VOL I

EDUCATIONAL DRAMA IN THE SECONDARY SCHOOL : AN INVESTIGATION OF THEORY AND PRACTICE

by

Jude Collins

A dissertation submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy in the School of Education University of Newcastle upon Tyne

June 1980

ABSTRACT

This study was designed to examine thinking regarding educational drama as reflected in the literature, and to compare agreed areas of importance between writers with the practice of drama in a selection of secondary schools. Instruments were constructed to provide the investigation with an open (or informal) and closed (or formal) strand : the first in the shape of informal observations of drama lessons, and interviews with teachers and a selection of pupils; the second through formal lesson observations, and teacher and pupil questionnaires.

The sample consisted of a random selection of 24 schools in the North-East of England which offered drama as a time-tabled subject. A teacher from each school was observed working on two occasions, the first being informally coded and the second formally. All 24 teachers and 536 pupils involved completed a questionnaire; and all teachers and 144 pupils were interviewed.

Both informal and formal findings indicated overriding concern with friendly relations and pupil effort in the drama classroom. Interviews suggested pupil concern with movement and talk, but informal and formal observations showed considerable limitations on both, particularly the latter. Concern with reflection was not prominent in the thinking of teachers and pupils, and was almost totally absent from their practice. Formal data further suggested some tendency for teachers with more highly structured lessons to have classes with more positive attitudes to the work. Informal and formal modes were each perceived as offering unique contributions to the investigation of drama.

Drama as conceived in the literature and as found in the classroom was markedly different. Whereas writings suggested drama might meet several important educational needs, practice showed little sign of this being so; and while commitment, reflection, individual and social development formed the foundation of drama in the literature, teachers' and pupils' views and actions offered explicit attention only to the last of these four, and in a manner not essentially related to drama itself.

ACKNOWLEDGEMENTS

Many people made this thesis possible but some are particularly deserving of mention:

> Dorothy, whose teaching inspired the work in the first place, and whose advice and encouragement were crucial in its development;
>
> Tony, who was there to talk and listen when the need was greatest;
>
> John, who helped impose order on chaos, and who gave of his time without stint;
>
> All the pupils, teachers, advisers, researchers and lecturers who participated in the investigation;
>
> Above all Maureen, whose willingness to absorb family flak on my behalf over the years leaves me breathless.

To all of them, and to the many not named, my deepest thanks.

J.C.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	ii
LIST OF TABLES	xiv
LIST OF FIGURES	xv
Chapter	
1. INTRODUCTION	1
Purposes of the Study	1
Varieties of Thought concerning Drama	2
Areas of Agreement concerning Drama	6
(1) Commitment	7
(2) Reflection	9
(3) Individual development	10
(4) Social development	11
Relevance of Drama to Curriculum Concerns	13
Classroom talk and lesson content	14
Pupil activity and levels of involvement	15
The Contribution of Drama	18
Definitions	19
Organisation of the Report	20
REFERENCES	21
2. DRAMA AND PROGRESSIVE EDUCATION	24
Rousseau, Pestalozzi and Froebel	25
John Dewey	30
Experience	31
Reconstruction of experience	34
Meaning	36
REFERENCES	40

Chapter		Page

3. DRAMA AND AESTHETICS 42

Susanne Langer 42

Herbert Read 45

Elliot Eisner 47

Robert Witkin 50

REFERENCES 55

4. DRAMA AND CURRICULUM THEORY 56

(1) School and Society 56

(2) Pupil Activity 59

(3) Relations with Others 60

(4) Reflection on Experience 62

REFERENCES 66

5. DESIGN OF THE INVESTIGATION AND INSTRUMENT RATIONALE 68

Investigative Methods 69

The Sample 72

Investigative Instruments; Interviews 74

Lecturers/Advisers/Researchers 75

Interview questions 75

Pilot 76

Item rationale 76

Teachers 78

Interview questions 79

Pilot 80

Final 80

Item rationale 80

Chapter | Page

5. Pupils 84

Interview questions 84

Pilot 85

Item rationale 85

Investigative Instruments: Observations 87

Informal Observation Checklist 88

Pilot 88

Final 89

Item rationale 89

Formal Observation Schedule 92

Pilot 93

Final 94

Item rationale 94

Investigative Instruments: Questionnaires 98

Teachers 98

Teacher questionnaire 99

Pilot 104

Item rationale 104

Pupils 115

Pupil questionnaire 116

Pilot 121

Final 121

Item rationale 122

Summary 125

REFERENCES 126

Chapter		Page

6.	CLASSROOM OBSERVATIONS: INFORMAL AND FORMAL	127
	Teacher 01: Informal Observation	128
	Formal Observation	131
	Teacher 02: Informal Observation	134
	Formal Observation	137
	Teacher 03: Informal Observation	141
	Formal Observation	145
	Teacher 04: Informal Observation	150
	Formal Observation	153
	Teacher 05: Informal Observation	156
	Formal Observation	160
	Teacher 06: Informal Observation	163
	Formal Observation	166
	Teacher 07: Informal Observation	171
	Formal Observation	174
	Teacher 08: Informal Observation	176
	Formal Observation	180
	Teacher 09: Informal Observation	183
	Formal Observation	186
	Teacher 10: Informal Observation	189
	Formal Observation	192
	Teacher 11: Informal Observation	194
	Formal Observation	197
	Teacher 12: Informal Observation	200
	Formal Observation	204

Chapter		Page

6.	Teacher 13: Informal Observation	207
	Formal Observation	210
	Teacher 14: Informal Observation	211
	Formal Observation	214
	Teacher 15: Informal Observation	218
	Formal Observation	221
	Teacher 16: Informal Observation	227
	Formal Observation	230
	Teacher 17: Informal Observation	234
	Formal Observation	236
	Teacher 18: Informal Observation	240
	Formal Observation	244
	Teacher 19: Informal Observation	247
	Formal Observation	251
	Teacher 20: Informal Observation	255
	Formal Observation	257
	Teacher 21: Informal Observation	260
	Formal Observation	263
	Teacher 22: Informal Observation	267
	Formal Observation	270
	Teacher 23: Informal Observation	270
	Formal Observation	273
	Teacher 24: Informal Observation	275
	Formal Observation	278

Chapter | Page

7. INTERVIEWS: TEACHERS AND PUPILS 284

Teacher 01 285

Pupils of Teacher 01 286

Teacher 02 287

Pupils of Teacher 02 288

Teacher 03 289

Pupils of Teacher 03 291

Teacher 04 292

Pupils of Teacher 04 293

Teacher 05 295

Pupils of Teacher 05 296

Teacher 06 297

Pupils of Teacher 06 299

Teacher 07 300

Pupils of Teacher 07 302

Teacher 08 303

Pupils of Teacher 08 305

Teacher 09 306

Pupils of Teacher 09 308

Teacher 10 309

Pupils of Teacher 10 310

Teacher 11 311

Pupils of Teacher 11 313

Teacher 12 314

Pupils of Teacher 12 316

Chapter | Page

7. Teacher 13 318

Pupils of Teacher 13 319

Teacher 14 321

Pupils of Teacher 14 322

Teacher 15 323

Pupils of Teacher 15 325

Teacher 16 327

Pupils of Teacher 16 328

Teacher 17 330

Pupils of Teacher 17 332

Teacher 18 334

Pupils of Teacher 18 336

Teacher 19 338

Pupils of Teacher 19 340

Teacher 20 342

Pupils of Teacher 20 344

Teacher 21 345

Pupils of Teacher 21 346

Teacher 22 347

Pupils of Teacher 22 349

Teacher 23 351

Pupils of Teacher 23 353

Teacher 24 355

Pupils of Teacher 24 358

Chapter | Page

Chapter		Page
8.	QUESTIONNAIRES: TEACHERS AND PUPILS	360
	Teacher 01	361
	Teacher 02	369
	Teacher 03	377
	Teacher 04	385
	Teacher 05	393
	Teacher 06	401
	Teacher 07	409
	Teacher 08	417
	Teacher 09	425
	Teacher 10	433
	Teacher 11	441
	Teacher 12	449
	Teacher 13	457
	Teacher 14	465
	Teacher 15	473
	Teacher 16	481
	Teacher 17	482
	Teacher 18	490
	Teacher 19	498
	Teacher 20	506
	Teacher 21	514
	Teacher 22	522
	Teacher 23	530
	Teacher 24	538

Chapter		Page
9.	ANALYSIS OF QUALITATIVE DATA	546
	Classroom Relations	547
	Movement	551
	Theatrical Concerns	554
	The Role of Talk	561
	Reflection	570
	Conclusion	584
	REFERENCE	586
10.	ANALYSIS OF QUANTITATIVE DATA	587
	Teacher Questionnaires	587
	Pupil Questionnaires	590
	Teacher-Pupil Comparisons (Graph)	592
	Teacher-Pupil Comparisons (Correlation)	593
	Class Attitude Ranking	594
	Teacher Questionnaires (More/Less Positive Classes)	595
	Pupil Questionnaires (More/Less Positive Classes)	598
	Formal Lesson Observation (More/Less Positive Classes)	599
	Teacher Questionnaire 1-6 (More/Less Positive Classes)	600
	Qualitative-Quantitative Comparison	601
	Conclusion	608
	TABLES AND FIGURES	610
11.	SUMMARY, CONCLUSIONS AND IMPLICATIONS	651
	Informal Findings	652
	Formal Findings	654
	Quantitative and Qualitative Instruments in Drama Investigation	656
	Theory and Practice	659
	Commitment	659

Chapter | Page

11. Reflection 661

Individual development 664

Social development 666

Drama and Educational Needs 669

Lesson content 671

Pupil activity and involvement 673

Drama and Related Educational Thought 674

Limitations of the Study 678

Implications for the Teacher 682

Implications for the Researcher 684

REFERENCES 690

BIBLIOGRAPHY 691

APPENDICES 702

A. Interviews with Experts in the Teaching of Drama 703

Drama Authorities A-L 704

Drama Authority M

(Gavin Bolton, University of Durham) 748

Drama Authority N

(Peter Slade, Birmingham Drama Centre) 756

Drama Authority O

(John Hodgson, Bretton Hall College of Education) 769

Drama Authority P

(Lynn McGregor, Schools Council Project) 777

Conclusion 787

APPENDICES

		Page
B.	Investigative Instruments	789
	Informal Observation Checklist	790
	Teacher Interview	791
	Pupil Interview	792
	Formal Observation Schedule	793
	Teacher Questionnaire	796
	Pupil Questionnaire	802

LIST OF TABLES

Table		Page
1.	Origin and Development Pattern of the Investigation	69
2.	"Teaching Style" Items ranked according to Teacher Mean Scores	611
3.	"Activities A" Items ranked according to Teacher Mean Scores	613
4.	"Evaluation Concerns" Items ranked according to Teacher Mean Scores	615
5.	"Drama Aims" Items ranked according to Teacher Mean Scores	617
6.	Pupil "Attitude" Items ranked according to Pupil Questionnaire Mean Scores	618
7.	Pupil Evaluation Items ("Things Our Teacher Looks For In Our Work") ranked according to Pupil Questionnaire Mean Scores	620
8.	Pupil Aims Items ("How Important Different Things Are To Our Drama Teacher") ranked according to Pupil Questionnaire Mean Scores	622
9.	Correlation Values for Teachers with their Classes' Mean Scores on "Evaluation Concerns" Items	625
10.	Correlation Values for Teachers with their Classes' Mean Scores on "Drama Aims" Items	626
11.	Teachers ranked according to Mean Attitude Scores of their Classes	627
12.	Teacher Questionnaire Returns in terms of Teachers with "More Positive" and "Less Positive" Classes (Mean and T-Test)	628
13.	Pupil Questionnaire Returns in terms of Classes with "More Positive" and "Less Positive" Attitudes	636
14.	Formal Observation Data in terms of Classes with "More Positive" and "Less Positive" Attitudes	641
15.	Comparison of Factual Items from Teacher Interviews in terms of Teachers with "More Positive" and "Less Positive" Classes	647
16.	Inter-Instrument Correlations in Five Selected Areas	649

LIST OF FIGURES

Figure		Page
1.	Lesson Organisation according to Teacher Questionnaire Mean Scores on "Activities B" Items	610
2.	A Comparison of Mean Scores for Teachers and Pupils on "Evaluation Concerns" Items	623
3.	A Comparison of Mean Scores for Teachers and Pupils on "Drama Aims" Items	624

Chapter 1

INTRODUCTION

Few things about educational drama are so immediately impressive as its variety of theory and its multiplicity of practice. The enquirer must be forgiven for bewilderment when confronted with its range of creeds and the passion with which each is espoused; for whether the question raised be the nature of drama, or what it does, or how it should be practised, or how that practice should be evaluated, opinions proliferate.

Purposes of the Study

This study proposed to explore the thinking about educational drama as reflected in the writings of authorities in the field; and to examine its practice in a representative sample of North-East England secondary schools.

The purposes of the study were:

(1) to establish areas of recurrent emphasis in the writings and thought of authorities in educational drama;

(2) to investigate the extent to which these areas receive attention from writers in related educational and artistic fields;

(3) to conduct an examination of secondary school drama utilizing both formal and informal methods of investigation;

(4) to examine the data provided by these two methods for significant features and patterns;

(5) to compare the value of formal and informal approaches to the investigation of classroom drama;

(6) to consider the relationship between the emphases drama receives in theory and in secondary school practice, and the extent to which drama succeeds in serving areas of educational concern;

(7) to suggest implications of the findings for the teacher and the researcher of drama.

Variety of Thought concerning Drama

The central characteristics of drama have been variously described:

> The essential and recurring feature of all school drama work is that it involves children, as participants, projecting into imagined or assumed roles or situations. We have called this process of projection "acting-out".
> (McGregor et al., 1977:10)

> The Greeks used the word drama with a rather different meaning, i.e. "to live through", and it is in the latter context that we should consider drama and a child's growth.
> (Heathcote in Hodgson, 1972:157)

> [Drama is] a large-scale laboratory of life examination and study.
> (Courtney, 1968:55)

> "Drama" means doing, acting things out rather than working on them in abstract and in private. When possible, it is the truest form of learning for it puts knowledge and understanding to their test in action.
> (Dixon, 1967:43)

> Child drama is a creative activity and, as such, fulfils the normal function of all creative activity; it provides a medium through which the individual can express his ideas - his reactions to the impressions he receives - and, by expressing them, learn to evaluate them.
> (Pemberton-Billing and Clegg, 1968:17)

Three elements of the work receive repeated emphasis: that the children assume roles and situations other than their own; that these roles and situations are approached in a manner reminiscent of life

itself; and that greater emphasis is given to participation and living through than to rehearsal and performance for an audience.

What form should drama take in the school? Convictions vary. Some writers see it as essentially a separately timetabled subject, but requiring more time and better facilities than exist within the present framework (McGregor et al., 1977:167-188). Elsewhere drama is respected as playing a vital element in the teaching of English, or at least enjoying a special relation with that subject (Bullock, 1975:10.38-39). Others again urge that it be approached in the context of an integrated arts programme (Ross, 1975), leaving yet another group to value it as a teaching tool, to be used within the framework of traditional school subjects (Fines and Verrier, 1974).

As with its implementation in the schools, the potential benefits of drama are a matter of considerable dispute. For some, while it may have other values, it is primarily an art-form, and from this fact alone may derive its justification: "... one must reiterate that Child Drama is an Art in itself, and would stand by that alone as being of importance." (Slade, 1954:105). For others, drama is primarily a learning medium, an approach to knowledge in all its varied and complex forms:

> Through drama the child can explore his actual social relationships at the real level, and an unlimited number of hypothetical roles and attitudes at the symbolic level. Through testing out ideas and attitudes vicariously, he may experience a growth in self-confidence both in his ability to formulate and challenge ideas and in communicating and exposing his views to others.
>
> (McGregor et al., 1977:24)

Others underline its power as a vehicle for language development:

> We acknowledge the value and high quality of much of this work [non-verbal], but it is our contention that in most schools drama has yet to realise its potential in helping the child to communicate with others, to express his own feelings and thoughts, and to gain confidence in a variety of contexts. Both in its close relation to literature and in its inherent shaping powers for speech, drama is a powerful instrument to this end.
>
> (Bullock, 1975:10.42)

Some pupils, it is fair to suggest, see the drama lesson as a forum for the creation of playlets, often of a comic kind; while more than a few non-drama teachers see it as a no-man's land where pupils (in particular the less academically talented and more alienated) release hostility in a harmless fashion.

Other claims as to its benefits abound: education of the emotions and increased sensitivity (Sherburne in Dodd and Hickson, 1971); deepened creativity (Heathcote in Hodgson, 1972:161); enhanced imaginative powers (Pemberton-Billing and Clegg, 1968); and, latterly, language and cognitive development (Seely, 1976). Counterbalancing this concern to cultivate the individual have been claims regarding drama's strength as a source of social development, encouraging as it does such things as co-operative planning, sympathy for and empathy with other people, self-control for the good of the group (Way, 1967:69-70); as well as joint examination of social issues (Hunt, 1976). In addition, the protective power of drama, in that it allows the pre-experience of that which life may later confront one with, is cited (Heathcote, n.d.:12) as is its beneficial effects on bodily awareness and movement (McGregor, 1976: 11).

Such diverse goals naturally result in a wide variety of drama activities. For some, games and exercises of various kinds have major value, and occupy an important place in the work (Bruner, 1967:92-5); for others, they are simply a bridge to real drama (London Drama, 1976).

Differences of opinion regarding the place of performance and audience in the drama classroom continue to exist, although most opinion has begun to move towards a middle ground:

> This is indeed the very crux of the problem: is improvisation a form of dramatic expression in its own right or is it a kind of protracted preliminary to the acting of plays? The answer is surely that it is neither ... Thus we have one kind of creativity that is the actor's, and another which is the dramatist's, and boys and girls at school are trying their hands at both.
>
> (Dept. of Education and Science, 1968:40)

Teachers seem generally united in their agreement that "golden moments" (Slade, 1977) in classroom drama should be sought, and valued, but less united on what should be done with them, or indeed how to know them when they arrive.

This leads to the question of evaluation of drama - an area of some unease. Most drama teachers would probably assign theatre skills a position of minor importance on their list of evaluation criteria, (although conversations with pupils suggest that these priorities do not always emerge clearly in classroom work). More highly prized would be a positive attitude to the work, with pupil creativity and originality desirable but not essential. Many teachers attach considerable importance to signs of pupil enjoyment, or evidence of pupil concern for the work's success. Recognition of such success remains a highly subjective matter, and can range from frequency of pupil contribution to discussion, through teacher perception of profitable silences during the lesson to what can be seen by looking in the eyes of each pupil. Questions may be offered for inclusion in the evaluative process, but which are employed and how they are answered remain, in practice and theory, matters for the individual teacher to decide.

> It is suggested that in considering criteria for assessment, it is up to the teacher to be clear about his own aims and intentions, and to be able to make informed judgements in the light of them.
>
> (McGregor et al., 1977:127)

There are many reasons for this multiformity in thought and deed. If context determines criteria, uniformity becomes unthinkable. Conversation with drama teachers reveals that, in common with more than a few other teachers, they find their training offers little support for their classroom work. Other drama teachers find themselves shaping the work to fit the mould of CSE demands rather than their personal convictions about drama (Crompton, 1976). The difficulty is compounded by the fact that drama is an arts subject as well as being commonly considered a "young" subject. Its teachers thus face problems regarding statement of objectives and their assessment which teachers of other subjects do not. As Eisner (1972) points out, the behavioural objectives model does not sit easily with arts subjects; and the drama teacher is called on to justify the existence of his or her subject on many more occasions than teachers of more established, "older" areas. A combination of these many pressures can have an inhibiting effect on drama teachers and their work.

Areas of Agreement concerning Drama

It emerges, then, that beliefs differ markedly as to the nature of drama, its purposes, and criteria for its assessment. There are, however, areas of agreement: scrutiny of the writings reveals several propositions concerning drama receiving general assent. These may be classified under four headings:

(1) Commitment

(2) Reflection

(3) Individual Development

(4) Social Development.

(1) Commitment. Both writers and teachers tend to be united in agreeing that pupil commitment is an essential condition for successful drama work of any kind.

> Everyone involved must at least try to accept "the one Big Lie": that we are at this moment living at life rate in an agreed-upon place, time and circumstance and are together facing the same problems ... Heathcote admits this kind of believing is not easy to jump into, but it is crucial to the success of the drama.
>
> (Wagner, 1976:67)

Only where the pupil is prepared to allow the symbolic world of the drama to take hold can the work prove beneficial. Such absorption is, of course, important in all areas of learning; because of the social nature of drama, however, class-wide commitment is of even greater importance, since the concentration of one pupil interacts with and directly affects that of another.

There is general agreement that two features encourage and are even perhaps essential to this commitment in practice: active participation by the pupil, and the constructive involvement of emotion in the work.

Direct pupil contribution to the work's shape and evolution, as opposed to the spectator role of the audience at a play (or, for that matter, in some teacher-centred classrooms) emerges as an identifying feature of drama as an educational tool rather than a theatrical form.

> A natural education is by practice, by doing things, and not by instruction ... Certainly preliminary advice and warning might save us from many a sore trial, but we rarely profit by any experience other than our own.
>
> (Caldwell Cook in Hodgson, 1972:145-6)

> ... a basic definition of drama might be simply, 'to practice living'. The same definition might well be both adequate and precise as a definition of education.
>
> (Way, 1967:6)

> The thing to be taught must be discovered via human beings in action - that is, 'living through' the situation (the Greek meaning of drama). If this kind of discovery cannot be made, then improvisation is the wrong medium, and the teacher should look about for a more efficient way of bringing understanding to the class.
>
> (Heathcote, 1967:30)

Drama is seen as a method by which the complexities of life can be teased out and examined through involvement in actions which reflect given aspects of that life. Without commitment, such actions become meaningless. The quality of the actions engaged in by the pupil are at once a sign of the level of commitment, and a means by which commitment may be cumulatively strengthened.

Emotion is a second important component of commitment. While there is general agreement among writers that to be valuable, emotion must be employed in a constructive way, views differ as to the meaning of "constructive":

> Amongst the many values that drama has is an emotional one ... In providing emotional release, it also offers opportunity for emotional control, and thus it provides an inner self-discipline.
>
> (Courtney, 1968:47)

Courtney here appears (like Peter Slade) to emphasise the cathartic benefits of drama. Gavin Bolton, on the other hand, underlines the need for emotion that has its basis in the symbolic world of the drama:

> In children's drama work, therefore, it is important that the thinking and feeling are right. So much drama I see expresses a kind of generalised excitement with little conceptual underpinning. Nearly as bad is the kind of drama that operates at an intellectual level without any real feeling. It seems to me that when drama operates at its best, thinking and feeling must be compatible with the symbolic meanings of the context.
>
> (Bolton, 1975:10)

The importance of both activity and emotion is emphasised by the Schools Council pamphlet "Arts and the Adolescent":

> What we shall be developing is not knowledge about art, but experience of the arts as ways of knowing - ways of nurturing and developing the life of feelings.
> (Ross, 1975:69)

Successful classroom drama, then, requires personal commitment by the pupils. Active engagement and emotional involvement are at once the signs and the source of that commitment.

(2) Reflection. This could be seen as the ultimate objective of commitment to the work in drama. Those unfamiliar with educational drama sometimes underestimate its importance, in their attention to the lesson's emotional element. Most drama teachers, however, do set aside part of the lesson - usually the last five or ten minutes - for discussion. Consideration is here given to what has transpired during the lesson, and pupils are encouraged to reflect on its significance. During the lesson, too, some teachers like to halt the work from time to time so that pupil attention may be drawn to developing matters of importance.

Such discussion, however, serves rather to deepen than to initiate reflection. From the drama itself comes the original understanding. Through engagement with the drama, the pupil encounters selected and significant elements of life, and from this encounter learns.

> Finally the attitude [of the drama teacher to education] requires that true learning consists in thinking, that thinking consists in trying to feel what life-situations are like, and that the result is an inward knowledge that may be tested in use, and not in answering closed questions.
> (Fines & Verrier, 1974:13)

Many writers would share Gavin Bolton's concern, however, that the emotional activity of the drama should gain significance through thoughtful consideration:

> ... in most drama experience reflection on what has been learned is essential if the emotional experience is to be codified and made available for future reference. Expression of emotion alone has no educational or any other kind of value.
>
> (Bolton, 1977:14)

Thus drama provides opportunities for thought in the many decisions required in the initiation and planning of the work, in the experience of the drama itself, and in the more considered reflection which frequently follows engagement in the acting-out process.

(3) Individual development. Wide assent would also be given to the notion that drama, more than most subjects, concerns itself with the individual:

> Education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence.
>
> (Way, 1967:3)

This stems to a large extent from its nature as a creative activity. To the degree that individuality is denied, to that extent the possibilities for creative work are lessened, and the possibilities of the drama restricted. Drama "provides a medium through which the individual can express his ideas - his reactions to the impressions he receives." (Pemberton-Billing & Clegg, 1968:19). The nature of the work demands that the pupil must be allowed to "develop ideas and conflicts along his own lines, and reach his own conclusions." (Ibid.)

In her writing and her teaching, Dorothy Heathcote repeatedly emphasises the place of the individual at the centre of the learning process: "... when it comes to the interpretation of ideas it is the child's viewpoint which is important, not the teacher's." (Heathcote in Hodgson, 1972:161). The drama teacher must realise that each class with which he or she is faced consists of "... a series of individuals who bring not only their individual points of view but their individual

experiences, visions and interpretations to the situation." (Heathcote, 1967:28). Aware of this fact, the teacher must seek to create an atmosphere where "honesty of individual contributions is valued and respect is shown to individuals' ideas and methods of contribution" and where "drama is not stories retold, but confrontations between individuals standing up, lived at life-rate." (Heathcote, 1970:1080)

Richard Courtney also places the development of the individual child at the centre of the work:

> Dramatic Education is paidocentric, it begins with the child. It recognises him for who he is. It does not, as in the eighteenth century, see him as a miniature adult.
> (Courtney, 1968:56)

While perhaps more concerned with the social aspects of drama work, Lynn McGregor does point to "... the implicit assumption that uniqueness of response is valued. Through drama, children ought to be able to express and communicate their feelings and understandings in their own way." (McGregor, 1976:15). In the writings and practice surveyed by her, "most approaches ... stress the importance of drawing on pupils' ideas." (Ibid.:17)

Thus, in terms of diagnosis and in terms of the work's development, the individual is of primary importance. As will be pointed out more fully later, this places drama in the mainstream of what is termed "progressive education", where the unique nature of each child is the starting point, and around which are organised the content and method of instruction.

(4) Social development. Clearly, any development of the individual must of necessity include development of his social nature.

> Self-realisation is not an anti-social principle; it is firmly based on the fact that men need each other in order to be themselves and that these people who succeed in achieving the greatest degree of independence and maturity are also those who have the most satisfactory relationships with others.
>
> (Storr, 1960:32-33)

For purposes of clarity, however, the relations of the individual with others have been given a separate heading.

Once again, beneath apparent divisiveness, consensus exists. Of its nature, drama involves working with others, and so a willingness to co-operate and contribute to group decisions becomes important. Central to improvisation and role-play is the ability to feel and think from the point of view of another:

> Sympathy is developed by personal experience, through acting, of other persons and conditions.
>
> (Slade, 1954:106)

> The drama teacher's concept of personal development is very much tied to the notion of social adjustment. They (sic) perceive the child as moving from the subjective, egocentric world of imagination into the objective, allocentric world of role-play analysis.
>
> (Witkin, 1974:91)

The Schools Council Drama Report points to three ways in which drama is particularly effective as an agent of social development:

> First, through acting-out, children can become more aware of other people's positions. Secondly, drama offers the opportunity of exploring a number of possible social situations in action and therefore discovering the practical implications. Thirdly, acting-out enables pupils to discuss what they want to do, how to do it, to act on their decisions, and to see whether these decisions are effective.
>
> (McGregor et al., 1977:32)

By its nature, the work finds meaning in the relationships of the individual with others:

> It [drama] is sociologically based, employing individuals within groups and the interaction of their active processes.
>
> (Heathcote, n.d.:32)

Thus we see these writers pointing to the social power of drama in two main respects: (1) its ability to offer the pupil at once access to a wide range of social roles/situations, and insight through the playing of these roles/situations; (2) its inherent socializing influence, in that to work dramatically necessitates social interaction with others.

While it has been shown that many drama writers are in broad agreement as to the form successful drama takes and its potential benefits, its validity as an offering in the secondary school remains to be established. Is its introduction to the curriculum a sign of weakened academic standards, or response to an important need in contemporary education? Before attempting to answer this question, it is necessary to identify some areas of primary concern to current writers and researchers in secondary level education.

Relevance of Drama to Curriculum Concerns

This section considers four matters which in recent years have featured prominently in secondary school research: the dominance of the teacher during classroom verbal exchange; knowledge viewed as the acquisition of factual information; pupil passiveness; and the power of the curriculum to elicit pupil interest. While there is obviously a complex of relationships between these four matters, the first and the second are considered jointly, as are the third and fourth, in an effort towards greater clarity.

Classroom talk and lesson content. Sara Delamont (1976:45-6) cites two examples - one a geography lesson, taken from Keddie (1971) and one a science lesson, taken from Young (1975) - to show how a teacher's concern with other matters can lead him or her to set aside valid contributions by individual pupils. Teacher talk, in fact, can dominate to such an extent that verbal input for many pupils becomes difficult if not impossible: Flanders found that the average American classroom has 20 percent pupil talk. In Britain, Wragg (1973) put pupil talk in the later years of secondary school at 23 percent, while Delamont herself (1976) found that the average teacher in her survey talked 70 percent of the time. Even classrooms which might be classified "informal" continue this virtual monopoly of talk by the teacher (Walker and Adelman, 1975). Teachers do take some cognizance of the individuality of their pupils, but only under general headings and in ways which, paradoxically, favour the "stronger" pupil rather than the weaker: Brophy and Good (1974) report that teachers give more time for their "bright" pupils to answer, give such pupils more clues, are prepared to rephrase questions for them, and accept a wider variety of their responses as correct.

In addition, the verbal contributions of both pupils and teachers show a heavy bias towards factual content. Gibson's interviews (Gibson, 1973:188) with teachers found considerable emphasis on "covering the course". This same emphasis is reflected in Flanders (1970) who suggests that an American national average of 55 percent of teacher talk is devoted to content material. Wragg (1973) puts this figure for British teachers at 43 percent, in the first year of secondary school, and 63 percent in the sixth year. Barnes (1969) in his study of some lessons in the first year of a comprehensive school found that the number of

genuinely open questions asked by the teacher was negligible. Brophy and Good provide a disturbing summary of research in this area:

> For example, Stevens (1912) looked in high-school classes and found that two-thirds of the questions asked by teachers were factual recall. Haynes (1935) looked at sixth-grade history classes and reported that 77 per cent of teacher questions requested a factual response from students. Gallagher (1965) studied teachers of gifted students but found that they also asked many factual questions. He reported more than 50 percent of their questions were cognitive memory questions. David and Tinsley (1965) studied student teachers teaching high-school social studies classes and reported that roughly 50 per cent of the questions required factual answers. Guszak (1967) found that 14 percent of the teacher questions in reading groups merely asked students to locate information in the book, and another 57 percent of the questions were short-answer fact questions.
>
> Borg et al., (1970) summarized this literature and suggested that the types of questions teachers ask pupils have not changed in more than half a century, despite an increased emphasis upon the need for teachers to ask a variety of questions (Groisser, 1964; Sanders, 1966).
> (Brophy and Good, 1974:27)

Pupil activity and levels of involvement. Findings likewise indicate little attempt to actively involve pupils in classroom work generally. Galton et al., (1976) in an investigation of the new Nuffield science teaching methods found that 25 percent of the teachers never asked pupils to become involved in the design of experiments, and only 17 percent were in fact teaching in the progressive Nuffield manner. The structure of observation systems underlines that it is teacher activity and not pupil activity which dominates the vast majority of lessons - only nine of Simon and Boyer's (1974) anthology of observation systems focus on pupils. This seems reasonable since, as Flanders and others have indicated, less than one-third of classroom time is given over to the pupil, in terms of talk.

Nor does it seem impossible that there is a relationship between this passive role of the pupil and the traditional perception of school as a boring place to be. In an investigation of undergraduates at the University of Chicago, Bloom (1953) found that "at least one-third of the class gave testimony of being psychologically absent" (Jackson, 1968:98). While admittedly some 25 years old and conducted at college level, this research finding was derived, as Jackson points out, from an "unusually gifted group of students and staffed by an exceptionally dedicated cadre of teachers" (Ibid.:99). The amount of time offered to pupils for participation in the average classroom does little to encourage "psychological presence":

> If there are eight minutes of pupil talk in a period, and that subject has five lessons a week, there are forty minutes of pupil talk in that subject per week. In a class of twenty that gives each pupil two minutes per week to talk aloud. In a class of forty each pupil has only one minute!
> (Delamont, 1976:45-6)

No more does the form of the questioning:

> ... to guess almost the very form of words the teacher has in mind ... The teacher's carefully composed structuring and soliciting moves, whatever their advantages, have the disadvantages of tightly circumscribing the extent to which a pupil can formulate and represent in words what he is thinking.
> (Barnes et al., 1969:125)

And for some, the content can be bewildering in its obsession with trivial fact, as the Postman and Weingartner story pungently conveys:

> There is a sad little joke about a fifth-grade teacher in a ghetto school who asked a grim Negro boy during the course of a "science" lesson, "How many legs does a grasshopper have?" "Oh, man," he replied, "I sure wish I had _your_ problems!"
> (Postman & Weingertner in Barnes et al., 1969:125)

Many explanations are possible for these shortcomings in the secondary school classroom. One may be that many teachers see knowledge as essentially a matter of content, not process:

> ... it is a ncesssary feature of knowledge as such that there be public criteria whereby the true is distinguishable from the false, the good from the bad, the right from the wrong. It is the existence of these criteria which gives objectivity to knowledge.
> (P.H. Hirst in Archambault, 1965:127)

Where knowledge is so viewed, the teacher clearly is in the superior position, since his job is to induct the pupil into these areas of knowledge. The pupil's role will, of necessity, be passive.

Another explanation offered is the abiding concern of some teachers with discipline.

> Among the problems (within the school itself) that of pupil control features largely. There is in many schools a consciousness of the possibility of insurrection by the student population.
> (Stenhouse, 1975:46)

Where a conflict occurs between the need to control and the need to teach, the issue, as a rule, is quickly resolved:

> ... if acceptance within the teacher group is based upon commitment to and competence in the use of external controls rather than competence in instruction; then instructional goals will be pushed into the background, that is, displaced.
> (Willower, 1965:44)

Yet another answer may lie in the natural tendency of humans to erect "barriers to change": "the inability of human beings to change from one situation which is well known to one which is unknown." (Dalin in Stenhouse, 1975:214).

> The probationer who questions everyday routines or educational objectives creates role conflict among colleagues (Westwood, 1967) and may not only be defined as deviant but as eccentric or unbalanced.
> (Henson & Herrington, 1976:86)

Faced with the reality created by the "horny handed men who have been teaching a long time" (Ibid.:61), only the very strong can preserve in practice a different mode of teaching.

A final reason may be found in the nature of the teacher's timetable. The teaching load which many secondary teachers carry tends to discourage travel by any route other than that of least resistance.

> The conventional musical-chairs timetable is based on an assumption of a norm of pupil passivity and recalcitrance. Pupils have to be told what to do; they cannot be trusted; they do not want to learn; they have to be made to learn: this involves imposed discipline; they don't like discipline and are liable to rebel; they therefore need constant supervision... And one of the things that follows is that there is no let-up in the sequence of demands made on the teacher's energies.
>
> (Channan & Gilchrist, 1974:16)

The Contribution of Drama

It is the belief of many theorists and practitioners of drama that their subject acts to lessen many of these difficulties encountered in the more traditional classroom.

Creber argues for a drama classroom where "more flexible roles rather than merely teacher and taught" may be experienced:

> Even though from a traditionalist point of view such a classroom appears disorganized, it can with careful planning and organization place a new emphasis upon co-operative modes of working. The value of the activities is now intrinsic, not dependent upon some end-product.
>
> (Creber, 1972:200)

The Rosens also emphasise the value of drama as an aid to understaning rather than as simply another road towards objective knowledge:

> We can assume that it is not the intention of most teachers to produce proficient performers, budding little actors, but rather that they see drama as a way in which children seek to understand their world.
>
> (Rosen, 1973:198)

Chris Day speaks of drama as an "inquiry-based activity", and as such clearly different from other areas of the traditional curriculum:

> Unlike most other subjects in school, drama (unless it be theatre arts) has no specific body of knowledge to be transmitted, no universally acknowledged content.
>
> (Times Educational Supplement, 4.11.77:27)

The complementary powers of pupil language and activity in the drama classroom are underlined by Gavin Bolton:

> They [the pupils] suddenly know that they have learned because they have been allowed to verbalize it, and verbalization is rooted in the concrete sensory/motor experience of the dramatic action.
>
> (Bolton in Dodd & Hickson, 1971:13)

By virtue of its form, drama can call for a commitment by the pupil which involves him/her in the work actively and emotionally, as well as intellectually. By virtue of its nature, drama can offer knowledge as process or experience rather than end-product. By virtue of its concerns, drawn from the present understandings (and barriers to understanding) of the individual, drama can establish a relevance to life not found in most other subjects. An opportunity can be created where the problems faced by the class are those of the individual pupil and the particular group, and the voices heard may be the children's own.

Definitions

The following terms are defined in order to clarify their use in this study:

ATTITUDE : "The predisposition or tendency to react specifically towards an object, situation or value; usually accompanied by feelings and emotion."

(Good, 1959:49)

AESTHETICS: The study of the arts (particularly in education) and the principles governing involvement with them.

CURRICULUM: "The contrived activity and experience - organized, focused, systematic - that life, unaided, would not provide ... It is properly artificial, selecting, organizing, elaborating and speeding up the processes of real life."

(Richmond, 1971:10)

EDUCATIONAL DRAMA: Pupil self-expression through the assumption of roles in an acting-out process, in order to vivify the particular experience and deepen pupil understanding of its meaning for them.

PROGRESSIVE EDUCATION: That educational theory which is child-centred, activity-based, life-related, and concerns itself with the process of educational activity rather than its product. Its origin and development can be traced in the writings of Rousseau, Froebel and Pestalozzi, and in this century in the work of John Dewey.

Organisation of the Report

This report consists of eleven chapters. Chapter 1, an introduction to the study, outlined the central elements of educational drama, and the importance of the problems with which drama attempts to cope. It also defined the purpose of the study and outlined its organisation. Chapters 2, 3 and 4 review the related literature under the headings of "Drama and Progressive Education", "Drama and Aesthetics" and "Drama and Curriculum Theory" respectively. Chapter 5 provides information about the sample, the method of procedure, and the evaluative instruments employed. Chapter 6 presents data gathered through observation of drama lessons; Chapter 7 outlines the information gathered through interviews with drama teachers and their pupils; and Chapter 8 offers the responses of teachers and pupils to the questionnaires. Chapter 9 analyses the qualitative data gathered, and Chapter 10 the quantitative data. Chapter 11 summarises the investigation and considers its implications. The Appendix reports initial interviews with 16 post-secondary experts in educational drama, and provides copies of all investigative instruments.

REFERENCES

Archambault, R.D., (ed.), 1965. Philosophical Analysis and Education, Routledge and Kegan Paul

Barnes, D., et al., 1969. Language, the Learner and the School, Penguin

Bloom, B.S., 1953. "Thought processes in lectures and discussions", Journal of General Education, 7:160-169, April

Bolton, G., 1971. "Drama and Theatre in Education: a survey". In Dodd, N. and Hickson, W., (eds.), Drama and Theatre in Education, Heinemann

_________, 1975, Saturday 9th August. "Emotion and Meaning in Creative Drama", A Paper read at the American Theatre Association Conference

_________, 1977. "Drama and Emotion - Some Uses and Abuses", Young Drama, Vol. 5, No. 1

Brophy, T.L., and Good, J.E., 1974. Looking in Classrooms, Harper and

Bruner, 1967. Towards a Theory of Instruction, Norton

Bullock, A., 1975. A Language for Life, HMSO

Burkhart, R., (ed.) 1969. The Assessment Revolution: New Viewpoints for Teacher Evaluation, New York State Education Department and Buffalo State University College. (National symposium on evaluation in education)

Burton, E.J., 1966. Reality and 'Realization'. An Approach to a Philosophy, Drama and Educational Fellowship

Channan, G., and Gilchrist, L., 1974. What School Is For, Methuen

Cook, Caldwell, 1972. In Hodgson, J. (ed.), 1972

Courtney, R., 1968. Play, Drama and Thought, Cassell

Creber, J.W.P., 1972. Lost for Words, Penguin

Crompton, J., June 1976. "CSE Examinations in Drama", Young Drama, Vol. 4, No. 2

Dalin, P., 1975. In Stenhouse, 1975

Delamont, S., 1976. Interaction in the Classroom, Methuen

Department of Education and Science, 1968. Drama: Education Survey 2, HMSO

Dixon, J., 1967. Growth Through English, Oxford University Press

Eisner, E., 1972. Educating Artistic Vision, Macmillan

Flanders, N.A., 1970. Analyzing Teacher Behavior, Addison-Wesley

Fines, J., and Verrier, R., 1974. The Drama of History, New Univ. Education

Galton, M.J., et al., 1976. Processes and Products of Science Teaching, Macmillan

Gibson, T., 1973. Teachers Talking, Allen Lane

Good, C.V., (ed.), 1959. Dictionary of Education, 2nd ed., McCraw-Hill

Heathcote, D., n.d. Drama in the Education of Teachers, University of Newcastle upon Tyne Institute of Education

————, 1967. "Improvisation", English in Education, Vol. 1 No. 3, NCTE

————, 1967. In Hodgson, J., (ed.), 1972

Henson, D., and Herrington, M., 1976. From College to Classroom: The Probationary Year, Routledge and Kegan Paul

Hirst, P.H., 1975. In Stenhouse, L., 1975

Hodgson, J., (ed.), 1972. The Uses of Drama, Eyre Methuen

Hunt, A., 1976. Hopes for Great Happenings, Eyre Methuen

Jackson, P.W., 1968. Life in Classrooms, Holt, Rinehart and Winston

Keddie, N., 1971. "Classroom Knowledge" in Young, M.F.D., (ed.), 1971

London Drama, 1976. Drama Guidelines, London Drama

McGregor, L., 1976. Developments in Drama Teaching, Open Books

————, et al., 1977. Learning Through Drama, Heinemann

Pemberton-Billing, R.N., and Clegg, J.D., 1968. Teaching Drama, University of London Press

Richmond, W.K., 1971. The School Curriculum, Methuen

Rosen, C. and H., 1973. The Language of Primary School Children, Penguin

Ross, M., 1975. Arts and the Adolescent (Schools Council Working Paper 54), Evans/Methuen Educational

Seely, J., 1976. In Context, Oxford University Press

Sherburne, V., 1971. "Movement as a Preparation for Drama" in Dodd, N., and Hickson, W., Drama and Theatre in Education, Heinemann, pp. 63-72

Simon, A., and Boyer, E.B., (eds.), 1974. Mirrors for Behaviour, Research for Better Schools

Slade, P., 1954. Child Drama, University of London Press

———— , 1977. Interview with author, May 20, 1977 (see Appendix A)

Stenhouse, L., 1975. An Introduction to Curriculum Research and Development, Heinemann Educational Books

Storr, A., 1960. The Integrity of the Personality, Penguin

Times Educational Supplement, 4.11.77

Wagner, B.J., 1976. Dorothy Heathcote: Drama as a Learning Medium, National Education Association Publication

Walker, R., and Adelman, C., 1975. A Guide to Classroom Observation, Methuen

Way, B., 1967. Development Through Drama, Longman

Willower, D.J., 1965. "Hypotheses on the school as a social system", Educational Administration Quarterly, 1, 40-51

Witkin, R., 1974. The Intelligence of Feeling, Heinemann Education

Wragg, E.C., 1973. "A Study of student teachers in the classroom". In G. Chanan, (ed.), Towards a Science of Teaching, NFER, January

Young, M.F.D., 1975. "School science - innovation or alienation", Unpublished paper presented at OU Conference on Experience of Schooling, April 1975.

Chapter 2

DRAMA AND PROGRESSIVE EDUCATION

One of the main areas considered in Chapter 1 was the importance drama attaches to the individual, and to the active way in which (s)he seeks meaning for his/her life through drama experience. This concern with the individual receives repeated attention in the writings of drama authorities:

> In all these activities the child is released from the need to excel over others; he is measured by his own ability; he develops at his own pace, in his own private way.
>
> (Kelly, 1974:72)

David Clegg warns against the placing of theatrical criteria before concern with the individual:

> Improvised work that looks untidy and shapeless to the outsider, that seems to lack absorption and many of the theatrical qualities he is looking for, may in fact be facilitating some aspects of the development of the individual which it ceases doing once it is transformed into a tidy form with a beginning, middle and end. In looking for such things it could be argued that the teacher is satisfying his own need to understand the activity on _his_ rather than on the children's terms.
>
> (Clegg, 1973:42)

Mel Marshak draws attention to a related area: the way in which the individual must be actively involved if meaning is to be derived from artistic encounter:

> Art, if it is art and not magic, never presents us with a blue-print of what to think or what knowledge we should have or attempts to influence us as to the conclusions we should come to, but rather presents us with raw material - essential abstractions in imagery and symbolic form which have to be worked on, refined and made the basis of original action or thought by individuals.
>
> (Marshak, 1976:5)

Gavin Bolton also directs his readers to this second area - meaning - when he comments on the way in which it gradually accumulates during a drama lesson:

> I prefer, therefore, to think of the dynamics of an improvised play-making experience as a shared process of searching for symbolic action (or objects), a moving towards those moments when meaning can be released from the action and objects.
>
> (Bolton, 1978:12-13)

Meaning transcends the literal action, but is dependent on it for its being.

The place of a third element - life itself - in the drama process is testified to by many writers, notably Dorothy Heathcote:

> In drama we use the human condition - though we may personify it through abstract form, we may personify it through insect or tree, or gods or wizards. We take the human condition, and we isolate a factor to bring it under our view, and therefore we _must_ distort. So from this distortion we get examination, rumination, experience and reflection.
>
> (Heathcote, 1976:8-9)

This chapter will indicate how these three points of emphasis in drama - the individual, meaning through active involvement, and life-related work - have their roots in the early history as well as the more recent development of progressive educational thought.

Rousseau, Pestalozzi and Froebel

Educational concern with the individual can be traced to 1762 and the publication of _Emile._ Emphasising as it did the child as he is now rather than the adult he will one day become, Rousseau effected a profound shift in educational thinking. And while some ambiguity exists in his thought concerning the relative claims of the individual and society, there is no doubt that the unique character of each learner is recognised:

> Each mind has a form of its own in accordance with which it must be directed; and for the success of the teacher's efforts it is important that it should be directed in accordance with this form and no other.
> (Rousseau, 1911 [Emile, ii]:69)

Unless the teacher has due regard for this quality of uniqueness, he will seek to impose a uniformity of instruction which deforms rather than develops:

> Is the same kind of song suitable for all voices? Is the same method suitable for all minds? No one will ever make me believe that the same attitudes, the same stage, the same movements, the same gestures, the same dances, equally become a little brunette and a tall beautiful blonde. So when I see a master giving exactly the same lessons to both, I say to myself: This man follows his routine, but knows nothing of his art.
> (Ibid., V:66)

Thus the individuality of the learner has profound implications for the form of instruction. If each individual is unique, the teacher must arrange things so that each pupil can learn in his own way:

> Put the problems before him and let him solve them himself. Let him know nothing because you have told him, but because he has learnt it for himself. Let him not be taught science, let him discover it.
> (Ibid. :135)

The teacher's role becomes that of guide and consultant rather than that of controller or oracle. In childhood, the reason is a reason of sense-experience; in later years also pupil-activity matters, and should be stimulated by the teacher's example.

A major concern for Rousseau is that learning should not be divorced from life: "I hate books, they only teach us to talk about things we know nothing about." (Rousseau in Curtis and Bouldwood, 1965:281). Even the type of education outlined in Emile is second-best: a preferable method is outlined in New Heloise, where education essentially involves being a member of an ideal family. For Rousseau, life was at once the source of learning and its ultimate justification.

Pestalozzi was deeply influenced by Rousseau's ideas in Emile. While he saw the ordinary home (rather than Rousseau's ideal home) as an important source of education for the child, and emphasised more clearly the role of society in helping to shape the individual, he followed Rousseau in his concern with the individual. He acknowledged the existence of a pattern in mental development, but argued that in practice individuality would always disturb the smooth surface of consistency:

> Into whatever prominence you bring its [mental development's] principles, however much you show the theoretical consistency of its practice, external consistency is inconceivable; every individual man will carry out its measure in accordance with his own individuality.
>
> (Pestalozzi in Green, 1916:286)

Like Rousseau again, Pestalozzi saw the necessity that learning occur in a natural way, through activity. Whatever the area, without experience there could be no development:

> Thought must grow from thinking, for it cannot come simply from the knowledge and understanding of what is to be thought or the laws of thought; love must be developed by loving, for it does not arise merely from knowledge and understanding of what love is, and of what ought to be loved; art also can only be cultivated through doing artistic works and acquiring skill, for unending discussion of art and skill will not develop them.
>
> (Pestalozzi in Holman, 1908:170-1)

In his "Anschauungs-Prinzip" or "principles of concreteness", Pestalozzi testified to the role of the living world in education. "Concreteness" occurred when the whole mind of the child responded to the real experience confronting it. Even more emphatically than Rousseau he declared the home to be the ideal educational environment, and the good (not necessarily cultured or perfect) mother the ideal educator:

> The teacher usually finds his starting point in his subject; you, mother, will find it in your child. The teacher has a fixed form of instruction through which he puts the child; you will subordinate the course to the child's needs, adapting it to him as you adapt yourself to his physical demands.
> (Pestalozzi in Green, 1913:146)

Froebel continued and developed the educational thought of Rousseau and Pestalozzi: his first lesson was to a class in the Pestalozzian Institute in Frankfurt, and like Pestalozzi his main attention was directed to that period in children's lives between birth and six.

Central to Froebel's philosophy, however, was the underlying unity of all things in God: "All things live and have their being in and through God, the divine unity." Far from this involving a negation of their individuality, it was only through realisation of the uniqueness of each being, and full expression being given to that uniqueness, that true unity under God could be achieved:

> Every human being should ... express human potentiality in an entirely personal and unique manner, so that the nature of man and of God in its infinity and all its diversity becomes even more exactly discerned.
> (Froebel in Lilley, 1967:58)

The human being reaches fulfilment by repeating the pattern followed by earlier generations, but only, paradoxically, "... if each one of them in childhood develops as individually and personally as possible." (Ibid.:59)

Froebel's well-known concern with play is part of his wider notion of "Darstellung" or creative self-expression. The individual must live out his unique inner impulses through activities which at the same time provide him with further knowledge and experience, thus at once encouraging development and adjustment. Such fulfilment comes "not by copying and imitating, which is a dead approach, but by the living way of free and independent activity." (Ibid.:58). Here also the teacher must act

as facilitator, intervening in pupil activity only when he feels that growth requires direction. The unified development of mind and body is to be found in the employment of both in self-activity.

To appreciate the interconnectedness and harmony of all created things, the pupil must consider the world around him: "From every object of nature and life there is a way to God." (Froebel in Boyd, 1921:856). As for religious instruction, "The only key to an understanding of the connection between the divine and the human is the discernment of spiritual relationships between human beings." (Froebel in Lilley, 1967:142). Language is valued as the bridge between the individual's inner world and the outer world which he seeks to understand:

> Between this outer world of form and substance and the inner world of mind and spirit appears a third world - that of language - which at first was to him an element of both but of which he is now aware as a separate but mediating force.
>
> (Ibid.:141)

This view of language anticipates the ideas of Britton and others concerning the function of language:

> Our world representation may owe its vividness to sense images and the symbols (however we think of them) that mark emotional categories: for its organisation it relies very largely upon language. As we talk about events - present, past or imagined - we shape them in the light of, and incorporate them into, the body of our experience, the total.
>
> (Britton in Wilkinson, 1975:175)

For Froebel, the essential focus of all learning is the world of God's creation and the links between its diverse parts.

Clearly, these three central concerns of drama - the individual pupil, active learning, and understanding derived from personal experience - are also of major importance in the development of progressive educational philosophy. The commitment of the individual to the work

for the purpose of gaining increased insight into his/her experience, on both a personal and social level, receives an equal degree of attention in writings on progressive education, as Chapter 1 showed it receiving in writings on educational drama.

John Dewey

In this century progressive education - and perhaps education in general - was dominated by the wide-ranging thought and energetic expression of John Dewey. In his later works, significantly, Dewey was at pains to reject the "laissez-faire" excesses of progressivism with which some came to link his name:

> I have heard of cases in which children are surrounded with objects and materials and then left entirely to themselves, the teacher being loath to suggest even what might be done with the materials lest freedom be infringed upon. Why, then, even supply materials since they are a source of some suggestion or other?
>
> (Dewey, 1938:71)

He does, however, align himself firmly with the tradition of Pestalozzi and Froebel, praising both for their ability to transform the theoretical into the practical:

> Pestalozzi and Froebel were the two educators most zealous in reducing inspiration got from Rousseau into the details of schoolroom work. They took the vague idea of natural development and translated it into formulae which teachers could use from day to day.
>
> (Dewey, 1915:61)

Pestalozzi received particular admiration because "he realized that natural development for a man means a social development, since the individual's vital connections are with others even more than with nature." (Ibid.:62). For Froebel his praise is less complete. He admires "the best in his contributions":

> His emphasis upon play, dramatization, songs and story telling, which involve the constructive use of material, his deep sense of the importance of social relations among the children - these things are permanent contributions...
>
> (Ibid.:106)

Dewey does, however, see a tendency in Froebel's beliefs towards the fixed and uniform:

> Impatient desire for a method which would cover the whole ground, and be final so as to be capable of use by any teacher, led Froebel, as it has led so many others, into working out alleged "laws" of development which were to be followed irrespective of the varying circumstances and experiences of different children.
>
> (Ibid.:104)

For Dewey, individuality of circumstances and participants must be recognised, and must involve positive and discriminating action by both pupil and teacher:

> It is that reconstruction or reorganization of experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience.
>
> (Dewey, 1916:89-90)

Through acting on experience, learning occurs. The subject-matter is experience; the method, experience's reconstruction; the yield of the process, deepened meaning and strengthened possibilities for future learning. It is within these three areas - Experience, Reconstruction of Experience, and Meaning - that Dewey's philosophy will be considered, and its relevance to drama assessed.

Experience. Dewey believed that the human contacts of everyday experience provided unlimited opportunities for learning. The school's task, he believed, must be to provide its pupils with experience so chosen and structured that the young learner may be helped to come to terms with it through action, just as he might (given sufficiently favourable circumstances) in everyday life. In this way growth and learning become possible:

> It is simply a question of doing systematically and in a large, intelligent and competent way what for various reasons can be done in most households only in a comparatively meagre and haphazard manner.
>
> (Dewey in Garforth, 1966:104)

This "reorganized experience", however, must not result in blunted attention or a sense of tedium. The pupil should "find the same interest in going to school, and in there doing things worth doing for their own sake, that he finds in the plays and occupations which keep him busy in the home and neighbourhood life." (Dewey in Boyd, 1921:397). Dewey does not deny the value of organised subjects in the school. They represent the structured forms which mankind has given to its experience of solving the problems posed by life; as such, they can be used by the pupil to help him solve present and future problems:

> Imaginative recovery of the bygone is indispensable to successful invasion of the future, but its status is that of an instrument ... to isolate the past, dwelling upon it for its own sake, and giving it the eulogistic name of knowledge, is to substitute the reminiscence of old age for effective intelligence.
>
> (Dewey in Curtis and Boultwood, 1953:482)

Repeatedly throughout My Pedagogic Creed Dewey points up the basic need for school experience to reflect life experience:

> I believe that the school, as an institution, should simplify existing social life; should reduce it, as it were, to an embryonic form.
>
> (Dewey in Garforth, 1966:48)

> It is the business of the school to deepen and extend his [the pupil's] sense of the values bound up in his home life.
>
> (Ibid.:49)

> I believe, therefore, that the true center of correlation on the school subjects is not science, nor literature, nor history, nor geography, but the child's own social activities.
>
> (Ibid.:51)

Dewey's emphasis on experience, and on school as a place where experience can be encountered in significant form, finds many echoing voices among writers on educational drama.

Like Dewey, Dorothy Heathcote is concerned that the teacher realise the importance of his or her contribution to the work:

> The teacher's role in education surely is to provide learning situations. At times he may instruct, but in the main he is concerned with the growth of the personality to whom he offers facts and information and skills as they are required ... in the provision of situations which challenge the energies, the intelligence and the efforts of the children in his class.
>
> (Heathcote in Hodgson, 1972:157)

Douglas Barnes points to the simultaneous creative and social levels in drama experience:

> To say that drama is "creative" as well as "social" is to stress its relevance to the pupils' grappling with their own lives; each of us lives in a separate world of experience, which to some extent we create for ourselves. Drama helps us to learn how to adjust to the world we share with others and to create a new world of our own.
>
> (Barnes, 1968:40)

John Taylor and Rex Walford are speaking of simulation rather than drama proper, but their views also reflect something of Dewey's thinking:

> The participants may have a chance to sample the real world in the simulation and yet he (sic) can be observed taking real-world type decisions in a risk-free environment. He is in no danger to himself, to others, to expensive resources; he can make his mistakes and learn from them, and perhaps later apply their insights in similar or in relevant real-world contexts.
>
> (Taylor and Walford, 1972:42)

Richard Courtney points to the writing of such people as Robert Landy, B.J. Burton, Brian Way, Peter Slade, Winifred Ward and Nellie McCaslin to support the claim that drama can "enhance students' lives". "It [drama] utilises eclectically each and every single discipline into one unified body of knowledge so that it can help us comprehend the nature of experience." (Courtney, 1968:59)

Reconstruction of experience. For Dewey, growth is "the primary fact with which education deals." The teacher's task is to provide an environment where "continuous healthy (i.e., successful) growth ensures adequate preparation for immediate life, and, moreover, arouses the will of the pupil to venture further" (Curtis and Bouldwood, 1965:483). The teacher does not simply bring the pupil into direct relation with the various masses of facts represented by the different subject; he rather helps the pupil to use those facts in ways that will result in meaningfully reorganised thought:

> What concerns him as teacher is the way in which that subject-matter may become a part of experience; what there is in the child's present that is usable with reference to it; how such elements are to be used; how his own knowledge of the subject-matter may assist in interpreting the child's needs and doings, and determine the medium in which the child should be placed in order that his growth may be properly directed.
>
> (Dewey, 1902:23)

The material, in a word, must be "psychologized" - "translated into the immediate and individual experiencing within which it has its origin and its significance." (Ibid.:22)

While it is the job of the teacher to smooth the path for such "reconstruction", only the pupil himself can reorganise or deepen his understanding of experience: "I believe that ideas (intellectual and rational processes) ... result from action and devolve for the sake of the better control of action" (Dewey in Garforth, 1966:54). Failure to stimulate such action results in "the waste of time and strength in school work. The child is thrown into a passive, receptive or absorbing attitude. The conditions are such that he is not permitted to follow the law of his nature; the result is friction and waste" (Ibid.:54).

The methods and aims of the drama teacher are similar. Like Dewey's teacher, his or her concern is with pupil growth, both as an

individual and as a member of a social group, and this is achieved through the active involvement of the pupil in all stages of the work. Gavin Bolton's warning regarding over-structured lessons shows a concern which closely parallels that of Dewey:

> ... many Drama lessons put a full-stop to group creativity by carefully planned schedules where the pupils, puppets in the teacher's hands, behave as individuals within different contexts imposed by the teacher's voice every few seconds.
>
> (Bolton, 1966:2)

Brian Way would appear to be speaking to this same question of "individual and immediate experiencing" when he suggests that one possible answer to the problem "What is blindness?" would be to close one's eyes and try to find one's way from a room. In the attempt to experience reality from the point of view of the blind person, understanding at levels other than the purely cognitive can occur: "... moments of direct experience, transcending mere knowledge, enriching the imagination, possibly touching the heart and soul as well as the mind." (Way, 1967:1). While the example given by Way does not allow for the kind of active shaping of the experience which Dewey implies should exist, the emphasis on pupil living-through of the experience is common to both.

Dorothy Heathcote believes that meaningful activity is won when pupils are faced with problems, and that "problem-solving is the basis of learning and maturation" (Heathcote, n.d.:24). The teacher creates an atmosphere where such problems challenge pupils to solution in action by being "unprejudiced and receptive to a vast range of readings, helping the situation by receiving, challenging, helping to develop ideas and above all creating and preserving in the class attitudes of receptivity, non-value judgments and artistic integrity" (Ibid.:30).

Meaning. This flows from the successful reconstruction of experience. As a result, the pupil's understanding of his existence in the present is deepened, and he is strengthened in his efforts to shape future experience. Through understanding of self comes understanding of others; through greater insight into and control over his own life the individual contributes to "social progress and reform":

> I believe that education is a regulation of the process of coming to share in the social consciousness; and that the adjustment of individual activity on the basis of this social consciousness is the only sure method of social reconstruction.
>
> (Dewey in Garforth, 1966:57)

Whether the subject-matter of the work has been a traditional discipline which has been "psychologized" or material which crossed the boundaries between areas, its function is the same: "It gives past experience in that net form which renders it most available and most significant, most fecund for future experience." (Dewey, 1902:21).

Similarly experience of the drama (and other art forms) can, with proper guidance, add new dimensions of meaning to the lives of individual pupils, and through them, to society:

> If only we can give our teacher real insight into the nature of the arts they will be working in ... then who knows what success we may have in educating children to become sensitive, aware, mature citizens, able not only to see the world from their own viewpoint but through the eyes of others.
>
> (Heathcote in Hodgson, 1972:1960-1)

Gavin Bolton sees the meaning of drama as residing in its symbolical nature. For him, the drama experience is not centred on externals, however skilful, but uses these externals to create meaningful emotion:

> In other words, the MEANING is created from an oscillation between some feature or features of the actual present and the memory bank of feelings, which, as we have seen, are both personal and universal.
>
> (Bolton, 1975:3)

To summarise: Dewey's thinking concerning experience, its reconstruction, and the resultant meaning for the learner, repeatedly offers explicit support to the underlying concerns in educational drama - commitment, reflection, individual and social development.

For "commitment" might be substituted the word "need" in Dewey. All real learning, as he sees it, is the product of a felt need; if this is absent, then the learner's engagement is with empty symbols only. And these needs must have their origin in the real world of the child since, by definition, a need cannot be imposed. Thus, like the drama writers considered in Chapter 1, Dewey sees need (from which derives commitment to the work) as the starting point for learning.

Dewey's emphasis on the individuality of each child and the need to learn by doing, in action, are closely intertwined. Granted that individuality is important, then only in the pupil's action can that individuality be catered for: the teacher can neither offer uniform instruction to the many individuals, nor find time to repeat and modify his instruction for each pupil in the class. Conversely, once pupils become active, the individual nature of each shows itself immediately. But for Dewey the strongest justification for pupil activity lay in the fact that this is the natural way in which the child tackles problems and discovers solutions in pre-school years, and the way in which adults cope with life-experience. The degree to which action is central to drama is seen in the word's etymology: "drama, draein", to do or to act.

Reflection, for Dewey, was functional. Faced with a problem, the pupil acts, which naturally provokes thought that defines the activity's direction, determines its various steps, controls its development in the interests of economy of effort. Need, action and thought have their origin in the pupil, but are organised and encouraged by the teacher.

Similarly in the drama classroom. The teacher helps the pupil focus on that area of his or her experience which is problematic and, through active engagement with it, arrive at a solution. This is <u>not</u> to suggest that drama need remain near to home, in the sense of dealing only with those local matters - domestic quarrels, school work - which are literally close to the life of the pupil. Very often these will be illuminated more truly by placing the setting at a considerable remove from everyday life. Nor is it to suggest that "solutions" come in the form of glib answers. They will rather consist in a deepening of awareness.

Considerable criticism of Dewey has centred on the claim that he underestimated the importance of the individual, in his concern with social development. Consideration of Dewey's work quite quickly dispels this notion. For Dewey, the individual and society were no more points of opposition than the child and the curriculum. The individual is shaped by his experience as a member of society and in turn contributes to the shaping of society. The good of one is the good of the other. Those concerned with development through drama take a similar stand: the work by its nature involves interaction and co-operation with others; and it is these experiences which contribute to the development of the more fully integrated individual.

Thus Dewey's conception of education as reconstructed or reorganised experience with which the pupil engages and from which he derives new and valuable meaning approaches closely to the views held by many in the drama area. In the drama lesson reality is restructured (under the teacher's guidance but by the pupils) into selected new patterns which pupils "live through". In this way, fresh insight is added to the pupil's thinking, leaving him better equipped to cope with future

experiences, both everyday and dramatic. Only where the drama teacher's (or any teacher's) concern is with end-product at the expense of pupil growth will the essential benefits of the work be lost:

> Our tragic error is that we are so anxious for the results of growth that we neglect the process of growing.
> (Dewey, 1915:7)

REFERENCES

Barnes, D., (ed.), 1968. Drama in the English Classroom, NCTE

Bolton, G., July, 1966. "The Nature of Children's Drama", address delivered to Drama Conference at Chad's College, Durham

———, Nov., 1975. "Drama as Metaphor", unpublished paper, University of Durham

———, February, 1978. "The Process of Symbolization in Improvised Drama", Young Drama, Volume 6 Number 1, pp. 10-13

Boyd, W., 1921. The History of Western Education, 6th ed., Adam and Charles Black

Britton, J., 1975. In Wilkinson, A., 1975

Clegg, D., Jan.-March, 1973. "The Dilemma of Drama in Education", Theatre in Education, Vol. 3 No. 9, pp. 31-43

Courtney, R., 1968. Play, Drama and Thought, Cassell

Curtis, S.J., and Boultwood, M.E.A., 1953. A Short History of Educational Ideas, 4th ed., University Tutorial Press

Dewey, J., 1902. The Child and the Curriculum & The School and Society, University of Chicago Press (Phoenix Books). Pub. 1956

———, 1915. Schools of Tomorrow, E.P. Dutton

———, 1916. Democracy and Education, Macmillan

———, 1921. In Boyd, W., 1921

———, 1938. Experience and Education, Macmillan

———, 1966. In Garforth, (ed.), 1966

Froebel, Friedrich. In Lilley, I.M. (ed.), 1967. In Boyd, 1921

Garforth, F.W., (ed.), 1966. John Dewey: Selected Educational Writings, Heinemann

Green, J.A., 1913. Life and work of Pestalozzi, University Tutorial Press.

———, 1916. Pestalozzi's Educational Writings, Edward Arnold

Heathcote, D., n.d., Drama in the Education of Teachers, University of Newcastle upon Tyne Institute of Education

———, 1972. In Hodgson, J., (ed.), 1972

———, 17 Jan. 1976. "Drama As Education", New Destinations, The Cockpit Lectures, pp. 8-14

Holman, H., (ed.), 1908. Pestalozzi. Longmans

Kelly. F., June 1974. "Find Yourself a Space 8", Young Drama Vol. 2 No. 2, pp. 69-73

Lilley, M. (ed.), 1967. Friedrich Froebel, Cambridge University Press

Marshak, M., 17 Jan. 1976. "Symbol, Myth and Art", New Destinations. The Cockpit Lectures, pp. 1-7

Pestalozzi, J.H., in Green, J.A., (ed.), 1912

—————————, in Holman, H. (ed.),

Rousseau, J.J., 1911. Emile, translated by Foxley, B., Everyman Library

Taylor, J. and Walford, R., 1972. Simulation in the Classroom, Penguin

Way, B., 1967. Development Through Drama, Longman

Wilkinson, A., 1975. Language and Education, Oxford University Press.

Chapter 3

DRAMA AND AESTHETICS

Some dispute exists as to whether educational drama can be called an art form. Theatre, of course, is accepted as an art form, but drama differs from theatre in some important respects - notably in its emphasis on process rather than product, and participants rather than audience. At the centre of both theatre and educational drama, however, is the process of "acting-out" - of projecting into imagined roles and situations. The actor uses the medium primarily to communicate; the pupil uses it to explore and interpret experience to him/herself - in a word, to learn. As Dewey puts it, meaningful work in any of the arts involves the "capacity to work a vague idea and emotion over into terms of some definite medium." (Dewey, 1934:73)

This chapter, then, is concerned to look at the kinds of learning accessible through this process of "working over" in "a definite medium." Consideration is given to the thought of four prominent aestheticians - Susanne Langer, Herbert Read, Elliot Eisner and Robert Witkin - and the extent to which their ideas bear on the work of the drama classroom. Particular attention is given to concerns common to aesthetician and educator, such as the complementary roles of feeling and intellect, the cultivation of empathy, the use of symbol, and the role of audience.

Susanne Langer

Two areas in the writing of Susanne Langer particularly merit attention for their relevance to drama: her views on symbolism, and on the role of emotion in the arts.

Langer sees the "need of symbolisation" as a basic need of man, which continues all the time, even in sleep. The senses supply us with material which is translated into symbols to form our elementary ideas. Some of these can be organised in a rational symbolic pattern - for example, in speech. Some, however, cannot be rendered in this "discursive", logical way, and are presented in the form of the arts: music, painting, drama, etc.

Two important points emerge from this. The first is that the arts carry ideas as truly as language does. Those who would assign the arts a position of pleasing decoration fail to appreciate this. The second point is that the arts are used to give form to ideas which could not be otherwise expressed. This is vitally important to a correct understanding of what it is the arts do. Not only, as already pointed out, do they speak with an authority equal to that of language; they are essential if certain concepts are to find expression.

A third and final point on symbolism deserves underlining here. It is that Langer sees symbolism as functioning primarily to create a vision of experience; only secondarily is it employed to communicate that vision to others:

> Speech is, in fact, the readiest active termination of that basic process in the human brain which may be called symbolic transformation of experiences. The fact that it makes elaborate communication with others possible becomes important at a somewhat later stage.
> (Langer, 1942: 44)

Langer's thinking on emotion follows somewhat similar lines. She rejects the popular image of the artist as one who uses art solely to express the emotional tremors that shake him:

> ... the feeling in a work of art is something the artist conceived as he created the symbolic form to present it, rather than something he was undergoing and involuntarily venting in an artistic process.
> (Langer, 1953:176)

It is through engagement in the artistic process that emotions take on meaning and even, to some extent, come into being - "feeling becomes clear and conscious only through its symbols." (Ibid.:388).

The work of the artist, then, provides not just a safety-valve for the pressure of his (or his audience's) emotion. It is itself a means to the discovery of emotion and its significance:

> In creating an emotive symbol, or work of art, the creator does articulate a vital import which he could not imagine apart from its expression, and consequently cannot know before he expresses it.
> (Ibid.:389)

Thus the artist trusts his medium's power to teach him what to feel:

> A competent painter, accepting a commission for a portrait, a mural, or any other "kind" of work, simply trusts that, contemplating the powers of the medium, he will have a sudden insight into a feeling it can express; and working with it, he will pursue and learn and present that feeling ... Certainly every architect has to find the proper feeling to express in each building he designs.
> (Ibid.:390)

In conclusion it should be emphasised that in artistic practice, symbols and emotions overlap and interpenetrate : "The artist's work is the making of the emotive symbol". (Ibid.:387).

For drama, Langer's thinking on the symbol and its functions is very important. If the feelings and thoughts of pupils are valued, then pupils deserve the opportunity to work with those feelings and thoughts through drama and the other arts. Failing this, they will not find another outlet. They will, in effect, be denied existence.

In addition, Langer's contention that we use speech and other symbolic forms not simply to communicate but primarily to make sense of experience addresses itself to a central issue in drama : that what matters in the work are the participants and the process. The audience, the traditional end-product in the staged performance, can have value, but are not the major concern of educational drama. At the heart of the work is the use of the symbolic medium to draw meaning from the flux of pupil experience.

Her thinking on the place of emotion in the arts is likewise important. Here again she emphasises that the arts are not handy therapy, nor even solely ways in which we may give expression to our feelings, but themselves are a means of emotional education. That is, through exploration of the art form - in this case, drama - feeling is discovered, clarified, made conscious. Learning occurs, in the sense that what was not understood hitherto is now apprehended, and reflection on its implications is possible. Thus it is through interaction at the symbolic level in the drama work that pupils are helped to discover and think about what they feel.

Herbert Read

Where Langer sees artistic experience as essentially different from the experiences of everyday life, Read comes closer to the thinking of John Dewey on this matter in declaring that art is "present in everything we make to please our senses." Like Langer, however, Read sees an important function of art residing in its capacity to at once satisfy and inform through articulation of the vaguely felt:

> By "empathy" we mean a mode of aesthetic perception in which the spectator discovers elements of feeling in the work of art and identifies his own sentiments with these elements - e.g., he discovers spirituality, aspiration, etc., in the pointed arches and spires of a gothic cathedral, and can then contemplate these qualities in an objective or concrete form; no longer as vaguely apprehended subjective feelings, but as definite masses and colours.
>
> (Read, 1958:24)

The emphasis here is on response to the work of art as a spectator, whereas educational drama clearly centres on participation. Elsewhere, however, Read makes clear the extent to which he values active encounter with art:

> It is only fear that prevents the child from being an artist - fear that its private world of fantasy will seem ridiculous to the adult, fear that its expressive signs and symbols will not be adequate. Cast out fear from the child, and you have then released all its potentialities for emotional growth and maturation.
>
> (Read, 1955:108)

Both in the spectator and the creator role, the child can use art as a source of meaning.

Skill in and understanding of the artistic medium, Read believes, is attained through work of significance in that medium, rather than through preparatory exercises. He quotes Aristotle in support of this view:

> For the things we have to learn before we can do them, we learn by doing them, e.g., men become builders by building and lyre-players by playing the lyre; so too we become just by doing just acts, temperate by doing temperate acts, brave by doing brave acts.
>
> (Read, 1958:211)

And while most of his aesthetic views are made with reference to art, they are not confined to it: "... anything I have to say about the art of children, and its importance in education, applies to all the arts." (Read, 1955: 109). Nor is there any rift for him between aesthetics and

education - development in one is development in the other. Education should ultimately rest on aesthetics - "the education of those senses upon which consciousness, and ultimately the intelligence and judgment of the human individual is based" (Read, 1958:231). Only when the sense information fed to the child takes on meaning and significance for that child can mental growth occur.

Read's concern that an environment of trust be established in which the child's work is not judged against inappropriate adult standards, thus encouraging imitation, reflects much of drama's concern with commitment. Unless the drama teacher can create an environment where risk-taking can occur, where adult or theatrical concerns are seen as inapplicable, the work cannot develop. Educational drama, like child art, centres on the value of process in a trusting and trusted environment.

Read's concern with the active involvement of the child in the work is best caught in the words of Dewey, whom he quotes:

> They [Practical activities] are necessary if the pupil is to understand the facts which the teacher wishes him to learn; if his knowledge is to be real, not verbal; if his education is to furnish standards of judgment and comparison.
> (Dewey in Read, 1958:245)

Thus commitment (in terms of acceptable atmosphere for active involvement), reflection (through the clarification made possible by artistic involvement), and development (through such involvement and reflection both individually and socially) - all are important factors in Read's aesthetic thinking.

Elliot Eisner

Much of Elliot Eisner's thinking about the arts finds expression in his views on evaluation. From the nature of the work, Eisner saw certain forms of evaluation following. For the arts teacher, evaluation would

normally mean concern with the "expressive objective". Unlike the behavioural objective, which would attempt to describe in advance the kind of behaviour a pupil will exhibit when the aim of a lesson or a piece of work has been realised, the expressive objective "is an outcome realized by the student after having engaged in an activity that was intended to generate a personal idiosyncratic response" (Eisner, 1973:4). Only in limited situations, Eisner contends - for example, in teaching basic techniques - are behavioural objectives applicable to the arts. Training objectives of this kind are only a beginning:

> ... these behaviors in art, when sought, are not the core of art education; they are its means. They are the means that one uses to get to what is really important, personal and idiosyncratic in art.
> (Ibid.)

This approach to evaluation has its roots in the nature of the work: "In the arts, perhaps more than in any other field of activity, student-specific outcomes are prized" (Eisner, 1972:185). The artistic and learning process will be the same in each case, but its specific form varies with the individual, so any effort to establish beforehand what successful learning will look like does not make sense, any more than prior specifications regarding the appearance of a "good" picture can make sense.

Something of Read's thinking is seen in his concern that the classroom provide a milieu where emotions are valued:

> In short, sound educational practice, in art education or in other fields, aims at establishing the type of relationship in classrooms that allow the feelings of the students as well as their ideas to be expressed.
> (Eisner, 1972:181)

Through engagement with the material, the imagination and thought of the pupil undergo a refining experience - "The work of art remakes

the maker" (Ibid.:282) - which culminates in a deepened understanding of the world:

> Work in the arts develops the ability to care, to care not about the monumental but about the little things, the inner aspects of experience... The arts thereby enable us to make sense of the world.
>
> (Ibid.:281)

To this point, Eisner's thinking matches almost perfectly with the thinking of most drama theorists. Concern with the child's individuality, with an environment which allows expression of that individuality through commitment to the work in a way both emotional and disciplined, the value placed on the arts as a source of understanding - few drama authorities would quarrel with any of these.

More problematic might be Eisner's emphasis on the cultivation of skills. Eisner sees some mastery of technique as necessary for expression, and believes these should accordingly be cultivated, though through meaningful work rather than lifeless exercises. To achieve such mastery, work should observe a sense of continuity and sequencing, so that activities become gradually more complex and skills more refined.

There is a concern here with orderly and uniform progress which sits uneasily with insistence on the value of individuality, and the notion of the expressive objective. On the other hand, it is precisely the absence of a pattern of clear development which many pupils cite as a weakness in their experience with drama through their school years. Nor should it be forgotten that Eisner repeatedly states that skills are valuable, not in themselves, but as means by which the medium of expression may be controlled and used. This relationship of skills to expression, and thus to understanding, is an area which most drama theorists choose not to confront (an exception, to some degree, being the Schools Council Drama Teaching Project 10-16). The reason may lie in a concern

to avoid a mechanical, exercise-based approach to the work, or in an association of skills with theatre. Eisner himself does not deal fully with the problem, but he does highlight its existence, and the need for drama teachers (and other teachers of the arts) to take it into account in their planning.

Finally, in his statement on the purpose of teaching art, Eisner offers a justification which many drama teachers would accept as descriptive of their work also:

> Art reminds us that the act of looking intensely of opening one's sensibilities to the environment, yields a qualitative reward in the process of living.
> (Ibid.:281)

Commitment wins reflection, from which a richer potential for experiencing the world emerges.

Robert Witkin

To function effectively in the world, Witkin believes that the individual's emotional life must be properly organised. Without such inner order, harmonious existence is impossible:

> In order to move around in the world of objects, to manage his relationships within it, the individual must be able to manage the disturbances, the sensations and feelings wrought within him by his encounters in the world ... If the price of finding oneself in the world is that of losing the world in oneself, then the price is more than anyone can afford.
> (Witkin, 1974:1)

Failure to achieve this harmony of development between the inner and outer world - what he calls the worlds of Being and self - is seen as the greatest single weakness of our educational system:

> There are many in our schools and universities who have lost the ground between Being and self. The anxiety of those who love them to see them successful in object management is the Trojan horse that has breached the citadel to the person.
> (Ibid.:29)

Engagement with the creative process is essential for this inner ordering and involves three steps: first, the setting of the sensate problem that evokes disturbances within the individual's Being; second, the making of a "holding form" - for example, a symbol - which will "encapsulate only the essential movement of the sensate impulse and ... hold that movement in consciousness for the duration of the expressive act" (Ibid.:181); and finally, movement through successive approximations of expression to a resolution - a continuous refinement and abstracting process towards completion in the medium chosen.

Witkin points to five areas as of direct concern to the arts teacher, since all the arts have their common root in the "subject-reflexive" action - the reciprocal action in the outer world which the individual makes in response to the initial disturbance of Being.

The first of these five areas is self-expression. This Witkin sees as a source of difficulty for many teachers: they attempt to stimulate expression on the one hand, and to hold it within bounds seen as socially acceptable, on the other. Such teachers, Witkin believes, are confusing "subject-reactive" acts - the cry of joy, the boot through the window - with subject-reflexive or truly creative acts, which involve the <u>intelligence</u> of feeling in creation. Only when teachers understand the difference between these two will they be able to help their pupils.

Witkin's second area is control of the medium. Here his emphasis is that rules should act as moulds rather than curbs on self-expression. Simple adherence to rules results not in vital creation but dead objects. Control must be reflexive, not rule-bound. The pupil's awareness must 'oscillate" between the impulse, personal and unique, and the medium, objective and shared.

Witkin's third area of concern, realised form, underlines similarities in the experience of the artist and his audience:

> The appreciation of realised form is an active process and one that does not differ in many essential characteristics from consciousness as it is implicated in the creation of expressive form.
>
> (Ibid.:47)

He warns concerning choice of form:

> The teacher often makes use of realised forms for which the pupil does not have adequate sensate experience to enable him to engage in the form.
>
> (Ibid.:48)

Witkin defines the fourth area, personal development, as "progressive mastery of new and more complex levels of sensate experience" (Ibid.:49). This mastery he sees as being "the whole raison d'etre of arts curricula" (Ibid.).

Finally, as regards evaluation, he rejects examinations as antithetical to arts instruction, since they treat the individual as object. Only through the intimacy of pupil-teacher relations can the teacher begin to assess if "one individual is more himself than another" (Ibid.: 52).

Clearly, Witkin's concerns in these five areas are similar to much writing on educational drama. Such matters as constructive self-expression and personal development have been shown to occupy a central role in the literature of drama. When he looks specifically at drama, Witkin is quick to reject the notion that purely emotional experiences can have value. Only when emotion has been given form and thus meaning does it acquire significance. The drama, when successful, "binds the fragmentary bombardment of sensation into a coherent theme." Witkin goes on to urge the need for reflection - room between the experience and the creative action of the drama, and to cast some doubt on the value of discussion (prized by many drama teachers), since objective consideration

of the emotional experience can overshadow and misshape the work. Like the Schools Council Drama Teaching Project (10-16), he stresses the need for control of the medium - reflexive control, so that "the disturbances wrought within the individual are projected in a medium which recalls them" (Ibid.:79).

Witkin's thoughts regarding a discernible pattern in the creative process also have direct application to drama work. His ordered list - setting of problem, making of holding form, successive approximations on the way to resolution - describes the pattern of a great number of drama lessons: teacher and class select problem for solution, followed by pupils considering and working on their material, followed by final expression. It should be added, however, that Witkin's idea of a "resolution" has perhaps a too-final sound - many valuable drama lessons end on an indefinite note, having for that very reason effected considerable change within pupils. There is also the danger that a lesson pattern such as Witkin suggests may tend towards performance rather than insight.

In practical terms, Witkin's work is also open to some criticism. His distinction between purely cathartic action and informing artistic process, for example, is an important one; but little advice is offered as to how the latter may be attained and the former avoided. Similarly, to point out that "the consciousness of the individual must oscillate intensively between the impulse and the medium" (Ibid.:45) is valid and valuable; but the statement of this impulse-form dialectic goes a very limited way towards achieving it. And in terms of personal development and assessment of the work, few drama teachers would quarrel with Witkin's regard for the unique nature of experience and the care needed in its evaluation; but perhaps equally few would find that his analysis affects their practice in any radical way.

Such criticisms, however, must be seen in context. Witkin's contribution to aesthetic theory is an important one, in that he draws attention to central features of the artistic process, and offers an explanation of their operation and their importance for education.

The writings of aestheticians such as Langer, Read, Eisner and Witkin do speak directly to those concerned with the teaching of drama and the arts generally. Common to all four writers is the notion that the arts operate in a unique manner. Since the contribution of the arts is unlike the contribution of any other curriculum area, comparisons between the arts and other subjects are often invalid and misleading. It is on precisely this uniqueness that the arts subjects stake their claim to importance. Acceptance of this unique quality means that the arts cannot be viewed as pleasing decoration, but rather as a source of meaning. Through engagement with the arts, pupils arrive at forms of understanding otherwise impossible. Through symbolic interaction in the drama, pupils gain access to non-discursive meaning.

Interestingly, most of the writing on aesthetics reviewed does not focus on drama - art and music receive much more central attention. This emphasises the need for drama to find its place within the context of the other arts. The ready relevance to drama of much of the writing of Read and Eisner, for example, who deal largely with art, confirms this. Awareness of drama's value from an artistic standpoint is essential for a proper understanding of the form and its educational possibilities:

> ... we hope to promote the development of structures of feeling which make them [pupils] not necessarily successful artists or even discriminating patrons of the arts but people whose humanity is demonstrated by the ways in which their sympathy flows, by the meaning for each of them of their own life of feeling.
>
> (Ross, 1975:68)

REFERENCES

Dewey, J., 1934. Art As Experience, Minton, Balch and Co.

Eisner, E., 1972. Educating Artistic Vision, Macmillan

———, May 1973. "Do Behavioral Objectives and Accountability Have a Place in Art Education?", Art Education, Vol. 26

Langer, S., 1942. Philosophy in a New Key, Harvard University Press (pub. 1963)

———, 1953. Feeling and Form, Routledge and Kegan Paul

Read, H., 1955. The Grassroots of Art, Faber

———, 1958. Education Through Art, Faber

Ross, M., 1975. Arts and the Adolescent, (Schools Council Working Paper 54), Evans/Methuen Educational

Witkin, R., 1974. The Intelligence of Feeling, Heinemann

Chapter 4

DRAMA AND CURRICULUM THEORY

Philip Jackson in Life in Classrooms points out that the large majority of teachers have little acquaintance with curriculum research and development. This fact has some relevance to drama, a subject whose position as a "respectable" subject remains to be established, and many of whose teachers feel pressure to justify their subject's existence. Rather than seek academic acceptance through inclusion of drama as an 'O' level or 'A' level subject, such teachers could discover more intrinsic justification in the ideas of many leading curriculum theorists.

This chapter looks at curriculum writings in four areas deemed important for drama: (1) school and society; (2) pupil activity; (3) relations with others; (4) reflection on experience.

(1) School and Society

The relationship of the classroom to the world beyond its walls was, of course, an area of major concern in John Dewey's thinking. Contemporary writers on curriculum continue that concern.

Richard Pring, for example, sees harmony between school and society as central to the teacher's successful functioning: "The art of teaching lies in bringing the two into contact - the current interests of the pupil and the socially developed traditions of thought and behaviour" (Pring, 1976:85). To do otherwise would be to deny that the pupils "already have a complex scheme of things, a set of beliefs, a style of life, however inadequate in some respects and for

certain purposes we judge it to be." (Ibid.:84). In Pring's view, many schools as well as universities and colleges of education fail to value or acknowledge the ideas and beliefs the pupils bring with them from society to the classroom:

> The teacher, himself immersed in a particular disciplined mode of thought or enquiry, should recognise those aspects of the pupil's practical know-how which have within them the seeds of much deeper and more extensive understanding.
>
> (Ibid.:122)

Richmond shows similar concern for the out-of-school world and its effects on the child. He believes that understanding of the relationship between school and society will result in a shift in terms of what is seen as "learning". Given this broadened perspective, the area bounded by the school and books will be seen as just part of the world of knowledge, not its exclusive domain. Such a shift will in its turn have other consequences, prominent among them altered teacher attitude to feeling. Outside-school learning - and any true learning, Richmond contends - is interwoven with feeling. As a result, if the outside world's contribution is to be accepted, the teacher must turn from the notion of school as solely a place of logic and serious business, and make room for such "childish things" as emotion:

> But even here [in the primary school] the belief that the school's chief business is formal instruction persists, and so does the conviction that the sooner pupils put away childish things and settle down to serious study the better.
>
> (Richmond, 1971:152)

The more negative approach which would suggest that "the affective life can be left to look after itself at the very time when it is most turbulent and impulsive" (Ibid.:152) Richmond denounces as criminal. He argues for an education which has a bearing on life and is a genuine preparation for it:

> How a man feels is arguably as important as what he thinks. And this is why for most people, most of the time, life as it is lived is much more like painting a portrait than devising a theorem.
>
> (Ibid.:160)

Schools, he argues, do little to prepare for such a life of feeling. This is doubly disastrous, since emotion is also the "driving force for learning in all its many forms". Cut off from it, and the social world in which it originates, the pupil is bereft of learning energy. Rather than receiving assistance in his movement towards understanding, the pupil is asked to contemplate "an impressive, but dead, graveyard of facts." (Ibid.: 165)

To say this is not to suggest that the school should seek to cultivate emotion or use outside-school experience in an uncritical fashion. As Metcalf points out, the teacher must seek to widen the range of pupil experience and upgrade its quality:

> The development of children into adults who can steadily modify their beliefs in terms of their adequacy for explaining a widening range of experience requires two things: (1) improving and refining the reflective capacities of children, and (2) breaking through the hard shell of tradition which encases many deeply rooted and emotionally charged belief.
>
> (Metcalf in Gage, 1963:934-5)

The importance of the pupil's outside-school world is recognised by Dorothy Heathcote. For her, an essential factor of successful improvisation is a "genuine desire by the teacher to bring relevant class experience and information to the fore and be made available to the group" (Heathcote, 1967:28). Richard Courtney makes a similar point:

> ... dramatic action <u>represents</u> the life experience (Landy). It does so in ways that are very close to, but not the same as, life, and thus experience in the former enhances the latter.
>
> (Courtney, 1977:7)

(2) Pupil Activity

The idea that learning must be an active encounter between learner and material has been shown as widely shared. It is of course an essential component of drama, which emphasises learner activity at the physical, emotional and mental level. Nor may such activity be merely imitative; it must be creative, in the true sense of that word:

> Drama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges.
>
> (Heathcote, 1967:30)

In curriculum writing, Ralph Tyler points to the need for the teacher to provide an environment which will prompt the pupil into an active and satisfying encounter:

> It should, of course, be obvious that the student learns to think through the experience of solving problems for himself. He has not acquired the objective when the teacher does the problem solving and the student only watches.
>
> (Tyler, 1949:70)

Such promotion of active learning requires that the teacher cease to think of himself as an instructor and rather as "a facilitator, an impressario, and a consultant" (James in Pring, 1976:58). Since the current needs of the enquirer will depend largely on what he has already discovered, and since "it is impossible for anyone else to know precisely what the child already understands and what is the next question to which he needs the answer" (Goldsmith's College Curriculum Laboratory, 1969:14), work in the classroom will have its origin in the child's enquiry and its realisation in the child's activity. Child-centred education, in this sense, means by definition child-activity-centred education. Even where there is a reluctance to implement the discovery approach, its respectability as theory is acknowledged:

> Almost every curriculum development project today stresses the discovery method, a stress which is acceptable to almost all teachers. It is part of their stock in trade, taken on as an approved pedagogical procedure.
>
> (Taylor in Kerr, 1968:842)

Downey and Kelly remind us of the many strands in educational thinking which come together in stressing the need for active pupil commitment to the work:

> If one views education as being essentially experience, as Dewey does, or as involving a dialectical relationship between the pupil and his environment, as Charity James and Dewey both do, or as being concerned with the intentions that lie behind the conscious activity of the pupil, as Paulo Freire believes, or as being an extension of the 'common sense knowledge' that the pupil brings to the teaching situation rather than initiation into anything that can be dubbed objective knowledge, as we have seen a number of contemporary sociologists do, then one must accept that education must be a two-way activity in which the learner must be an active participant rather than a mere recipient of knowledge.
>
> (Downey and Kelly, 1975:151)

Clearly many curriculum theorists - particularly those who see education as child-centred - argue for what is in fact a central feature of educational drama: the pupil at the heart of the work, in active involvement with it in the process of construction and realisation.

(3) Relations with Others

For most people, empathy is perhaps the most readily understood of drama's aims. This may be because it is a common element to both educational drama and theatre. Whatever the reason, empathy is seen as having two effects: it heightens the sensitivity of the individual to the world around him and the people in it; and it fosters a willingness on the pupil's part to co-operate with his fellow man. Both qualities - awareness and co-operation - can emerge at the real and symbolic level in drama.

Tyler points to the cultivation of desirable social attitudes as one type of learning experience which the schools seek to foster. Attitudes, as he sees them, are developed through assimilation from the environment, from the emotional effects of certain kinds of experience, from traumatic experiences, and through direct intellectual experience. The last of these - intellectual experiences - are seen as only rarely achieving attitude change, and traumautic experiences deliberately manufactured would clearly hold grave dangers in the ordinary classroom; so it is to the first two that Tyler looks:

> There is a great need for seeking to modify the environment of the youngster through his experience in order to help him develop desirable social attitudes. This means ... helping to reinforce the emphasis upon social rather than selfish attitudes.
> (Tyler, 1949:77)

The points of relevance to drama work are obvious. Drama of its nature "modifies the environment" so that certain experiences may occur. Likewise drama values and channels emotion, to produce the firing-fuel of the creative process. Stenhouse underlines the social nature of such work:

> The procedure must enable pupils to understand divergence and hence must depend upon a group working together through discussion and shared activities. In such a group opinion should be respected, and minority opinions should be protected from ridicule or from social pressure.
> (Stenhouse in Richmond, 1971:90)

To fail to value this quality of co-operation with others would be to ignore two vital matters: one, that pupil-pupil interaction merits as much attention as teacher-pupil; and two, that co-operation and social adjustment are central elements in life. To ignore the first is to believe that pupils cannot learn from one another. To ignore the second is to set aside the bearing of education on living one's life.

The Schools Council Drama Teaching Project (10-16) testifies to the co-operative element in drama work:

> ... it involves being able to learn to contribute, to accept and share other people's ideas, to build on them and come to corporate decisions about which ideas are thought to be appropriate to what the children want to explore and also whether adequate forms of expression can be found in which to say them.
>
> (McGregor et al., 1977:32)

It might finally be noted in passing that drama's effect in terms of empathy can be compared with the effects of literature. Even as literature frees the reader from his own limitations to an experience of "the world as seen by a particular mind" (Eliot in Smith and Parks, 1951:727) drama frees the individual to see the world from the viewpoint of another. Northrop Frye (1963) sees the writer's artistic vision working on the imagination of the reader and showing him reality in a new light and the reader, having benefited from the encounter, returning to everyday life with deepened understanding. Drama would make similar claims, except that it seeks to place the pupil in the role of at once both artist and audience, thus making possible more total involvement in the creative act of moulding a vision of life other than his own.

(4) Reflection on Experience

A major source of difficulty in many classrooms is what the teachers (and so the pupil) see as being of relevance to the work. Goody and Watt (1962) maintain that literate cultures tend to stress abstraction, ignoring the experience of the individual and dividing learning in such a way that the learner finds it difficult or impossible to link formalized knowledge with his daily experience. Holt speaks of answer-centred schools where teachers "encourage children to act stupidly, not only by scaring and confusing them, but by boring them, by filling up

their days with dull, repetitive tasks that make little or no claim on their attention or demands on their intelligence" (Holt, 1964:167). Barnes refers to teachers who control classroom discourse to the point where "most questions asked ... are questions to which the teacher already knows the answer." (Barnes and Todd, 1977:126). Esland speaks of the "psychometric theory of knowledge" which is "limited to concrete-abstract continuum representing the assumed concrete-abstract progressivism of children's thinking." (Esland in Young, 1971:96).

The need for teaching which encourages flexible movement between the abstract and the concrete - which encourages the ability to think about life in its various manifestations - is stressed by Pring. In his view, the well-trained mind is "one that can turn itself to a multitude of theoretical and practical concerns, because, in its training, it has gained certain qualities and powers of mind even if the particular content through which these have been gained has now been forgotten." (Pring, 1976:125). This is just how drama is seen as working. Concern is not with content-knowledge, but with process, with the "negotiation of meaning" in artistic form as pupils work together under the teacher's guidance. The raw material with which the pupils work is located in their own experience:

> ... central to any make-believe experience is the recall of past experiences... And yet the actual world must be deployed in a way that will help the creation of the metaphor ... a SYMBOLIC REPRESENTATION capable of many levels of meaning.
>
> (Bolton, 1975:2)

Charity James also points to the need for this kind of curriculum - one where "his [the pupil's] concerns, with who and what he is, with living in a technological society and how that affects him, and with human relationships can be the basis for studies." (James, 1968:81).

Stenhouse sees the concern of the school centring on a gradual deepening of the individual's sense of self:

> Above all, the aim should be understanding. This implies that one should not force pupils towards opinions or premature commitments which harden into prejudice. The object is that the pupil should come to understand the nature and implications of his point of view, and grow to adult responsibility by adopting it in his own person, and assuming accountability for it.
>
> (Stenhouse in Richmond, 1971:90-1)

As an approach to learning, drama seeks to offer experience in such a form that the pupil can come to terms with it. By placing the pupil in situations requiring personal response, it seeks to inculcate (as Stenhouse urges) a sense of the consequences flowing from individual or group actions, and the responsibility which those imply.

Consideration of writers on the curriculum such as those above emphasises how far drama's concerns are shared by many who look at education in more general terms. (The title of an address by Dorothy Heathcote - "Drama _As_ Education" - shows awareness of this mutuality.) While by their nature selective, the four headings under which curriculum has been viewed do represent important areas of concern in this field, and combined they have considerable bearing on the four elements seen as central in drama : commitment, reflection, individual and social development. The sections "Pupil activity" and "School and society" both stress commitment, with Tyler, for example, pointing to the need for active engagement with the work, and Richmond to the fact that emotion has a vital role to play if pupil involvement is to be possible. Social development and reflection are treated explicitly in the sections "Relations with others" and "Reflection on experience" respectively; while concern for growth as an individual is an implicit feature of all sections.

Thus as aestheticians help the drama teacher see his work in an artistic context, sharing the concerns of the other arts subjects, so curriculum theorists help him to an understanding of the educational potential of his subject, and the ties which link it to broader educational concerns.

REFERENCES

Barnes, D., and Todd, F., 1977. Communication and Learning in Small Groups, Routledge and Kegan Paul

Bolton, G., 1975. "Drama as Metaphor", unpublished paper, University of Durham

Courtney, R., 1968. Play, Drama and Thought, Cassell

———————, May, 1977. "Goals in Drama Teaching", Drama Contact, (Council of Drama in Education), Vol. 1, No. 1, pp. 5-8

Downey, M.E., and Kelly, A.V., 1975. Theory and Practice of Education, Harper and Row

Eliot, T.S., 1951. "Religion and Criticism" in Smith, J.H., and Parks, E.W., 1951

Esland, G.M., 1971. "Teaching and Learning as the Organization of Knowledge", in Young, M., 1971, pp. 70-116

Frye, N., 1963. The Educated Imagination, CBC Learning Systems

Gage, N.L., (ed.) 1963. Handbook of Research on Teaching, Rand McNally

Goldsmith's College Curriculum Laboratory, 1969. Report No. 6

Goody, J., and Watt, I., 1962. "The Consequences of Literacy", Comparative Studies in History and Society, V(3)

Heathcote, D., 1967. "Improvisation", English in Education, Vol. 1, No. 3, NATE

———————, 1976. "Drama As Education", New Destinations. The Cockpit Lectures, pp. 8-14.

Holt, J., 1964. How Children Fail, Penguin

Jackson, P., 1968. Life in Classrooms, Holt, Rinehart and Winston

James, C., 1968. Young Lives At Stake, Collins

Kerr, J.F., (ed.) 1968. Changing the Curriculum, University of London Press

McGregor, L., et al., 1977. Learning Through Drama, Heinemann

Metcalf, L.E., 1963. "Research on teaching the social studies". In Handbook of Research in Education. Edited by N.L. Gage, Rand McNally 1963, pp. 929-965.

Pring, R., 1976. Knowledge and Schooling, Open Books.

Richmond, W.K., 1971. The School Curriculum, Methuen

Smith, J.H., and Parks, E.W., (eds.) 1951. The Great Critics, W.W. Norton

Stenhouse, L., 1971. In Richmond, W.K., 1971

Taylor, P., 1968. In Kerr, J., 1968

Tyler, R., 1949. Basic Principles of Curriculum and Instruction, University of Chicago Press

Young, M., 1971. Knowledge and Control, Collier-Macmillan

Chapter 5

DESIGN OF THE INVESTIGATION AND INSTRUMENT RATIONALE

The purpose of this study was to establish matters of common educational importance in the writings of acknowledged authorities in educational drama, and to investigate the practice of secondary school drama in the light of these agreed matters. Scrutiny offered four recurring concerns among theoreticians (commitment, reflection, individual development and social development), and these concerns were echoed by writers in curriculum, aesthetics and educational philosophy.

These concerns were then combined with interviews conducted with sixteen experts working in drama at the post-secondary level (see Appendix A) to form the bases for the design of investigative instruments along two lines: those instruments classified as open or informal in nature; and those classified as closed or formal. This two-fold approach allowed for the diversity of drama work and the emergence of unforeseen patterns, as well as comparison of data generated in these two different ways and consideration of their relative value. In addition, the emphases of theoreticians could be placed alongside the concerns and assumptions of practitioners of drama, and conclusions drawn.

Three forms of data collection were used: interview, observation, and questionnaire. The sample was drawn from twenty-four secondary schools and consisted of twenty-four drama teachers and 536 drama pupils.

Table 1

Origin and Development Pattern
of the Investigation

Theoretical concerns	Data collection		Subjects/ Areas of use
	Nature	Form	
Commitment	OPEN	Interview	[Post-secondary experts (16)] Teachers (24); Pupils (144)
Reflection		Informal Observation	Drama lessons (24)
Individual development	CLOSED	Formal Observation	Drama lessons (24)
Social development		Questionnaire	Teachers (24); Pupils (536)

This chapter provides an explanation of and rationale for the general investigative methods employed, and outlines the sample selection procedure. It also describes the specific investigative instruments, and briefly sketches their original form and use in the pilot study.

Investigative Methods

The closed strand of the investigative method employed in the study followed traditional empirical research. Questionnaires were issued to all teachers and pupils, and an attempt made to gather quantitative data concerning pupil attitude, and teacher and pupil concepts of drama. Interaction in half of the forty-eight lessons observed was coded,using a fixed, objective set of categories, into which teacher and pupil interaction was fitted.

The open method of investigation had qualities in common with the approach to research usually termed "illuminative". This approach has its roots in the research methods of anthropology: rather than seek to prespecify and evaluate all experience in terms of this prespecification, the investigator approaches the culture under consideration as openly as possible. In this way the researcher hopes to remain sensitive to the nuances and "hidden curriculum" of the culture which would otherwise be lost or misinterpreted. The concern of such research is to describe what practice reveals and from this derive insight. Where criteria are generated, they emerge in the course of the study from the situation being explored.

This more open approach used here was seen as holding several advantages. One was that it implicitly acknowledged the complexity of the classroom situation, and allowed for more open-ended and subjective data (Stubbs, 1976). It also acknowledged that the implementation of a programme may differ considerably from its theory, and that closed and objective criteria established in advance of investigation may not be applicable to the field circumstances (Parlett and Hamilton, 1972). Illuminative investigation acknowledges the uniqueness of the classroom situation, and attempts to provide insight by placing quantitative data in a qualitative context (Nash, 1973). The utilization of comments by pupils and teachers was not seen as a rejection of the rigorous standards valued by traditional research:

> The things that people say about themselves and other people should be taken seriously as reports of data relevant to phenomena that <u>really exist</u> and which are relevant to the explanation of behaviour... It is through reports of feelings, plans, intentions, beliefs, reasons and so on, that the meanings of social behaviour and the rules underlying social acts can be discovered.
>
> (Harre and Secord, 1972:7)

Such an approach does have its disadvantages: information can tend to become unwieldy and lacking in focus; and unless care is taken to structure the data gathered into unifying themes, insight becomes impossible. It is a method that is more obviously dependent on the perception and subjectivity of the investigator; although even the most rigorous empirical study cannot escape from an element of human judgment.

> The aims of illuminative evaluation are to study the innovatory program: how it operates; how it is influenced by the various school situations in which it is applied; what those directly concerned regard as its advantages and disadvantages; and how students' intellectual tasks and academic experiences are most affected. It aims to discover and document what it is like to be participating in the scheme, whether as teacher or pupil; and, in addition, to discern and discuss the innovation's most significant features, recurring concomitants, and critical processes.
> (Parlett and Hamilton, in Hamilton et al., 1977:10)

As indicated in earlier chapters, educational drama concerns itself with these "critical processes" rather than with an identifiable product. As a result, the success or failure of the work is more clearly dependent on what occurs in the course of the lesson's interaction, and the various and complex elements which determine that interaction.

> The process of discovering what drama means in the lives of the students, the teachers, and their school will involve the investigator in interacting with the students and teachers and being accepted by them. It will involve locating several informants who will explain, answer questions, and correct the investigator's tentative formulations. It will involve the recording, for later comparison and analysis, as much as possible of everything that is seen and said and thought. Beyond this, according to the investigator's ingenuity and purposes, any number of activities and techniques may be used for gathering data ... The report of such a study would attempt to give the reader a version of the investigator's own experience, of the process by which he learned, as well as what he learned, and it would undoubtedly be augmented by lengthy quotations from the evidence on which the investigator's formulations are based.

> Such a report would resemble a journalistic account, an autobiography, or even a novel more than a conventional research report. It would differ from these, perhaps, primarily in that the author's subjectivity would be decreased and controlled by his methodology and his discipline's rules of evidence.
> (Hoetker in Stephenson and Vincent, 1975:90)

The illuminative side of the investigation was seen in the initial interviews with post-secondary experts in drama, and in the later interviews with teachers and their pupils. In the light of responses by the first-named group, items were derived for the construction of the teacher and pupil questionnaire; while interview questions were basically fixed, interviewees were encouraged to elaborate on their responses where these seemed to promise fresh insight.

Half of the classroom observations conducted - those classified as "Informal" - were illuminative both in nature and design, with general headings merely suggested for the categorization of classroom interaction. In this way, the investigator was left free to note and report the unexpected.

Thus interviews and informal observation reflected the illuminative approach, questionnaires and formal observations the traditional approach. It was hoped to draw some conclusions as to the relative merits of the two approaches as investigative methods for drama.

The Sample

The sample consisted of an initial sixteen drama lecturers/advisers/researchers followed by twenty four drama teachers and 536 pupils in the classroom investigation proper. The group of sixteen constituted an opportunity sample of those exerting influence on the training and thinking of drama teachers. Eleven were college of education or university lecturers in drama in North of England

institutions; three were drama advisers - two in the North of England, one in Birmingham; and two were drama researchers, both based in London. Personal interviews lasting thirty to sixty minutes were conducted with all sixteen between April 1-June 30, 1977, and their responses were used to help construct investigative instruments for use with teachers and pupils in the secondary schools.

Teachers and pupils were drawn from twenty-four different schools within the boundaries of eight L.E.A. areas in the North-East of England. Twenty-two of these schools were secondary (defined for the purposes of the investigation as schools in which the youngest pupils were eleven years or more) and two middle (a result of the schools being incorrectly classified in the Education Directory listing).

The school selection process began by establishing contact with the adviser responsible for drama in each L.E.A. area. He or she was provided with a list of all secondary schools in his or her area (drawn from The Education Authorities' Directory and Annual, 1976), and asked to indicate those schools in which drama was a timetabled subject. Of the total of 236 schools listed (when adjustment had been made to allow for recent reorganisation), advisers indicated eighty which offered drama as a timetabled subject. (The fact that less than one-third of the schools offered drama may be partially but not totally explained by the fact that two of the drama advisers found time to provide only a partial list of the schools teaching drama in their area.)

Using a table of random numbers, the investigator then drew a list of thirty schools from these eighty, contacted the drama teacher by telephone, and invited him or her to become part of the sample,

along with a class which he or she felt was his or her best in terms of drama. ("Best" was further described to the teacher as "whichever of your classes you feel most comfortable or happiest working with".) All but three of the teachers contacted agreed to participate; a furtheir random selection completed the desired thirty. (This original total was reduced to twenty-four in the course of the study owing to teacher illness, change in school plans, and travel difficulties.) Arrangements were made to visit each school on two separate occasions during the period January 15-March 15, 1978. The gap between visits to any school was kept as short as was consonant with timetabling, and in almost all cases was one week in length. In the course of these two visits, all interviews and observations for that school were conducted, and all questionnaires issued and completed.

A pilot form of the investigation was originally conducted with four secondary school teachers and one hundred pupils, the questionnaire portion being repeated with the pupils at the end of six weeks. Revisions were made in observation, questionnaire and interview instruments in the light of pilot experience.

Investigative Instruments : Interviews

Interviews were held with three groups: those influential in the training of drama teachers, drama teachers themselves, and their drama pupils. In the case of the first group, replies were seen as essentially contributing to the construction of questionnaires, although obviously having some value in their own right. The responses of teachers and their pupils, on the other hand, were viewed as illuminating more central areas of the study.

Lecturers / Advisers / Researchers. Interviews of thirty to sixty minutes duration were held with sixteen people seen as playing an influential role in the training of secondary school drama teachers. Of these, eleven were college of education or university lecturers, three were drama advisers, and two were researchers who had recently completed a major study of secondary school drama. A basic list of eleven questions was asked, with room for development and digression where desired. Responses were seen as valuable in themselves, and as important in the construction of teacher and pupil questionnaires. All of the interviews were recorded. Four interviews, with nationally recognised authorities, were transcribed verbatim. In the interests of brevity, the remaining twelve were summarized with occasional quotation. (See Appendix A).

Interview Questions

1. What forms of drama activity would you see as being suited to teenage (11+) classes?

2. Are there any of these activities which your experience indicates are particularly valuable with teenagers?

3. Are there any activities which you feel should be avoided with teenagers?

4. How much direction or control of decisions do you think a teacher should exert in a drama lesson? Why?

5. Should the teacher, do you think, make clear to his or her pupils the aims of the drama work, either for a particular lesson or in general?

6. Is evaluation dependent totally on the given activity, or are there certain evaluation constants applicable to any drama activity?

7. Should the aims of the drama teacher have a direct bearing on the activities chosen for a given lesson?

8. How do you know when you're doing a good job?

9. Do you think it necessary or desirable to explain your criteria of evaluation to the pupils?

10. How do your ideas on drama fit into your general educational philosophy?

11. If you had to select one contribution which drama can make to the pupil's life and/or education, what would you select?

Pilot. No formal pilot study was conducted in this case. The questions were tested with two university lecturers in educational drama and two postgraduate drama students, their opinions consulted, and some minor modifications in wording made.

Item rationale. Questions sought to elicit respondents' views on the theory and practice of drama, principally with the intention of using their responses to construct evaluative instruments for examination of drama in the secondary schools.

1. What forms of drama activity would you see as being suited to teenage (11+) classes?

2. Are there any of these activities which your experience indicates are particularly valuable with teenagers?

3. Are there any activities which you feel should be avoided with teenagers?

Questions 1, 2 and 3 aimed to establish a pool of activities which would help in the formation of the ACTIVITIES A and ACTIVITIES B sections of the teacher questionnaire. In addition, answers frequently contributed to the AIMS section of both teacher and pupil questionnaires, as the respondents gave reasons for mentioning a given activity.

4. How much direction or control of decisions do you think a teacher should exert in a drama lesson? Why?

This question sought to elicit the respondent's views concerning important elements in thinking about drama and drama practice. Further information in terms of aims and evaluation was also gained here.

5. Should the teacher, do you think, make clear to his or her pupils the aims of the drama work, either for a particular lesson or in general?

The concern here was to establish how important the respondent believed it to be that pupils share in their teacher's understanding of drama. Comparison of questionnaire returns between teacher and class in the EVALUATION and AIMS sections would assume added significance in the light of replies here.

6. Is evaluation dependent totally on the given activity, or are there certain evaluation constants applicable to any drama activity?

Here an attempt was made to discover what the respondent saw as central to evaluation of classroom drama. Replies could provide valuable material for inclusion in the EVALUATION section of the questionnaire.

7. Should the aims of the drama teacher have a direct bearing on the activities chosen for a given lesson?

This question sought to establish whether the respondent saw activities and aims as linked in a fixed manner, or whether flexibility was possible, with one aim served by several activities, and one activity serving several aims. Again, answers were seen as helpful in constituting questionnaire items.

8. How do you know when you're doing a good job?

This question was borrowed from Philip Jackson's Life in Classrooms, and answers were seen as offering valuable information as well as potential items for the questionnaires' EVALUATION section.

9. <u>Do you think it necessary or desirable to explain your criteria of evaluation to the pupils?</u>

Again, the concern was to establish the respondent's views so that conclusions might be drawn regarding the desirability of a match between, in this case, the teacher and his/her class's EVALUATION responses in the questionnaire.

10. <u>How do your ideas on drama fit into your general educational philosophy?</u>

Here an attempt was made to elicit further information on how the respondent saw drama as education, and beliefs regarding its central aims.

11. <u>If you had to select one contribution which drama can make to the pupil's life and/or education, what would you select?</u>

This final question, it was hoped, would help the respondent focus his/her thinking regarding drama aims, to the point where only the most vital were mentioned.

<u>Teachers</u>. This interview aimed at being an open-ended and more flexible counterpoint to the teacher questionnaire. Like the questionnaire, it examined activities, evaluations and aims; but as the form was oral, greater opportunity was available for expansion of ideas concerning these matters, and response was not shaped by the possible promptings of the listed questionnaire items. In addition, a specific lesson was here made the focus for many of the interview questions, encouraging teacher response that was more firmly rooted in classroom reality. All twenty four interviews were recorded, and transcribed in summary form.

Interview Questions

1. What is the school's pupil population? Teacher population? Number of drama teachers?

2. What is the social background of the pupils - for example, what sort of jobs have their parents?

3. What will pupils tend to do when they leave school - seek employment, or further full-time education?

4. How often do pupils in the school have drama? Is it compulsory?

5. How would you describe your drama facilities - as satisfactory or deficient?

6. What is the attitude of the head/rest of staff towards drama?

7. How did you feel that the lesson just completed went? Why?

8. At what point did you feel things were really working for you? Why?

9. What was your worst moment in the lesson? Why?

10. Did you do anything in that drama lesson that you wouldn't normally do?

11. Did you change your lesson plan en route at all?

12. What did you see as the most important needs of that group today?

13. Were you anticipating any particular difficulty or problem in this lesson today?

14. Is that normally a major concern of yours? If not, do you have any particular concern for most lessons?

15. What qualities would you single out as making this your "best" class? Did you have these same qualities in mind when you singled out your top five and bottom five pupils?

16. What helps you most with your drama teaching, in terms of encouragement or inspiration?

17. What do you believe is the children's most vital contribution to the success of a lesson?

18. Can you summarise what you see as being your job, essentially with this class or your drama classes generally?

19. Finally: if you had one thing you could change in the way things are organised or the way things operate in your drama class, what thing would you choose to change?

Pilot. The interview was piloted using four secondary school teachers. This and the subsequent discussion with the teachers suggested no major difficulties, and the questions assumed their final form with only some simplification in wording.

Final. The nineteen questions asked were similar in content to those in the teacher questionnaire, covering activities, evaluation and aims, but provided the possibility of more open and extended response. In addition, many of the interview questions focused on the teacher's perceptions of an individual lesson. To this extent, responses were of interest for what they revealed of the thinking of an individual teacher about a specific situation; in addition, however, some comparisons could be made between teachers and their views.

Item rationale. Questions ranged from those dealing with fact to those dealing with teacher interpretation of a situation and matters of educational philosophy. The aim was to allow the teacher to provide background information for the lesson observed, and to express his or her views on educational drama and its goals.

1. What is the school's pupil population? Teacher population? Number of drama teachers?

2. What is the social background of the pupils - for example, what sort of jobs have their parents?

3. What will pupils tend to do when they leave school - seek employment, or further full-time education?

4. How often do pupils in the school have drama? Is it compulsory?

5. How would you describe your drama facilities - as satisfactory or deficient?

6. What is the attitude of the head/rest of staff towards drama as a subject?

Questions one to six sought to establish the school setting in factual matters (1, 3, 4) and the teacher's perception of that setting, in terms of pupils, facilities and colleagues (2, 5, 6).

7. How did you feel that the lesson just completed went? Why?

This was obviously an evaluation question - what worth the teacher attached to the lesson, and his/her reasons for seeing it that way. The teacher's reference to significant matters underlined his/her concerns in the work.

8. At what point did you feel things were really working for you? Why?

Again, an evaluation question, which essentially examined what kinds of activity or experience the teacher prized particularly, and his/her reasons for importance being laid where it was.

9. What was your worst moment in the lesson? Why?

This question examined the reverse side of Question 8. Again, the teacher's perception of a low point served to further clarify his/her evaluation scheme.

10. Did you do anything in that drama lesson that you wouldn't normally do?

The aim here was to establish if the lesson's pattern was representative of the teacher's work generally. If it was, wider conclusions could be drawn. If it was not, the reasons for change in this instance could also be informative.

11. Did you change your lesson plan en route at all?

This question resembled the previous one, examining the flexibility of the teacher, and the value he/she placed on pupil input as a shaping factor of the work. As seen earlier, pupil involvement can play an important part in terms of pupil commitment to and creative engagement with the work.

12. What did you see as the most important needs of that group today?

This question considered the teacher's aims for the class, and what factors determined these aims.

13. Were you anticipating any particular difficulty or problem in this lesson today?

This question served to elicit or clarify the teacher's central goal for the lesson, what he/she perceived as a threat to that goal, and why it was seen as a threat. This again added to the investigator's understanding of the teacher's aims, and what circumstances the teacher saw as most favourable for the realisation of these aims.

14. Is that normally a major concern of yours? If not, do you have any particular concern for most lessons?

This was clearly related to question ten as well as question thirteen, and attempted to establish the extent to which the concern for this lesson (if there was one) was customary, with the attendant implications of the response for the teacher's aims.

15. What qualities would you single out as making this your "best" class? Did you have these same qualities in mind when you singled out your top five and bottom five pupils?

This question also sought to clarify the teacher's evaluative criteria, relating them to specific judgments the teacher has made.

16. What helps you most with your drama teaching, in terms of encouragement or inspiration?

This was a question of practical importance, seeking to establish where teachers turn for assistance or support. The response in each case said a considerable amount about the value teachers attached to theory and the literature on drama generally in relation to classroom practice.

17. What do you believe is the children's most vital contribution to the success of a lesson?

This question related directly to the teacher's perception of drama, and the extent to which he believed that pupils find meaning through helping conceive and shape the work. Thus both aims and evaluation system entered into the response to this question.

18. Can you summarize what you see as being your job, essentially, with this class or your drama classes generally?

This question related to teacher aims in using drama, and the contribution he/she believed drama to be making to the child and his or her education.

19. Finally: if you had one thing you could change in the way things are organised or the way things operate in your drama class, what things would you choose to change?

The intention with this final question was to assess the teacher's perception of the gap between the real and the ideal, and how the teacher conceived of the ideal. Again evaluation and understanding of drama came under consideration.

Pupils. Like the teacher interview, pupil interviews served as an oral counterpoint to the questionnaire responses. The form did have specific limitations, however. Direct dialogue was possible with just six pupils from each class - 144 pupils in all. The aim was to talk with a cross-section of each class, and to establish their beliefs about drama work and their teacher's concerns. To arrive at such a group, the teacher was asked to mark on a class list five pupils he/she considered to be among the best in the class, and five considered to be among the weakest. Using a table of random numbers, the investigator then selected two pupils from each of these groups, and a further two from the remaining middle section. A ten minute interview was conducted with each of the three pairs. Through these interviews, uncued response and elaboration were possible, and the opportunity provided for reference to areas not covered by the questionnaire. Interviews (for reasons of convenience) were usually held after the second lesson had been observed.

Interview Questions

1. What sort of thing do you usually do in drama class?
2. How do you like drama class? Is it different in any way from other subjects? Does time pass quicker or slower in drama class? Why?
3. What's the worst thing about drama? The best?
4. What would you change about drama class, if you'd total power to change just one thing?
5. Do you get a good mark in drama? What is it that the teacher looks for, when he or she is deciding how well you're doing?
6. If you're a good actor, will you get a good mark in drama?

7. Do you feel you can depend on the other kids in the class not to laugh, when you do something in drama, and they're watching?

8. Most people going to school 20 years ago were not able to do drama in school. Do you think they missed out on very much? If so, what?

9. Would you say drama is something we do mainly for enjoyment, or something we do mainly because it has to do with real life, serious things?

10. Aside from enjoyment, do you think you learn anything or something in drama? If so, what is the most important thing you learn?

Pilot. The pilot form of the pupil interview, conducted with 24 drama pupils, revealed the need for only minor alterations in terms of wording, as had proved the case with the teacher and the lecturer/adviser/researcher interview questions. What this pilot run did establish was the fact that individual interviews were overly time-consuming, difficult to arrange, and appeared to have an inhibiting influence on pupil response. It also emerged during the pilot that when the teacher was asked to suggest pupils for interview, contact was limited to pupils from the upper range of the class. For these reasons the selection and interviewing of pupils in grouped pairs was adopted in the final investigation. Interviews were taped and written summaries made from these.

Item rationale. As with the pupil questionnaire, interview questions ranged from attitude through activities to pupil perception of teacher aims and methods of evaluation.

1. What sort of thing do you usually do in drama class?

   This aimed to establish what the pupils thought of as a typical drama activity, and thus perhaps something of their attitude to drama. In addition, it served as a comparison point with the teacher's statements regarding usual forms of drama activity.

2. How do you like drama class? Is it different in any way from other subjects? Does time pass quicker or slower in drama class? Why?

These questions considered drama in terms of its attractiveness and in relation to other subjects. The concern with time suggested something of the pupil's involvement with and enjoyment of the work.

3. What's the worst thing about drama? The best?

Here an effort was made to locate those elements of drama which attracted or discouraged the pupil, and how these related to drama theory.

4. What would you change about drama class, if you'd total power to change just one thing?

This question, like the last question in the teacher interview, examined the pupil's perception of the ideal, and in what way his experience of drama fell short of that. In addition, comparison between the pupil and his teacher's perceptions of the ideal were possible.

5. Do you get a good mark in drama? What is it that the teacher looks for, when he or she is deciding how well you're doing?

The intention here was to consider if the pupil saw the teacher's evaluation system accurately, and if (s)he understood the teacher's concerns. The presence or absence of pupil understanding in this matter would clearly affect his or her approach to the work.

6. If you're a good actor, will you get a good mark in drama?

This likewise concerned the pupil's perception of the teacher's evaluation, and considered the important question of whether the pupil distinguished between theatre skills and drama learning.

7. <u>Do you feel you can depend on the other kids in the class not to laugh, when you do something in drama and they're watching?</u>

This question looked at the pupil's sense of security in the drama classroom, and if (s)he felt the kind of safety deemed necessary for full commitment to the work.

8. <u>Most people going to school 20 years ago were not able to do drama in school. Do you think they missed out on very much? If so, what?</u>

Again, this question examined the value the pupil placed on drama as a school subject.

9. <u>Would you say drama is something we do mainly for enjoyment, or something we do mainly because it has to do with real life, serious things?</u>

This question focused on pupil perception of drama's aims, and whether they saw it as a means of forgetting about life, or encountering it more fully. ("It is possible to use drama both to escape to life or from it". Hodgson in Dodd and Hickson, 1971:25).

10. <u>Aside from enjoyment, do you think you learn anything or something in drama? If so, what is the most important thing you learn?</u>

This finally questioned pupil understanding of drama as a source of learning. Pupil answers could be compared with their teacher's response to question 18, and the extent to which understandings were shared.

<u>Investigative Instruments</u> : <u>Observations</u>

Each teacher was observed during two separate lessons, in both cases working with his or her "best" class. The first of these lessons the investigator observed using an informal reporting system, the second using a more formal and fixed model.

Informal Observation Checklist

1. Physical setting (e.g., attractiveness, acoustics, privacy, work display)

2. Class entry

3. Lesson starting point

4. Use of space

5. Teacher instruction (e.g., clear, open-ended, firm, leisurely)

6. Teaching plan (e.g., amount of pupil input, teacher acceptance of pupil input, pupil response)

7. Discussion (e.g., extent to which teacher knows the answers, extent to which pupils contribute)

8. Pupil attention (e.g., extent to which pupils watch, listen, disrupt, are distracted)

9. Teacher input (e.g., teacher contact with pupils, their response, purpose served by contact)

10. Opportunities for pupil choice (e.g., in terms of lesson content, lesson form, lesson development)

11. Self-expression (e.g., instruction-following, seriousness, concentration)

12. Discipline (e.g., directly exercised, in what circumstances, its effect, necessity, duration)

13. Lesson conclusion

Pilot. In pilot study form, as well as the checklist above, informal observations involved six headings: Process, Emphasis, Social Interaction, Pupil Influence, Pupil Activity, Reflection, and Class Teacher Rapport. For each of these the observer was required to assign a 1-5 score at intervals of 10-minutes throughout the lesson. This was found to result in an embarrassment of data as well as moving in the direction of a second formal, quantitative observation system, and was abandoned. Another feature of informal observation in its pilot form was that all 13 items on the checklist had to be commented upon for each lesson, rather than inclusion or exclusion of an item being dependent upon the nature of the lesson observed. The pilot study revealed that in some

circumstances some items became irrelevant to lesson description. It was decided that a more valuable exercise would be to regard items as possible starting points, and to make their use more flexible in the final version.

Final. This system of reporting a drama lesson was seen as a means of remaining open to and recording the unexpected. Where this occurred, the observer sought to describe it; otherwise interaction was recorded with reference to a list of matters which the observer's experience and discussion with colleagues revealed as of recurrent importance. Some of these matters (for example, pupil and teacher contribution, lesson commencement and conclusion) were dealt with in the formal observation system also. Others (for example, initial pupil attitude) were not. Some degree of overlap was seen as desirable, in that it allowed the description of similar matters in contrasting ways, with the more descriptive and anecdotal supplementing the closed and quantitative. As stated, however, primary concern was to observe and report on those matters which arose in the course of the lesson and which appeared, in the observer's judgment, to be important to the success of the lesson.

Item rationale. The aim was to locate and describe elements in the lesson that affected the quality of the drama. The thirteen items became starting points for description of the lesson rather than complete categories in themselves. Where circumstances appeared to merit it, categories received fuller attention or were ignored.

1. Physical setting (e.g., attractiveness, acoustics, privacy, work display)

   These details create atmosphere which has a bearing on pupil attitude and commitment to the work. They likewise define to a considerable extent the kinds of drama work possible.

2. Class entry

Pupils' general manner, the way in which they interact with one another and with the teacher prior to the lesson's commencement says much about their attitude to drama, their commitment to it, their relationships with each other and with the teacher.

3. Lesson starting point

How the teacher seeks to win commitment from the pupils has considerable bearing on the general tone of the lesson and the kinds of learning subsequently possible. In this connection the first stages of the lesson are particularly important.

4. Use of space

Movement is not an essential component of a given lesson, but it can have bearing on commitment to the work and the sort of reflection possible. The amount of movement likewise has significance for the aims of the work and the possibility of achieving these aims.

5. Teacher instruction (e.g., clear, open-ended, firm, leisurely)

This item was concerned to establish teacher approach to the work. Where instructions is largely closed, for example, realisation of the potential of the drama is correspondingly limited, at least within the boundaries of that lesson.

6. Teaching plan (e.g., amount of pupil input, teacher acceptance of pupil input, pupil response)

This item has relevance to several central concerns of drama theory: pupil contribution to the work, active learning, pupil commitment, pupil opportunities for problem solving, development of the individual and the group in the process of the drama.

7. Discussion (e.g., extent to which teacher knows the answers, extent to which pupils contribute)

For pupils to become actively committed to the work they require the chance of engaging in discussion similar to that encountered in real life, as distinct from guessing answers which the teacher already has. To be solved a problem must first exist; and a problem which has already been solved is not a problem.

8. Pupil attention (e.g., extent to which pupils watch, listen, disrupt, are distracted)

The degree to which pupil attention is focused on the work in hand reflects the nature of class commitment.

9. Teacher input (e.g., teacher contact with pupils, their response, purpose served by contact)

This item examines the extent and degree to which the teacher fulfils his/her function of facilitating the learning process, by furthering commitment, deepening reflection, encouraging individual and/or social growth.

10. Opportunities for pupil choice (e.g., in terms of lesson content, lesson form, lesson development)

To be active in a meaningful, life-like way, pupils require the opportunity of engaging with problems in terms of content, form and/or development. In short, commitment and the discovery of meaning require scope for real decision-making.

11. Self-expression (e.g., instruction-following, seriousness, concentration)

For drama work to realise its potential, pupils must experience a sense of control over the work. Where the actions of the teacher (in the form of instructions, for instance) or of the pupils (perhaps in terms of attitude) are out of harmony with the requirements of self-expression, the work is correspondingly limited.

12. Discipline (e.g., directly exercised, in what circumstances, its effect, necessity, duration)

The time devoted to direct disciplining of pupils, and the emphasis it receives, must affect an entire lesson. How discipline is maintained relates closely to the kinds of learning possible in any classroom, and particularly in the drama classroom.

13. Lesson conclusion

This point in the lesson has obvious significance for future learning: where the pupil does not leave the room with some sense of satisfaction, future learning possibilities are correspondingly limited or difficult. At this point too, pupil attitude to the work is often discernible in such matters as facial expression, conversation with the teacher, and rate of exit.

To counterbalance the more informal observation of the first lesson, the second lesson was observed "formally". Interaction was coded in a more quantitative fashion, so that tallies for the different categories could be made at the lesson's end. Although obviously limiting the kinds and numbers of things which could be recorded, this appeared to have the advantage of leaving less to the observer's subjectivity.

Formal Observation Schedule

GAMES/EXERCISES	Start	Finish	Start	Finish	Start	Finish
DISCUSSION	Start	Finish	Start	Finish	Start	Finish
Teacher Comment/Instruction						
Teacher Question (closed/open)						
Pupil Response						
Pupil Question/Initiation						
Teacher Response (Brief/developed/referred to class)						
Pupil Disruption (Verbal/physical)						
Teacher Criticism (Harsh/mild)						
Teacher Praise (General/specific)						
IN-ROLE	Start	Finish	Start	Finish	Start	Finish
VERBAL Pupil (group size) (A,B,C,etc.)						

Teacher (question/instruction/comment)

NONVERBAL

Pupil

Teacher

Pupil role-disruption (verbal/physical)

Teacher criticism (harsh/mild)

Class position charts (10-minute intervals)

0.

10.

Up/Down

Whole/group/
pairs/single

Discussion/
Role

20.

30.

Teacher
talking/
Pupil
talking/
Both

Pilot. In the pilot study, interaction was coded using a modification of the Flanders system called "Cheffers' Adaptation of the Flanders' Interaction Analysis System" (CAFIAS) (Cheffers et al., 1974). The main advantages claimed for this system was that it coded non-verbal as well as verbal interaction, and provided for the fact that learning could come from other sources besides the teacher - for example, other pupils.

Its use in the pilot study showed the system to be overly detailed, requiring a coding every three seconds. In addition, the observer was frequently forced to choose between coding an interaction as verbal alone or both verbal and nonverbal: except in isolated instances, the double coding was called for, since almost all verbal utterances were supported in some way by nonverbal signals. More importantly, the CAFIAS system did not allow for a distinction between in-role drama and out-of-role discussion, or for the use of space during the lesson. For these reasons it underwent considerable revision, into the Formal Observation Schedule finally used.

Final. The formal system used in the study gave greater prominence to the pupil than did the CAFIAS system. It provided three major headings for classroom work, (i) GAMES/EXERCISES, (ii) DISCUSSION, and (iii) IN-ROLE; it attempted to give some indication of pupil movement and use of space; and it was supported by an informal description of the lesson, in the shape of several introductory paragraphs, which placed the codified interaction in a context which added a further dimension of meaning to it.

Item rationale. The aim was to describe the lesson interaction in quantitative terms. Categories broadly sought to differentiate between actual pupil use of drama (IN-ROLE) and preparatory or post-drama analysis (GAMES/EXERCISES and DISCUSSION). These general categories were further subdivided where such subdivision was deemed profitable.

GAMES/EXERCISES : Start-Finish

> This item sought to record the amount of time devoted to games and exercises, and at what point in the lesson these occurred. As seen elsewhere, these can have value, in terms of winning commitment; but in themselves they have limited educational value. The timing and extent of their use reflects the teacher's understanding of his/her subject.

DISCUSSION: Start-Finish

This general heading was used to describe exchanges between teacher and pupils which were clearly out of role and of some duration. Where desired comparisons could be drawn between findings under this heading, and those in the teacher's questionnaire report.

Teacher Comment/Instruction

Tallies under these headings were seen as reflecting on the extent to which the teacher dominated the lesson, and to what extent pupils were told to do different things. Research has underlined the tendency of teachers to over-talk, even in "progressive" classrooms (Good and Brophy, 1973). The extent to which this holds in drama (valued at least partly for its power to avoid such teacher self-indulgence) is clearly of importance.

Teacher Question (closed/open)

The effectiveness of teacher questions depends very much on the kinds of questions asked and the circumstances in which they are put. However, the number of questions posed in the course of a given lesson, and the ratio of closed to open (where "closed" is considered to mean questions of a factual nature or requiring recall, with one fixed correct answer known to the teacher; and open as meaning questions of a non-factual nature, and for which several answers may have equal validity), does show something of the teacher's concern to offer the pupils opportunities for choice. A preponderance of closed questions suggests emphasis on the possession of factual information - a matter not normally seen as of central importance in drama or education, although the context of the lesson and the teacher's questionnaire responses would need to be considered.

Pupil Response

The number of pupil responses compared to the number of teacher questions would say something of pupil commitment (or, in some contexts, habits of submission). While it would have been desirable to record which individual pupils responded, and thus establish the tendency (where such existed) for a few individuals to dominate exchanges with the teacher, this was not found practicable.

Pupil Question/Initiation

This is perhaps one of the most important categories coded in the formal observation. Pupil commitment is vital to worthwhile drama; and one of the clearest indications of such commitment is the willingness of the pupil to initiate exchanges. Once more, the spread of pupil initiative would have provided valuable information, but was not possible with a single observer.

Teacher Response (Brief/Developed/Referred to class)

Whether the teacher's responses appear as frequently as the pupils' initiatives would say something of the respect in which the teacher holds such contributions (e.g., a teacher might see a contribution as essentially frivolous and best ignored). In addition, whether these responses were brief or developed (at once reflecting the importance the teacher attached to the pupil initiative, and providing a model for pupil responses), or referred to the rest of the class (promoting inter-pupil interaction, an important part of drama), said a considerable amount about that teacher's conception of drama and education.

Pupil Disruption (verbal/physical)

In drama, as in other subjects, control matters. Evidence of pupil disruption says something about pupil attitude to the work, and the depth of pupil commitment.

Teacher Criticism (harsh/mild)

The teacher's response to such disruptions, or other pupil actions, would need clarification from the circumstances to be truly meaningful, but how harshly and how often the teacher criticises pupils will always have significance. An atmosphere which encourages risk-taking (so vital to drama) seems unlikely to develop in a classroom where criticism is strong and frequent, for whatever reasons.

Teacher Praise (general/specific)

This is the other side of the teacher criticism, although its presence or absence may not be so important to the work's success. How often it occurs does shape to some degree pupil attitude - although this may be to the teacher rather than the subject. The specificity of the teacher's approval can also affect future pupil development.

IN-ROLE: Start-Finish

The extent and the timing of in-role work is relevant to any picture of classroom drama, in that it is only during this time that drama, properly speaking, happens. Preparation and post-drama dicussion are of importance to the work's success, but only during the in-role period are pupils engaged in the drama process itself.

VERBAL
Pupil (group size)

This category sought to code the frequency of pupil verbal input while in role. No coding was made in terms of length of contribution, owing to the difficulties with one-observer timing; likewise the extent to which commitment and contribution was confined to a few pupils, or was more general, was not always possible. A third limitation in this

category was the fact that it was not possible to differentiate between pupil preparatory and intermittent talk, and actual in-role talk. Despite these factors, it was seen as valuable that the extent of pupil contribution be coded, and the size of group in which that contribution was made, so comparisons could be drawn by the reader with out-of-role contributions, and perhaps with the contributions of other classes.

Teacher (question/instruction/comment)

Teacher contribution to the in-role work obviously would have impact. Excessive intrusion could result in disruption of pupils' symbolic interaction; while withdrawal could lead to an absence of press towards further commitment and reflection. Ultimately the teacher's decision to intervene, and whether to use comment or instruction or question, depended on his/her perceptions of the needs of the group.

NON-VERBAL
Pupil

The same concerns were operative here as for the "VERBAL:Pupil" category. Clearly the non-verbal contribution is of importance, and the extent to which the pupils employed it revealed something of their understanding of the art form's potential.

Teacher

Teacher non-verbal intervention held the same potential and danger as the "VERBAL:Teacher" category, with the added fact that the teacher's behaviour in this matter might even more probably act as a model for pupil action.

Pupil role-disruption (verbal/physical)

It was felt that a distinction between pupil disruption of role work and other work would be beneficial, providing as it does some indication of the involving power of the drama itself.

Teacher criticism (harsh/mild)

Likewise, teacher response to role-disruption could be compared with teacher response to out-of-role disruption, where these occurred. It was hypothesised that teacher criticism of in-role disruption would tend to be different from and perhaps milder than out-of-role disruption, since a need to maintain a trusting atmosphere in which risks could be taken - in short, a creative atmosphere - would be more imperative during in-role work.

Class Position Charts (10-minute intervals): (Up/down); whole class/groups/pairs/singly; discussion/role; teacher talking/ pupil talking/both talking

These were seen as "snapshots" of the work, taken at the beginning of the lesson, at 10-minute intervals throughout, and at the lesson's conclusion. This allowed some indication of the way in which the classroom areas were used, from showing the role of space and movement which markedly differentiates drama from more traditional subjects. Whether or not pupils were seated ("Up/down") clearly depended on circumstances, but it was expected that commitment and the nature of the work would require a degree of movement around the class. The extent to which pupils worked as one large group or in smaller units was likewise a matter for the needs of the occasion and the class, but where desired the reader could compare findings here with the teacher's declared practice in the questionnaire, and discover something of the degree of opportunity pupils appeared to have for interaction with each other. The comparative use of discussion and role-work might be set beside findings on these matters in other categories of the formal observation. Finally, whether it was the teacher, pupils or both who were talking at the instant of each short-notation, owed much to the circumstaaces and the moment. However, some indication of pattern and quantity in teacher and pupil talk was deemed worthwhile.

Investigative Instruments : Questionnaires

Teacher and pupil questionnaires were employed partly as closed-version forms of the interviews and observations, exploring similar matters to them; and partly as instruments for gathering information of a uniquely quantitative nature - data which none of the other instruments attempted to gather. Teacher and pupil questionnaires resembled each other in general format but contained significant differences.

Teachers. This was issued to each of the 24 teachers in the study prior to the commencement of the second observed lesson, and consisted of two major parts. Part One examined the teacher's practice of drama under the headings "Teaching Style", "Activities A" and "Activities B"; Part Two, the teacher's primary concerns in that practice under "Evaluation Concerns" and "Drama Aims". Closed format was used in both parts.

TEACHER QUESTIONNAIRE

PART ONE

Teaching Style

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1. Very unlikely (VU); 2. Unlikely (U); 3. Possibly (P); 4. Likely (L) 5. Very likely (VL).

		V	U	P	L	VL
1.	I accept and develop suggestions that my pupils make	1	2	3	4	5
2.	I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	5
3.	I arrange things so that pupils take the initiative in the work	1	2	3	4	5
4.	I emphasise oral work/language development	1	2	3	4	5
5.	I ask my pupils questions that help them think about the work	1	2	3	4	5
6.	I arrange work so that pupils interact directly with each other	1	2	3	4	5
7.	I ask my pupils to follow directions that require some thought on their part	1	2	3	4	5
8.	I accept any strong feelings my pupils may happen to show	1	2	3	4	5
9.	I encourage my pupils by praising their responses	1	2	3	4	5
10.	I try to actively involve all the pupils in the work	1	2	3	4	5

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1. Very rarely (VR); 2. Occasionally (O); 3. Regularly (R); 4. Quite frequently (QF); 5. Very frequently (VF).

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	4	5
2. Pupils make their own films	1	2	3	4	5
3. Pupils do mime work	1	2	3	4	5
4. Pupils work from scripts they've written themselves	1	2	3	4	5
5. Pupils work from scripts written by some author	1	2	3	4	5
6. Pupils practise movement exercises	1	2	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	4	5
8. Pupils do dance work	1	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	4	5
12. Pupils make up a play of their own then tape-record it	1	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	5

	VR	O	R	QF	VF
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	5
17. Pupils do work based on music	1	2	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	1	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	1	2	3	4	5

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	
Teacher	
Class and teacher together	
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	
Pairs	
Small groups	
Whole class unit	
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	
Teacher out of role	
Teacher moving from in-role to out-of-role	
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	
Class audience only	
Outside-class audience	
TOTAL	100%

PART TWO

EVALUATION CONCERNS

When it comes to deciding what progress their pupils are making, different teachers look for different things. Indicate to what degree the items below affect your thinking (when looking at the work of the selected class) by circling the appropriate number for each item.

1. Very unimportant (VU); 2. Unimportant (U); 3. Reasonably important (RI); 4. Important (I); 5. Very important (VI).

	VU	U	RI	I	VI
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3	4	5
2. How graceful (s)he is in the way (s)he stands and moves	1	2	3	4	5
3. What (s)he says about the work	1	2	3	4	5
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	4	5
5. How self-confident (s)he is	1	2	3	4	5
6. How much (s)he seems to enjoy doing the work	1	2	3	4	5
7. How completely (s)he can concentrate on the drama work	1	2	3	4	5
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	4	5

	VU	U	RI	I	VI
9. How regularly (s)he attends drama class	1	2	3	4	5
10. How much skill (s)he shows in details of the drama work	1	2	3	4	5
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	4	5
12. How deeply involved (s)he gets in the work	1	2	3	4	5
13. How hard (s)he tries	1	2	3	4	5
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	5
15. How ready (s)he is to say or do something without teacher suggestions or direction	1	2	3	4	5
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5

DRAMA AIMS

Teachers also have different ideas about how drama can help their pupils. Listed below are ten widely-held drama aims. You are asked to indicate the relative importance of these items for your selected class by ranking them in pairs.

You will probably find this most easily done if you follow these steps in order:

(a) Select 2 items from the list which you would rank most important as aims for your class. Mark both items with a (1)

(b) Select 2 items from the list which you would rank least important for your class. Mark both with a (5)

(c) Select 2 items as 2nd in importance, and mark with a (2)

(d) Select 2 items as 3rd in importance, and mark with a (3)

(e) Mark the remaining 2 items with a (4)

( ) Pupils realise the value of cooperation with other people

( ) Pupils can solve problems that they meet

( ) Pupils think about things that happen to them

( ) Pupils better understand what it's like to be in someone else's shoes

( ) Pupils understand the kind of person they are

( ) Pupils are better able to perform in or produce plays

( ) Pupils can have an enjoyable time doing drama

( ) Pupils can feel they've achieved something worthwhile

( ) Pupils are less shy and more outgoing

( ) Pupils can realise their buried potential and talents

<u>Pilot</u>. Both teacher and pupil questionnaires underwent considerable revision as a result of the pilot study with four secondary school drama teachers and 100 pupils. In their original form, the questionnaires asked both teachers and pupils to select activities, and to list each activity with a group of evaluation and aims items. The intention was to establish which activities teachers and pupils valued, and for what reasons. The pilot indicated that the format was too complex, even for teachers; in its revised form, the activities section was eliminated completely from the pupil questionnaire, and no explicit connection was sought between items in different categories on the teacher's questionnaire. In addition, many items on the aims section were seen as repetitive, and were reduced from an original 20 items to a final list of 10 items.

<u>Item rationale</u>. Part One sought to establish the forms of working most frequently employed by teachers so that (a) inferences might be drawn regarding objectives and concerns; (b) where desired, comparisons might be made with observation reports.

PART ONE : Teaching Style

This consisted of 10 items, and asked the teacher to score him/herself in terms of the likelihood of its use in a normal lesson on a 1-5 scale, with 1 representing "Very unlikely" and 5 representing "Very likely".

1. I accept and develop suggestions that my pupils make

   This looked at the important drama issue of whether pupils were given the opportunity to involve themselves in the conception and development of the work.

2. I use direct and firm reprimand to check pupils who are damaging the lesson

   The concern here was with discipline, and the teacher's method of exercising it. The frequent use of direct disciplining would seem undesirable where, as in drama, an open and secure mood is sought for the development of creative work.

3. I arrange things so that pupils take the initiative in the work

   This item also considered the extent to which the teacher appeared concerned that pupils take responsibility for the shaping of the work, in an active way.

4. I emphasise oral work/language development

   As indicated in the Bullock Report (A Language for Life, H.M.S.O., 1975) drama can play a valuable role in the area of language. As with other items, responses could be compared with observation reports.

5. I ask my pupils questions that help them to think about the work

   Here the intention was to establish the way in which the teacher saw him/herself as contributing to the development of reflection through questioning. A high score here would suggest a teacher who might have a correspondingly high percentage of open questions in the Formal Observation Report.

6. I arrange work so that pupils interact directly with each other

   Answers here could be compared to Informal Observation reports, in particular. The extent to which the teacher saw pupils as capable of gaining from contact and interaction with one another would be expected to show in the scorings.

7. I ask my pupils to follow directions that require some thought on their part

High scoring on this item suggested a teacher who, while believing that pupil reflection is essential to learning, is equally convinced of the need for teacher input to stimulate that reflection.

8. I accept any strong feelings my pupils may happen to show

If pupils are to involve themselves unself-consciously in the work, it would be expected that teachers would be open to their expression of emotion, to some degree. Owing to the wording of this item, a high score would indicate a teacher of outstandingly accepting nature.

9. I encourage my pupils by praising their responses

Some degree of praise would seem likely from teachers concerned to develop pupil commitment. Extreme or over-frequent use, however, could result in the pupil working for the praise rather than the intrinsic value felt to be part of the work itself. Results again could be compared with observation reports.

10. I try to actively involve all my pupils in the work

The score here would have some bearing on the types of activities chosen by the teacher, and the forms they took. In particular, the properties of pupil to teacher talk, and the size of groupings would be significant.

Activities A

This consisted of a list of 20 forms which drama work commonly takes, drawn from interviews with authorities in the field, and from the literature concerning drama practice. Again, the intention was to establish teacher reports and allow comparisons with observations. Scorings for activities also reflected something of the teacher's understanding of drama and its potential benefits for his/her pupils.

1. Pupils play drama games

These can serve as a useful warm-up to the drama work, establishing a suitable climate for the physical, emotional and mental involvement sought. The value of games clearly varies, depending on their nature and circumstances, but most writers see their role as introductory in nature rather than of intrinsic importance.

2. Pupils make their own films

This might mean opportunities for worthwhile pupil activity, in terms of the thought, language and general interaction called for in planning, preparing and producing the work. On the other hand, such work can involve considerable attention and energy in the technical aspects of film-work, which seems limited in its educational potential. More importantly, this kind of work points almost inevitably towards a final product - the completed film - whereas drama clearly places its emphasis on process.

3. Pupils do mime work

By definition such activity focuses on the non-verbal, and while valid as an artistic form, its full exercise depends on a degree of technical skill unavailable to most pupils. Again, the activity leans towards product rather than process, and in general it appears limited as a valid form of educational drama.

4. Pupils work from scripts they've written themselves

This kind of work has the advantage of engaging the pupil more completely in both the form and content of the work. It also means, however, that improvisation, beyond the initial stages, is unlikely; in addition, its concern is with product. It does hold possibilities for commitment and reflection.

5. Pupils work from scripts written by some author

Much again depends on the form that the script work takes. The emphasis however is on the theatrical and on the "actor" working towards a production of some kind. It could have potential for commitment and reflection, where drama is employed as a service subject rather than a subject in its own right.

6. Pupils practice movement exercises

Considerable differences of opinion exist regarding the validity and place of exercise work in drama, but the repetitive element generally implied by the term's use is widely seen as limited in benefits. A further obvious limitation is its non-verbal nature, though this of course may be desired in certain circumstances. A third disadvantage with this kind of work is that it provides little opportunity for pupil input, and so may retard commitment and reflection.

7. Pupils do movement that they decide on for themselves as they go along

Unlike the previous item, this one suggests a large degree of pupil control over the shape of the work. As such it could serve as a vehicle for artistic self-expression and communication, enhancing individual and social growth. The emphasis would appear to be on process rather than product, but much would depend on the nature of the individual process in deciding its value.

8. Pupils do dance work

Like activity 7, this could be used to further pupil self-expression. Frequently, however, such work emphasises technical mastery and control, as does mime, and would work with some of the same limitations.

9. Pupils take something like a poem or story and act it out

This is a further example of drama used as a service subject. In this instance one art-form - the drama - is employed to explore another - literature. The activity could offer considerable benefits in terms of commitment and reflection.

10. Pupils practice sense exercises (looking, listening, etc. - real or imagined

Like activity 1, this could be used as warm-up, or as an occasional lesson in itself, to focus on specific matters involved in the work. It is limited in terms of its possibilities for involvement, and even more for reflection. ("I submit that the poor quality of much of the Drama work in schools stems from our failure to make a distinction between the exercise and the creative activity... an overdose of the Punctuation, the Grammar, the Spelling and the Handwriting of Drama instead of the real thing - a shared dramatic experience." - Bolton, 1966:8).

11. Pupils use drama to help them understand another subject (e.g. English)

Like activity 9, this involves the use of drama as a service subject with the same implications for involvement in and benefit from the work at levels beyond the strictly intellectual.

12. Pupils make up a play of their own, then taperecord it

This resembles activity 4, except that the work focuses on the aural. Its value likewise is considerable, in terms of commitment and reflection, but work again points towards finished product, rather than drama's primary concern of process.

13. Pupils discuss the drama work

This is frequently used in drama class, both to prepare for work which will follow and to reflect on that which has occurred. As Witkin has pointed out, however, discussion tends to be rational and lacking in just those elements for which drama itself is valued.

14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen

This might be termed "total improvisation" in that total content and form emerge as the work is lived through. This has obvious potential in terms of pupil involvement - without involvement there would be no work. Likewise there is a strong parallel between the work and experience of life, in that situations develop from moment to moment, one act giving birth to and shaping the next, in a cumulative response. The danger is that the work will lack form and approach life itself, or a kind of formless play, which may not teach anything. Drama seeks to organise life into more meaningful patterns. Without some degree of planned or agreed framework, to which the teacher as drama expert contributes, this meaningful experience of life-material may not happen.

15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen

This provides the supporting framework absent in activity 14. Thus pupils have a degree of security, and at the same time room is left for pupil initiation. Given favourable circumstances, this might encourage commitment and reflection.

16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene

This clearly emphasises performance, the phrase "rehearse the scene" suggesting audience and theatre rather than participants and educational drama. Its frequent use would suggest concern with cultivation of theatre skills rather than learning through drama.

17. Pupils do work based on music

The use of music as a stimulus to involvement was common until recently. Like games and exercises, its use is normally introductory, and it is seen as holding similar benefits.

18. Pupils do work that mainly concentrates on talking and language

The development of language, as pointed out earlier, is an area where drama is seen as having a valuable contribution to make. Emphasis on this kind of work would have considerable implications for the ways in which pupils were grouped, since the larger the group, the less time available for a given member to contribute verbally.

19. After they've prepared and added some bits of movement, pupils read a play from their books

This essentially is play-reading, which has value as a means of entry into understanding a given text. The methods and skills involved, however, are largely theatrical and production-centred, and thus different from the approach to learning of educational drama.

20. Pupils make up a play of their own, then have it video-taped so it's like a TV play

    Like activity 2, this can involve pupil self-expression and the understanding that comes from involvement in artistic creation. However, the goal is a final video-tape rather than the process engaged in, so again the focus of the work differs from that of drama.

Activities B

This consisted of four sections, examining the source of ideas for the work, size of pupil groupings, teacher use of role, and the audience for which the work is intended. The teacher was asked to allocate a percentage to the boxes in each of the four sections, showing how (s)he generally operated in the classroom. Where Activities A sought information regarding specific activities, Activities B attempted to establish teaching patterns in a more general way. This information was again sought as a possible source of influencing variables, and as indicative of the teacher's understanding of drama and its benefits.

(1) Ideas for the work come from ...

    Where the class was most frequently the source of ideas, the teacher could be seen as acting in accordance with much of the thinking of progressive education, engaging the pupil in the conception of the work. Where the source was very often the teacher, on the other hand, a danger might exist that pupil contribution to the work (and so pupil opportunity for choice and commitment) would be limited. Class and teacher together would suggest the kind of collaborative learning encouraged by much of the theory reviewed in earlier chapters, with the teacher utilizing pupil choice in the most beneficial way and reflection being added to commitment.

(2) Pupils work as ...

    Much would depend on individual circumstances and the participants, but a recorded high percentage for individuals would suggest some lack of attention to drama's social possibilities, while very frequent whole-class work might similarly limit pupil-pupil interaction. Pair work and small group work would seem to provide the maximum opportunity for pupils to learn from each other as well as the teacher, and to exercise choice as a social group. Again it must be emphasised that such recommendations are of a very general nature, and decisions under this heading must be viewed within the overall context of the work.

(3) I (Teacher) use the technique ...

It might be argued that a high score under "Teacher moving from in role to out of role" would represent a teacher with maximum flexibility and so one best able to forward the work in a rhythm of action and reflection, but again much would depend on circumstances. Certainly the sight of a teacher in role frequently can act as a motivating factor in pupil involvement.

(4) The pupils' work has ...

This heading concerns the audience for the work, if any. A high figure for "outside class audience" would suggest perhaps excessive concern with final product. A case could be made for class audience as leading to maximum benefits from the work, allowing at once informed audience witness without allowing this to dominate to the point where the benefits of process were submerged or lost. "No audience", theoretically, would allow total concentration by pupils on the process itself; but perhaps this would be possible only with a group already strongly committed to the work. Again individual circumstances would dictate the most beneficial method.

PART TWO : Evaluation Concerns

This consisted of 17 items frequently mentioned in the literature (and in interviews) as being of moment to the drama teacher in gauging his or her drama class's state of development, with a marking scale running from 1 (very unimportant) to 5 (very important). Each item could be loosely grouped under one of the four drama headings: commitment, meaning, individual development or social development.

1. How willing a pupil is to exchange ideas with the rest of the class

This sought to reflect the teacher's concern with social development and the class's ability to work together. Something of the individual's involvement is also considered here.

2. How graceful (s)he is in the way (s)he stands and moves

High scoring here indicates interest in development of the individual in terms of physical skills. This item receives low value rating in educational theory, however, except insofar as physical grace is symptomatic of development at a deeper level.

3. What (s)he says about the work

This item also focuses on the individual. As it depends on the pupil's willingness to give honest verbal expression to feelings and thoughts, and to share these with the teacher, it is clearly limited. Through inference, and consideration of the context in which remarks are passed, valid conclusions might be reached concerning pupil development.

4. How often (s)he is concerned about other people and not just him/herself

A high score here indicates a teacher whose concern centres on cultivation of cooperative attitudes.

5. How self-confident (s)he is

This item looks at the value the teacher places on personal development. Like item 2, however, it holds a suggestion of polish and poise rather than of growth in more important areas.

6. How much (s)he seems to enjoy doing the work

This would seem a clear and dependable indicator of pupil commitment to the work. Exclusive preoccupation with it, however - especially if "enjoy" is interpreted simply as having fun - would indicate some failure to appreciate drama as a vehicle for reflection and resultant meaning.

7. How completely (s)he can concentrate on the drama work

This item is concerned exclusively with pupil commitment to the work.

8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama

In this item teacher concern with pupil sense of meaning and insight is examined.

9. How regularly (s)he attends drama class

Obviously if the teacher values the work he does, he must value pupil attendance. Other items, however, deserve as high or higher scores; otherwise outward compliance and physical presence have been treated with a respect not accorded them in the theory of drama.

10. How much skill (s)he shows in details of the drama work

This item looks at mastery of technique. While such technical expertise might add to control of the medium, and thus work at a deeper level, other items merit greater respect.

11. How well (s)he cooperates with the teacher and other class members

A high score here indicates attention to social development as well as active commitment to the work. Both areas are important for successful drama work.

12. How deeply involved (s)he gets in the work

This item largely acts as a check on item 7, examining the importance attached to pupil commitment.

13. How hard (s)he tries

This item considers what value the teacher places on effort. A high score might well indicate something of the teacher's ability to distinguish between theatrical skill and commitment to the work, and the relative merit of each in educational drama.

14. How agreeable and well-manned (s)he generally is

Emphasis on good manners and an agreeable disposition indicates the application of criteria of only marginal importance to drama. Except as reflections of other matters such as commitment and co-operation, agreeableness and good manners are not concerns of the drama teacher.

15. How ready (s)he is to say or do something without teacher suggestion or direction

Interest here once more lies with personal development, and particularly with the cultivation of initiative and a sense of responsibility for one's own learning. The item also suggests something of the teacher's interest in pupil commitment to the work.

16. How well (s)he can take a basic idea and develop it

This item has similar concerns to item 15. The teacher scoring it highly appears to be one who values pupil activity and involvement in the formation and development of the work, and the reflection which makes for such development.

17. How clearly and fluently (s)he can explain the way (s)he feels about things

This item focuses on self-development, and in particular on communication skills. Excessive attention to it might indicate greater concern with verbal facility than the theory of drama would warrant.

Drama Aims

This section consisted of 10 items, the relative importance of which the teacher was asked to indicate by rating them in pairs, 1-5. As with "Evaluation Concerns", the items could be grouped loosely under the major headings of drama theory. In addition to recording something of the teacher's thinking regarding aims, the section acted as a point of comparison for the teacher's observed classroom practice.

Pupils realise the value of cooperation with other people

Clearly centred on social development, this item's score reflects teacher concern with pupil ability to work with others - an important element in both drama and progressive educational theory.

Pupils can solve problems that they meet

This item assesses the value placed on the active engagement of pupils in the resolution of problems, with the accompanying commitment and reflection that such engagement entails.

Pupils think about things that happen to them

A high rating for this item would indicate teacher attention to self-development and increased capacity for reflection. Such a rating would also suggest concern with the pupil's life in general, rather than merely his classroom performance.

Pupils better understand what it's like to be in someone else's shoes

This item rates the teacher's concern with both self-development and social development. Ability to empathise is important to enlargement of the pupil's horizons, and to his/her effective engagement with drama.

Pupils understand the kind of person they are

This also focuses on self-development and meaning, and on general growth in pupil understanding.

Pupils are better able to perform in or produce plays

This clearly is associated with theatrical skills and formal production, both elements seen to be extraneous to the central concerns of educational drama. A high ranking on this item would suggest incomplete understanding of educational drama's nature.

Pupils can have an enjoyable time doing drama

This item closely resembles item 6 in Evaluation Concerns. Response to this item might be profitably examined in the context of response to other items.

Pupils can feel they've achieved something worthwhile

This item is also linked to the notion of commitment. Without some sense of progress, pupils must find it difficult to become active participants with an interest in shaping and developing the work.

Pupils are less shy and more outgoing

The social role of the pupil is the major concern here. There might be a danger that the teacher rating this item highly is over-concerned with assertiveness, perhaps at the expense of other matters such as pupil understanding. Other scores and ratings as well as qualitative data would require consideration before a judgment could be formed.

Pupils can realise their buried potential and talents

This item is concerned with the pupil as an individual, with unique capacities for growth, which the traditional school programme has failed to encourage and has perhaps blocked. The location and cultivation of those talents, of course, calls for commitment and reflection by the pupil. Drama, like progressive educational theory generally, is concerned with the individuality of the learner, and the cultivation of his or her individual talents. A high rating might be expected for this item from drama teachers with a clear perception of their subject's potential.

Pupils. This questions was issued to all 536 pupils, and consisted of 3 sections - an attitude inventory of 20 items, an evaluation section, and an aims section. The evaluation section and the aims section were identical with those in the teacher questionnaire, except that the word "pupil" or "pupils" was changed to "we". In addition, pupils were asked to score these sections in terms of their perception of their teacher's evaluation and aims interests. Thus precise score comparison was possible between a teacher's scores in the evaluation and aims sections, and those of his/her class. The attitude section asked pupils to score 20 statements concerning drama on a 5-point scale, from 1 for "I strongly agree" to 5 for "I strongly disagree".

For reasons explained below, instructions regarding completion of the questionnaire, as well as many of the questionnaire items, were relayed to pupils by means of a tape-recorder.

PUPIL QUESTIONNAIRE

PAGE ONE

ATTITUDE

1. I strong agree (SA)
2. I agree (A)
3. I'm undecided (U)
4. I disagree (D)
5. I strongly disagree (SD)

	SA	A	U	D	SD
1.	1	2	3	4	5
2.	1	2	3	4	5
3.	1	2	3	4	5
4.	1	2	3	4	5
5.	1	2	3	4	5
6.	1	2	3	4	5
7.	1	2	3	4	5
8.	1	2	3	4	5
9.	1	2	3	4	5
10.	1	2	3	4	5
11.	1	2	3	4	5
12.	1	2	3	4	5
13.	1	2	3	4	5
14.	1	2	3	4	5
15.	1	2	3	4	5
16.	1	2	3	4	5
17.	1	2	3	4	5
18.	1	2	3	4	5
19.	1	2	3	4	5
20.	1	2	3	4	5

PAGE TWO

THINGS OUR TEACHER LOOKS FOR IN OUR WORK

1. Very unimportant (VU)
2. Unimportant (U)
3. Fairly important (FI)
4. Important (I)
5. Very important (VI)

	VU	U	FI	I	VI
1.	1	2	3	4	5
2.	1	2	3	4	5
3.	1	2	3	4	5
4.	1	2	3	4	5
5.	1	2	3	4	5
6.	1	2	3	4	5
7.	1	2	3	4	5
8.	1	2	3	4	5
9.	1	2	3	4	5
10.	1	2	3	4	5
11.	1	2	3	4	5
12.	1	2	3	4	5
13.	1	2	3	4	5
14.	1	2	3	4	5
15.	1	2	3	4	5
16.	1	2	3	4	5
17.	1	2	3	4	5

PAGE THREE

HOW IMPORTANT DIFFERENT THINGS ARE TO OUR DRAMA TEACHER

(1) Most important X 2
(2) Second in importance X 2
(3) Third in importance X 2
(4) Fourth in importance X 2
(5) Least important X 2

( ) We will realise the value of cooperation with other people

( ) We can solve problems we meet

( ) We will think about things that happen to us

( ) We can better understand what it's like to be in someone else's shoes

( ) We can better understand the kind of person we ourselves are

( ) We will be better able to perform in or produce plays

( ) We can have an enjoyable time doing drama

( ) We can feel we've achieved something worthwhile

( ) We will be less shy and more outgoing

( ) We can discover and use our hidden talents, different things we are good at doing

TAPE-RECORDED INSTRUCTIONS TO PUPILS

There are three pages in the questionnaire you've just been given. Let's look first at page one. This page has to do with your attitude to drama - how you personally feel about it, how much you like or dislike it. Now I'm going to read out twenty statements about drama - twenty statements - and you'll be asked to show how you feel about each statement by circling a number - a 1, 2, 3, 4 or a 5. As you can see from the top of the page, if you circle a 1, that means you strongly agree with the statement. If you circle a 2, that means you agree with the statement, but not strongly. If you circle a 3, it means you're undecided - you can't make up your mind. If you circle a 4, it means you disagree with the statement. And if you circle a 5, it means you strongly disagree with the statement. Remember, what's wanted is your personal opinions and ideas, how you honestly feel and think. Right then. If you're ready, I'll start to read the twenty statements. For each statement, remember, circle a 1, 2, 3, 4 or a 5. I'll read each statement twice, and only twice; so listen very carefully.

1. It would probably be better in the long run if we did less drama work and more work on other subjects

2. Drama lessons don't really teach you anything important

3. In drama class you learn far more worthwhile things than just how to act

4. I have a lot more fun in drama than in practically any other subject

5. Drama makes it easier for me to explain the way I think and feel about things

6. We should have drama lessons more often than we do

7. I have never really learned anything from a drama lesson

8. Drama helps me understand much better how other people feel about things

9. The work we do in drama makes it easier for me to sort out my ideas about right and wrong

10. I honestly don't believe drama does us any real good

11. Since starting drama I've begun to understand myself and my family a good bit better

12. Working in drama really helps you when you're trying to get across your personal ideas and feelings

13. Drama class gives you a chance to experience situations you might someday experience in real life

14. I'm especially glad if I'm off school on a drama lesson day

15. Drama helps me feel more self-confident

16. At the end of a drama lesson I usually feel I've been doing something worthwhile

17. Drama may be a good idea when you're younger, but not when you get to middle or high school

18. In drama you learn how to cooperate with the others in your group

19. Drama may be fun but it's not really making very good use of your school time

20. Drama makes it easier to get along with other people

Now turn to page two of your questionnaire. This page deals with things our drama teacher looks for in our work, when he or she is deciding how well we are doing, whether we're working well or not. This time 17 statements will be read out, again each statement twice, and you'll be asked once more to fill in a 1, 2, 3, 4, or a 5. As the top of the page shows, circling a 1 means you believe that statement matters hardly at all to your teacher. Circling a 2 means you believe it matters a little bit to your teacher. Circling a 3 means your teacher thinks it's fairly important, circling a 4 means that your teacher thinks it's important, and circling a 5 means your teacher considers it extremely important, terribly important. So if you're ready, I'll read each statement, 1 to 17, and you circle a number - 1, 2, 3, 4 or 5, in each case. Remember, this is how much each statement matters to your teacher, in your opinion. OK, statement number.

1. How willing we are to exchange ideas with the rest of the class

2. How graceful we are in the way we stand and move

3. What we say about the work

4. How often we are concerned about other people and not just ourselves

5. How self-confident we are

6. How much we seem to enjoy doing the work

7. How completely we can concentrate on the drama work

8. How well we can read between the lines of what's said and done in drama work

9. How regularly we attend drama class

10. How much skill we show in details of the drama work

11. How well we can cooperate with the teacher and other class members

12. How deeply involved we get in the work

13. How hard we try

14. How agreeable and well mannered we are

15. How ready we are to say or do something off our own bat

16. How well we can take a basic idea and develop it

17. How clearly and fluently we can explain the way we feel about things

Now finally, page three. This page deals with how important different things are to our drama teacher - how he or she thinks drama will help you. Ten different statements are listed here - ways in which your drama teacher might think that drama would help you. Let's read through them, and as we read, you think about how important each one is.

(Reads aloud 10 statements listed under HOW IMPORTANT DIFFERENT THINGS ARE TO OUR DRAMA TEACHER)

Now, think for a moment, and decide which <u>two</u> of these would your teacher probably consider most important for you. Then put a 1 in the brackets to the left hand side of both statement - a 1 beside both statements. (Pause)

Now, try to decide, of the remaining statements, which two would your drama teacher consider least important for you. Then put a 5 in the brackets to the left of both of these. (Pause)

Now decide which two statements your teacher would think second most important, and put a 2 in brackets beside both of these. (Pause)

When you've done that, put a 3 in brackets beside the two statements that your teacher thinks third most important.

And then put a 4 in brackets beside the remaining two statements.

So of the ten statements, two should be marked "1", two should be marked "2", two should be marked "3", two should be marked "4" and two with a "5".

Right, that concludes your questionnaire. Thank you very much for your time and your help.

Pilot. In pilot study form, the attitude section of the pupil questionnaire consisted of a list of 40 statements concerning drama, each statement requiring a 1-5 scoring in terms of agreement or disagreement. This attitude section was reissued to the pupils at the end of a 6-week period. Twenty items showing an internal consistency correlation of .61 or better, and a reliability level of .74, were selected for inclusion in the final inventory. As noted earlier, the items THINGS OUR TEACHER LOOKS FOR IN OUR WORK and HOW IMPORTANT DIFFERENT THINGS ARE TO OUR DRAMA TEACHER are identical to the teacher Evaluation and Aims items respectively, except for minor changes in wording.

Final. To encourage pupil concentration, and to minimize the obstacle created by pupil reading problems, the instructions and items for the pupil questionnaire were relayed by means of a tape-recording. In the aims section (HOW IMPORTANT DIFFERENT THINGS ARE TO OUR DRAMA TEACHER), some degree of reading ability was required, but even here all items were recorded and played back to the pupils. The recording also emphasised the fact that the evaluation and aims sections sought to elicit the pupils' beliefs regarding their teacher's perception of items. The concern in these parts, then, was not to establish pupil evaluation concerns and aims for the work, but to find out something of the extent to which they understood what their teacher was seeking to achieve in the work.

Item rationale. Explanation has been offered above for each of the items in the evaluation and aims section, under the "Teacher Questionnaire" heading. The rationale offered here accordingly deals only with the attitude section of the pupil questionnaire.

1. It would probably be better in the long run if we did less drama work and more work on other subjects

   This item examined attitude to drama as a subject deserving consideration and time, and its claim in relation to other subjects. Through comparison, a clearer notion of the value attached to drama emerged.

2. Drama lesssons don't really teach you anything important

   This item also considered the seriousness with which pupils view drama. While "anything important" for one pupil might mean important extrinsically, for example as a source of marks, and for another important intrinsically, in the sense that it spoke to his/her life, both interpretations reflect an important concern.

3. In drama class you learn far more worthwhile things than just how to act

   This item examined whether the pupil saw drama as important beyond the level of theatrical skills.

4. I have a lot more fun in drama than in practically any other subject

   This item also examined drama in relation to other subjects, but through posing an essentially simple question: "Do you have fun in drama?" Pupils may of course have fun and learn nothing; but conversely, if they associate drama class with little or no fun, it seems doubtful that genuine learning is occurring.

5. Drama makes it easier for me to explain the way I think and feel about things

   This item looked at the value the pupil attaches to drama as a source of self-understanding and communication. If drama does not help the pupil deal with and express his view of the world, it has failed him.

6. We should have drama lessons more often than we do

This item also assessed to what degree the pupil associated drama with something agreeable or valuable. It did not distinguish between drama as a source of fun and/ or insight, and as a means of avoiding other subjects. Regardless of the reasons for it, the recorded score does reflect pupil attitude.

7. I have never really learned anything from a drama lesson

Here the intent was to discover if the pupil valued drama as a source of learning, either in the narrower academic sense or in the broader sense of insight into life.

8. Drama helps me understand much better how other people feel about things

Empathy was the focus of this item. If the pupil did not value drama for this quality, then whatever his/her attitude to it, drama would appear to have failed in an important area.

9. The work we do in drama makes it easier for me to sort out my ideas about right and wrong

Here the concern was with the degree to which drama was valued as a source of moral clarification. Explicit focus was on how much the pupil saw drama as bearing on his or her life and its problems.

10. I honestly don't believe drama does us any real good

The focus here was similar to that in item 7, and the item was used partly to check consistency of response. It did, however, offer a broader field than the term "learning" in item 7.

11. Since starting drama I've begun to understand myself and my family a good bit better

This item concerned the importance drama was seen as having in terms of self and other understanding. A low score suggested a negative attitude to drama's potential for individual and social development.

12. Working in drama really helps you when you're trying to get across your personal ideas and feelings

This item closely resembled item 5, concerning itself with the communication of feelings and ideas of the individual, and was used partly as a cross-check for the earlier item.

13. Drama class gives you a chance to experience situations you might someday experience in real life

Here attitude to another important drama concept was examined - that drama allows for encounter with life in a safe area. A low score was expected from the pupil who had experienced the power of drama in this respect.

14. I'm especially glad if I'm off school on a drama lesson day

The attempt here was to assess the feelings associated with the prospect of a drama class. The source of such feelings was probably varied, depending on individual circumstances, but their nature was important in determining pupil attitude in all cases.

15. Drama helps me feel more self-confident

This item dealt with pupil attitude in terms of poise and ease, particularly in a social situation. A low score was expected where drama had succeeded, either as a result of being exposed to audiences, or (more desirably) as a result of increased understanding of oneself and other people.

16. At the end of a drama lesson I usually feel I've been doing something worthwhile

This item closely paralleled items 7 and 10, and like them measured the degree to which drama was seen as yielding an immediate sense of progress.

17. Drama may be a good idea when you're younger, but not when you get to middle or high school

This item sought to establish attitude in terms of drama as a serious subject rather than a decorative or childish diversion.

18. In drama you learn how to cooperate with the others in your group

The focus here was obviously on social development, and the extent to which the pupil vlaued drama as an aid to interacting with classmates.

19. Drama may be fun but it's not really making very good use of your school time

This item resembled numbers 7, 10 and 16, in that it looked at the extent to which drama was taken seriously, as something worthy of time and work in the school, rather than an innocent pastime. Again whether the pupil chose to interpret "good use of school time" as the cultivation of academic expertise, or (less likely) as insight into his or her own life, was not distinguished.

20. Drama makes it easier to get along with other people

The final item had clear social concerns: did the pupil believe that drama could offer experience which helped him or her in relations with others.

Summary

This chapter provided an overview of the investigation design, and a rationale for the instruments employed. The investigative approach was composed of an open or illuminative, and a closed or traditional strand. The nature and selection of the sample (drama teachers and drama pupils) were outlined; and details of the three investigative instruments (interview, classroom observation, and questionnaire) were provided. Changes made in instruments as a result of the pilot study were detailed. Finally, copies of interview questions, observation checklists and questionnaire items were presented, along with an item-by-item rationale for all three.

REFERENCES

Bolton, G., 1966. "The Nature of Children's Drama", Address delivered to Drama Conference at Chad's College, Durham, July, 1966

Bullock, A., 1975. A Language for Life, H.M.S.O.

Cheffers, J.T.F., et al., 1974. Interaction Analysis, Association for Productive Teaching

Dodd, N.A. and Hickson, W., 1971. Drama and Theatre in Education, Heinemann Educational Books

Good, T.L. and Brophy, J.E., 1973. Looking In Classrooms, Harper and Row

Harre, R., and Secord, P.F., 1972. The Explanation of Social Behaviour, Blackwell

Hoetker, J., 1975. "Researching Drama : An American View". In Stephenson, N., and Vincent D., eds. Teaching and Understanding Drama, NFER, pp. 80-93

Nash, R., 1973. Classrooms Observed, Routledge

Parlett, M., and Hamilton, D., 1977. "Evaluation as illumination : a new approach to the study of innovatory programmes". In Beyond The Numbers Game, edited by D. Hamilton et al., Macmillan, pp. 6-22

Stubbs, M., 1976. Language, Schools and Classrooms, Methuen