through from 12:30 until 15:30 (with a coffee/tea break around 14:00). I am aware that because of all of the changes of dates and because of other commitments, some of you will be unable to attend. However, I do look forward to seeing those of you who are able to join us. I hope that you will also encourage those of your colleagues who are interested in finding ways of using drama in varied content areas to attend.

As I mentioned at our initial meeting, I do hope to be invited to your classrooms before the end of June to see some drama work being done. Our final interviews should also be scheduled to coincide with these visits. I have noted below the dates and times when I am available and I would
appreciate your letting me know, as soon as possible, when it would be most convenient for you to see me.

June 18 - 9-10 or 2-3
June 19 - 9 -2
June 20 - 11 -3
June 21 - 9 -11
June 22 - 9-3
June 25 - 9-3
June 26 - 9-3
June 27 - 9-3
OFFSTAGE
ELEMENTARY EDUCATION THROUGH DRAMA

TO REGISTER
CALL (........)
at (........)
BEFORE MAY 15

(........)
MAY 26 - 15:15

Lunch will be available
at the school
($3.50)
Please give prior notice
to Jeanette Scott
at (..........)

CAROLE TARRINGTON
&
PATRICK VERRIEUR
APPENDIX E

EVALUATION OF WORKSHOP

1. Overall rating of workshop __________________________
   (excellent, good, fair, poor)

2. The most beneficial part of the workshop for me was:

   ________________________________
   ________________________________
   ________________________________

3. The workshop would have been more satisfying for me if:

   ________________________________
   ________________________________
   ________________________________

4. One thing I learned is:

   ________________________________

5. I have/have not used ideas from the workshop in my classroom this week.

6. I have/have not shared at least one idea with a colleague.

7. Other comments:

   ________________________________
   ________________________________
   ________________________________
APPENDIX F - OBSERVATION GUIDELINES

1. Date/Place/Time/Grade level/Length of lesson observed
2. What mode of dramatic activity took place - exercise, dramatic playing, theatre or a combination?
3. What was the stated purpose of the lesson?
4. Was the type of activity consistent with this objective?
5. What kinds of individual commitments were required from the pupils?
6. What decisions were they required to make?
7. What type of role identification was required of them?
8. What opportunities were there for the negotiation of meaning?
9. What kinds of interaction were set up?
10. What kinds of demands were made on the pupils - socially, cognitively, imaginatively, linguistically, emotionally?
11. To what extent were the pupils "exposed" during the lesson?
12. What part did "showing" play in the lesson?
13. How child-centered was the lesson?
14. What types of reflection did the teacher allow for?
15. What standard of behavior and work did the teacher establish and how was this achieved?
16. How far did the teacher support, extend and challenge the contributions of the class? What types of learning resulted from the lesson?
APPENDIX G - INTERVIEW QUESTIONS
(Teachers)

1. Having reviewed the learning objectives that you selected in the first interview session, which of these do you believe could be achieved through the use of drama?

2. Do you think that you would have held this view at that time? (If not, what made you change your mind?)

3. Have you done any drama with your students this year?
   a) How much?
   b) When?
   c) What type?
   d) Did this differ from what you have done previously? If so, in what way(s)?
   e) Could you describe the student response to the work?

4. Do you tend to segregate or integrate content areas?

5. Would you find it easy or difficult to use drama as a means of teaching concepts in various content areas? Which of the content areas would you be most likely to teach by using drama?

6. Which of the following did you find most useful? least useful?
a) group meetings
b) classroom visits
c) Offstage
d) Heathcote films
e) workshop

7. Did you discuss this project with others on your staff?
   with others in the district?

8. Did you share ideas for drama work with other teachers?

9. What would consider to be effective plan for
   implementation of the fine arts curriculum in the district
   next year?
1. Would you describe the role that you feel should be played by Visual and Performing Arts in the elementary school?

2. Is this a realistic expectation in Powell River at the present time with the present staffing and the present political climate?

3. Do you feel that the White Paper will lead to more or less emphasis on the arts at the elementary level? (Perhaps as a counteraction to the shift at the upper levels?)

4. Do you feel that the Ministry is divorcing itself from the position which it circulated in 1979 (Ministry Circular #82) and which led to the designing of the new Elementary Fine Arts Curriculum?

5. Do you feel that B.C. is in line with other educational authorities in terms of the emphasis on the Visual and Performing Arts?

6. To what extent do you expect to see the Elementary Fine Arts Curriculum implemented in the province? in this district? over the next year? two years? five years?

7. What is the current position of the local board regarding the role of the arts in the curriculum? Has it changed significantly over the past two years?
8. Would you be prepared to support an in-service programme to assist elementary teachers in the introduction of drama as a learning medium if there seemed to be sufficient interest?

9. If so, to what extent would you support such a programme?
   If not, why not?

10. What would you wish to see in such a programme if it were to be implemented?
APPENDIX I - INTERVIEW QUESTIONS
(Principal involved in Young Writers Project)

1. To what extent has the innovation been put into actual use in the district?
2. What type of feedback have you been given?
3. Could you give me an historical perspective of the implementation of the project in the district?
4. Have all of the sessions been school-based?
5. Why is this seen as such an important strategy?
6. To what extent have teachers been prepared to devote after school time for regular interactive sessions?
7. Are you receiving regular feedback from other schools in the district where you have offered workshops?
8. What effect have regular staffing changes in the district had on the implementation?
9. How important a factor was your status as an administrator?
10. What kind of advice would you offer to someone wishing to introduce a similar innovation to the district?
APPENDIX J - INTERVIEW QUESTIONS

(Chairperson of local Pro-D Committee)

1. To what extent were you as Chairperson of Pro-D and a member of the Joint Management committee aware of what I was doing this year?

2. Do you feel that you should have known more about the project?

3. You are aware that problems have developed. Could you give your perception of these problems and of their origins?

4. Did you have the sense that a particular philosophy was being foisted on teachers?

5. In what ways did the in-servicing of the Young Writers Project differ?

6. What is the status of the individual teacher in initiating local in-service activities?

7. To what extent has this changed over the past ten months?

8. Would a presentation by an individual teacher at a district administrators' meeting have any effect?

9. Under what conditions could Pro-D fund the type of in-service activities conducted as part of this research project?

10. What approach would you recommend for local implementation projects?
APPENDIX K - SAMPLE TRANSCRIPTION

Transcription Al
Location: A
Date: 1984 06 21

1 R: Alright, if you went back to those now, how many of those do you think you could achieve through using drama?
2 I: Well, certainly, the first priority, communicate effectively. Just going back through all of them?
3 R: Um hm
4 I: Yeh, and in order of priority still?
5 R: It doesn't matter. It doesn't matter.
6 I: Yeah, in the drama that I intend to try, not the drama I did today
7 R: In a drama.
8 I: because that Heathcote idea would certainly do that. Um hm, yes...and that one...creativity, awareness, awareness of each other and awareness of what they have to do, thinking critically (which the audience sure did today), skills, um hm...getting along, certainly, yes, the real world and knowledge, um hm.
9 R: Do you think that when you filled that out you thought that about drama?
10 I: I wasn't thinking of drama...uh, specifically... I was thinking of generally
11 R: Um hm, I know.
12 I: my goals in the classroom
13 R: Um hm.
14 I: but it certainly would fit drama.
15 R: Umhm. Uh, how much time have you done this year?
16 I: Not much. (Laugh)
17 R: Have you done any, besides this?
18 I: Oh, yes. Uh huh, uh, just small things but I've never
done this same technique and I like it.
19 R: Can you tell me about some of the things you do?
20 I: Um, yeah, more role play and solving problem
situations. You know, where the children have had problems
on the playground
21 R: Um hm.
22 I: and how would they, THEY, solve the problem rather
than me reminding them about the same rules. Um, stick
puppets, puppet performances and actual using music and
movement
23 R: Um hm.
24 I: to portray a story that they already know, a fable,
but I've never done this pantomime technique before and that
worked out nicely.
25 R: Now, you know, I see you using your vocabulary in
the, uh, in the exercise. Do you tend to integrate subject
areas?
26 I: Yeah, uh huh or whatever, integrate whatever we've
talked about whether it was problem solving situations, you
know, it's, we recall it, you know, if it comes up again
27 R: Uh hm
28 I: and if it's vocab, certainly, yes, because a lot of like that picky thing like Dana and Dana, that was something we went over on pronunciations.

29 R: Oh.

30 I: Hmhm.

31 R: Uh, do you find preparing to use drama is a lot of work? Does it take a lot of time?

32 I: Well, it was when I didn't know what I was doing, mainly, not work but, uh, not knowing, insecure in not knowing what's going to happen and is it going to be worthwhile and that kind of thing but the children enjoy it so it doesn't really require much work, actually. Not the kind of thing I've done so far but the kind of thing I want to do.

33 R: Would you find, would you find it easy to, to use some of the, the techniques that you say you're, you'd like to try?

34 I: Yeah, I'm just concerned that they hate to stop and it would, you know, go on and on but the, uh, Mrs. Heathcote's idea of being able to use all of those within the class for whatever purpose could, you know, because of the acting they could carry on in the room allowances would certainly be okay too.

35 R: Well, let's go to things that have sort of come out of the, uh, the project and the things that we've, we've done, uh, group meetings, classroom visits, there were three classroom visits.
36 I: Um hm
37 R: uh, Offstage book
38 I: Um hm
39 R: Heathcote films, Pat's workshop and I think Dorothy's workshop, as well
40 I: Right, um hm, especially
41 R: Could you, could you sort of tell me what, obviously you found Dorothy's workshop the most valuable
42 I: Um hm
43 R: In priority, what would you say the other things might be?
44 I: Uh, Patrick's workshop
45 R: Um hm
46 I: but actually in order of the way they happened was the way it was best for me because getting together, making me aware of drama to begin with was where I needed to start and the films, which was sort of a by-stander's view of what could be done and then Patrick integrating what I should be doing and can do and then actually seeing Dorothy in action. Now your part was the sort of the warming up
47 R: Um hm
48 I: which I needed, you know, to see somebody else using MY kids in my classroom situation with my curriculum or whatever subject I was working with and that's the way it works with somebody who is not familiar with drama, like me.
49 R: The next two questions I think I know the answers to but I have to be sure. Um, I'm pretty sure you've discussed
this project with other people on the staff

50 I: Um hm, yes, (.....)

51 R: I also have the feeling that you discussed, discussed, well besides (.....)

52 I: Oh, oh I see

53 R: (.....) isn't

54 I: Briefly, just to explain why you were coming

55 R: Um hm, that, it was important to have (.....) or somebody else on staff doing it as well?

56 I: Uh no, I probably wouldn't have talked at all maybe, except for (.....) and we were talking about what we were doing, what have you been doing, what could you be doing and otherwise I probably would have just been experimenting on my own, not talking to anybody about it because I LIKE the idea of it not being a show

57 R: Yeah, uh, uh I accept that do you but what I'm, I guess, asking you is Is that whole concept of having somebody that you can talk about

58 I: Um hm

59 R: your work with does is that a reinforcing thing?

60 I: Yes

61 R: Is it helpful?

62 I: Certainly, um hm

63 R: Now, in the district, there were a number of other people that were involved in some of the things like the films and (.....) went to Vancouver with us, have you, uh, and some came to the workshop. Have you talked to other
people in the district about what you've been doing?
64 I: Uh, only (.....) uh, just briefly with (.....) but that's all, nobody else.
65 R: Thank you, well
66 I: Just you
67 R: Now, the outcome of all this is obviously going to be some kind of a plan that we can use in the district next year and uh what I would like from you now uh is anything else you can tell me in terms of what you think would be useful
68 I: For other people?
69 R: Um hm, for other teachers
70 I: In that same situation?
71 R: Um hm
72 I: Well, I think the same step by step, you know, having that happening but you want to implement it sooner
73 R: No
74 I: Oh
75 R: No
76 I: I think perhaps even having, you know, now that (.....) and I were doing something in the school, you know, just having somebody else going into another classroom and seeing it work and what can be done in a short time period or whatever, the results. Even going to (.....)'s skits last night at the campsite. Now that was fantastic. Now, they were planned and it was nice to see how somebody else has done it and how it's worked out with different age levels so
I think that would work

77  R: Good

78  I: within the school.

79  R: Um hm, okay

80  I: Patrick's book helps but you it's better to see it in action because the book perhaps doesn't mean anything unless you've seen something happening using his ideas

81  R: Good

82  I: Okay?

83  R: Thank you

84  I: C'est tout?
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APPENDIX L - LETTER TO TEACHERS

1984 08 30

Dear (.....),

The research work is now completed and I would like to thank you for having given me the opportunity to work with you during the past school year. I hope that you found the activities worthwhile and that you will continue to experiment with Drama in your classrooms.

Unfortunately, with the continuing delay in the release of the Elementary Fine Arts curriculum, the Joint Management Committee has decided to reassess its priorities so there will not be any funding available to extend the project this fall.

If you feel that you would like to have more in-service activities in Drama, you will have to identify this as a need within your school or PSA.

In the meantime, if I can help you in any way, please contact me.

All the best for 1984-85.

Yours sincerely,

Jeanette E. Scott
APPENDIX N - EVALUATION QUESTIONS

1. How credible a source is the author of the research?
2. How well-documented is the study?
3. What are the philosophical underpinnings of the in-service project (curriculum theory/learning theory/drama theory)?
4. Which local teachers were involved in the case study?
5. What were the recorded responses to the in-service activities?
6. Can these be verified?
7. What type of activities took place?
8. Was there evidence of an increase in teachers' levels of use?
9. To what extent were other teachers involved?
10. To what extent was classroom instruction affected?
11. To what extent was classroom instruction improved?
12. Were communication links maintained between change agent and teachers?
13. Were communication links maintained among teachers?
14. Was there adequate communication with principals and senior administration?
15. What costs were incurred?
16. What are the projected costs?
17. What are the projected benefits?
18. Does the project respond to specific local needs?