VOICE AND LEARNING IN DRAMA

by

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Abstract

This case study investigated the nature of the learning that was the outcome of a dramatic experience in which a class of grade 9 students and their teacher, created, developed and produced a collective drama on the subject of the elderly. The findings of this study present evidence in support of the idea that when students engage in dramatic behaviours, they are able to give voice to their learning.

Using ethnographic methodology, the teacher-researcher conducted the study in her own classroom during the final twelve weeks (April to June) of the school year in 1989.

Student subjects were chosen randomly from a class of twenty-nine students in a comprehensive high-school setting in a western Canadian city. Detailed observation of student responses both within and after the drama experience was undertaken using data collected through a wide range of ethnographic techniques. These included: student and teacher journals, video data, audio recordings, photographic records and a document collection. A content analysis of the data revealed that student learning took place in five learning areas. These were learnings (1) about the elderly (2) about the self (3) about others and (4) about dramatic and language forms.

By using Gavin Bolton's theory of learning in drama to frame the investigation, the researcher indicated that learning was given voice in the drama process. This is known as "voiced learning" and a scheme for assessing student learnings in drama learnings based on the types of voice is proposed.

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Acknowledgments

O what is it that makes me tremble so at voices?
Surely whoever speaks to me in the right voice,
Him or her I shall follow,
As the water follows the moon,
Silently with fluid steps,
Anywhere around the globe.
All waits for the right voices.

Walt Whitman.

Chapter I

INTRODUCTION

On one level or another, most drama educators believe that when students are engaged in dramatic activity, some kind of learning is taking place. Upon observing the quality of interactions in a drama class, most of these educators are content to accept this assumption.

Being among the group engaged in the everyday practice of teaching drama and convinced that learning is inherent to the drama process, there were many times during reflection and study of my practice that I questioned my beliefs. Soon I found myself inquiring from an educational perspective that required me to examine, explain and clarify the exact nature and validity of the learning that occurs in drama. I found myself then, among those educators who seek to uncover the meaning and purpose of the learning that occurs in the lives of the students in the drama class.

This study is driven by a commitment to the idea that articulation of the learning that occurs in the drama classroom is possible. This study is informed also by the developing theory of drama education that maintains that learning across a broad range of areas is possible and probable during the process of engagement in dramatic activity.

The widely held position that this learning occurs, not only as a result of the drama experience itself, but also in the act of reflecting on this experience is central to this investigation. I believe that through engagement in and reflection on the unique and distinctive process that

is drama, participants not only learn, but are able to find a voice for their learnings.

This capacity for voice in drama arises from the inter-disciplinary nature of drama education that furnishes a wide range of areas for learning about life as well as curricular areas. Drama education provides a rich opportunity for understanding and for the shaping of and the expression of an individual voice that can articulate that understanding. The potential for learning and the voicing of that learning is explored in this study, and voice is revealed as an outcome of dramatic experience and as evidence of learning.

For the purpose of this investigation the term "voice" is defined as,

The individual or collective articulation of meaning that is derived from a dramatic learning experience, that is negotiated through reflection in and on that experience, and is received by an audience of self or other.

The study was conducted to ascertain the nature of the learning that occurred during a twelve week case study in which I, acting as teacher- researcher, along with one class of grade nine drama students created and developed a collective drama on a theme of the elderly. The report outlines the genesis, development, reflective aspects and the production of a collaborative dramatic project and discloses both the essential character of the learning that resulted, and the ways in which this learning was given voice.

In keeping with the traditions of qualitative research, a framework for the study was provided by Gavin Bolton's (1990) description of learning areas in drama. Data was collected by employing a variety of

ethnographic techniques, analyzed by means of content analysis and interpreted according to evidence of voiced learning.

Impetus for the Study

My twenty-two years of teaching experience had been profoundly influenced by my personal study of the principles of learning and teaching. Whenever possible, I was able to keep abreast of the most recent trends and the significance of research in education. My good fortune in becoming involved in numerous local and provincial curriculum development teams in both Ontario and Alberta enabled me to assess my own practice against other developing and accepted principles of education.

Throughout this period, the developing theory in regard to the learning potential of drama education also had a vital impact on my practice. The growing theory behind drama education formed part of a constellation of influences and experience that led me to a point at which I found myself searching for assurances about what I had come to know as the dialectical relationship (Connelly and Clandinin, 1988) between theory and practice. That is, to what extent did theory inform practice or practice inform theory in my own particular teaching act--and how do these influences work separately and together to change and influence my curriculum decisions? More specifically, how did this relationship enable and ensure that learning was indeed taking place in the lives of the students in my drama classes?

Thus, I began to question the nature and claims of the influences on my thinking and to examine their role with a view to understanding my own practice. I was interested in uncovering and identifying the effects

these beliefs had on my practice of drama education, as well as identifying the actual nature of the learning that resulted. A close examination of the history and development of drama education resulted, and I found that what I believed and practiced had been influenced subtly and consistently by the changing trends, theories and philosophies of drama education.

I discovered that I had been influenced early on by Peter Slade's (1954) conviction that drama enabled learning by placing the child at the centre of the curriculum, thereby harnessing the active and spontaneous "doing of life" that characterized the child. Later, Brian Way's claim (1967) that learning in drama emphasized the development of the individual provided me with a related, but more focused, set of goals. Soon after, the artistic vision of Dorothy Heathcote (in Wagner, 1978), and her description of drama as an "art form" and a "method" of teaching, provided me with new strategies for using drama to enhance learning. Subsequently, the contributions of Gavin Bolton (1979, 1984) provided a speculative base that fed my developing interest in better articulating and underscoring the importance of the learnings that were taking place within, and as a result of, the drama experience.

Other developments in language arts contributed to further modification in my teaching. Theory that presented drama as a teaching strategy in the English class and which advocated student journals as a reflective device in language arts (Moffett, 1969,1976) formed the rationale for adopting drama strategies in my practice. It was further substantiated by the notion that writing and reflecting encourages the processing of thought (Britton, 1975 and Graves, 1983).

During the period that I began to adopt the above recommended reflective practices in my English teaching, I found also in Dorothy Heathcote's "guarantees" or promises about the validity of drama as a learning medium a remarkable source of inspiration. Among these guarantees is the idea that by reflecting on experience, students would come to understand what they hold in common with all people (in Wagner, 1978). This further fueled my conviction that the personal journal was an effective strategy for reflection in the drama class. Consequently an effective link was formed in my practice between reflective writing and drama activities. In my classrooms, regardless of subject matter or grade level, I provided opportunities for reflection and as a result began to understand what my students were taking from the learning experiences.

I found the journal more useful than individual conferences or interviews as soon as I began to enter into a dialogue with the students on whatever matter was at hand. That is not to say that interviews and conferences or regular discourse did not take place, but rather the dialogue process in the journal afforded me a very close view of the learning that was taking place for each student. The exchange of ideas in the journals provided a place where a non-threatening dialogue between the students and myself was possible. In the act of reflective writing I discovered that students were able to make connections between new information and that which was already known. As a result, the quality of the learning appeared to be deeper and to resonate more profoundly with their own lived experiences.

In the high school setting the dialogue journal became an especially compelling method for discovering what was being learned by students. This was true in both the English and drama class where time

constraints often interfered with effective individual communication. I was able to learn what was being learned, as well as some of the context of the students' lives that led to those learnings or, alternatively, to deficiencies in the learning process. The dialogue journal process enabled me to make curriculum decisions on an on-going basis. As a result, I could design new strategies for the whole class or create individualized remedial and/or enrichment experiences. In this way the journals served as a formative assessment tool and a diagnostic instrument.

By the time I became a full time drama teacher, I was using the journal as described above. In most instances, evidence of learning in drama was apparent in the journals when students were willing to write. In most cases I knew, in a tacit sense, that students were learning about themselves and about drama; they said so! Their journals expressed their enthusiasm. So, also, did their parents who would speak reverently about the breadth of understanding of issues, the personal growth, increasing maturity and confidence that they had witnessed over the time their child was in the drama programme. The students were engaged and increasingly committed. Most of these stakeholders became increasingly supportive as my experience in designing and assessing learning and reflective experiences improved.

The literature of the field continued to support the importance of reflection as a powerful tool in learning. Bolton (1979) outlined three types of reflection that lead to change in personal and contextual understandings. He claimed that significant learning in a Drama experience is to be found not only in the experience itself but also in the ways upon which it is reflected. However, I felt that there was more to be done with this strategy as a tool for personal and artistic expression.

Moreover, I wanted clarity as to the exact nature of this "learning" because I found that the origins, expressions, and significance of the "learning" that was occurring in the drama process remained obscure and difficult for me to articulate.

Even though I employed student assessment strategies based on objective criteria of skills and concepts, student journals and self evaluations, I found my self driven to ask such questions as: What exactly is being learned? What is important to know in drama? Which aspects of drama learning are most significant? How can one know if learning is taking place? How is that learning expressed? How can learning in drama be assessed? How does drama enable voice?

However, the curriculum decisions that I made continued to be informed by a broader view that embodied a synthesis of beliefs, assumptions, theories and hunches that much more learning was going on. My intuitive knowledge suggested that learning that went well beyond the skills and concepts of the program of studies in drama, was occurring. Ultimately, it was this conviction that motivated me to find other strategies to assess learning in the drama programme. The usefulness of reflective tools, such as the personal journal, supplied a starting point for this investigation.

The Research Purpose

The effect of research and scholarship on my continually developing practice made me aware that students can learn about, find meaning in and come to understand themselves and aspects of their world through drama. The possibility that the voicing of learning is possible, and indeed enhanced by the drama process, led to the present task of exploring these questions. This, in turn, led to the present research of my own practice.

Several problems provided the direction for this study:

1. What is the nature of learning in drama?

2. In what ways is the use of journals for reflection on learning an effective strategy for students to give voice to their learning?

3. To what extent can other ethnographic data sources provide evidence of learning and in the voicing of that learning?

4. How does the drama process enable student voice?

These questions are posed from the perspective of a teacher wanting to know and a researcher seeking evidence. The principal problem of the research resides in finding evidence of learning in drama and the voicing of that learning.

Directly concerned with the individual's relationship to the world as experienced through the enactment implicit in the drama process, this

research describes the range of learning that can result from the drama experience. By focusing through a new lens and listening with a new "ear" to a range of voices, it provides the drama educator with another way to assess the nature and expression of learning in Drama.

The purpose of this research is to provide, through the use of a range of ethnographic data collecting techniques, documentation of the learning that occurred when grade nine students and their teacher created, developed and reflected on a sustained drama project. As an outcome of this particular dramatic experience, instances of voiced learning were sought and found to be evidence of that learning.

Definition of Terms

Several terms in this study are either general or specific to the particular curriculum situation that is described. For the purposes of clarification, the following definitions are offered.

Constructive Rest: A series of teacher-led activities designed to align and relax the body, enhance breath capacity, focus the mind and stimulate the imagination of the participants preparing to take a drama class.

Dialogue Journal: An individual notebook in which participants write personal responses about the ongoing process of the drama class and then have the opportunity to engage in dialogue with the teacher about that process.

Drama Collective: The process by which a group of individuals collectively creates and produces a dramatic work.   It requires an extended period of time, commitment of the group, and an ongoing negotiation of meaning and significance within each of the following stages:

1. Choosing the Topic. This occurs through consensus of
   group or by selection of teacher.

2. Researching. This involves the use of creative and
   investigative activities in order to explore the topic.

3. Synthesis: Refers to the grouping, organizing, and selecting
   of relevant material.

4. Exploration: The exploration of the selected material using
   dramatic playing strategies and techniques.

5. Refining: The making of choices, deletions, inclusions and
   exclusions by consensus of the group.

6. Scripting: The writing of the script by teams of student
   writers or an elected student playwright.

7. Casting: The assignment of roles by group consensus or by
   a student director.

8. Rehearsal: The preparation of the play for performance
   before a non-participating audience.

9. Production: The technical, promotional and business aspects of putting the play before an audience.

10. Performance: The presentation of the play in the performance mode.

The collective can take many forms among which are:

Docudrama: A play written by a group of people, which "documents" actual or historical events. For example, the lives and experiences of pioneer women in the West might provide the content for a collective play.

Theme Collage: A series of small group scenes of a theme, threaded together by a transitional device such as music, movement or media. E.g., Drugs, Elderly, Remembrance Day.

Episodic Collective: A sequential story, either comedy or serious, written by a group of people rather than one playwright.

Drama Education: As an art form and a medium for teaching and learning, drama education develops the whole person, physically, emotionally, intellectually, spiritually and aesthetically. It contributes to learning through engagement with the meaning and is significant to both curriculum and life experiences.

Dramatic Playing: The classification given to those kinds of dramatic behaviours that are characterized by the following. (1) Spontaneity (2) a dependence upon tacit agreement by the members of the group to

manage and sustain the fictitious social context and (3) a further dependence on a sufficient degree of clarity of communication within the group (as opposed to 'performance' mode of dramatic behaviour in connection with which communication must be of a sufficient degree outside the group to a non-participating audience...(Bolton 1990).

Ensemble: A company or group of actors that works as a group rather than as individual performers.

Ethnography: A research method that provides thick, descriptive data about the context, activities and beliefs of participants in educational settings.

Improvisation: A dramatic strategy in which participants spontaneously develop scenes and dramatic moments letting action and dialogue spring from the context of the situation being explored.

Imaging. A teacher-led activity intended to relax, focus and stimulate the imagination of the participants. It is sometimes known as guided imagery.

Learning. An expression of or change in understanding.

Mantle-of-the-expert: A dramatic strategy created by Dorothy Heathcote in which the participants are set to a problem solving task arising from the context of the drama and are endowed with the commitment to function as experts in the situation.

Teacher in Role: A dramatic strategy that entails the taking of a role by the teacher from the context of the drama situation in order to enable

participants to interact with each other in the "as if" situation being explored.

Performance Mode: The term used to describe those dramatic behaviours that are oriented more towards the explicit, representational, depiction of the meaning for an audience rather than those oriented towards the implicit, existential or "lived through" expression of meaning as found in the dramatic playing mode.

Reflection: The strategy through which students are taken out of involvement in the action of the drama and into enterprises that engage the student with the meaning and significance of the dramatic events.

Role Taking: The agreement of a participant to assume the personality, actions, feelings of another human in response to the "as if" situation. It requires a commitment to maintain the role in a sustained dramatic situation and a variety of dramatic moments. It differs from what is commonly known as "role-playing" by virtue of this commitment and the requirement of concentrated, sustained and spontaneous action.

Voice: The individual or collective articulation of meaning that is derived from a dramatic learning experience, that is negotiated through reflection in and on that experience, and is received by an audience of self or other.

Warm Up: Exercises and activities designed to prepare participants in one or a combination of intellectual, emotional, imaginative, physical or vocal areas for the upcoming lesson.

Chapter 2

BACKGROUND TO THE STUDY
Overview

There are five areas of research and theory in the reviewed literature that are applicable to this research. These are (1) Drama Education and Learning (2) Reflection in Drama Education (3) The Journal in Education (4) Voice in Drama Education (5) Voice and Theatre. Some of the content of this literature overlaps and that is to be expected because the interdisciplinary nature of drama education allows it to draw from and cross many subject matter boundaries. Therefore, research findings and theory from a wide base of literature are required. For the purposes of this study the above areas will be reviewed separately where possible.

Drama Education and Learning

Drama education is a synthesis of both an art form and a learning medium. With its own body of content, drama education embraces learning across a broad spectrum of human knowledge and understandings. Gavin Bolton (1984) explains that the purpose of drama education is to develop "the powers of the mind" so that a "common" understanding of essential truths of life can be mastered (p. 163). He states that this purpose is accomplished through a form of drama pedagogy that is not constrained by forms, conventions or skills. Rather it is a form of drama that addresses the meaning and significance that gives rise to the dramatic action and aims to find the knowledge or truth that underlies the event. Bolton calls this "common understanding" and describes its functions as follows:

Common understanding cuts across the "forms" of knowledge and is a rigorous way of approaching school subjects from the "inside", rather than from the more normal view of a subject as a collection of 'given' knowledge. (p.163)

The fact that Drama is useful as a teaching and learning medium across the curriculum while at the same time residing in the realm of theatre and the performing arts has led to a highly charged debate (Hornbrook,1989) over the implementation of Drama in educational settings. Misunderstandings about the potential for learning through Drama have resulted. As a consequence, Drama is generally relegated to the exclusive domain of the specialist in "theatre", or it is used in a perfunctory manner as "role playing" in social studies, language arts and counselling. All too often it is dismissed as too mysterious and difficult for the ordinary classroom teacher.

Yet, when the literature of Drama education in the western world is viewed historically, claims as to its power as a medium for learning as well as an art form are extensive. This history is brief--less than a century now--and implicit in this history is a continuing debate as to Drama's nature and its role in learning and teaching. As a result, the view of drama education as an art form and as an educational medium is continually changing and growing.

In spite of this constant change, drama educators continue to believe that when students are taking part in dramatic activity learning is occurring. It serves them well to accept the claims of the literature that learning and growth do take place and to acknowledge also the effect of

this theory on their curriculum decisions. Such awareness of the accumulating body of knowledge in the field of Drama becomes critical in jurisdictions in which drama educators are required to assess and evaluate the students according to prescribed objective criteria. This increasing need for evaluation and accountability, has given rise to a demand for theoretical constructs and objective criteria by which drama education is assessed. Therefore, research in drama education has developed in order to substantiate the long history of theories and claims that support the positive role of drama endeavours in student learning.

The Early Years.

The origin of the idea that Drama enhances learning is found in the body of literature that began in Britain at the end of the 19th century. The early work by Harriet Findlay-Johnson (undated) and Caldwell Cook (1917) provided a foundation on which later theoretical principles of drama education were built. Their approaches to the teaching of Drama were widely divergent and foreshadowed some of the most current debate among drama educators.

Finlay-Johnson advocated the use of Drama as a teaching method in all subjects of the curriculum. She prized the child's natural instincts and commitment to play and she rejected the idea of performing for an audience. Instead the knowledge acquired during the process of Drama was of utmost importance. She asserted that "It may not be the facts themselves which are so valuable. It is the habit of mind formed while learning them which makes their worth." (p.97)

Finlay-Johnson's approach pre-dated Bolton (1984) and Heathcote (1984) who placed Drama firmly at the centre of the curriculum and emphasized drama as a natural learning medium for young people.

For Cook, on the other hand, involvement in the plays of Shakespeare and the choral speaking of poetry by the boys he taught at the Perse School, provided the key to the learning power of Drama. In The Play Way he advocated the immersion of his students in the life of Shakespeare's plays. He developed a process by which the boys would be involved in a play-like exploration of the life of the plays and eventually become responsible for all aspects of their production. Cook also encouraged the boys to study and speak great poetry as well as to create and speak their own poetry. His method of working was fueled by the current tenets of teaching literature. As Verriour (1990) recounts in his discussion of Cook's method,

> Drama was regarded as part of the English programme, a position it would occupy in many schools including secondary school, until the late 1960's. (p.6)

In spite of their differences, particularly as regards the role of the audience in drama education, both Cook and Findlay-Johnson based their approaches on the essential nature of the child. They both created a child-centered approach that profoundly influenced later drama methods.

Theories in drama education continued to evolve and change due to a continuing effort by its advocates to explore, expand, define and authenticate itself in the educational context. Although much has been written and reflected on in drama curricula in the past fifty years, the

expected learning outcomes were defined by the limits of the particular traditions that informed those curricula.

For example, in the twenties and thirties the value of speech-training and elocution was accepted as the primary role of drama education. The work of Elsie Fogerty (1920) formed a powerful set of goals for drama and under her influence institutions such as the Central School of Speech Training and Dramatic Art and Trinity College were established. The main outcome in this tradition was the cultivation of the speaking voice and the attendant spiritual and intellectual development that the study of vocal techniques and great literature could produce. As described by Gavin Bolton (1984), Elsie Fogerty and her close supporters began a tradition of speech training that proliferated and is still going strong in Britain and the commonwealth.

These early theories and those born of the amateur theatre movement such as those described by Bolton (1984) represented a point of view which connected drama education to a particular set of goals. These goals referred to the acquisition of facts, the work of the playwright as artist and the value of speech arts, elocution and formal theatrical skills. However, even though the words spoken by the children were exquisitely beautiful and edifying in their meaning, the children were speaking the words of others. As yet the authentic voice of the child had not been heard.

Peter Slade

Peter Slade (1954), influenced by the Cook and Findlay-Johnson approaches, created a method of working in Drama which embraced the

child's natural movements and spontaneous play behaviours. On the basis of on a Rousseauean view of the natural child, Slade favoured a child-centered, improvisational approach. This approach was characterized by the absorption and spontaneity of the child as he/she worked in an effortlessly artistic and expressive manner. The culmination of this approach could be performance for an audience of a particular art form that Slade termed "Child Drama" (1954). Slade is considered one the first advocates of drama education in the schools. He considered the naturally occurring words and movement of the child as a valid and cherished expression of feeling and understanding.

Brian Way

Working closely with Slade towards acceptance of Drama in schools, was Brian Way. While Slade's work advocated the expression of the child's own art form, Way emphasized the use of Drama for learning in the personal and social domain. He was concerned with the exploration of the individual, relationships with others as well as social and philosophical issues in the world. He dismissed performance before an audience as unimportant in comparison to the profound outlet for personal and creative expression that is enhanced by dramatic methods. So, not only did he have a profound influence on children's theatre, but also, he invented the idea of audience participation in theatrical performances.

In the classroom he designed a method of working in Drama in which the student came to rely on personal resources. He described the learning that results from this method as a kind of "knowing" that transcends information and ideas. This knowing is intuitive and, in his view, contributes to the expressive capabilities of the student. His

<u>Development Through Drama</u> (1967) provided a series of exercises and activities that comprised a fundamental approach to Drama. However, little reference was made to a method of assessing whether learning or the articulation of the personal and social knowledge had taken place. Nevertheless, for drama educators who favour learning in the personal and social domains, Way's book is still a recognized resource.

Dorothy Heathcote

While Way focused on self-discovery through dramatic activity, by the early seventies Dorothy Heathcote was working in a manner that turned the focus of learning in Drama from the individual to learning that went well beyond the self into the domain of knowledge that is common to all human beings. She was, and still is, less interested in a series of exercises designed for the expression of learning about oneself but remains more interested in what a group of participants can learn about humanity. She requires the commitment of participants to live at "life rate" (1984) and to explore a fictitious context in order to discover the meaning of the drama and its "universal truths" about mankind. Using a variety of innovative strategies Dorothy Heathcote began to gain notoriety and acceptance as the creator of a learning medium that was applicable to all subject areas. This enabled those teachers, especially those elementary teachers who were not trained in theatre or dramatic methods, to use dramatic strategies to enhance learning in their classrooms.

Heathcote (1984) presents the idea that drama proceeds from the inside of a fictionally created human situation or what she calls a "no-penalty zone of agreed depiction" (p. 197). During the act of playing dramatically young people will "stumble upon authenticity in their work

and be able to experience and reflect on their experience at the same time: simultaneously understanding their journey while being both the cause and the medium of the work." (p.106). They would come to understand and know a great deal more than factual knowledge.

By engaging in the forms of communication and inter-actions from society that are mirrored in the "truthful artificial environment" (p. 197), young people have opportunities to "face up to emotional, affective, people responses before finally having to practise in society (p. 197). That is, through dramatic enactment, young people can explore different ways of expressing their understanding of the human situation. Heathcote's profound contributions to the process of learning through engaging in and reflecting on an experience, as well as her acknowledgment of the voice that springs from learning and reflection, are further discussed in this review.

Heathcote was not without critics and skeptics. Even though her method was carefully documented by Betty Jane Wagner (1976) and gained some acceptance among educators in both Britain and North America, it remained elusive and was considered a rather eccentric approach to education. Learning was viewed as difficult to ensure as an outcome of what was perceived as a difficult teaching method. The absence of research support rendered the Heathcote Method even less creditable.

Consequently Heathcote's method was deemed more suitable for elementary teachers or for those who were experienced enough to work in this manner. Her work was seen as valuable and exciting but unapproachable for most teachers. This position is clearly articulated in the province of British Columbia's Curriculum Guide and Resource Book
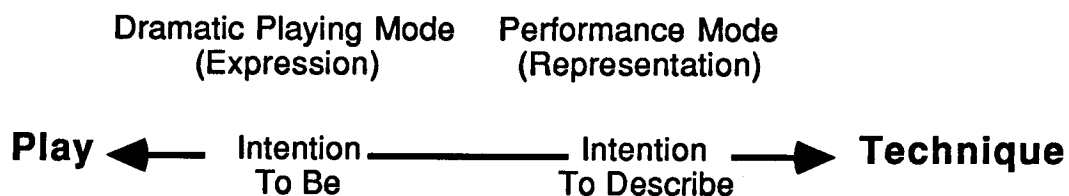
Performance One: Acting 11 (1988) that acknowledges the value of the Heathcote system but provides caveats to its use. This guide allows that even though the Heathcote system may have its uses across such subject areas such as English and history in the Secondary School, it recommends that the method may be more suited to the elementary milieu. The authors suggest that teachers interested in trying it would be well advised to take a practical workshop on the subject because "teachers must have enough teaching experiences to feel secure in attempting this challenging approach" (p. 179).

Gavin Bolton

Dorothy Heathcote began to publish her ideas in the early eighties but it was not until the work of Gavin Bolton that her work found an advocate and a complement in the educational community. One of the most prolific theorists of drama education, Bolton has developed and articulated the theories of Heathcote and has created a comprehensive theory of his own that places Drama at the centre of curriculum.

In the fifties, Bolton had entered the field, and the debate on the value and place of Drama. He continued to study and articulate his own and the work of others. His current findings track the historical development of the field as well as offer new perceptions and clarity. Two theoretical constructs which Bolton developed are pertinent to this research. The first is his theory of learning potential in drama and the second is his construct for describing the relationship between dramatic playing and performance.

Bolton (1984) presented an argument for placing drama at the centre of the curriculum. As part of the explanation for how drama works in the educational milieu, Bolton provides a construct that articulates the previously unresolved and sometimes antagonistic relationship between spontaneous, improvised dramatic playing and the theatrical performance mode. He places drama on a continuum that presents "dramatic playing" extending from the left and "performance mode" tending to the right. His diagram (p. 124) is represented below.

Dramatic Playing Mode   Performance Mode
     (Expression)   (Representation)

Play ◄— Intention —————— Intention ——► **Technique**
           To Be   To Describe

Dramatic playing is defined as the classification given to those kinds of dramatic behaviours that are characterized by (1) spontaneity (2) a dependence upon tacit agreement by the members of the group to manage and sustain the fictitious social context and (3) a further dependence on a sufficient degree of clarity of communication within the group.

Performance Mode is the term used to describe those dramatic behaviours that are oriented more towards the explicit, representational depiction of the meaning for an audience rather than those oriented towards the implicit, existential or "lived through" expression of meaning as found in the dramatic playing mode.

Bolton asserts that his continuum of dramatic behaviours does not imply a polarisation between the two modes. Rather there is a dialectical

relationship between them because each contains the elements of the other. He uses the metaphor of a "Chinese Box" (p. 125) to elaborate on the idea of each mode containing the other as preferable to a polarized continuum.

Bolton advocates a theory of drama education that finds acceptable the notion of fluidity between these two modes wherein there is no need to create programmes that emphasize, say, creative dramatics over theatrical performance. He suggests that one mode is within the other and that a sound drama curriculum moves back and forth, or in and out to provide opportunities for participants to engage in both kinds and degrees of dramatic playing and performance mode. When a project such as the one described in this research is considered, it was important for me to be aware of this underlying concept. Even though the play was built to be performed for an audience, it was in the vast range of activities along the continuum of dramatic behaviours that substantial learning took place.

In addition to his work above which describes *where* learning can take place in the dramatic process Bolton also indicates *which types* of learning are enabled. His current view (1990) discloses five areas in which learning can occur in Drama. These are:

Common Knowledge: This refers to changes in understanding about the human themes, concepts, values and sustaining generalities that cross discipline boundaries. These are found in the particular context, topic or subject matter of the Drama and have universal significance. Bolton (1986) says,

> Drama is, in my view, not so much concerned with
> the uniqueness of the individual as with the meaning
> created when a participant aligns his individuality
> with whatever is universal in the subject matter, topic
> or theme. Drama perhaps more than any other art
> form celebrates what man has in common with man.
> (p. 276)

Learning about Oneself: This encompasses changes in understanding and/or clarification about one's uniqueness and individual responses of a physical, emotional, cognitive, spiritual and aesthetic nature to both the dramatic art experience and the context of the drama.

Learning about Others: This refers to the acquisition and refinement of the social skills that result from the collaborative nature of drama interactions. Included here are the social interactions that occur in of the learning environment of a drama class as well as the interactions that occur in the dramatic or "as if" situation.

Learning about Dramatic Form: This refers to the acquisition and refinement of facts, skills, techniques related to theatre. It includes the use of dramatic elements such as time, space, gesture, focus, tension, symbolization in the context of dramatic playing. Once integrated into the participants' understanding of how drama works these can be applied to the performance mode to provide form in dramatic playing.

Learning about Language: This is the development and increased fluency of communication skills enabled by the written and spoken interactions in the dramatic activity its attendant reflective undertakings.

G. Bolton (1990)

Bolton addresses learning outcomes in drama education and in doing so provides a framework in this study for examining drama situations for their learning potential.

Research in Drama Education

While Bolton and Heathcote continued to present their views and to challenge assumptions that narrowly defined the nature and function of Drama as a medium for learning, the call for research to support these claims was heeded. By the late seventies numerous empirical studies had attested to the value of Drama in the learning of skills and concepts from other subject areas. The focus of this research was on learning in the elementary and intermediate years with some attention to the high school years. However, only a limited number of these studies examined the potential of Drama as a comprehensive and interdisciplinary learning medium.

Kardish and Wright's (1987) meta-analysis of sixteen studies indicate that Drama has a moderate, positive effect (mean size of .67) on achievement in reading, communication, person perception and Drama skills. Other studies such as Huntsman's (1982) study of self-actualization through improvisational dramatic activities reveals significant increases in self-confidence (.05 level), spontaneity (.005 level) and a trend toward greater self-worth (.10) but no significant

differences in ability to relate with others. R. Clift's (1984) study of the use of dramatic enactment in high school content areas revealed that although concept acquisition and retention of geometry, English literature and biology were equivalent during regular and dramatic instruction, students preferred dramatic enactment as an instructional form.

Much of this research is criticized as methodologically questionable and lacking in clear-cut empirical results (Kardash and Wright, 1987). Sometimes the research is dismissed as being too narrow an examination of the comprehensive nature of learning that occurs in the drama process. This may be accounted for by the reflective and cross-disciplinary nature of Drama that makes it difficult to quantify effects or to isolate variables. Perhaps because Drama addresses multiple learning goals that refer to both the cognitive and affective domains, it may be that results are difficult to quantify. For as Kardash and Wright (1987) suggest, the use of quantitative measures is questionable in Drama research where categories are difficult to determine, characteristics of variables are often undefinable, observers and raters are difficult to train, samples are hard to isolate and where researchers are not specialists in Drama.

Such research may also reflect the cumulative effect of the changes in perception about the goals of drama. By the eighties Brian Way's philosophy in regard to the potential of drama for the development of the individual had permeated the thinking of many educators to the extent that research into learning in the affective domain was the predominate focus of research. Rarely did the research attend to the broader goals of drama as reflected in the changes in perspective about drama as both a teaching method and a learning medium.

Recent thinking about drama education advocates a change in research perspective. Richard Courtney (1987) presents a view that lays the blame for the attacks on educational drama and theatre in the Western world squarely on educators who have not kept pace with the changes in contemporary society. He admonishes educators for their shortsightedness and continued reliance on outdated philosophies. He charges that,

> Our assumptions about children, learning, education, performance and the like [have] not adjusted to the continuous change of society. Relying on idealistic universals or deterministic laws in an Einsteinian world we were...like moths stuck to a collector's board while the life process went on without us. (p.5)

Courtney argues for an examination of the nature of drama education through "new lenses" (p.5). He proposes a research perspective that reflects the emergent and changing views of knowledge and knowing. Citing Barthes and Derrida (p.5) he states that because

> No event can be accurately examined simultaneously from both time and space, scientific research results are partial: they depend upon the specific stance of the observer who is part of the experiment. The results can be viewed for themselves, or compared and contrasted with those from a different perspective. In either case, they can be tested against experience (p. 5).

By applying contemporary epistemology to the examination of drama education, Courtney characterizes Drama as the purveyor of "generic skills": human skills that are fundamental to both education and

adult life. These are skills that extend well beyond vocational and academic skills into the domain that underlies all aspects of human existence and learning and has ramifications in the marketplace, the workplace and the home.

Courtney's views are astoundingly resonant when the recent events in world history, economy and human rights are considered. Set against this fast-changing background his research underscores the use of drama education for providing creative leadership, and for producing informed and responsible members of society that will shape a world very different from today. According to Courtney, there is no time for drama educators to harbour romantic notions about drama education. In the face of increasing demands by government and business for utility and accountability in education, the task of drama educators is to provide research that reflects contemporary views of knowledge and ratifies the centrality of drama in the preparation of students for participation in a viable economy in the future.

From a less politico-educational perspective than Courtney, Betty Jane Wagner also recommends a change in the drama research perspective. In her research update (1988) she notes that while there is a long history of claims supporting the positive effects of drama on oral language and literacy, convincing empirical research to support these general claims is sparse and unreliable. The main weakness of the vast amount of research into drama and language learning is, she argues,

> The lack of qualitative--as opposed to quantitative--
> analysis. Research on drama has not reflected the tilt in
> both oral language and literacy research toward qualitative
> and hypothesis generating studies. (p. 52)

Concurrent with this need is Wagner's call for research which provides "more richly detailed observation of teacher-led classroom drama [and] descriptions that capture the immediacy and power of the child's struggle to make meaning". (p. 52)

While Wagner's concern is with the elementary child and the acquisition of language, her thoughts on research bear weight in any drama research situation. She advises a more expansive approach to research in Drama. She argues that quantitative research in drama has provided an unpersuasively narrow view of the effects of alternative teaching strategies, such as those that occur both within and as a result of the ongoing process of Drama She maintains that this dilemma can be resolved through a change in research that documents qualitative differences in learning.

Reflection In Drama Education

In her work on Drama and learning, Dorothy Heathcote (1984) writes,

> Without the development of the power of reflection we
> have very little. It is reflection that permits the storing of
> knowledge, the recalling of power of feeling, and memory
> of past feelings. (p.97)

She maintains that in the reflective process that characterizes Drama many opportunities for the articulation of learning take place. Concurring with Bolton (1979) that the significance of the drama

experience is to be found in the act of reflecting both within and on the drama she quotes him as saying,

> Perhaps the most powerful form is the reflection that goes on at the same time as the drama, that is from within the drama, so that as things are happening and as words are spoken, their implications and applications can be articulated legitimately as part of the drama itself. (p. 127)

Fleming (1982) also illustrates the reflective power of Drama. He indicates three ways in which Drama is reflective and can promote language learning. The first occurs during the process of the drama, the second during the taking of roles and the third after the drama is completed and the experience is discussed. Each of these serves a role in Drama for developing a reflective awareness and for enabling students to talk independently about the drama experience.

As well, Verriour (1985) suggests that Drama that emphasizes the spontaneous engagement in verbal and physical action while neglecting the significance of reflective thought is less useful if language development and language awareness are to be a central outcome of classroom drama.

These writers focus on the power of Drama as significant in the learning of language through Drama. This supports Bolton's (1990) idea for potential learning areas, and promotes Wagner's call for research that captures the details of the process of drama of which reflection is one. Yet, as the previous review of the research in Drama indicates, little reliable evidence exists about the connection between reflection and learning--either of self, others, Drama, language or common knowledge.

Those who regard reflection in Drama as essential to the drama process suggest that it is in the reflective moment that changes of understanding occur. Research then, which regards reflection as a strategy that enables learning could provide a potential source of evidence that learning and the articulation of that learning takes place in drama process. In order to accomplish such goals, research would need to employ a wide range of reflective strategies in the practice of drama education.

The Journal in Education

Theories of reflective practice recommend research that is carried out by a teacher in the role of researcher (Connelly and Clandinin, 1988) for the purpose of finding meaning in one's curriculum decisions and thereby improving curriculum. This work is rooted in Donald Schön's (1982) study of the reflective thinking by professionals in action. Based on this work, Connelly and Clandinin recommend a type of reflective research by educators that advocates the use of a range of reflective tools such as journals, biographies, interviews, and letters between professionals. These are employed in order to capture the immediacy of the curriculum moment and present a comprehensive view that includes the perspectives of all participants in the learning situation.

Of these recommended reflective tools, the journal has found a place in the practice of many subject disciplines (Moffett, 1974, Fulwiler et al., 1987). Notably, in the realm of drama education, the use of the personal journal by students has gained a great deal of currency. Journals or logbooks are highly recommended in current works outlining drama methodology (Booth, 1985). The use of journals is also

advocated in the curriculum materials in many jurisdictions such as in the Alberta senior High School Drama Curriculum (1989 p. 241).

The power of the personal journal as a vehicle for reflection and learning is recognized by drama educators who also recommend its use in the assessment of learning. As reported in 2D (Autumn 1987) on evaluation and assessment in Drama, the Wigan Educational Authority advocates the use of "The Notebook" as more than a diary that merely records the events that occurred in the drama class. It is recommended that this be:

> A personal, private record of responses pertinent to the pupil. It is the vehicle for them to record reflective responses; problems encountered and strategies employed for their solution; successes, whether as an individual or group, and particular contributions made by them to the development of the idea. It encompasses any thoughts, feelings and learning encountered within the Drama if the pupil is encouraged to view the notebook as an ongoing record and is given every opportunity to make it relevant. (p.32)

Substantial claims are also made for the appropriateness of journals across the curriculum. Fulwiler (1987) asserts that recent research and scholarship suggest that informal language is just too important to ignore. Among others, he cites Vygotsky (1962), Moffett (1968, 1982), Britton (1970, 1975), Emig (1971, 1972), Elbow (1973,1982), in support of the use of the journal as a medium through which student language that is speculative, personal and "easy talky" (p. 1) has legitimacy. He maintains that by exploring their own informal

talking and language, rather than language of the textbook and teacher, students can find meaning in the world. He explains that:

> Such language explorations may be oral as well as written and are often expressed in language characterized as quite personal and colloquial. The skillful educator makes use of such language for learning wherever she finds it--and the journal is one of the handiest places. Such journals have become recognized useful pedagogical tools in other disciplines--not just English--where critical, independent thought, speculation or exploration is important. (p 3)

J. Staton (1987) focuses on the power of response in dialogue journals. In her view the teacher engages with the student in dialogue about what they are learning. Inherent in this process is an implicit commitment of self and engagement with the other. This type of interactive response by the teacher and by the student is first an act of "listening" to the student's voice as it comes through on the page itself, and then an act of making a commitment of self in written response. Throughout this dialogue process, Staton maintains:

> The closeness of the writing to one's thoughts is
> retained. There is time for the student and teacher to
> elaborate on and spin out the web of meaning which
> an event or experience holds. (p.56)

The idea of journals giving voice to student writing is discussed by Elbow and Clarke (1987). For them, journals are a powerful tool for making meaning out of experience and for producing good writing that is

derived from a writing context. In their view the writing that results in the journals is:

> ...on fire with its meaning: consciousness of readers
> is burned away; involvement in subject determines
> all. Such writing is analogous to the performance of
> the actor who has managed to stop thinking about
> the audience watching her. The writer is not leaking
> attention away from her meaning or her language
> into awareness of the audience. (p.24)

These, and many other writers, attest to the value of journals in the curriculum for the purposes of finding personal connections to the material that is being learned and for providing a powerful means of generating new dimension of inquiry and understanding. However, there is little empirical evidence to back these claims.

Nevertheless, strategies for the effective use of reflection through the personal journal continue to be found in the work of many theorists in fields related education. One of these appears in the work of psychologist Ira Progoff (1975) and (1988) where he suggests that dialogue need not occur only with an external agency or other person. Opportunities for dialogue with one's self, aspects of one's personality as well as with persons or events in one's personal experience are also available in the journal. These ideas can be used in order to enrich and broaden the reflective journal experiences. Progoff's theory and suggestions for reflection form the basis of many of the journal exercises that can be applied to the reflective aspects of drama experiences.

A notable interpretation of Progoff's strategies occurs in the work of Sr. Therese Craig. A drama educator at The University of Alberta and instructor in the Progoff journal method, Sr. Craig advocates the journal as a reflective teaching and learning tool. In an interview with Dillon (1983) she describes the journal as a way of "tale-keeping that broadens the scope of my understanding and helps me through the energy that is generated" (p. 374). For Craig the journal differs from a diary or log. Whereas a diary or log records the linear progression of events, the personal journal has the potential for integrating the past, present and future of an event or experience in order to find its meaning. She explains the integration as a telescoped process in which:

> I'm living at this moment now. There's a past into which I can tap and which I can better understand if I reconstruct moments of the past. By reconstructing moment of the past, I understand living now. Even more so, I begin to understand some of the goals that I've set for myself and am working toward in the future...(p. 374)

Craig refers to Dorothy Heathcote's phrase "finding one's voice" and suggests that one outcome of the journal process is "voice". She writes:

> I call it finding a voice of one's own because one is writing in a more holistic way. The total self is expressing rather than polishing for another reader. The journal entry taps the reality of the lived experience and it does find a voice of its own. It's only when we try to find a voice that we think is proper to share with other people that we often lose our own voice...(p. 375)

While the journal takes as many forms as the educational situations in which it is used, its power as a reflective tool for teaching and learning is gaining acceptance. For those who have worked extensively with the personal journal in the classroom, the journal provides a forum for personal and curricular learning, and an opportunity to find a voice for the expression of that learning through integration born of reflection.

Voice In Drama Education

The value of reflection in learning, and the personal journal as a tool for the expression of that learning or the "voicing" of learning is evident in the above cited literature. Yet the word voice is rarely defined and is not generally viewed as an outcome of learning.

An examination of a broad base of literature reveals that frequently, in modern parlance, the term voice is used in a wide variety of contexts and usually means the expression of a point of view. The political structure "gives voice" to particular interest groups, students "find a voice" and individuals are driven to "voice their claims" in regard to matters of significance to them. The roots of this term are found in both implicit and explicit references in the fields of literature, anthropology, politics, psychology and philosophy. There appear to be as many definitions of the term "voice" as there are sources. Relevant literature from fields related to learning and to Drama provides useful insights.

For example, discussions of fiction from ancient to modern times describe the wide variety of voices than an author may choose to use in

order to make meaning of the past events and then link this meaning to the present experience. Auerbach (1953) traces the literature of Western Europe in its development from a single voice to the multi- voice that truly represents the random moments that make up daily life. He designates these methods of representing consciousness as the "unipersonal subjective method and the multi-personal objective method" (p. 537). Auerbach asserts that the aim of the artist is the careful construction of these voices so that meaning can be conveyed and that "...always going on within us [is] a process of formulation and interpretation whose subject matter is our own self" (p. 549).

Woolf (1929) points out in her discussion of nineteenth century novels written by women that developed theories of expression relate only to the male voice. She writes, "It is obvious that the values of women differ very often from the values which have been made by the other sex." In Woolf's view, women writers of her time exhibited a perspective "that was slightly pulled from the straight and made to alter its clear vision in deference to external authority" (p. 76).

Similarly, in reference to women in the twentieth century, psychologist Gilligan (1982) reveals that:

> As we have listened for centuries to the voices of men and theories of development that their experience informs, so we have come more recently to notice not only the silence of women but the difficulty in hearing what they say when they speak. (p. 173)

It is germane to this discussion of drama education to note that the voices of children and adolescents in the school are often as silenced by

the centuries of voices and decrees about discourse as are those of the women cited by Gilligan and Woolf. It is never clear in the literature as to which, if any, voices other than adult, white, western males are considered.

In a similar vein, Britzman (1987) reveals the subtle nature of the silencing of authentic voices that occurs as a result of the political and social agenda of schools as institutions. Her ethnographic investigation of the secondary student teaching experience, reveals that the problem of learning and teaching is rooted in the struggle for voice. She states,

> The struggle for voice begins when a person attempts to communicate meaning to someone else. Finding the words, speaking for oneself, and feeling heard by others are all a part of this process...The struggle originates with the individual, is shaped through social interaction, and mediated by language (p.3).

Britzman defines voice as "the meaning that resides in the individual and enables that individual to participate in a community" (p.2). She explores the problem of the way in which curriculum comes to order knowledge, experience, and voice. In order to do this she analyzes the circumstances of one pre-service English teacher as she begins to come to terms with her own intentions, the voices of her students and the requirements of the curriculum as situated in the high school milieu. This work endorses the idea that teachers have the opportunity in the institutional milieu to create significant curriculum moments in which students' voices are *heard* rather than *silenced*.

Further, Britzman finds voice in the Eisner's (1985) tripartite curriculum. She refers to Eisner's point that all schools teach three curricula: the explicit, the implicit (i.e., the hidden) and the null. The explicit curriculum is the one that is stated in terms of the intention of its developers and prescribes outcomes, content and suggested methodology. The implicit or "hidden" curriculum underlies what is prescribed and includes all things that are taught even though the teacher may not have intended to do so. The null curriculum refers to those things that are intentionally excluded in the act of deciding what must be taught. That is, when something is taught, other things must not be taught.

It is Britzman's belief that "voice" resides in the null curriculum. In her view the making of curriculum decisions on a policy level that deliberately excludes learning opportunities which enable the articulation of both student and teacher voices. Therefore, she advocates a curriculum approach that,

> channels the inevitable undercurrents of student discourse
> to make relevant and to enliven the explicit curriculum and,
> in doing so, challenge the implicit curriculum's rules and
> give voice to the null curriculum. (p. 11)

In order for these voices to become authentic responses to learning and teaching experiences, Britzman also argues for a curriculum approach that "challenges students' engagement in reflective activity" (p. 32). Such an approach would reform conventional notions of the curriculum as a course of study that neither accounts for nor recognizes the process whereby classroom participants struggle for voice (p.5).

Another related theory that is relevant to this research on voice is that of Belenky et al. (1986) on the philosophical perspectives of woman who are struggling to express their ethical and moral views in a world that will not hear them. In Woman's Ways of Knowing the authors present findings from a study of 135 women designed to "explore their experience and problems as learners and knowers" (p.11). While the research is flawed and uneven, the creation of five categories, "ways of knowing", or epistemological perspectives "from which women know and view the world" (p. 15), articulates the idea of voice and learning that can be applied to this study. These categories are:

Silence: A position in which women experience themselves as mindless and voiceless and subject to the whims of external authority.

Received Knowledge: A perspective from which women conceive of themselves as capable of receiving, even reproducing, knowledge from the all-knowing external authorities but not capable of creating knowledge on their own.

Subjective Knowledge: A perspective from which truth and knowledge are conceived of as personal, private, and subjectively known or intuited.

Procedural Knowledge: A position in which women are invested in learning and applying objective procedures for obtaining and communicating knowledge.

Constructed Knowledge: A position in which women view all knowledge as contextual, experience themselves as creators of knowledge, and value both subjective and objective strategies for knowing. (Belenky et al. p.15).

The authors acknowledge that these pure or abstract categories are not fixed or hierarchical and that similar categories can be found in men's thinking. Nevertheless, these categories provide a basis for indicating that when students are given the opportunities in Drama to learn and to voice that learning, it may be in a voice type that reflects a particular learning perspective.

Further exploration into the ways in which voice is impeded or enhanced in society and in education might provide an understanding of which voices speak or are silenced and under what circumstances they are expressed or deflected. However, a consideration of the potential for authentic voice expression through dramatic experiences is also relevant to this research. For, as Dorothy Heathcote (1984) maintains:

Every child I meet understands deep, basic matters worthy of exploration but they may as yet have no language for them. One of the languages they may develop is through dramatic work. As yet we do not give this grace freely to all our students. (p. 103)

Betty Jane Wagner (1985) documents this potential of Drama to give voice during a drama conducted by Dorothy Heathcote where students were in role as modern-day monks. Wagner was struck by the "authenticity of voice, clarity of image, and richness of sensory detail that characterized the children's accounts of their experience" (p.166).

Illustrated here is the idea that dramatic playing can provide experiences where student and teacher are engaged in making meaning and voicing their understandings of that meaning.

Clearly the fostering of voice through drama education is a worthwhile goal even though it is not always explicitly stated. That is because implicit to all curricula is the belief that students will be empowered to express their understanding of meaning. However, as has been pointed out, there are many obstacles to the articulation of voice within the school and society that have subtle silencing effects on students.

Voice and Theatre

While a search for the meaning of the term voice can be found in writing and language theory, psychology, educational and drama theory it is in the recent literature of the theatre that some of the most resonant direct and indirect references to the idea of the theatre as enabling voice are provided. Three relevant sources are considered here.

First Augusto Boal (1985), whose experiments in finding a form of theatre for social revolution in Brazil are documented in Theatre of the Oppressed, claims that theatre is in itself a "language" (p. 121). By means of harnessing and utilizing the various innovative forms of theatre that he developed with his company of actors, he maintains that theatre can be used as a weapon to free humanity from political and social oppression. This view is premised on the notion that the arts as they exist presently originate in an Aristotelian system of tragedy that is "designed to bridle the individual, to adjust him to what pre-exists" (p. 47).

In order to combat this political and social oppression Boal and his company traveled to the cities and villages throughout Brazil and created their plays by using the "people" as participants. A variety of forms of theatre were developed that provided opportunities for the people to give voice to their problems and to seek solutions to social injustice and oppression. Through this type of theatre, which is a revolutionary medium, Boal claims that another poetics, the "poetics of the oppressed" (p. 154) can emerge.

Among the many characteristics of the new poetics is the fact that Boal's new type of theatre is a language. He says:

There are many languages besides those that are written or spoken. By learning a new language, a person acquires a new way of knowing reality and of passing that knowledge on to others. Each language is absolutely irreplaceable. All languages complement each other in achieving the widest, most complete knowledge of what is real. (p. 121)

Boal provides a "Chart of the Various Languages" through which reality can be communicated. He includes "Spoken-written, music, painting, cinema, and theatre" as major categories and indicates the method through which each of these "substantiates reality". In Boal's view, theatre is credited with being the "sum of all imaginable languages: words, colors, forms, movements, sounds, etc.". (p. 156).

Boal's theory, although often interpreted as more Marxist than intended, provides substantial support for the idea that theatre forms, of which educational drama is one, provide opportunities for the expression of knowledge and understanding through "dramatic action" (p. 156). I

suggest that this outcome of theatre may be called "voice" and I find the basis for its existence in Boal's new poetics. The research recounted here intends to describe the dramatic activity through which the voice of learners can be heard.

Second, the idea of theatre as a medium through which understanding can be heard is also found in the work of Anthony Sher. In his book, <u>Year of the King. An Actor's Diary and Sketchbook</u> (1985) he provides a detailed record of the entire year during which he laboured to find what became his award- winning interpretation of role of Richard III for the Royal Shakespeare Company. The journey that the book recounts is one in which Sher searched to find "how to play the part" (p. 18) and give voice to his notion that Richard's personality had been "deeply and dangerously affected by his deformity" (p. 30).

A journal of the process whereby Sher's waking and dreaming moments are filled with his growing understanding of the role and the agony of its research and creative exploration is the substance of Sher's book. It recounts the exploration of his dreams and images, which are fed by rigourous research into physical deformity, psychopathic behaviour, bull fighting, sharks, the world of the disabled and then attendant experiments with crutches, humps, wheelchairs and various other physical challenges. In addition, descriptions of his close examination of the text, and the committed rehearsal process whereby he explores images with his director and the rest of the company, give clues to the growth of the role.

Sher remains insecure about this process and even at the end of the first performance he modesty admits, "It does become apparent that we have a success on our hands, perhaps even a big success".

However, a close reading indicates that it was in the early mental images and resulting drawings that sprang from close attention to the text that Sher came to understand what the role required. His struggle to find a voice, or a personal expression of this role, is painfully documented. Early in the process he reports a moment in which he became very inspired. He says, "It is more than just a notion that I could play the part. I *know* that I could do something special with it." (p. 49).

Sher's "knowing" is expressed soon after in an image which informs his final creation of the role. He writes:

> I feel very energetic and dance around the room, Richard ideas tumbling out. It seems to me his face should look quite monstrous. Build a massive forehead and flat broken nose. To look at him should fill you with pity and horror. Karloff's monster in Frankenstein. Is there a way of making his head appear too big for his body? Also, Margaret calls him a "bottled spider"--a striking image, whatever it means. The crutches could help to create the spider image. (p. 75)

Much later, this "Bottled spider" appears later in Sher's journal in a drawing. This image only occurs after numerous explorations into the physical impediments to movement that would result from the use of the crutches and the psychological implications of the idea of a spider trapped in a bottle. The image and the physical gestures implied by the crutches enabled Sher to find and give voice to the character of Richard III.

Sher's exploration reinforces the Boal's idea that theatre is a rich language for the expression of meaning. The word, the image, the physical gestures and dramatic action that are to be found in theatre are also the stuff of drama education. Indeed they may provide young people with a theatrical vocabulary or a theatrical clay through which they can form, express and voice the resultant learning.

Like Boal and Sher, Peter Brooks offers a third view of theatre that has applications to education drama and the idea of voice. His argument for a type of theatre that has existential energy and immediacy is set out in <u>The Empty Space (1968)</u>. Among his many profound assertions about the kind of theatre that is needed to engage and captivate contemporary audiences is the idea that the theatre can embody a language that corresponds to our age and rebuilds the trust that has been lost between audience and players.

Such trust and the power of the theatre to communicate and capture what is essential and true in life and society can be accomplished partially, in Brooks view, through improvisation. He says,

> The aim of improvisation in training actors in rehearsal...is always the same...It is not just a matter of splashing about in self-indulgent euphoria as outsiders often suspect; for it aims at bringing the actor again and again to his own barriers, to the points where in place of new-found truth he normally substitutes a lie. (p. 126)

Brooks' ideas about improvisation and theatre find application in the tenets of educational drama that claim, that through spontaneous play and dramatic presentation, young people can confront truths about

themselves and their world. Consequently, by working through the medium of drama, a voice for those truths can be found and expressed. The potential for hearing these voices is inherent in the process of exploration as well as in the momentary truths that the completed work of art voices.

Summary

Five areas of research and theory have been discussed in terms of this research. These are (1) Drama Education and Learning (2) Reflection in Drama Education (3) The Journal in Education (4) Voice in Drama Education and (5) Voice and Theatre.

It has been noted that where research has been effective in drama education it has revealed positive effects on particular learning and some use as a teaching and learning method. However, drama education, which is rooted in theatrical and artistic expression, resists a research perspective that does not account for its broad learning potential, its interdisciplinary strength, its reflective qualities and its potential for the voicing of learning. An increasing need for research that seeks new hypotheses and can contribute to a rationale for drama education has been proposed in this reviewed literature.

Other research described in this chapter is aligned with these new research perspectives and advocates the examination of drama education in a new way. To this end, support for the use of reflective practices and the use of the journal as a powerful tool of reflective practice has been discussed in the literature of drama education and in general education.

The concept of voice was explored both as a general descriptor of epistemological perspective and as an outcome of drama education. Its nature and its multidimensional origins in theatre were outlined and the need to view voice as an expression of the truths that are yielded up by the dramatic and theatrical experience is addressed.

Chapter 3

METHODOLOGY

Overview

This chapter outlines the method by which the research was conducted. It describes the method, setting and subjects, time, data collection and analysis strategies and compliance with ethical standards that were necessary for undertaking and completing the research project.

Method

In the interests of observing and interpreting phenomena in a naturalistic setting, this case study was carried out by me as teacher-researcher in my own grade-nine drama classroom. Access to the site and the subjects was inherent in the fact that I was the designated teacher of the class during the time of the study. I functioned as a participant-observer in the process of the drama project by (1) fully engaging in the events of the drama as required by the demands of the teaching situation (2) comprehensively observing the events of the project (3) collecting data that documented those events and (4) attending to the ongoing interpretation of those events as they occurred within the context of the study.

At the time of the research, I was a full time drama teacher and was head of the Fine and Performing Arts Department in a grade 3 to 12 school. Thus I had a full course load and chose to focus on one class for this research about learning and voice in drama. This class was undertaking a study of playmaking through the collective process at the

time the study was conducted. The objective of the project was to create, develop and present an original drama on the theme of the elderly. This process, by which a group of individuals work together to create and produce a dramatic work, is a drama collective. It required an extended period of time, commitment of the group, and the ongoing negotiation of meaning and significance during ten stages (see definition of drama collective, p. 10).

These stages provided an organizational structure for the drama project that comprised the entire programme for this class for the last twelve weeks of the second semester. Topics drawn from both the performance and dramatic playing modes were integrated into the theme of the elderly and into the creation of the project.

I suggested the topic of the elderly as the subject matter for the collective. The students did not participate in this selection because of the limited time and the fact that consensus around a theme selection would have required a great deal of time. I made this decision based on my responsibility, as educational leader, for the organization of time and resources so that maximum learning could take place and for assistance in shaping the work into theatrical form. I explained to the students that, given the fairly broad parameters of the idea of "The Elderly", they would have many opportunities to explore within this context. Consequently, before the project began, it was agreed to accept my topic suggestion rather than spending time developing an idea that would satisfy 29 strongly opinionated students.

Learning objectives for the project were set within Bolton's five areas of learning in Drama. Intentions under each area were,

A. Learning based in Common Knowledge: For the purposes of this project, learning about the elderly was addressed In considering the question "To what extent are there commonalities in the life of teenagers and the elderly?", the project aimed to create changes in the students' understanding about the world of the elderly and to find feelings and experiences that were common to both social groups.

B. Learning about Oneself: The project aimed to enable changes in understanding and/or clarification, in each student, of their own physical, emotional, cognitive, spiritual and aesthetic domains through the experience of creating, developing and producing a collective drama on the theme of the elderly. Skills addressed were those that dealt with increased self-confidence, concentration, control and expression of emotions, ability to make imaginative and creative choices, and to use the body as a tool of communication.

C. Learning about Others: In was the intention of the project that the students would acquire and/or refine the social skills resulting from the collaborative nature of the drama experience. This included both the social interactions of the learning environment of the drama classes and the interactions of a number of dramatic or "as if" situations that arose during the exploration of the topic the elderly. Included here are skills in cooperation, communication, trust, teamwork, mutual respect for the rights, ideas and differences of others, positive support of others, the ability to accept constructive criticism and the recognition that values are shared through the arts.

D. Learning about Dramatic Form: The project was designed so that students could acquire and refine a broad set of concepts, facts, skills, theatre techniques and dramatic elements. These included the ability

to take and maintain a role; manipulation of elements in dramatic playing such as focus, tension, symbolization, dramatic imagery, time, space, mood, movement/ stillness, and darkness/light. Also employed were dramatic playing strategies such as improvisation, mantle of the expert, teacher in role and role taking. Performance mode forms such as scene work, storytelling, speaking poetry, were addressed along with an exploration of dramatic conventions and skills in,

Play Writing: The project was intended to develop creative, interpretative and exploratory skills through the use of varying drama styles, the collective play writing process, writing and directing the script with a view to understanding the role of the director and the contributions that each participant can make to the final script.

Introductory Acting: This included the teaching of skills in scene work, movement and dance, vocal skills, improvisation, character development, staging, rehearsal, production and theatre criticism.

Movement: Both informal gesture and formally organized dance sequences.

Music: As a stimulus to imaging and relaxation and as a theatrical element.

E. Learning about Language: Skills in communication were intended to be developed and refined and were integrated into the collective process. These included:

Skills in Speaking: Exploration, discussion, reflection on issues, ideas and experiences both during and after the drama project; interviewing; role taking in dramatic playing; acting and vocal care in the performance mode.

Skills in Writing: Through writing in journals, letters, stories, poetry, scripts, newspaper articles, invitations, posters, flyers, production documents, exploration charts.

Skills in Reading and Viewing: Of the above as well as resource material and film used for research and exploration of the topic.

Each of the five learning areas, as described above, was considered as areas in which evidence of voice or the expression of learning could be found. These five areas of learning provided a starting point for the investigation and a framework for organizing findings.

Setting and Subjects

The drama class that provided the subjects for this research was located in a Grade 3 to 12 public school in a medium-sized western Canadian city. Four programs (Traditional Academic, Gifted and Talented, Hearing Impaired, English as a Second Language) were offered in this school at the time of the research. The twenty-nine grade

nine students who made up the class represented two of the programs (Traditional Academic and Gifted and Talented) because no students from the other two programs registered for the Drama option during the semester of the study. The students who did register in the class had elected to take Drama as an option for the second semester session.

The entire class was involved in the study and permission for each to do so was obtained. From this class, eight students were initially chosen as the subjects for the case study and as focus for the gathering of data. Selection for these case studies was based on the categories of gender, program and the number of years the student had been in my drama classes. The eight students subjects knew that they had been selected and the required permission to be in the study was granted.

In order to make the selection, I separated the class list into four categories. These were 1) male gifted 2) female gifted 3) male traditional program 4) female traditional program. I divided each of these four categories into two groups. Those students who had less than two years in my drama classes were in one subgroup and those who had been my drama students for over two consecutive years were in another. From each of these eight subgroups I selected, by means of a random draw, one student. These eight students provided the subjects for the investigation.

Consideration of number of years in my classes was important due to the fact that the students in the gifted program had been transferred from a congregated gifted programme (Grades 3-9) which had been in operation for six years. During the preceding year this program had been transferred into the high school setting as a result of a senior administrative decision. During the operation of the gifted programme in

the congregated setting, the drama department had grown to the extent that all students experienced drama twice per week in grades 3,4,5 and 6 and many continued in grades 7 and 8. Some of the students in the researched class had a long history of drama experience. During those six years, I had been the teacher for most of these students.

A history of drama experience for the students from the Traditional Academic setting varied widely. Some students had been in my classes in grade eight (when the two programmes where brought together), others had taken the option since grade 7 and others were experiencing drama for the first time. There had been some drama in the elementary years for these students but not as a consistent part of the curriculum.

By the end of the study one of the regular academic females had withdrawn from the study. After analyzing the vast amount of data derived from the remaining seven student journals, my journal, audio and video transcripts, documents and photographs, I found that much of the learning in each of the categories of students, although individually interesting, was somewhat similar. I also discovered that not only were individual voices evident in the data, but there was a difference in the type of voices that I heard. Initially I thought that these voices were more or less strong and when making the final report I decided to account for this in the selection of students on whom I reported.

Therefore, for the purposes of the report, I have selected one gifted female with what might be described as a strong voice, one gifted male with a very tentative voice, one regular academic male with a strong voice and one with a more tentative voice, and one regular academic female with a somewhat tentative voice. Thus the initial dimensions of gender, program and dramatic experience as well as an initial

consideration type of voice are represented in the five students described in the report of the study.

Time

This study, conducted during the final twelve weeks of the second semester--April 1989 to June 1989, commenced with the natural onset of the last part of scheduled semester after the Spring Break and concluded at the end of the semester on June 30.

The regularly scheduled classes occurred in three one hour sessions per week. Loss of time due to student absence, administrative events (assemblies, testing, holidays, field trips, etc.) is a factor to be considered as a realistic part of school life, and would not be any more significant a factor in this school setting than any other.

In order to reflect these naturally occurring time constraints, no additional time commitment other than the regular class time and its resulting journal reflections and homework/rehearsal assignments was expected from the students. However, extra curricular time was required by the two students who volunteered to write and polish the script as the class developed it.

Data Collection

A range of data collection techniques was employed in order to verify the learning and the voice that was the outcome of the extended drama experience. These include six sources of data. They are 1) student journals 2) teacher journal 3) video tapes of twelve class

sessions 4) audio tapes of each class session 5) photographs taken by the teacher and 6) document collection.

Student Journals

Journals were kept by each student in the class as a regular reflection and learning tool. All students in the class had experience with the journal. Expectations about journals had been negotiated by my students and me over the course of using journals in the drama class for many years. These included the following guidelines:

(a) Each student was required to write at least two pages of written entries per week for which they would receive 10 points per month.

(b) Journals would be assessed and responded to at the end of each week, but students wishing daily responses from the teacher could hand in the journal at any time.

(c) The type of notebook to be used was decided by the student. Any type of notebook could be used provided that it was bound or in a looseleaf binder or duotang.

(d) Time would be given (usually ten minutes) during each class for the purpose of journal writing. This would occur at differing times depending on the content and flow of the lesson.

(e) The drama journal, borrowing features from the diary and the notebook was to be written in the first person and focus on the content of the course. While free writing was encouraged, students were advised to

focus on writing personally and frankly about subjects that arose as they reflected on the drama work under consideration.

(f) To ensure privacy, a locked cupboard was available in the classroom for storage of journals if students did not wish to retain them.

(g) Privacy of the journal and respect for the right of each student to the security of their own journal was not to be threatened by anyone.

(h) A proviso ensured the privacy of individual student entries. The teacher would read and respond to all writing unless a page was folded in half lengthwise. This signaled a private entry and that the page was to be counted and not read.

Journal of the Teacher-Researcher

As teacher-researcher, I kept a journal of my reflections on the ongoing progress of the project. This required notes on (1) observations of the learning that the students were engaged in (2) the development of the project. (3) the mechanics and logistics of the study (4) my role as the teacher researcher (4) incidents of voiced learning. These notes were taken in abbreviated form during lessons wherever possible but were generally written during preparation and reflection times in the evenings.

Audio Tapes

Audio tapes of each class conducted in the drama classroom space. A tape recorder was situated in the centre of the classroom and was allowed to run during each class and one member of the class was given the task of tending to its operation.

Video Tapes

Video footage was taken once per week by a grade twelve teaching assistant who had no specific training with video cameras. The camera was set in the same place each time and raw footage accumulated during the course of each class. The student was instructed only on the basic operation of the camera and was told to keep the camera focused as much as possible on the students who, had been instructed to ignore the camera.

Video footage of one of the two performances of the play was also taken.

Photographs

Still photographs included those of the students during the process of the project, charts produced during planning sessions, as well as photographs of the students on trips to the care home.

Document Collection

This included administrative records; class schedules; exploratory, development and planning charts; other student writing such as letters, poetry and stories; as well as the script and other documents that occurred in the context of the project.

General Procedures

Data was collected during the development of the collective, which in this drama project turned out to be an episodic collective (see definition p. 11) during each of the classroom sessions and the care home sessions under the following conditions and time frames.

Classroom Lessons

Each of the classroom lessons contained seven elements that generally occurred in sequence except that for the reflection section which varied in placement according to the type of reflection called for by the lesson. (See Chapter 2. Reflection in Drama). These elements provided a shape and structure for each lesson and included:

1. Introduction and Business. While sitting in a large circle on the floor the students and teacher met to discuss administrative and logistical business (attendance, announcements, etc.). The outline for the learning objectives or performance target for that particular class lesson was presented to the students.

2. Warm Up. This varied according to the objective of the lesson and the stage of development in the collective that had been reached. It included separate sessions of about 10 minutes each of one of, or a combination of, the three following types of warm up activity:

(a) Physical Warm Up. A non-threatening workout style set of movements to music led by the teacher or a dance or aerobics trained student. Movement and body response exercises such as "Move and Freeze in character" (eg. "The doctor", "the head nurse", "the patient", "the

escapee") or in response to concrete and abstract words ("pain", "aged", "youth", "supplicant", "authority", "remembering") might also be used to prepare the students for the lesson.

(b)   Constructive Rest.   A ten minute session of relaxation, breath awareness and control as well as imaginative exploration, done along with relaxation music designed to allow students to clear their minds of the influences and stresses of the day and to concentrate on the lesson at hand. Created by the teacher, this procedure is an amalgam of Yoga, actor's training and the Feldenkrais Method (1977) and included the following steps:

(i) Posture and Alignment. Students lie supine on the floor and adjust the body according to principles of good posture and body awareness.

(ii) Breath Awareness. One of a sequentially developing series of breath control and awareness exercises designed to promoted diaphragmatic breathing for relaxation and vocal strength.   The work of Kristen Linklater (1976) was incorporated here.

(iii) Imagining/Visualization. One of a series of exploratory exercises chosen to reflect the content of the upcoming lesson. For example, students might be asked to remember or create a time that they spent building a sand castle with a grandparent or another time when they were happily involved with an elderly person. Often students were guided through exercises designed to recall emotions or to recall textures, smells, tastes and images of a particular time in the past, present or future. It

is essential to note that these exercises were always designed
to recall positive, secure and esteem building situations.

(iv) Reviving. The slow regaining of the awareness of the
present time and space, guided stretching and a return to
sitting position in readiness for reflection in a journal response
or discussion or dramatic activity.

3. Reflection/Exploration. If emotional or imaginative preparation had
been included, then time in the journals for reflection and exploration
was included.

4. Dramatic Activity. The activities or dramatic playing sessions varied
greatly from class to class. Early in the project it involved whole class
exploration and improvisation on ideas about the elderly as garnered
from poetry, stories, films and television, music, field trips to a local elder
care facility and discussions about aging and attitudes to the elderly.
This included teacher designed dramatic playing and performance mode
activities as well as student initiated activities. Later in the project,
groups of students worked together to develop original scenes,
movement sequences, original and adapted poetry responses or dance
routines. During the last two weeks, class time was devoted to
rehearsing and polishing the developed script for performance.

5. Reflection/Contemplation. This occurred at the end of class and
included discussion or journal response to the progress or content of the
particular lesson.

6. Closure. Summing up remarks by the teacher and students as to the progress of the lesson, the direction of the project, and the plans for the next class.

7. Dismissal/Clean up. The clearing of belongings and equipment and the cleaning of the drama space. This also included the securing or the collecting of journals.

Care Centre Sessions

Other lessons during which data was collected included the off-campus research gathering trips for the students that occurred during the third, fourth, fifth and sixth week to a local care centre that was located within walking distance of the school.

In working with the co-ordinators of community affairs at the centre I had arranged a series of five one hour visits to the care centre. With the enthusiastic help of two administrators, the following events were designed towards making meaningful contact between students and their "long-lived" friends (as we began to call them) occurred.

(a) A list of twenty-two candidates from the minimum and medium care units was created by the administrators.

(b) I met with the enthusiastic group of elderly citizens to explain that the students would be coming to spend time, to find and listen to a "buddy" and to get to know what it is like to be their age. I also showed a touching film "Close Harmony" (1981) which describes a similar project between children in a youth choir and an elderly in a Seniors Choir.

(c) The same film was shown to the students. Afterwards they drew names of their new long-lived friend from a hat.

(d) Before the initial visit, each student wrote a letter introducing him or herself to their buddy. (Three pairs of students shared a buddy so that each student could be involved).

(e) I hand-delivered the student letters to the long-lived friends.

(f) The Care Home administrators collected return letters to the students and I delivered these to the students. Most students received a letter or an apology for the inability to write at their advanced age and a promise to share some stories when they met for the first time.

(g) One visit during class time per week for five weeks ensued. During this time students sought answers to prepared questions that had arisen from discussions and exploration of issues in our other drama classes and they gathered anecdotes and stories from the long-lived friends.

(h) Exchanges by letter continued between buddies during the time of the project.

(i) Further visits on the weekends and after school although not initially planned for were initiated by some of the students.

(j) Our long-lived friends were invited to and attended the afternoon performance of the play in the school theatre.

Analysis of Data

The initial theoretical framework for this study was found in the work of Gavin Bolton (1990). His five areas of learning provided the initial categories for organization of the data. From this foundation themes and patterns related to types of voice emerged and provided evidence of voiced learning. In this way, verification of and extension of theory is provided.

Data, collected from several sources, documented the intentions, reactions to, and outcomes of the learning experiences that occurred and provided triangulation of sources. Although the analysis of data had been ongoing throughout the duration of the study, final analysis occurred after the project was completed. The data was therefore considered in totality before the conclusions were drawn.

Evidence of learning and voice was drawn from the data by means of content analysis. For each student, samples voiced learnings were extracted from the six data sources: student journals, teacher journal, video tapes, audio tapes, still photographs and classroom documents. These samples were coded as to Bolton's (1990) area of learnings. The samples were subsequently coded according to voice type under the newly emerged categories of "strong" and "tentative".

Conclusions for the study were drawn from the pattern of relationships and connections between intentions and outcomes of the teaching and learning.

Compliance with Ethical Standards

Consent to undertake the proposed research was granted by the supervisor of Research and Testing for the school board and from the principal of the school.

Along with their parents, the entire class that participated in the study were informed by letter of permission as to:

1. The aims and methods of the study.
2. The details of the involvement required of the student.
3. Access to information about the process of the study.
4. The anonymity of the subjects.
5. The assurance that all identifying video and audio records of the study would be erased upon its completion.
6. The fact that no records would be traceable to a given subject.
7. That the teacher-researcher would guarantee such trusts as develop between teacher and student in accordance with the tenets of professional conduct for a teacher under provincial law.

Permission for each student in the class to be involved in the study was obtained by the teacher researcher.

The eight students who were the subjects of the case study and whose journals were used as a data source, gave additional permission for their journals to be used.

A consent form also indicated the right of the subject to withdraw from the research at any time without penalty and the corresponding right of the researcher to terminate the subject's involvement.

Twenty-two elderly citizens of the Care centre agreed to take part in the research component of the collective. During the process they also agreed to attend the final performance of the created production.

Summary

This case study investigated the nature of the learning that was given voice during, and as a result of, the creation of a grade nine drama collective The research was naturalistic and phenomenologically based, reflecting the naturally occurring stages and rhythms of three regularly scheduled drama hours per week.

Acting as teacher researcher, I employed a variety of data collection procedures in order to find evidence of learning and the voicing of that learning. These included (1) student journals (2) teacher journal (3) video tapes of twelve classroom sessions and the final performances (4) audiotapes of all 24 classroom sessions (4) random photographs and (6) a collection of documents that emerged from the project.

The specific learning outcomes sought during and as a result of the drama project were those related to learnings by the students about (1) the elderly (2) oneself (3) others in the class and in society (4) dramatic /theatrical form (5) written and spoken language as an expressive medium. While these learning outcomes were sought during the research, the expression or articulation of these learnings, or voiced learning, was the principal focus for the study.

Permission for the entire class to participate in all phases of the study was obtained from parents, school administration and school board research department.

Chapter 4

LEARNING THROUGH THE DRAMA PROCESS

Overview

This chapter summarizes the purpose and method of the research and presents evidence of voiced learning for each of five students under the five possible learning areas of (1) the elderly (2) oneself (3) others in the class and society (4) dramatic/theatrical form and (5) written and spoken language as a medium of expression. It also reconsiders the problems of the research and offers a scheme through which drama programs may be examined according to their ability to enhance and foster student voice.

Introduction

This study was conducted to support the claim that as a result of the processes inherent in the drama experience, student learning occurs across a range of areas and opportunities for students to voice to those learnings are generated.

The findings were drawn from data that I collected as teacher researcher during a twelve week drama experience in a high school setting with one of my own classes of grade nine drama students. The goal of the project was to provide an opportunity for the class to create, develop and produce a collective play on the subject of the elderly.

Twenty-nine students participated in the field study. Of these, five students were selected according to gender, program, drama experience

and type of voice as the subjects of the study. Data was analyzed in order to ascertain the nature of the learning for the five students in five possible learning areas in drama. Data was also analyzed to determine the extent to which the drama experience provided opportunities for the voicing of learning in the areas of (1) the elderly (2) oneself (3) others in the class and society (4) dramatic/theatrical form and (5) written and spoken language as a medium of expression. This evidence was sought both during the project and after the drama experience. A further interpretation of the extent to which students gave voice to those learnings was also determined at the conclusion of the field study.

Several collection procedures were used to collect data that provided evidence of learning and voice. These are described as the "sources" through which learning was voiced during and after the project. These sources as outlined in Chapter 3 were (1) student journals (2) teacher journal (3) video tapes of twelve classroom sessions and the final performances (4) audiotapes of all 24 classroom sessions (4) random photographs and (6) a collection of documents that emerged from the project.

By means of content analysis of these data, I extracted evidence of learning. Specifically, I searched the data and extracted samples of students' written words in journals and documents and their spoken words in transcripts of video footage and audiotapes. I also extracted samples of their written and spoken images, their gestures and their drawings from the journals, documents, video and audio transcripts that gave voice to the students' understanding of the meaning of his or her during the process of the drama project. In addition, I extracted samples from my own journals that indicated that learning or reflection towards learnings was occurring. I took all of these above samples to be

evidence that learning had taken place and described them as voiced learnings.

Findings are reported around each of the five student subjects. Biographical and historical information about each student and that which is relevant to the project is presented. Samples drawn from the six data sources are presented to describe learning that occurred in the learning areas for each of the students. These samples are reported separately wherever possible. However, due to the inherent overlap in learning through an integrated curricular approach such as is afforded by drama, learning areas are sometimes reported together. These samples provide evidence of the voicing of learning in the five learning areas and while the data origin of each sample is indicated, not all learning areas are reported for each student.

Students are given pseudonyms and place names are assigned letters so as to assure the anonymity of the subjects. Data from student journals or student writing are presented verbatim. The report on the first student serves to describe the process of the project as she was central to its development.

Further, I describe myself as "Teacher" and Teacher-Researcher in the report.

Tanya

At the time of the study Tanya had been in my drama classes for five years in a congregated setting for gifted and talented students. This was a school to which gifted and talented students were bused from all over the city in order to meet their learning needs. After six years of autonomy, the school was moved into a junior/senior high school setting. Tanya was among those students who had been moved with the gifted programme when it changed location.

Tanya was very bright, articulate and accomplished. She brought a high level of self-discipline and commitment to all of her endeavours as well as a personal need for achievement and an impatience with her peers who did not take projects or commitments seriously. At the time of the project Tanya was a high achiever who was also deeply involved in debate, public speaking and student government. She was also an accomplished pianist who devoted two hours at day to practice and during the time of the research was also writing a novel. From time to time she would provide excerpts from the novel in her drama journal and would keep me informed as to progress of the work. She writes,

Lush green grass swayed gently as the wind blew across the meadow. It went up the hills and down the valleys and through a small mountain range, and then, as if saving the best for last, it blew into Nedar. The first trees it swept by bent back like a welcome to royalty. A brief moment of calm ensued, and, had there been a pair of eyes to see it, this pause would have taken in the exquisite rainbow of color everywhere. But unconcerned the wind went on.

Well, Ms Bolton, what do you think? That (in case you haven't guessed) is the prologue to my big long story. To be given to you in short installments (Tanya, journal undated).

Tanya believed that I respected her writing ability and that I would be responsive to this idea. For many years I had encouraged Tanya's writing and this proved to be a valuable asset to the drama project because as a script was required for the project, it was Tanya who took the responsibility for incorporating the ideas and suggestions of others and for actually "writing down" the script.

By the end of the first week of the project, during which the class was engaged in introductory activities designed to explore attitudes and beliefs about the elderly (See The Elderly pp. 1-2), she had already started to write a playscript.

Guess what Ms Bolton, we won! On Saturday we went out to C. for the regional speech competition. In my category I came in first and now I get to go to C. on the 22nd for the Provincials. Have you been having a good week? I hope so. I just got a great idea for the play. Do you want to hear it? (I assume the answer is yes).

Opening Song.
What would you think if I sang out of tune?
Would you stand up and walk out on me?
Lend me your ears and I'll sing you a song,
And I'll try not to sing out of key.
Oh, I get by with a little help from my friends,

Oh, I'm gonna try with a little help from my friends,
Oh, I'm gonna try with a little help from my friends.
With a little help from my friends.

(Words stop but muted music goes on. Lights come up on a small kitchen on half a stage {partition in between} where an old lady hums to that music that is now comes from radio. She stands at stove {B.T.A.} and comes to life as lights come on. She turns off element and takes off pot before flicking off radio. Once pot is on table with a hotmat under she calls her husband.

Lady: Gerald. Eggs are ready!

(Old man comes in from side of stage in dressing gown, grumbling).

Lady: (Briskly getting meal going) Good morning dear, was there anything in the mail?

Man: Mail? (Looks surprised, then relaxes as he figures out what's going on) On yeah. Let's see. (Pulls from pocket of dressing gown and leafs through envelopes) Bill, junk mail, more bills. Why can't that darn son of ours learn to write a letter?

Lady: We got one just three days ago (gentle reminder).

Man: Oh yeah. (Gruffly, as if embarrassed. Still rifles through mail) Hey look, here's one from Toronto. Who do we know in Toronto?

Lady: (Taking it delightedly) Why it's from Audrey of course. (Open letter) Listen to this Gerald. (reading) "Dear Victoria and Gerald".

Sorry Ms Bolton, but that's all I have so far. Let me know what you think but don't show anyone (Tanya, Journal April 10)

I respond in Tanya's journal with,

I think this has definite possibilities Tanya. Let's keep developing scenes between ourselves and then spring them on the group as if they emerged fully born from the head of Zeus. (Teacher in Tanya Journal, April 10)

In my own journal I write,

In an attempt to "lighten up" and to bring focus to the work (I spoke with Tanya who feels that the discoveries of character are not evident yet and who has written the first part of a scene for the play). I'm going to try another approach on Tuesday. (Teacher, Journal April 10)

A significant level of trust had developed between Tanya and me by the time the project began. She was aware that I would respond openly to her discoveries and considerations and she wrote in her

journal in the identical voice to which she spoke to me in private. Yet she was aware of peer judgment and hesitated to speak with the same openness and confidence in the classroom situation where her voice was often guarded and cautious. Nevertheless, as the project developed Tanya remained as the only student who was truly interested in creating the full script. She attended extra sessions on her lunch hour and wrote the entire script herself after taking into consideration the writings and creation of scenes and characters that emerged from the class work.

For example, after the class had responded improvisationally and in a movement exercise to the poem "An Old Man's Lark" (in Booth, p. 63) the character of an elderly gentleman who escapes from an old age home began to emerge. By means of further improvisational exercises, mantle of the expert exercises and dramatic playing the students created a variety of situations and escapades that this old man might have experienced on his night out from the home. A wide variety of characters and situations developed. Among these were the old man, his friends in the home, nurses, doctors and a home director.

One group of students developed a scene in which the old man escaped to a park and met a "bag lady". A relationship began to develop between these two characters and formed the germ of an idea for Tanya. Using these and other ideas created by students, Tanya wrote what became the opening scene for the play. The play, at this point, became structured around the developing relationship between these two characters.

All this was incubating in Tanya's mind as we explored poetry, viewed films, researched with our "long-lived friends" at the local care centre and continued to explore the issue of the elderly in today's society

from inside the context of what it meant to be elderly. When it came time to bring form to the explorations and begin creating a structure for the play I suggested the theme collage (see collective-types of under definitions, p. 11) as a presentation style. To this, Tanya objected furiously.

> I don't want to be part of a collective. I will costume, direct, do make-up, stage manage, stage hand, build and paint sets, make coffee, tape electrical cords to the floor, make tea, phone for flowers, do sound, light, choreography, paint walls, find props, check spelling on scripts, brush hair, hang posters, sell tickets, sweep floors, wash windows, usher, publicize or anything else you want but I will _not_ go on stage in a collective (Tanya, Journal May 8)

I explained to Tanya, by way of response in her journal, that working together towards shared goals was the aim of a collective. I also asked her what it was about the collective process that she found so offensive. She replied,

> Because I've been working on the script. I haven't written much in here recently (sorry). I'd rectify that but I think it's more important we have a script so I'm sure you'll understand the lack of writing here. (Tanya, Journal May 15)

Tanya was clearly set on having her script idea accepted and although the ideas were viable and useful she had not yet seen the need for consulting the others in the class. However, she did find support in a close friend Kate who began to join her in the writing process. My own

journal of two weeks earlier indicates that I had foreseen this difficulty and was attempting to harness the drama process in order to facilitate learning.

> Clearly Tanya wants is her way and wants to write the script...she is not good at compromise and I see it as part of the aim of this project to help her see this. She has to be handled firmly now as she used up two classes in precipitating squabbling. I do love her ideas and her energy but this may be a learning opportunity for her. The TAS (Traditional Academic Setting) kids are trusting and generally open to any suggestion. The Gifted kids are generally less amenable to the group. That is their charm and their curse. Coming to a livable compromise is not something they do well. And they often-as Tanya is doing-alienate themselves from others in the process. (Teacher, Journal April 30).

Tanya's journal also began to voice concern about the lack of progress towards a finished and polished play. At the end of the fourth week she wrote,

> I'm really beginning to get worried about this play. If we spend 2/3 of our time at the care centre how are we going to get a plot, script, cast and rehearsals together? Some serious thinking needs to be done. A collective would be a disaster. We need to, as a class, discuss this, and get it going. We also need to rethink these trips to the Care centre. Penpals is a find idea but we can't afford the time the visits take. WE'VE GOT TO DO SOMETHING ABOUT

THIS BEFORE IT BLOWS UP IN OUR COLLECTIVE
FACES. (Tanya, Journal April 12)

Nevertheless the class continued to develop scenes, and movement sequences to the popular songs Old Friends (Simon and Garfunkel 1966) and When I'm Sixty Four (Lennon, 1967). As well, two other students, Allan and Chad, developed another script idea that involved structuring the play around a series of flashbacks from the lives of the two characters who tell stories of their pasts while waiting for a bus.

I suggested that both ideas be presented to the class. Since Tanya and Kate's idea was more fully developed and time constraints had begun to be felt by the group, it was decided that Tanya and Kate's idea about the relationship between Gerald and Mathilde would be used. The class also agreed to incorporate Chad and Allan's idea about characters who exchange stories about their pasts but to situate Tanya's characters in a park rather than at a bus stop.

This was acceptable to all and especially to Tanya and Kate who came up with the idea for staging in the school theatre space. They conceived the idea that scenes based in the park in the present be placed in the auditorium at audience level and those from the past be placed up on the stage behind the proscenium. After that moment Tanya and Kate continued to write the complete script incorporating most of the ideas that had been explored along with the characters and situations that continued to develop.

As the class began to understand the flashback process and the structure of the play they began to create further scenes and transition scenes that could deepen the lives of Gerald and Mathilde and round out

their characters. These hinted at a developing friendship and possible romance. All these ideas were considered as additions to the developing script.

Students began to find other material that would fit into the convention of flashback that had been established. For example one student suggested the use of the Robert Munsch (1986) story Love You Forever . I suggested a folk tale called The Old Man and His Grandson (undated) Both of these suggestions were incorporated into the developing script. Links and transitions were provided by Tanya and Kate who created the full script The Passing Years that was ready for production by the end of May.

By this time Tanya had also been elected as director and in consultation with the class and myself had cast the play according to the improvised work or the incorporated ideas that had developed in class. That is, the students who had created the roles or suggested sources during exploration and development of dramatic moments and scenes were cast in those roles so as to bring authenticity to their acting and to eliminate the time that traditional theatre rehearsal required. Unfortunately, at the last moment the student taking the role of Mathilde was unable to complete it due to family problems. She remained in the play in a variety of smaller roles, and Tanya was convinced by the class to take the role of Mathilde.

Thus Tanya took a dominant role in the writing and presentation of the play, and was satisfied with her contribution to the project. She wrote, directed, and took a major role. She was encouraged to do so by the others in the class who began to recognize her abilities. Here are some of Tanya's voiced learnings.

Learnings About the Elderly

In the following journal excerpt Tanya responds to a Progoff visualization exercise in which I asked students to imagine a dialogue with an elderly person and then record in their journal the images that emerged In this passage the journal serves as a channel through which Tanya remembered and learned about her relationship with her grandmother. She wrote,

> My grandmother was the elderly person I had my dialogue
> with. I didn't know how to start or what to talk about so I just
> said hi and talked of ordinary, everyday things. I told her
> how school was going and she showed me her most recent
> cryptic crossword. We sat together and talked. I have never
> felt uncomfortable with her. (Tanya, Journal April 5)

In response to a reading and discussion of the poem The Forsaken (1934) by Duncan Campbell Scott, Tanya reflected in her journal on the treatment of an elderly Inuit woman and concludes that the treatment of the old can sometimes be cruel. She wrote,

> A very interesting although sad poem. It is really a pity that
> in a survival culture like the Inuit have, the old must be dealt
> with like that. (Tanya, Journal May 23)

Tanya's journal also contains a number of poems that she wrote later in the project. These are powerful expressions of her change in understanding about elderly. While she had previously viewed the visits

to the care centre as interfering with her concept of the play, she was able to write with empathy and sensitivity the following,

What is Old?

I look in the mirror,
See tight skin, strong limbs,
All teeth, sharp eyes,
Energy, vitality, youth.
What do you see?
You look in the mirror,
See loose wrinkled skin,
Fragile, weak limbs,
Old or missing teeth
Dim and forgetful eyes,
Old, dull, gray.

Yet how can you, who, in a mirror,
See the loss of all I still have,
Point at me and say
I have no life.

What is old?
Is it hearing, seeing
Touching, smelling,
Or simply the bones.

How can I know?..(Tanya, Journal May 28)

Evidence of the degree to which Tanya began to understand the issues of the elderly is evident in the script that she created for the project. Early in the first scene Gerald, having escaped from the old age home meets the bag lady Mathilde in the park. After the first few tentative moments we learn that Gerald has been placed in the home by his son who lives with his family in Toronto. By way of more than simple conversation Gerald tries to make contact with Mathilde in this wry passage.

Gerald: Have you ever been in one of those places they put you when you get too old? (HE SHUDDERS THEATRICALLY AND THEN JUMPS UP). You wouldn't believe what it's like! They paste on their plastic smiles every morning and say (FALSETTO) "Good morning Mr. Burgelschmurf." One of them even had the nerve to try and feed me. Can you imagine! Fed like a baby. They put me there when they moved to Toronto. Said they wanted to make sure I was properly cared for. My own son! To be fair, I don't think he realized how much I would hate it. I want to see the world. To go to Hawaii, to see the sun set in France, the moon in England. I want to say "Ciao" when I'm in Italy and "Adios" when I'm in Mexico. I want to feel for myself that the Great Wall of China still stands and stand next to the Berlin Wall. I want to cuddle a koala and go to Africa on safari with elephants, lions and tigers and bears...

Mathilde: There's no bears in Africa. (The Passing Years, p. 4)

This passage continues with Gerald recounting his escape and the flashback to the actual event and its discovery forms the next scene. The content of the scene indicates Tanya's keen observation of the emotional content of the elderly. She has established the loneliness and isolation of the two characters and begins the process through which a relationship between these two characters can develop. It is based on their need for meaningful contact and a forum for sharing common experiences. After much sharing of painful memories, family difficulties and humourous anecdotes and ideas these two characters begin to make decisions about their lives. Gerald is going to travel and not spend his time "moping about having to live in a retirement home" (Script. p. 35.) He will stop to see his son in Toronto and "live life as it was meant for me". Mathilde thinks that sounds wonderful, and suggests that she might make contact with the daughter who had rejected her and from whom she ran away years ago. Finding that the daughter was last known in Chicago, Gerald continues,

> Gerald. Why don't you...that is, I...I mean we could extend our trip to take in Chicago so that you could tell her personally.

> Mathilde: Extend our trip...but...you mean, you'd let me come with you?

> Gerald: Let you? Why in a moment I'm going to insist!

> Mathilde: Seeing the world, what an adventure (Mischievously). And of course I'll also be able to prove to you once and for all that there are no bears in Africa! (The Passing Years, p. 5)

Learnings About Self and Others

In Tanya's play Gerald and Mathilde make an emotional connection and leave together pushing her grocery cart. This poignant moment parallels the yearning for emotional contact that was evident in Tanya's life--and indeed, for most of the adolescents in the class. She longed for approval and at the same time was constrained by her talent and her drive not to suffer fools gladly. She often stood apart from the group and often found herself defending a point of view in isolation and to an extent that became tiresome for the rest of the group who were not as emotionally and intellectually caught up in the project.

Audio data from April 19 indicates that Tanya was also looking for assurance. By this time she had taken a strong role in the shaping of the play, and had made her opinions known in class discussion. She had firm ideas on keeping the play a purely class play rather than including our elderly friends or even elementary children to take parts. To the suggestion that others be included she responded logically but negatively. At the end of a long class discussion, she tells the class that she feels betrayed.

> Tanya: The reason is, of course, because...I was...I
> was given to understand that this was going to be a
> class play. All of sudden it's no longer a class play.
> (Tanya, audiotape, April 19)

The students and I continued to negotiate with Tanya and she agreed that is might be artistically necessary to put others in the play.

She continued to state her point of view seeking the support of the group until she got it.

> Tanya: Well...I don't want to ruin the play because of one person...my opinion. O.K? If everyone else thinks that we should have elderly people acting in our play that's fine and dandy, I'm just telling you what I feel.

> Teacher : And we want to know that. We want to know how you feel. We really do.

> Judy: Yes...because your opinion counts with us too.

> Steve: You're part of the class as well as us.

> Judy: Yeah, like it's not just our opinion, it's yours too.

Try as they might Tanya still is not satisfied and says,

> Tanya: If we let them in we can't change it. (Tanya, audiotape, April 19)

Tanya was not saying what she meant. As a result of the dialogue in her journal, I knew that she had a play in mind and had started to write it. I also knew that Tanya was afraid to risk her ideas before her peers because they were often perceived as too unusual or as coming from a "know-it-all". Therefore, I facilitated the negotiation amongst the class members hoping to structure the process of the collective to a point at

which Tanya might feel natural and safe in presenting her ideas. This day she was not forthcoming, and maintained her position of isolation.

At this point, Tanya's commitment to her creative vision was being interpreted as uncooperative stubbornness by the rest of the members of the class. Nevertheless, sensing that she was feeling rejected, as the previous sample indicates, they tried to assure her that her ideas were important. As yet Tanya did not wish to reach out any more than to be sure that at least her opinion counted with the group for whom she was writing the play.

In general, Tanya's relationship with others in the class was characterized by ambivalence. On one hand she was impatient and negatively critical and on the other she sought their approval. During the process of this project she learned that she could compromise towards a shared goal, and that her desire for peer approval could temper her impatience.

> Around the end of April, Kate and I realized that this thing was going nowhere fast. It was very frustrating to sit and watch a class take half and hour to decide how to decide. We decided that we would write the script unfortunately the class had other ideas. Ms. B, this was probably the most difficult cast I could've gotten. I remember Shelley asked me why I wasn't going on stage after I'd sort of told everybody that I replied "stage fright". Well, I hope she doesn't remember that 'cause if she does she's probably hating me now. (Tanya, Journal, June)

When reflecting on what others had learned she realized that she had, in fact, been supported. She writes,

> I guess I can't take too much away from the rest of the girls in our class; by the end they had all improved more than me and some of them were especially supportive. I really think that they could be really good with a bit of work. (Tanya, Journal, June)

However Tanya reflects on what she perceives as the other students' lack of commitment.

> That's what it came down to, didn't it? Work. No one seemed to be willing to put any time or effort out of class and that really hurt the final quality. I guess I'm being harsh, but my memories aren't as great as they could be. (Tanya, Journal June)

Learnings About Dramatic and Language Form

Tanya's changes in understanding and learning in dramatic form and language are reported together since they were so closely associated during this project. Tanya possessed high levels of written and language ability. As yet she had not written a play. She describes the process of writing the playscript as follows,

> If you flip to the next section of this book you'll find bits and pieces of script and I guess that really is typical of how this thing went together. (Tanya. Journal, June)

As the project unfolded it was Tanya who maintained the commitment that she sought in others. She and Kate wrote the playscript from the material presented and developed by the class. She ultimately took a huge role in the final production and when asked two weeks later about the learning that she derived from the experience wrote as follows,

> A fulfulling experience? Well, certainly and experience. I learned more than I wanted to, worked my butt off and Kate's too. I guess anytime anyone writes, directs and stars in a play you chalk it up as an experience. If you'd asked me right after the second show I'd have said no, and now, I'd say somewhat. But enough about that, suffice to say that overall it was a good experience. (Tanya. Journal, June)

About the experience of directing a typical grade nine class she wrote,

> I remember crying from frustration, laughing because if I didn't I'd yell, giving notes to blank, uncomprehending stares, patiently explaining again which door is which, prompting people who only had three lines. Saying once more "please leave the costumes and props alone." etc. etc. etc. (Tanya, Journal June)

This passage indicates the difficulties that arose for Tanya when her desire to explore the play as form and the production as expression of form clashed significantly with the goals of most of the others in the class. She was passionately committed to the production of the play and found it frustrating that others were not. Tanya's advanced comprehension of theatre form and her heightened aesthetic sense set

her apart and often alienated her from the group. She exhibited more than a few of the characteristics of gifted students (Clark, 1988) and required a differentiated learning experience. This was difficult to accomplish in the comprehensive setting and was one of the issues that I had to address in drama classes where students from what had been congregated settings were integrated. Many times I found myself facilitating communication when it had broken down, and many times I had to counsel Tanya to lower her expectations of both herself and others.

Tanya had a highly developed sense of theatre and perfectionist tendencies that were not shared by the majority of the class. I consistently reminded Tanya that the goal of the project was not the production of a professional piece of theatre, but rather a sharing of new attitudes and findings. However, Tanya was not only ready to take on the challenge but required it. A conversation with Tanya, to which I referred in my journal, indicates the degree to which I was able to discuss the conflict between her vision of the play and the expressive needs of the group.

On Monday I called Tanya to come by and chat. She and I came to a wonderful understanding...and we found we could communicate about her difficulties in "seeing the whole play" and "wanting to do it her way".

Me too, I said--but we have to hold back for the group to engage in the process. Both of us--with strong ideas--had to get out of the way of the process. (Teacher, Journal May 10)

The fact that Tanya's goals and those of the rest of the class did not meet provided me with the challenge of integrating the needs of the gifted and the traditional academic students in the same drama class. A delicate balance had to be struck so that enough of a compromise could be negotiated. This could not have been accomplished without open lines of communication and a hearing of the voices through many sources.

Nevertheless, Tanya's abilities and her drive were appreciated by the class in the end. The video of the last show, that was to an audience of parents and friends, documents their appreciation through one of the rituals of theatre. The students decided to take their final curtain call in groups. After doing so, they seated themselves on the stage. They insisted that Tanya enter last. As she did so, the class and the audience rose to their feet in a standing ovation and proffered flowers and hugs to Tanya. She was overwhelmed with embarrassment, but her eyes sparkled and glistened with tears. This teacher was also overcome with emotion as the appreciation and beauty of the learning experience unfolded.

Jim

I had taught Jim in drama for two years by the time we worked together in this drama project. He was in the traditional academic programme and had taken drama in grade 7 and grade 8. An attractive and popular young man, Jim was equally at home as a basketball star and as a counselor to his friends. Many people sought Jim's opinion when they had personal problems and Jim was always willing to take time to listen. Jim did not easily express himself through the written word and although he did not make extensive entries in his journal the required quotas were met and did reflect his insights into his own challenges and problems.

Jim's preference, however, was to discuss and reflect on ideas and to seek solutions to problems. He did not dominate the conversation but tended, rather, to encourage other people to talk by dropping in an idea and then listening to other's ideas and reflecting them back to them. He had a natural gift for this type of counselling and often used this skill in his work in student government.

Evidence of voiced learning for Jim is as follows.

Learnings About the Elderly

In spite of Jim's tendency to avoid conflict and to listen and encourage others, when it came to communicating on matters of importance to him, Jim found a clear voice. After viewing the very moving film _Close Harmony_ about children in a youth choir who had been teamed on a one to one basis with a senior's choir, Jim expressed a

connection to his grandmother. Referring to an incident in which one of the elderly buddies died just before a joint final concert, Jim spoke with tears breaking through his words. He said,

> I think it kinda reminded me of my late grandma...'cause uh...she uh...When you looked at her, she looks like an old lady...like you'd never talk to her or anything but when you uh, when you get to meet her ...she uh... [starts to break emotionally]...well, she uh, was a big fan, of, of Stampede Wrestling...[continues] and she was so fine...[breaks] she'd uh...They bring her down to Calgary [hardly able to talk] to go to wrestling with and get her autographs and stuff. And she was so happy...just you can't look at 'em from the outside [breaks] you gotta get on the inside of 'em and see what they're like...they might look old [breaks] and their bodies may not work [breaks] They're people too. You gotta realize that. [sniffs]. (Jim, audiotape, April 19)

When it was decided by the students to include a scene in which the poetry that students had written would be spoken, Jim (who did not believe that he could write poetry) found a voice. Through imagery and figurative language, he finds expression for his understanding of the elderly. He wrote,

> It seems that age has no effect on Grandpa.
> Oh sure he looks old
> But he's not like you other elderly people
> They are quiet
> But he is bold
> Taking everything he can out of life

Like flying all over the world with his wife.
He seems like a person that does not grow old.
I'm not sure
But maybe people do not have to accept the reality
Of having to be over seventy. (Jim, audiotape May 30)

This poem, along with others, was read for the class. Although it was not included in the final scene, it was well received by the class and provided an outlet for Jim to voice his feelings and thoughts about his grandfather.

Learnings About Self and Others

Of his athletic endeavours and his sensitivity to his own body and the stresses he was under, Jim wrote,

My body is shot. I have intense basketball practices twice a
week which are two to three hours long. Then there is my
daily workout and recreational basketball and then I don't
get much sleep because after basketball I have to do
homework. (Jim, Journal, April)

Jim was as sensitive with himself as he was with others enabling him to approach any human interaction with confidence and care. During the initial planning for the play Jim listened intently did not get involved in the conflicts regardless of his own opinion. When the idea of flashbacks was first suggested, Jim offered an opinion that became central to the structuring of the play. He also viewed the elderly as

important to the development of the play and urged more consultation with them The discussion went as follows,

> Jim: I think the flashback idea is pretty good one. Maybe that...I think some of the old people should...ah...have...some input on what were gonna do.

> Teacher: Yup.

> Jim: So maybe we should talk to them too.

> Teacher: OK. Good point.

> Steve: They'd have basically the whole story line for us.

> Jim: Yeah...

> Teacher: How do see that they would have the story line Steve?

> Steve: Well, they have a lot of past experiences and their experiences could give us flashback ideas. Like they're flashing back right there when they're talking about it. Well, they're bringing it to life.

> Jim: Yeah...(Jim, audiotape, April 19)

Learnings About Language and Dramatic Forms

Of his ability to write a journal he wrote,

> When I have to write in my journal I really don't know what
> to write because I basically go through the same things day
> after day until summer, because that's when lots of things
> happen. But I don't write a personal journal because I don't
> really have time and as you can see my penmanship sucks
> so I just don't bother. I know I should but I don't. (Jim,
> Journal, April)

In spite of the fact that I encouraged Jim to reflect in his journal, the entries were perfunctory, sometimes scribbles and sometimes non-existent. He preferred to think about and discuss the exercises given for reflection rather than writing them down on paper. He decided to forego any journal mark credit in favour of his participation and involvement in the discussion.

The truth of Jim's self understanding and expression of his understanding of the process of the project is evident in an audiotaped discussion about the progress of the work early in May when the discussions about the form that the play would take were most animated. Knowing that some resolution had to be achieved I had thought things through and knowing that I was responsible for helping shape and form the work that the students had created, I opened the discussion with a presentation of the types of collectives that are available for shaping the work and included a review of the goals for the project. Describing a possible style of presentation as "ensemble", I asked for a definition and Jim voices his understanding with clarity.

Teacher: Does anyone know what ensemble playing is in Drama? Ensemble acting?

(031)Jim: Everyone is as important as everyone else. You know...everyone is a star?

Teacher: Yes. All stars and no stars. (Jim, audiotape, May 8)

Jim's clarity in this discussion helped me to begin to shape the work and reach the goals for the class that I clarified for myself in my own journal when reflecting on this crucial point in the development of the project. I wrote,

I was quite firm in expressing the need to get on and they had begged me to decide. These reasons I gave were:

-to resolve the disagreements among strong personalities
-to take personalities out and act on the principles of group cooperation-operation
- to save time
- to focus on the work.

They agreed and we finished the dance.

I opened up Wednesday lunch as a first writing session to those interested. (Teacher, Journal, May 10)

Jim's maturity and clarity of expression about what was important in the project enabled the group to continue the discussion during that class. They were able to reach the critical consensus point, and agree to the idea of the two main characters of the old man and the bag lady who would tell stories that would flashback to scenes from their lives.

In spite of Jim's preference to discuss rather than write, when asked for an assessment of his own learning he wrote in his journal,

> I think drama is a very useful course. It gives a giant boost
> to your self confidence and it shows you the skill you need
> for public speech, such a preparation, volume, and showing
> emotion in your voice production and face. With some
> people they a have great lack of these skills and need the
> drama course if they want to have any change in a job that
> has to do with communicating with people. (Jim, Journal,
> June)

Judy

I had known Judy for two school years as she had been in my grade eight class the year prior to the study. She was in the traditional academic programme and her grade nine year had been difficult due to the aftershock of the unpleasant divorce of her parents. Judy felt deep rejection from her father, and as a result transferred feelings of rejection and guilt to onto herself. Her journal provided a much needed release for her emotions. While I continued to emphasize the need to reflect on the drama experience, most of Judy's entries were coloured by the devastating effects that the divorce was having on her self-concept.

Audio and video evidence indicate that Judy also voiced her understandings through discussion, improvisation and in the images and gestures that were part of her involvement in the project.

Evidence of voiced learning for Judy is as follows.

Learnings About the Elderly

During a discussion of the film, Close Harmony (1982), Judy voiced a new understanding of the relationship that was possible between young people and the elderly. In the film, in which a youth choir and an elderly choir were brought together over a six month period through a penpal system and through rehearsals for a concert they established very close friendships. In response to one of the moments in the film that showed the old people and their young friends being "torn" from deep discussion in order to begin rehearsals, Judy remarked,

> Judy: Well, I thought it was like...sort of like...you should like...if you're like looking at it pretty closely...When that lady was, like, taking the penpals apart when they had to, like...start rehearsing? I thought that was pretty sad 'cause, like, like, all the elderly people were just sitting there going "No. I want to talk some more!" And all the little kids were just sitting there going, "Oooh. Just a few more minutes please."...type of thing? (Judy, audiotape, April 12)

Later in the same discussion, when Jim became so emotional in recalling the death of his grandmother, Judy made an emotional connection with him and verified her own and Jim's feeling about their grandmothers.

Judy: Um...well...um...it's sort of hard to say but...I...I know how Jim is feeling because, like my grandmother...she um...um...she just about died? And I felt really bad [breaks] because I couldn't do anything about it...and like she's my favourite grandmother and like in our family informed us about it. [gasps] And I just feel really bad because like our family didn't even care...like them...that side of the family didn't care about me and how I felt about...the way she was feeling. And so I'd just like to say that...if your grandparents or something are in the hospital (breaking) go see them because they'd probably appreciate it...and my grandmother was really mad...because nobody informed me about it...and I couldn't go see her because I didn't know...so...That's all I've got to say. (Judy, audiotape, April 12)

Learnings About Self and Others

At the end of the first month of the project, Judy voiced a sense of isolation and insecurity that pervaded all her relationships. She wrote,

This month in Drama I have learned that this is going to be a hard class not because of the learning stuff, its the kids I'm always left out I go off by myself most of the time, people in this class don't really like me probably because they are in my class and they usually get me pretty perturbed most of the time, and others just don't like me. (Judy, Journal, undated.)

A photograph taken at this time showed Judy curled in the corner of the room writing in her journal. Videotapes of the same time period indicated that Judy often sat alone outside the discussion circle. Later tapes and photographs show Judy completely involved in the process of the project as her confidence began to increase.

Throughout the study Judy filled her journal more and more with responses to the drama experiences and interspersed them with her personal problems and concerns. She clearly required the medium for self-exploration that the journal provided because the self denigrating writing of the early part of the semester, as above, soon turned to writing the served to bring clarity to some of her problems and to share some of the pleasures in her life. For instance she declared,

> I have a problem I am sort of confused all my friends have boy friends but not me or else my friends like people I like someone but he doesn't even know I'm alive nobody real likes him but I do what should I do. (Judy, Journal, undated.)

and she reported,

> I got a new pair of shoes there keds and their black and I also got my grad dress its simple but I love it its black full sleeves or long sleeves its a miny dress and in the back there is a peace cut in the back. its really wicked I love it so much and I will were it again thats for sure. (Judy, journal, undated.)

and of her growing self-confidence in her relationships with others she wrote,

> My friends really trust me with secrets because I'm good to talk to I just though I would share that because I'm proud of myself. (Judy, Journal, undated.)

Early in the development of the play, when negotiations around whether or not to include the elderly in our play Judy found herself in conflict with Tanya. Tanya represented the view that our long-lived friends should not be asked to participate in the play because once invited the play would have to function around them. She felt that once we had invited them in we could not "un-invite" them. Judy countered with a view that was closest to the goals of the shared drama. She struggled in a class discussion with this idea and her understanding emerges as follows.

> Well, I think that if we did let...um...an elderly person into our play and that would be final, but that's exactly the same thing in our class. If there's, like, one person in our class that doesn't fit a role we can't kick them out either. It's the same thing, you can be elderly or in our class. (Judy, audiotape, April 19)

Close to this time she wrote in her journal,

> I sometimes hate comeing to drama because I hate fighting with Tanya she's just so hard to get my thought threw her head. I know I fight with her and debate with her but I disagree with her actions and her thought. One thing is I

don't know why she gets so defensive. I do too but not as much as her. I'm confused. (Judy, Journal April)

Below this entry I responded with an assurance that less time for disagreement would be available in class and that I felt that Tanya could use a friend like her.

Later when the narrative line of the play was being created and decided upon a number of ideas other than Tanya and Kate's were suggested including the bus stop idea from Chad and Allan's, a trial and an audition call. A good deal of discussion and negotiation ensued and it was Judy who clarified the problem. By way of clarifying the discussion about the two differing play concepts offered by Tanya and Kate and Chad and Alan, she said,

Well, the way I'm seeing it is that this group [gesturing to Tanya and Kate] and this group [gesturing to Chad and Alan] are competing amongst themselves. Like, OK do you understand? Like, it's like one group says we have to hand in all our stuff and we want you to pick our idea. This group, in my opinion, is getting everyone's idea and than sort of putting it all together. But this group is just, I mean this is nothing against any of you guys, but I think you should like get other people's ideas first before you sort of make a skeleton. (Judy, audiotape, May 9)

Learnings About Dramatic and Language Form

In response to my question about how I will know what has been learned at the end of this unit, it was Judy who responded with "What we produce" and "our progress in daily class" (Judy, audiotape, May 9) indicating that she had a clear idea of how learning could be indicated in drama.

When I presented the final sketch for the plot of the play that took into consideration all the ideas suggested by the students, Judy was most responsive. She presented an idea that initially created the convention of flashback that was eventually used as the linking device between past and present in the final play. She presented her idea in the form of a question that I did not really hear at the time.

> Teacher: I think that's all I want to say in terms of sketch. What I need you to do now is to say...is to give suggestions because that is the best way for it to go. These are suggestions. Judy then Chad.

> Judy: OK, well this is just how I pictured it. Is the man gonna walk in and then he's gonna like think about what happened to him and then were going to add in those scenes?

> Teacher: No. We're going to create dialogue between those two people eventually we come to understand that they become friends. (Audiotape, May 9)

In retrospect I see that Judy's idea provided the idea that shaped the form of the play. The audiotape reveals that I was intent on ending the conflict and so presented the outline of the play with the introduction of the old man and lady who meet in a park and develop a relationship. I was so eager to resolve the difficulties and get on with the project that I didn't really hear Judy's profound idea.

I continued to explain how some of the items such as a dance and other ideas that had already been created could be utilized in this way. Had I been less intent on balancing points of view and moving the process along, I would have heard Judy's idea. I had unintentionally denied Judy her voice, but thankfully the process of discussion and the attitude of acceptance extended by the students in the drama class created the situation by which Judy was heard by the students. This appeared in the text of the play which Tanya later wrote.

The process, and the play itself, provided Judy with an opportunity to voice an understanding about the difficulties the elderly face in care facilities. During the initial dramatic playing session about the old man who escapes on a lark, Judy created the role of a very angry nurse. The discussion after the improvisation reveals that the class was struck by the truth of the role she developed. When asked by Tanya if there had been something created that should be included in the final play, among other responses was the following.

[Class is sitting on benches for discussion. Judy sits cross-legged on the floor hugging her knees. I sit at a small desk behind her.. Tanya is leading the discussion].

Carma: I think Judy should be a nurse. She just makes such a mean person. [laughter throughout class].

[Camera zooms in on Judy who looks exceedingly pleased at the suggestion and seems to bask in the warmth of the approval of the class.]

Teacher: Yes, I see her as that. And I liked Carma too.
(Videotape, May 15)

Judy's nurse formed the substance of the character of the nurse who was created for the second scene in the final play. The final script in which the students who had created roles took them in the play, appears below with my notations in parentheses. This was performed on June 29 with Judy, Jim and Luke taking the roles that they had created through improvisation. It was scripted as follows.

Unit 2

LIGHTS UP ON FLASHBACK STAGE SET AS OLD AGE HOME. MR. JONES AND NURSE ARE S.R. MR. JONES HAS JUST FINISHED RELATING HIS ESCAPE TO NURSE WHO ERUPTS.

NURSE: You what!?!? This is absolutely unheard of! I'm going to go talk to the manager.

(Mr. Jones continues to describe his adventures to a small group of friends and then the nurse returns with the manager and the following ensues)

NURSE AND MANAGER ENTER TALKING.

MR. JONES: ...and then I watched a double feature.

ADAM: What movies?

CHARLES: How long has it been since I've seen a double feature?

DINO: Did you have popcorn?

ED: What were they about?

NURSE: That's exactly what I told him, a disgrace to our home!

MANAGER: OK. Where is he? Jones!

ED: (aside to Mr. J.) Watch out, he's on the warpath.

MANAGER: Everybody else get out. We have a little talk to have with Mr. Jones here.

NURSE: Sit down Mr. Jones.

MANAGER: Now, I'd like to know the meaning of this outrage.

MR. JONES: Well...

MANAGER: (Cutting him off) No, don't tell me. Let me guess. You didn't know what you were doing.

NURSE: You just got..."lost".

MANAGER: You forgot what day it was.

NURSE: You couldn't remember where you were supposed to be.

MANAGER: You've ruined a reputation we've worked years to build up...and for what?

NURSE: An old man's lark.

(BLACKOUT)

(The Passing Years, script excerpt, Unit 2).

Judy's voice was heard through the script and in the casting of the play that came from the process of its development. This passage indicates that the collective process was working because the integrity of the improvised scene was captured in the scripting, the casting and in the perspective on the elderly that the scene addressed. This scene provided these three students as well as all others who contributed to the project with the opportunity to voice an understanding of the difficulties of the elderly and the degree to which they are silenced by their predicaments.

My own journal reflects my delight in the idea that the collective process enabled students to gain a voice for their understanding. I wrote,

> The process of creating the scene allowed Luke, Judy and Jim to declare their interest and to cast the scene. I find this a wonderful way to avoid the casting nightmare. What happens is that kids write themselves into the script and cast themselves, AND learn lines as they create the scene. (Teacher, Journal, May 29)

Of this process of the drama class and of her journal, Judy wrote,

> I feel good. I feel I can express myself more when I write in my journal. I am glad we have started this play because I think it's really starting to get somewhere. (Judy, Journal, early June)

Wayne

Wayne was registered in the Gifted programme and had been in my drama classes for four years. He suffered from a very difficult home life and had never had much success in school. Wayne lived on a nearby reservation and took a taxi to school each day. Often he would arrive without books or notes, was often unkempt and appeared to be distracted, over tired, and insecure. Throughout the years, Wayne had become philosophical about his living conditions, and by time he was in grade nine he was taking more responsibility for himself.

Wayne had enrolled in drama because I made a promise not to make him write or read unless it was absolutely necessary to his drama work. For Wayne did not want to read and write and, in fact, had a "perceptual problem" that was being addressed in his academic classes. In spite of the fact that efforts were made by all staff to accommodate this fact, Wayne did not write. He could write, but was so fearful that he often refused. For that reason Wayne did not really keep a journal. He would spend time with a notebook or a piece of paper and pen while the other students were writing, making only occasional entries.

After the completion of the project, Wayne decided not to hand in his journal. There was very little material in it, and as I had never put pressure on Wayne for the journal I respected his choice. He, like Jim, preferred to avoid the written reflections and base his drama mark on his active participation.

Wayne provided a challenge for me as assessor of learning. His resistance to the journal initiated my desire to find other ways to assess learning in drama other than the written response. If Wayne's standing in Drama had been dependent on his written responses, he would not have gained credit. Fortunately, the drama process itself allowed for other avenues of expression through which I could hear Wayne's voice and attest to the fact that learning had taken place in the following areas.

Learnings About the Elderly, Dramatic and Language Form

Wayne rarely spoke out in class discussions. On one occasion, however, he was moved to voice a change in understanding about the

elderly. After viewing the film <u>Close Harmony</u>, Wayne offered the following in the midst of a lively discussion.

> It changed my whole...um...feelings for old persons....[his
> voice trails off]. (Wayne, audiotape, April 12)

The fact that Wayne was so very shy led me to believe that he might not feel comfortable with the visits to the care home. In addition, I suspected that the concept of an elderly care home was not part of his cultural heritage. My fears were soon allayed, as we set out on a rainy, spring day to our first meeting with our elderly buddies. My journal recorded his positive response to the situation and his opening to the learning context.

> We were greeted by applause--uproarious, and a rush of
> warmth that I could feel. The kids could too, as they
> scrambled to find their friends. There was little need to
> interject activities as head to head, and hand to hand they
> chatter began. Soon heads were closer and the chatter
> more intense and the laughter was like glints of sunshine
> on the gloomy day. Wayne looked up from his place across
> a table from his buddy Mary, and gave the "high sign" to
> express his pleasure. (Teacher, journal, April 26)

Photographs taken during the project also afforded evidence of Wayne's involvement and interest in the project. One in particular shows Wayne working in a dramatic playing session about sneaking out of the care home at night. Wayne had taken the role of the escapee and had been brought before a magistrate to account for his crime. At a crucial point in the trial, he breaks his bonds and escapes. The photograph

catches him in motion as he makes a dash for freedom. Wayne was totally committed to the role and the dramatic situation to such an extent that the other students reacted in complete surprise and totally in character. The moment was powerful and honest.

Video footage of the final performance shows Wayne in role as a male nurse in a psychiatric ward created from Mathilde's past. The scene is a flashback to the time when Mathilde was judged incompetent by her children and placed in a hospital. The scene, played with sensitivity and truth by Wayne, begins with his entering the scene tenderly leading the patient to the family that wished to visit her. He spoke the line,

> Nurse: She didn't want to see you but I got her to come for
> just a moment. Be careful of what you say. (Script excerpt,
> Unit 8)

After an ugly confrontation in which Mathilde refused to see the family, Wayne paused, shook his head sympathetically and gently led her away. None of this stage business, nor the gestures of sympathy and tenderness were written as stage directions. These were Wayne's own creation in the role of the nurse and indicated his understanding of what was required to make a role come alive on stage.

This scene provided Wayne with an opportunity to voice his understanding of the role he had chosen as well as his mature and sensitive comprehension of the impasse in communication that can occur in families.

Another photograph captures Wayne in conversation with his buddy, Mary, at the Care Home. They had developed a strong relationship in the short time that they were together, and a photograph near the end of the project bears witness to the effect that the project had on Wayne. This day Wayne wrote. He wrote a poem to Mary. In, large, uppercase script the poem is as follows.

TO: MARY

WHEN I LOOK AT YOU
I SEE
I SEE WHAT YOU HAVE GONE THROUGH
ALL THOSE YEARS
THE PAIN, THE JOY, HAPPINESS, SADNESS,
GLADNESS.
ALL OF THE FEELINGS YOU'VE FELT
THE JOY OF LIFE. THE PAIN OR GRIEF
ALL OF WHICH YOU HAVE GIVEN
TO THE WORLD AND ALL THE WORLD HAS GIVEN YOU
AND THE JOY YOU'VE BROUGHT
THANK YOU I REMEMBER YOU
ALWAYS AS A PERSON THAT CHANGED ME.

My journal also notes another motivator for Wayne's writing. Referring to observations after reading weekly entries from the student's journals, I noted that Wayne had written and mailed a letter of thanks to Mary. I reflected on his learning as follows.

Wayne: a grateful letter to Mary. (I've seen them hug so often). He wrote over half a page in three minutes! He

usually writes a line, if anything. (What's that about providing a context for writing??!!!!). (Teacher, Journal, May 12)

The availability of these photographs and numerous video images recorded Wayne's surprising energy and involvement in the drama class. Upon reflection on these data sources I was able to realize that Wayne had learned about the elderly, about role taking and had given voice to those learnings through his writing and the dramatic process. Had I limited my assessment of Wayne's learning to written or spoken criteria, I would not have heard his voice.

Luke

Luke was enrolled in the traditional academic programme and had been one of my drama students in grades 7 and 8. He was also a very talented mime artist and was a strong member of our extra-curricular Mime Company that performed in the school and in the community. Luke, was a very talented actor who was involved in as much extra-curricular drama as was available in the school. He auditioned for after school shows that were directed by the senior students and staff, and volunteered to help coach elementary students in their drama classes and in their performances.

At this point in his life, Luke adored drama and it was the most important aspect of his life. He was a willing an open participant in every aspect of the class and the programme, and found expressive potential in his journal, discussion, gestures, improvisations and all dramatic activity. Luke had a highly developed voice and a playful sense of humour. His journal was a delight: rich with humour, photographs, cartoon illustrations and a secret code he had developed for absolute privacy. Often, with the cooperation of his language arts teacher, Luke used ideas from his drama journal in his language arts assignments. For example, he included the rough draft of a poetry assignment on parody from his language class. He called it "Perodee Assingment" and like many of his other entries included a cartoon as illustration of the text.

SOMEBODY TO CHEW (To the tune of "I Need Somebody")

I Need somebody
Somebody to chew
Everybody needs somebody

Somebody like you

I Need somebody
just a nible or two
everybody needs somebody
you'd get hungry too

AROOOOOOOOOOOOOO!!!

You May call me a were wolf,
A lycanthrope, a beast.
But all I need is a little,
...A little peice, At least.

You can come to my cave,
Its just at the door
and into your shin I'll sink my teeth
and chew some more,...some more.
OH!

I need some body
Somebody to chew
everybody needs somebody
somebody like you

I Need somebody
just a nible or two
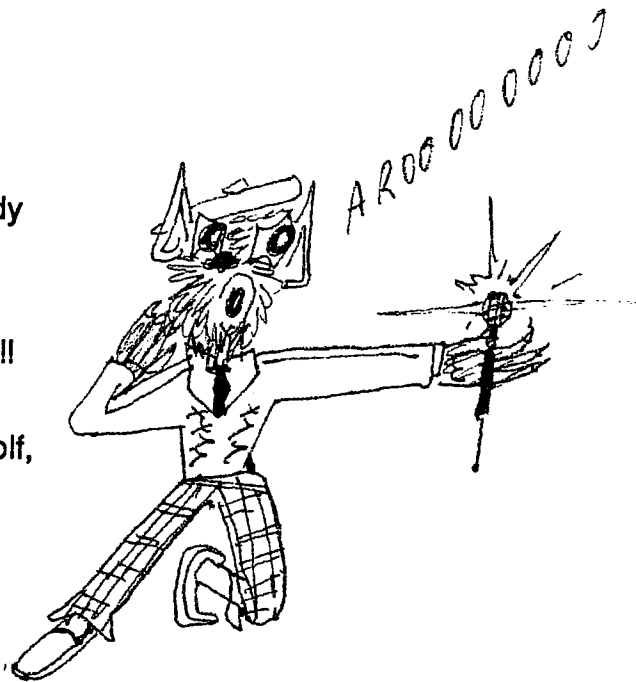everybody needs somebody
you'd get hungry too.
I need somebody

AROOOOOOO

fat, plump, and juicey too.

Arooooooooooooo!! (Luke, Journal, Dec. 14)

For particular drama entries he often named himself "Hepcat" and addressed his writings to me directly or as "Hipster". Luke's voice was clear and easy to "hear" in his writing, his remarks and his drama work. Evidence of the learnings that he gleaned from the elderly project is remarkably apparent and abundant in the data and Luke's voice, as expressed in the following data samples, was a pleasure to explore.

Learnings About the Elderly

During a constructive rest session in which I asked the students to respond to a visualization about building a sand castle with an elderly person Luke wrote in his journal,

> I see and old figure, not my grandfather but he seems like my grandfather, kind of like the one from "On Golden Pond" he has silvery hair and he makes small careing movements when he builds the sand castle not hard ones. He lets me do most of the work because he wants to see what I can do. I am alot younger. I am tring to please him. We are on the beach, in one place we are in V. and there is a high rocky bank right behind us with moss covering it. The Sand is warm and there is a light house about a km away. It is relaxing. (Luke, April 10)

Luke clarifies his open and responsive view of the elderly in this passage but does indicate a certain insecurity about meeting his "long-lived" buddy. He writes,

I WONDER if my long lived freind will like me. I mean I am a bit unusual at the best of times and I am a bit insecure around long lived people. I wonder, I don't think he'll like something I do. there is such a long generation gap. I even don't really always understand my parents that way and they are quite younger. OH well, I don't know. (Luke, Journal, April 25)

And then after his first meeting he wrote,

Dear Hipster,

I have to talk to you about my long lived friend. He's almost 95 and is young at heart he is kind of sentimental about it. He said, "you may get aged, but never grow old.". I don't think he's old, he's a spring chicken. He was a bit shy and imbarsed so he was more refined. He talked to Jim and I about WAR. He HATED the war, there was a war in Germany when he was 4 and he said he saw things nobody should see, and in reflecting upon this, he felt for our younge people, "Don't have war", he said. "I have seen things nobody should see." I think he had a hard childhood because he didn't seem to want to dwell upon it. Then he lightened up about it and told us some things about his children. 6 of them I think...(Luke, Journal, May 3)

When the scene for the "Old Man's Lark" was being developed, it was Luke who used what he had learned from observing and talking to the elderly in the care home to create the character of Mr. Jones. The videodata reveals the following and can be compared to the actual script.

[Luke enters the improvisation space where three students have just finished a scene. He has the right to put his hand on the shoulder of any participant and take their place. Then he can change the scene to whatever he wishes and the other actors must respond to his suggestion. He immediately takes on the role of Mr. Jones and opens the scene].

Luke: Guess what guys?

Others: What? [They move closer and lean in to hear him].

Luke: Last night ...

Old man: Where were ya?

Luke: [Checking for supervisors] I went out and had a wild time. You know I was walking down the street by myself...just looking around and there was this one little lass and she had her eye on me...yeah...but I went in and I had two cheeseburgers and I went to see a double feature.

Others: Wow. Lucky. Gee...(Videotape, May 15)

This scene became the following in the final script and the role of Mr. Jones was taken by Luke.

Mr. Jones: Two nights ago, just before wakeup time, I opened my window and slipped out. I caught a bus at about 8:00 and went downtown.

Charles: Downtown? I haven't been there since my wife died. Has it changed much?

Mr. Jones: Not really. I went to a mall.

Adam: A mall? I heard that those things are dirty and messy and full of punks.

Mr. Jones: It wasn't that bad.

Ed: What did you do there, shop?

Mr. Jones: Not really, I just looked around a bit.

Ed: Then what did you do?

Mr. Jones: I went to McDonald's.

Charles: McDonald's. How long has it been since I've been there?

Mr. Jones: And I had two Big Macs and a chocolate milkshake.

Dino: Two Big Macs?

NURSE AND MANAGER ENTER TALKING.

MR. JONES: (NODS) and then I watched a double feature...(Script excerpt)

Luke brought a sensitive, caring nature and a positive spirit to his encounters with his long-lived buddy and at the end of the project and the final performance he wrote,

> I have learned a new perspective on the elderly. I have gained insights into human nature and how people really feel. I felt, in a way, atached to the "long lived friends" in the audience. And I defended them with myself when anybody though badly of them. I gained a wonderful experience from that. (Luke, Journal, June)

Learnings About Self and Others

Through the dialogue available in his journal, Luke was able to come to terms with difficulties with his friends. Among his many journal reflections were those which dealt with a specific relationship. For example, consider this entry.

> I am so frusterated. I am so frusterated. Jim, well I guess you could call him my friend but lately he has been getting really insultive to everybody. And especially me. I think

something is bothering him....I have tried every tactic to straighten things out. Talking calmly at a time of peace. Talking calmly at a time of war, talking excitedly and aggressive during both times, drowning my feelings, writing my feelings, talking to other people, ignore it. Nothing works. (Luke, April 9)

His cartoon emphasized the frustration Luke was feeling.

My attempt to indicate that I understood and to help him clarify the situation includes the following.

> ...Remember though that you are also changing your goals and priorities and advancing rather quickly towards some high goals. Perhaps your friends aren't as committed to moving towards goals as you are and you may find them with less in common with you than previously. (Teacher in Luke Journal, April 10)

to which Luke responded,

> Dear Hipster,
> Thank you for these wonderful uplifting little notes. I love this Idea of a Journal, Put this in your study! I LOVE JOURNALS! (Luke, Journal, April 11)

Luke's journal also provided him with an opportunity to voice his understanding about interpersonal communication. For a number of days he had been experimenting with wearing what he called "John Lennon" sunglasses and reflects in his journal as follows:

> I love these glasses Hipster. I mean I can hide from everybody behind them. I mean their a real block of communication. I'll take them off if you want me to because you know your supposed to communicate in drama. I'm just a real small or rather tiny person and it gives me an extra edge when people can't read me. Because I am very emotional and am easy to read already. I feel dark,

strange, and unusual. I dwell in the blackness of people's thought. It's groovin'. (Luke, Journal April 19)

I had joked with Luke about his glasses and in his journal responded with,

> At least you understand the power of the eyes. It is said that the eyes are the windows of the soul. Waddaya think?
> (Teacher in Luke's Journal, April 19)

When asked to write in his journal about what he learned about himself Luke wrote,

> Much. You have helped me to love "the art in my self". I love the ARTS! I think I'll go into them. I love Drama. You have opened my eyes! I HAVE LEARNED IN DRAMA! I HAVE! My self, my heart, my mind, my soul, my spirit, I have learned, and found a new LUKE. A new hepcat!

About others he writes,

> I have learned that other people in the class are not my enemies, I can trust them. I have mostly been on the defensive, but working and learning with people, in a way you have to open yourself up to them. I think it also teaches us how to act and behave in society. We can trust each other. I am happy about the play we did.

Learnings About Dramatic and Language Form

During the first class discussion about the direction the project could take, Luke wrestled with his developing understanding of acting and of dramatic form. He voiced this as,

> That would be neat because...in all of the (um) other plays, I think everybody has done...they do Santa Claus plays and plays about teens and all this everybody can relate to it. But in a play where you have to do really...I think its more...I think you have to act...you have to act more...in this, you know, like it'd be more of a...challenge of acting because we don't know how...like...because when you do a collective on teens and problems and things it's more like you can be yourself or you can act like a lot of people you see every day but I know myself...I don't see a lot of old people every day. (Luke, audio tape, April 4)

In regard to writing in journals, Luke voices his pleasure.

> Hey Hipster,
> It's your friendly Hepcat calling from the depths of the strange and unusual. its dark but interesting down here. Its also hard to see through these hip John Lennon glasses. DON'T YOU LIKE THEM. THEY ARE COOL. I love JOURNALS, I THINK IT IS COOL WHEN YOU WRITE BACK TO ME, HEY NOW THATS COMMUNICATION!!! (Luke, Journal, April 12)

The journal became a vehicle of expression for Luke's unique voice. He remained somewhat reserved in class discussion yet had a keen eye for how the project was progressing and a clear sense of his part in the process. In late April, during the discussions regarding form and content for the play, he wrote and illustrated his thoughts,

O.K. NOW! I'm back to the picture if you want to know what we are talking about the ELDERLY and how our play is working. This class is really GROOVIN. I mean all of these powerful ideas, meaningful, bombarding my sensitive Lukeness. You know man this is Networked.
TANYA HAS GOOD IDEAS BUT VERY STRONG VEIWS.
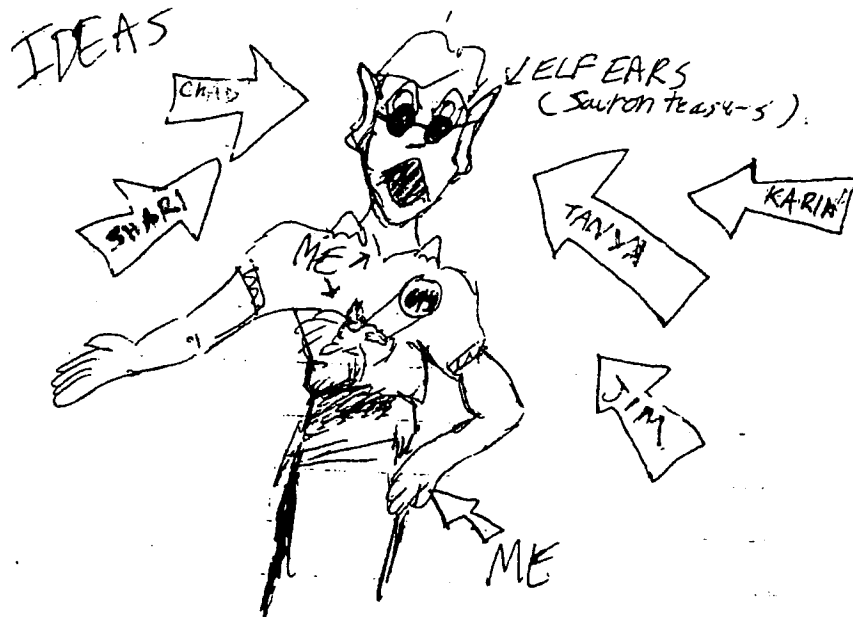
Chad is lambasting us with his wonderful ideas. Man kids have wonderful minds. Now this is community I'm not used to it. That's probably because I usually dwell within my own feelings and don't interact much. Thats why your probably noticing that I don't talk much. But I did put my hand up once. (Luke, Journal, April 23)

Although Luke continued to be reticent in class discussion he was loquacious in other areas. In his journal he found a forum for expression of his new ideas and his new-found connections. His struggles with the vagaries of adolescence were clearly voiced in his journal as well as his developing understanding of his own and others' natures. Moreover, for this sensitive and talented young person, the dramatic form itself, involving gesture, images and characterization provided the voice for Luke's understanding of what it means to be elderly.

Summary

The above reported findings led me to reflect on the problems that guided this research (see p. 7). The first question concerned the nature of learning which occurred in the drama process. As was indicated in the data, reflection during and after process by students revealed that learning did take place in an array of learning areas. Not only was learning indicated in regard to the subject matter of the elderly, but it was also evident in learnings about self, others, drama and language forms. Each student could be assessed in each of the learning areas by means of a careful analysis of data gathered from a broad range of sources.

The use of a range of data sources as evidence of learning has implications for the second problem that probes the use of journals for reflection on learning as an effective strategy for students to give voice to their learning.

While it is apparent in the data that journals were a useful tool by which the I could assess the learning that was occurring for the students, this was only true when the student would write. Indeed, when the student, as in the cases of Luke, Tanya and Judy felt confident in their ability to voice their thoughts openly in the journal, the journal was very effective in the assessment of learning. On the other hand, Wayne and Jim resisted the journal as a first choice in communication. In these instances, I was compelled to tap the drama process for its potential in providing alternative sources for the voicing of learning.

The need to find other evidence of voice led me to pursue other sources of data besides the written. In this regard the third foreshadowed problem can be addressed. A consideration of the extent to which

ethnographic data gathering techniques in a drama class can provide evidence of learning and the voicing of that learning reveals that the broader the range of data sources employed, the more comprehensive the evidence.

The use of audio, video data, document and photographic analysis provided substantial evidence of voiced learning in this project. Essentially, it was my belief that if I could stop and observe my classes continuously, instead of being totally involved, then I would surely see and hear the voiced evidence of learning. In the role of teacher-researcher I was required to do so. Yet, at once I had to be inside the intellectual and emotional content of the project as well as function as objective observer. This other perspective, enriched by the alternative data sources, became an invaluable source of verification that supported the claim of this research.

That learning took place across a wide range of learning areas in this project is clear and substantiated in the descriptions of each student involved. However, the degree to which this learning was voiced seemed to vary with the learning situation and with the student. For this reason, it served my purpose to describe the voices I "heard" by means of a schema that helped me to identify the types of voices that my students were using.

Being Heard--Types of Voices

Early in the process of the project I reflected on the amount of chattering and talking that goes on in a classroom full of adolescents. The audiotapes indicated that before each class was brought to order,

there was great deal of chattering and talking among the students. I would call the class to order but only in so far as the talk could be brought to bear on the drama matters at hand. I clearly viewed my role as a hearer and shaper of that talking rather than a silencer. Reflection on the societal silencing of women as presented by Belenky et al. (1986) and Gilligan (1982), led me to extrapolate this notion to my students and the life of my classroom. In my journal I concluded,

> This is not about lack of talking: it is about not being heard.
> (Teacher, Journal, April 27)

I was then lead to consider the possibility that voice may be expressed through a number of perspectives, or types, in the drama experience. By adapting the Belenky et al. (1986) model of epistemological categories, I began to construct a schema for representing types of voices that may be present and could be further enabled in the drama process. Five types of voice can be heard in the drama process. These are:

The Silent Voice.

This is a perspective from which students may begin in drama. They may believe that they are unable to verbalize and/or gesture a response to dramatic stimuli, and they may believe themselves to be without thought, voice, or the ability to create images in their own minds. Severely abused, emotionally disturbed, some hearing impaired students and those with extremely low core self-concepts (many female) would comprise some of these silenced students.

Among the students cited in this research there are none who were entirely silent. That is due to the fact that the very first drama experience in which a student engages places him or her into an "as if" context in which exploration in the context of someone else's life is essential. This characteristic of drama immediately enables students to speak in a voice that can find a medium of expression. Each student in this study had a voice that was unique and audible. Provided I listened for these voices and continued to provide learning opportunities that enabled a wide range of voice opportunities I could hear them.

This type of voice may be characterized as the "I cannot or do not wish to speak" perspective.

The Received Voice.

Students exhibiting this type of voice may believe that they can voice only what is presented to them from external authority. They find it difficult to speak with their own authority in a voice that springs from knowledge of their own experience. Many students are somewhat uncomfortable initially when they are urged away from this traditional perspective due to their involvement in the drama experience..

In the findings of the study Judy's response to my question about what they would have learned by the time the project was completed, provides an example of a student speaking from the received voice. Her response of "What we produce" and "Our progress in daily class" (Judy, audiotape, May 9) was in line with curriculum goals and traditional educational aims. That is not to say that the response has no value. Indeed, her response was exactly what a teacher would wish to hear and

in this instance I was surprised to receive such a direct reflection of curriculum goals in this answer. Judy spoke with sincerity and the conviction that what she was saying was true because she guessed it was what I wanted to hear.

The danger here, though, is for the teacher to be satisfied with the received voice of the students. The received voice can only be viewed as a starting point for further exploration into the context at hand. The received voice unfortunately provides the substance of curriculum assessment, but I found that it satisfies only the most basic expressive needs.

This may be characterized as the "I speak to tell you what you want to hear."

The Subjective Voice.

This position may find participants believing that their own personal knowledge is the authentic truth. These students often resist the views of others and prefer to keep their understandings private.

Many of Tanya's journal entries are written in the subjective voice. Particularly those instances in which she communicated her early creation of a script and her concept of the play to me asking that they be kept confidential. At this point Tanya did not wish to risk exposure of her ideas to what she perceived as an unreceptive audience. In this case, Tanya exhibited the fear that many bright students possess. She did not want to be perceived as odd or unusual as a result of her ideas.

While this fear is common to most adolescents, Tanya's fear was the rejection of herself on the basis of her ideas, rather than on the more common fear of rejection based on social behaviour or appearance. Luke too spoke in the subjective voice in his journal when he declared that he often kept to himself in dark places. He rarely offered his ideas in public except for rare improvisational moments. In addition, Judy often spoke in her journal of her feelings negative feelings towards her father. She rejected him outright because she felt rejected by him. She spoke from the subjective pain of the experience and could not, as yet, understand the complete context of the adult situation that was affecting her life.

This may be characterized as the "I speak from what I have experienced" voice.

The Procedural Voice.

This participant might speak in a voice full of authority from truths discovered in objective study of the drama experiences. Here, meaning in drama experiences lies in an analysis of external issues and does not include consideration of their own subjective experience. This language tends to be formal and lacking in emotional awareness of oneself or others.

The objective truth about the production of a script for performance was knowledge that informed some of Tanya's journal writing. She spoke in a procedural voice when describing the blank, uncomprehending stares that she got when trying to give stage directions to students who had little knowledge of such conventions. Had she been

willing to use less technical terms and had perhaps drawn on her own first experiences of following a director, she might have not have had as much difficulty in communicating.

While the study of drama conventions, theory and technique is not necessary offered at the grade nine level, Tanya did provide some of the students a new drama experience in production. While her knowledge and analysis of the external issues of production enabled Tanya to speak with authority, she was not melding her intellectual knowledge with her subjective understanding. She found herself in most difficulty in these moments.

The implications of this type of voice for my role as teacher became clear. I had to understand that if I allowed learners to stop at the point that theory and objective knowledge could provide, then they would continue to speak without integrating their personal knowledge into their voice. They might begin to rely on the formal voice of theatre convention rather than allowing the conventions to serve their own voice. And even more troublesome might be the situation in which, as in Tanya's case, she used the procedural voice as a barrier to really open and honest communications with her peers. I conjectured that may be true of both the intellectual and emotional domains. Had Judy, for instance, expressed an intellectual understanding of her parents difficulties and the sociology of divorce without acknowledging her own pain, then she would have been speaking in the procedural voice. This may be described as the "I will speak with the authority of theory," voice.

The Constructed Voice.

From this perspective a voice is heard that springs from both the objective truth of an experience as well as the subjective experience. Unique to the individual, this voice is confident, clear and sustainable, regardless of the external situation.

Many instances of constructed voice are evident in this research. It is my belief that due to its varied nature, the drama process itself can provide many opportunities for the production of the constructed voice.

In this research each student spoke in a constructed voice at some time in the project. Judy, when she warmed to the comment about her creation of the nurse; Wayne, in his poem to his elderly buddy Mary; Luke, in his characterization of Mr. Jones; Jim, in his description of his grandmother and Tanya, in her gracious acceptance of hugs and flowers at the end of the show, each articulated their learning through the constructed voice.

I reflected that it was important for me to recognize that these voice types did not represent a hierarchy, but rather stages of voice development that are exhibited by students at various times in a drama experience and in their lives. A drama experience could provide for all types of voice, if I recognized that these voice types are useful descriptors rather than evaluative criteria. That is, while it may be preferable for students to speak in a constructed voice, it is not always possible given the degree to which they are continually growing and changing. The complete confidence of the constructed voice could only be attained if all the other stages of voice had been experienced. It might be that each of these voice stages had its own authenticity because it reflected the

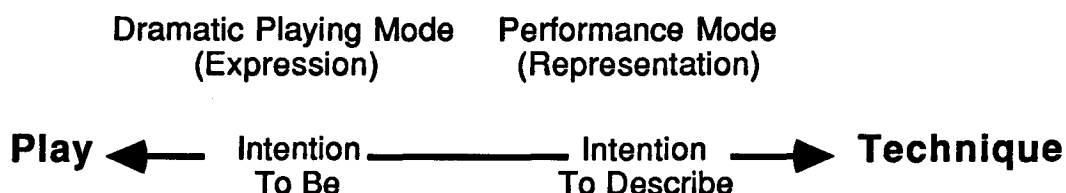knowledge and expressive ability of the student at that particular time, in that situated learning event.

As a consequence of viewing my classroom from this new perspective, I realized that I may have missed some of the most profound learning that was taking place in my classroom. Had I been intent on looking for what could be traditionally observable behaviours and learning outcomes in drama, I might not have heard the lovely chorus of constructed voices that greeted me in this project. I required a new set of eyes and ears to both *hear* and *see* that learning was taking place.

I also found substantiation of my belief that a great deal of learning was occurring in the drama class, and that inherent in the drama process itself there was a vast potential for the production of authentic voices that expressed those learnings.
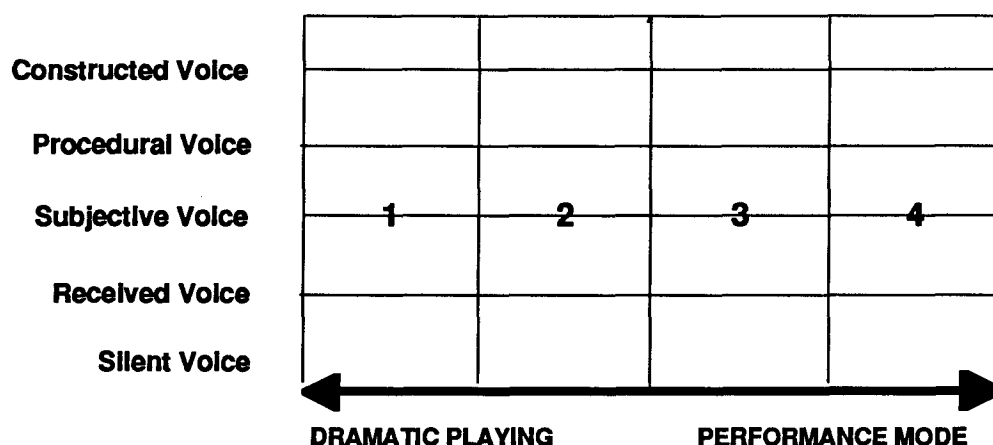
Enabling Voice Through Program Design.

When I combined my reflections on voice types with my understanding of the drama process, I developed a design that helped me to articulate the way in which drama could enable voice through the overall design of a drama program.

First, it was necessary to describe the type of dramatic behaviours that take place in the drama situation. Gavin Bolton's (1984) construct most clearly outlines the orientations, behaviours that drama contains. It places drama on a continuum from "dramatic playing" to "performance mode"(p. 124). It may be represented in the following diagram as a horizontal axis.

<div style="text-align:center">

Dramatic Playing Mode   Performance Mode
(Expression)   (Representation)

Play ◄── Intention ─────── Intention ──► **Technique**
To Be   To Describe

</div>

Over this construct I overlaid my schema for voice types, intersecting the horizontal axis with a vertical axis representing the types of voice producing a grid on which types of voice could be plotted. The construct can be expressed in the following diagram:

Voice Analysis Grid

Constructed Voice				
Procedural Voice				
Subjective Voice	1	2	3	4
Received Voice				
Silent Voice				

DRAMATIC PLAYING   PERFORMANCE MODE

Neither of these axes is closed, and a position in any of the quadrants served to describe the type and location of the position relative to voice and dramatic behaviour. It was possible, for the purposes of curriculum planning for me to plot dramatic activities and strategies on this grid.

For example, in this research, voices produced in sustained dramatic playing in which the students individually created the day in the life of an old person, could be graphed in quadrant 1. It was placed here because students received guidance from the teacher only in the form of music played in the background and suggestions of the progressions of time. The students were free to experience the drama very personally and without an audience. Many of the Progoff journal exercises (see p. 35) could be placed in this quadrant as well. Voices produced in this quadrant could range from the silence of non-participation to the creation of a piece of poetry, or a drawing that might capture the content of the imagined experience.

Quadrant two was comprised of activities in which the students responded to poetry, films, visits to the care centre that were led by me. It also included the development of scenes that were based on these stimuli. Quadrant 3 would include the shaping of scenes into dramatic form and the fully produced theatre piece would appear in quadrant 4.

In each of these quadrants a range of voice types was possible. The exercise of plotting of the activities that comprised any drama project served only to tell me the type of voice that was favoured in that dramatic activity. The plotting also indicates that activities can reflect a variety of dramatic behaviours. Both those from the spontaneously improvised to the fully produced theatre piece find a place on the chart.

The purpose of this schema was to clarify for myself the fact that, as a teacher of drama, I needed to become aware of the differing types of voice that could be enabled by the drama process. I needed also to consider that the individual student may speak in a predominate voice and may show a preference for voicing his or her learning through a particular data source. For example, of the nineteen data samples for Tanya as described in this study, fourteen were taken from her journal. Most of these could be considered in the constructed voice type. Three voiced learnings were expressed through audio samples and were of the procedural type and two documents (poetry and the script) were in the constructed voice.

Once I became aware of these differences and preferences in voice, I could be sure to develop a program that provided expression in all four quadrants, and a full range of channels of expression rather than providing a predominance of experiences that tend to reside in quadrant 4 and reflect only one voice type or serve the voices of others.

Consequently I would be assured that I was developing a balanced drama programme that reflected a range of voices and a variety of dramatic behaviours.

Chapter 5.

Conclusions and Recommendations

Overview

This chapter contains a method for seeing and listening to the voices that are enabled by the drama process. It proposes a set of "channels" through which voice may be expressed and finds examples of these channels in the student voices. Recommendations for the kind of research undertaken by this study are presented along with suggestions for further research arising from this study.

Voice Channels

"What are you looking at when you observe your students in a drama class?" was the question with which Gavin Bolton began his opening address at the fall 1991 conference of the Association of British Columbia Drama Educators (Bolton, 1991)

Bolton challenged drama educators to take special care to widen the lens of their observations about the outcomes of drama. If drama is not to be marginalized in the curriculum and if it is to address more than a narrow range of facts and skills, then the "teacher's eyes have to be everywhere". He instructed that the teacher must widen her gaze so as to see more than the selective and specified outcomes that vested and narrow interests perceive. This gaze must consider the broad range of learning that can occur through drama when students are given opportunities "so that connections might be made". (Bolton, 1991).

It is not the facts and skills that are important", Bolton says, "but rather what the facts amount to that is the domain of drama" (Bolton, 1991). It is the meaning and the understanding that is extracted from the drama experience that provides its true value in the learning process. He asked the teacher "In your drama classroom, do you know what you are staring at?".

As a result of this question, I found myself applying Bolton's metaphor in its broadest sense to this research. I might well have asked myself, "Do you know what you are listening for?", when I began this study to investigate the potential for drama to enable learning and voice.

An examination of the findings indicates that learning occurred across a broad range of areas and that learning was voiced at a variety of levels. However, I found it most useful to take up Bolton's challenge and to specify what I was *listening for* in the drama process. Certainly evidence of voiced learning could be considered a goal for listening, but I found it necessary to delve into the elements that comprised that voicing.

I found in the most basic elements of human expression a useful tool to guide this thinking. That is, when the context of the drama experience is given expression, it is done so through the five most basic forms of human expression. These, as first described by MacLeod (1986) are (1) Written and spoken words (2) Images (3) Gestures (4) Numerical Concepts and (5) Sounds. For the purposes of this work, I designated these forms "voice channels" and used them to describe the variety of ways in which voice might be expressed. In doing so, I was able to consider a broader range of channels when "listening" in a metaphoric sense to the voices of students as they express their struggle towards understanding and learning.

I discovered that once a student has learned in any of the five learning areas in drama, he or she has the opportunity to voice that learning through one or a combination of the above channels. I found that in my role as teacher/assessor, I needed to be sensitive to the potential of these channels if I were to make accurate and relevant assessments of the learning that was taking place. Therefore I found that it was necessary for me to make two adjustments in my approach to assessment strategies.

First, I had to extend the range of my assessment focus beyond those traditionally concerned with the observation of concept and skill acquisition. This required the expansion to a broader range of learning areas and inclusion of the hearing of voice channels that would express the learning in those areas. Second, I had to be sure to create a learning environment in which students would know that the voicing of learning across broader range of learning areas and through differing channels would have currency.

When I reflected on the project on the elderly, I discovered that through participation in it, students had come to understand the meaning what it was to be old, or to create a play, or to produce a play or to give up an idea to have it replaced with someone else's, etc. I began to see that my assessment of that learning would have to be different in order to address the depth and scope of learning that the drama process was affording.

I determined that an essential characteristic of this drama process is its capacity to enable and allow for all channels of human expression through which participants can give voice to learnings. These can then

be heard by an audience of teacher, peers and the community who become even more sensitive to the expression of understanding through drama. The voice channels that I found to describe the expanding range and scope of what I was seeing and hearing when I watched my drama classes are as follows.

The Written or Spoken Word

This includes the written and/or spoken word that expresses a learner's understandings in any of the above the five learning areas ((1) about the elderly (2) about the self (3) about others and (4) about dramatic and language forms) that frame this study. For example "voice" was found in the personal reflections in the student's journals, in diaries or journals written in role or as a result of imaging exercises or after drama activities. Word occurred in the poetry written in and out of role, and in the script that was created and in the interpretation of this script in performance. Word was the channel through which group discussions were heard, characters and situations were improvised and negotiations and reflections that were instrumental to the new understandings were voiced.

Image

These are the actual and metaphoric images that were created in response to the dramatic activities in the project. It involved the creation of images that are explicit elements of technical theatre such as the staging, make-up and costume design. It also entailed the implicit images such as those created by the characters as they told their stories. It occurred in the creation of those images in constructive rest and imaging exercises. In this case, both conscious and subconscious imaginative capabilities were drawn on in the creation of images.

Gano Haine's (1985) work on archetypal imagery in drama implies that more than simply visual or sensory impressions must be included as images. Drama has the ability to move students towards understanding and enables them to become involved in images on many levels. Haine suggests that,

> Drama becomes an overarching kind of learning, teaching
> not only the content area of the conscious mind (i.e., what I
> remember of the characters, themes, and events of the
> story) but also moving into the unknown, the shadow area
> of the story which cannot reveal itself until we engage with
> it. (p. 191)

This involvement with the imaginal life of the participants may be the reason that drama is so often excluded from the curriculum. It requires bold ventures into the generally avoided realm of the null or never-spoken curriculum. It is the reality of the interior imaginary experience that is craved by young people. It accounts for their fascination with fantasy worlds and sometimes their inability to distinguish between fantasy and reality. Through enabling the voicing of this null curriculum, drama helps young people find meaning in their imagery.

Gesture

Included here is all movement expression that extends from basic movement education elements such as "stillness", "levels", "directions", "force", "speed" to the most extensive theories of dance and choreography. The reading of gestures was essential to this investigation. Those gestures recorded on video, and those in photographs that stopped the flow of the action so that the impact of the

moment on the student could be observed, provided unequivocal evidence of voice.

Number

I used number as a voice channel because in was inherent in much of the work of drama. Students may use numbers to express their understanding of the organizational and technical aspects of drama. Few productions or even the smallest dramatic moment can be created without numerical concepts. It is a necessary component of human communication and it became evident to me that the number concepts that were employed as the structure behind natural and designed rhythms in all dramatic behaviours could be used to indicate a student's understanding of the meaning of the dramatic experience. When I considered the application of number in the technical theatre (stage, costume design and construction) aspects of the final production of the play, the business of performance of the created piece, and in the elements of number in the dance created for the final performance, I was assured that numerical concepts were channels through which understanding is expressed.

I was also drawn to consider the aspect of time as a numerical concept in drama. For example, Wayne's pause before his gesture of resignation as the male nurse gave emphasis and full expression to his understanding of the dramatic moment. It was a natural expression of Wayne's in-role reaction to the dramatic action that had just occurred, and it indicated that Wayne knew what was needed to express the moment.

Sound

As a channel of expression, sound was present in all of the above channels. It was an essential element of the script, music, poetry, dance, movement and images. It was the channel through which I heard first and then was able to listen to what was being voiced by the students individually and in their collective creation.

The play itself spoke with a constructed voice. The day the play was presented to an audience that included the long-lived buddies was an instance in which the students knew that their collective voice had been heard.

I sat among the long-lived friends during the performance and more than once heard "That's my story!", "How did she know that?", "I said that," and "I told him to put that in". They were very moved by the performance and exceedingly grateful to have been invited. I was prepared to share these responses with the students but found that their conversations with their buddies after the performance accomplished this.

A letter from the education coordinator of the care home verified that connections had been made and that the students' voices had been heard through their creation. Addressing her letter to the students and myself, she wrote,

> I am really impressed with how much effort you put into it and how good your acting is. Russell Post and Mrs. Granger and I talked about it afterwards. They really enjoyed it too. Your vignettes were so true to life that you

had us laughing and crying and feeling nostalgic. Thank you so much.

RECOMMENDATIONS

Two sets of recommendations arise from this study. The first concerns suggestions that may prove useful to another teacher-researcher undertaking this type of study and the second set refers to recommendations for further study.

Research Suggestions

Reflection on the process of this study led me to consider some strategies that may have offered further evidence of learning and voice. These are:

1. An objective observer given the task of functioning as another pair of eyes and ears might be included in the method. This might require a long time commitment; but if the observer were consistently present, then his or her observations might lend validity to the findings of the teacher-researcher.

2. A follow-up interview with students, after the completion of the study might reveal the extent to which learning had been retained. Questions specific to the learning areas would be most appropriate in deriving this information.

3. When the video is used for the gathering of data, it is most effective when operated by one technician who films from the same location each time. This would improve the quality of the video data and may allow for the use of high quality edited video data as a research report.

4. Greater use of photographic and document data could be made in this type of investigation if a revision of the anonymity stipulations for subjects could be accomplished. While this is not always possible, given the constraints of may school boards, the destruction of video, audio and photographic records of a teaching moment is wasteful and unproductive. Much of this data could be used for teacher education purposes or retained in the private collection of the researcher.

Suggestions for Further Research

Suggestions for further research are also indicated in the findings of this study. The drama process described enabled the voicing of learning at various voice levels through a variety of voice channels. This has implications for the assessment of students and could provide a schema for the close tracking of the development of an individual student's voice throughout a particular drama project or even for the duration of a full year of drama studies.

In the interests of interdisciplinary education, the application of the voice levels and channels to other subject areas might provide useful information in other programmes. In order to increase the range of strategies with which to assess student learning, voice might be considered an outcome in any subject matter.

Further investigation into the relationship between the tripartite curriculum, voice types and learning areas may also have implications for curriculum design. In drama, much of the null curriculum is addressed and even sought out as the content of drama investigations. That is, the relationship between what the student is learning about him or herself as a result of the learning about the content and about drama is essential to the voicing of learning. A study of the extent to which drama builds on the null and gives voice to the explicit could prove valuable in the continuing growth of drama as a learning medium.

Finally, the teacher's journal has significant potential for investigation into the teacher's learning as a result of the drama process. Not only her learning in regard to the learning areas, but the learning that was resulted as she examined the influences that informed her curriculum decisions. In the process of telling her story in the journal, the teacher's voice also could be heard.

CONCLUSIONS

Voice is an outcome of the dramatic experience that enables participants to articulate the learning that takes place in and as a result of that experience. Drama provides educators with methods of identifying and planning for the types and channels of voice that are inherent to the drama process.

It is within the power of drama educators, and those educators who wish to use dramatic strategies, to develop an "ear" for those voice perspectives and seek them in all the channels in which they manifest themselves. It is also possible, that with the inclusion of drama

education, the educational system may cease to serve as an instrument for the perpetuation of the voice of authority and the culture of silencing. Instead, it could serve as an enabler of authentic voices.

Drama education then, may well become more of an empowering force that enables students to engage with the meaning of events and issues in their culture.   Through engagement in dramatic activity, students will find their reality substantiated and their voices heard. As a result of this kind of education students will find the authentic voice that expresses their learning, an audience to hear and consequently, they may act upon and transform their world.

It is in the context afforded by Drama that students find the confidence to fill their language with their own intentions and understandings and in doing so find a voice.   The continued investigations of this potential will respond to Margaret Wooten's (1982) assertion that,

> "The opportunities that Drama offers children to find a voice
> is only just beginning to be researched." (p. 194).

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