DRAMA, THEATRE AND PERFORMANCE EDUCATION IN CANADA: CLASSROOM AND COMMUNITY CONTEXTS

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LIKE A RIVER…
FOREWORD BY KATHLEEN GALLAGHER

In their introduction, the editors argue, rightly, that publications documenting the growth and change in drama, applied theatre and performance education practices and programs in Canada have not kept apace with the rapidly developing terrain that charts out greater diversity and depth of practice across this expansive country. Luckily for us, this edited volume captures so much of that lively activity across the country, the pedagogical thinking that accompanies it, and the variety of places and spaces where it is percolating.

In this wide-ranging collection, the reader will find chapters pushing at the boundaries of what has been traditionally considered as appropriately belonging to a 'drama/theatre curriculum' in teacher education, or envisioning entirely new elective courses alongside those we currently offer in K-12 schools, imagining innovative tertiary level courses, or working within universities and other institutions to breathe new life into reform movements and initiatives. This book reveals that drama is more than alive and well in Canada: it is curious, growing, questing, evolving and demanding more of us in our ways of working, teaching, learning and living. Drama is holding us to account like few other things I can imagine.

The perspective this collection offers overall is telling. Laura Levin (in press) has argued in a forthcoming book that we need to take more seriously the challenge posed to theatre by the idea of performance, to more boldly investigate the paradigm of performance in public life. Several chapters in this collection, while not strictly coming from a performance studies paradigm, are certainly situating drama/theatre practices more deeply inside our social contexts and everyday lives. The old universals of drama are, more often than not, eschewed in favor of saying something site-specific, emplaced, a move signaled delightfully by Wardrop and Fels at the opening of their chapter, "The case study involved a class, like every other class and a class unlike any other, which is always the case when working with students" (p. 31). We see, in all these fine chapters, how drama, in the hands of creative teachers paying exacting attention to their given contexts, might respond to the large-scale 'curative' interventions or policies of our times, such as in the 'Safe and Caring Schools' initiative described by Norris that, without drama, would surely have suffered from a lack of local determination, the fate of so many well-meaning education interventions in our troubled times.

We also witness in the book that insiders to the field are thinking seriously and deeply about the relationship between theatre and a rapidly digitizing world. Rather than being in some impossible competition, at odds with each other, stuck in old prototypes of live and mediated existence, Richardson concludes, "I think that changing expectations and stimulating the brain in search of the values and themes of a play in the light of fast moving digital lifestyles is incredibly important" (p.79). Not only are schools concerned with the question of engaging young people who are growing up in the so-called digital economy, but theatres are too, with the Canadian Arts Presenting Association in their 2013 conference holding panels such as "Live Performing Arts in 2020: Will We Be Ready?" and "Putting the YOU in Youth: Building Our Audiences of the Future" (CAPACOA, 2013).

So many of the chapters in this volume underscore that centrally important relationship between communities and schools, whether one is engaged in teacher education programs in communities, as Conrad is, or collaborating across schools and universities as the Belliveaus do, or in some other way searching to connect school commu-

nities to their wider 'glocal' contexts. In the collection, we also have Hart and Carter's innovative, hypermedia chapter, following the flow of immersive theatre in performance communities. They help us realize that our art form always asks of us to push past the weirs, to find new ways to express the three dimensionality of making drama; like water, never at rest, always moving. Like a river.

Kathy Lundy, in her tour across three very different university contexts helps us to see clearly how the people, the place, the expectations, the very point of teaching and learning drama must always be at the centre. Yet, she also wants us to hear the 'silent voices', as her students attest, to have an ear turned towards the voices we cannot, or do not, or will not hear. Drama asks us to re-examine our habits of mind, whether we are teachers seeking out a richer practice as Swartz' chapter recalls for us, that is to say, the hundreds, the thousands of teachers who act on a hunch that knowing something about drama will irrevocably change their practice and engage their students anew. These chapters make educators see that alongside every 'how to' book, there must be an accompanying tutorial on the value and necessity of what it means simply to be together, in a room, using metaphor to see with greater clarity and speak with fuller awareness of who is not in that room. As one of Lundy's students comments, " The people in my group all agreed that we would not have responded with the knowledge, awareness, critical insight and empathy that we did without having done the drama before we got the letter. We understood the context because we had met the people who are most affected by the inequality of school systems" (p. 100). But, they met them in their imagination. They encountered them in dreams they could not have had without drama.

Living with people who differ and communicating with those you don't understand are skills to be honed by schools at all levels and remain, Richard Sennett (2012) argues, the most urgent challenges facing civil society today. To this I would add that making social relations well is likely the most pressing pedagogical concern of our time (see Gallagher & Wessels 2011). This book has given us many ways, in many different contexts, to reconsider how we navigate the waters. It has rightly placed context at the centre of our questions; not only who is there and who is not, but also how it might be otherwise. Drama has suffered its share of universals over the years, fortification it might well have needed to withstand the broader assault on the arts from every direction. But now that we have turned to the particular, as this book so aptly illustrates, how might we also leave space open for the voyager we have not yet met, the community we do not yet work with, the neighbor we have not before seen? All of the chapters in this book express the exquisite hybridity of theatre-making spaces and practices that mark our current moment and the sheer power of the temporary culture we call a drama group.

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INTRODUCTION

MINDY R. CARTER, MONICA PRENDERGAST & GEORGE BELLIVEAU

This book brings together the voices of various scholars and educators interested and engaged in the broad field of Drama, Theatre, and Performance Education in Canada. The individual chapters offer distinct Canadian perspectives on these approaches from elementary through postsecondary levels, as well as in local communities through applied theatre and other performance-based initiatives. Such a collection seemed imperative today, as the last resource that brought educational drama and theatre perspectives together in a book format was *Canadian Drama Mosaic* (2004) edited by Margaret Burke in preparation for the International Drama Education Association conference in Ottawa. Scholarship and practice in this field has continued to develop in the last eleven years, with new faculty members entering drama/theatre education positions across the country and working alongside the leaders of the field. In order to acknowledge these developments—and to contribute to a growing international presence and recognition of the excellence of drama and theatre education practices in Canada—the need for a book such as this emerged.

From its inception, the co-editors each brought to the project their varied expertise, opinions and insights. It was a true gift to be able to then extend invitations to leading scholars and practitioners in the national field to share their work. During the submission and editing process, we were able to generate initial clusters where chapters resonated and spoke to one another. This process was a clear reminder to us as editors of the incredible wealth we have in drama/theatre education, and how each contributor has contributed tremendously to national and international conversations on best practices and new directions in the field.

After debating how to group the contributing chapters into sections (i.e., elementary drama, secondary theatre and higher education contexts for drama and theatre education) we reconsidered how the chapters would be organized. Recent shifts in theatre studies have led to broader understandings of the distinctions between Drama, Theatre and Performance (Mangan, 2013). We felt those three interdisciplinary areas would provide us with interesting and engaging sections for this collection, albeit with some overlapping of concerns across sections. This led to the structure of this book and the title: *Drama, Theatre and Performance Education in Canada: Classroom and Community Contexts*.

In section one on Dramatic Approaches, we have an opening chapter from two internationally prominent scholars and practitioners, Carole Miller and Juliana Saxton. Their work on empathy provides an invaluable lens through which to consider everything we do in our work with young people, including teacher education students. Kathleen Gould Lundy then offers her reflections on teaching social justice issues through drama in various postsecondary contexts. Lundy reminds us that drama provides an excellent vehicle to address challenging issues of class, race and gender, although this work can feel precarious and risky at times. The next two chapters, by Mariette Théberge and Francine Chaîné in Quebec and Sharon Wahl in BC, both consider new courses they have developed and implemented and how they were received by students. Extending the possibilities of what we offer teacher education students—such as developing their "humanitude" via the arts and their abilities to use drama with ESL students—enriches and informs their future practice. The final chapter in this first section, by Larry

Swartz, is an historic overview of drama education at the University of Toronto. It is fitting that Juliana Saxton, who began her university teaching career at FEUT, and Larry Swartz, who continues that legacy today, should bookend this first section.

Our second section encompasses Theatrical Approaches to teaching and learning in a myriad of creative ways. Co-editor George Belliveau and his research and life partner Sue Belliveau reflect dialogically on their research into Shakespeare in the elementary classroom. In a blend of process drama and theatre-making, the Belliveaus have crafted new models for how to introduce children to the Bard and his wonderful stories. Next, grade seven teacher Amanda Wardrop and her university professor Lynn Fels reflect together on a school production of a playbuilding project and its effects on both teacher and students. Kari-Lynn Winters, Debra McLauchlan & Gillian Fournier focus their attention on a summer school project using puppetry and other art forms as part of a project intended to develop middle school students' critical literacies. David Beare takes playbuilding to a whole new level in his ongoing commitment to large-scale collective creations in a North Vancouver high school. These annual productions often include over 200 students, faculty and staff members. His developmental psychology background opens up interdisciplinary understandings of the power of ensemble performance creation for and with young people. Lastly in this section, John Richardson considers new ways to take high school theatre students to the theatre, including the use of social media technologies to deepen their engagement.

The book's third and final section is on Performance Approaches that includes chapters on community-based, applied theatre and performance studies projects across the country. Monica Prendergast gives readers an overview of her current curriculum research involving the development of a new secondary level course in performance studies. Laurel Hart and Mindy R. Carter describe an opportunity they created for theatre education students to participate in a multidisciplinary performance event as part of a Montreal arts festival. Diane Conrad sees a gap between the classroom focus of much theatre education and the community beyond. She begins taking up opportunities to move her students out into the community so as to explore service learning relevant to their practice. Finally, Joe Norris surveys his long-term commitment to applied theatre in university and community settings that began at the University of Alberta and continues today at Brock University.

We hope you will find valuable insights into both historic and current practices in Canadian drama, theatre and performance education in these pages. It is with great pleasure that we now invite you, the reader, to join us on the next part of our journey with this project by sharing in the final iteration of this work.

Mindy, Monica, and George

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DRAMATIC APPROACHES

DEVELOPING THE CAPACITY FOR EMPATHY

CAROLE MILLER & JULIANA SAXTON

But what is the imagination for if not to grasp how the world feels to those who don't think what you think? (Howard Jacobson, 2010, p. 155)

For us (and perhaps for others) empathy has not been a complex word, it simply meant the ability to walk in another's shoes, to take on the attitudes and points of view which naturally would lead to feeling as other. In fact, just a few years ago at AATE, we pronounced, "the taking of role is not so much about outward appearance (although in theatre, characterization is a requirement) but, rather, an empathic response that is generated internally. This response is driven by mirror neurons and it is the mirror neurons, as Giacomo Rizzolati and Laila Craighero (2005) point out, that enable "individuals to understand the meaning of actions done by others, their intentions, and their emotions . . ." (p.107). We have now come to realize that understanding the meanings, intentions and emotions held by others is but the initial step in a process of Empathy. We use a capital "E" to indicate when we are talking about the full process and a lower case "e" when we talk about a step in the process—also referred to as "empathy".

Over the past decade, scientific findings have been simplified to form widely held "neuromyths" (Poole, 2012; Davis, 2004); however, it is not our intention to add to the mythology. We share Bruce McConachie's (2013) view that the problem with brain research is that "it is not [yet] feasible to replicate all of the conditions of a live performance" (p. 8) and that until such time, many unanswered questions will remain. However, we are building on our previous research of drama's compatibility with the advances in neuroscience and now focus our discussion specifically on Empathy and its relationship to embodied learning through drama. We will try to clarify the arguments by using well-known drama strategies as exemplars.

What is Empathy?

Our initial research led us to words we found being used interchangeably: sympathy, empathy, compassion and pity being the most common and we chose the following definitions to help us stay on the same page:

• *Pity*: the feeling of sorrow for another; a feeling of pity is caused by a sense of responsibility rather than a feeling of kindness. From the root Latin: *pius* meaning "duty".

• *Sympathy:* a common feeling of sorrow and suffering. From the Greek sympatheia: having a fellow feeling: *syn*: together + *pathos*: feeling emotion, what befalls one.

> As you read these definitions, think of an experience that you have had or a virtual experience (through film, book, television) that you might attribute to any of these words...you can think about all four, or just one or two.

• *Compassion:* deep sympathy for the sufferer, coupled with an urge to take action. From the root Latin: *com*: together + *pati*: to suffer.

• *Empathy:* being "in" and experiencing the suffering. From the root Greek: *en*: in + *pathos*: feeling (etymonline.com) + (http://butterflyvoyage.wordpress.com/2011/02/03/sympathy-)

Much of the literature in our field tends to refer to drama and theatre as powerful means of nurturing empathy (Akyol & Hamanci, 2007; Catterall et al, 1999; Levy, 1997; Verducci, 2000;) and is perhaps best summed up by Renee Emunah's (1994) acknowledgement: "I know of no better way to understand the experience of another than by putting myself 'in his or her shoes'. Becoming another person through dramatic enactment is much more powerful and effective than imagining in my mind that person's situation. *Drama, by its very nature, induces empathy and perspective*" (p. xv).

McConachie (2013) refers to Evan Thompson's (2007) research on mind in which Thompson posits *sensori-motor* coupling as the initial step of empathy. Here is where we first "connect" with the other as our mirror neurons cause us to reflect physically our emotional connection with another. This connection is what enables us to begin to "read the mind" of the other, a recognized step in the empathic process. This mind reading is dependent upon that initial step that, as it were, sets the stage for empathic response (cited in McConachie, p. 16). Parenthetically, this is the missing "bit" for children who suffer from autism (Baron-Cohen, Leslie & Frith, 1985).

What is theory of mind (ToM)?

The recent work of Thalia Goldstein and her colleagues, Katherine Wu and Ellen Winner (2009) alerted us to something that Wendy Mages (2008) was writing about earlier: Theory of Mind. ToM is also known as: "mind reading", "mindsight", "cognitive perspective-taking", and "cognitive empathy".

Characteristics of Theory of Mind :

• being able to understand what another individual is thinking, to ascribe beliefs, desires, fears and hopes to someone else, and to believe that they really do experience these feelings as mental states (Dunbar, 1996).

• imaging what it must be like to be someone or something else (Robinson, 2009) —the "walking in someone else's shoes" with which we are all so familiar and referred to by Thompson (2007) as "imaginary transposition."

• our awareness of our own and other's consciousness—and of the possibility they may believe something different from us—a capacity that Keith Oatley (2011) defines as "advanced" Theory of Mind.

Goldstein and colleagues (2009) researching Empathy in actors draws our attention to the differences between empathy and ToM, noting, "strength in theory of mind can exist independently of strength in empathy" (p. 115). That is to say, I can understand what you are thinking and feeling but it doesn't effect me nor do I see any need to do anything about it. These researchers use the example of the bully whose ToM skills are highly developed in that he or she knows what buttons to press and well understands what the effect of his or her behaviour will be but doesn't care.

We are not talking here about reading non-fiction; the research into expository writing is very interesting but does not do the kind of things that fiction does. (Mar, Oatley, Hirsh, de la Paz & Peterson, 2006, p. 696)

First, let's explore what we can learn from theory of mind as it relates to operating in a fictional world (as in reading a text or viewing a film) and in the world of drama when we embody the fiction in action. In drama we work in metaphor and our research took us to looking at fiction and what happens to us as we read. We process fiction in the same sort of way we process our lives. Narratives are fundamentally social in nature in that almost all stories concern relationships between people; understanding sto-

ries thus entails an understanding of people, and how their goals, beliefs and emotions interact with their behaviours (Mar, Oatley, Hirsh, de la Paz & Peterson, 2006). Martha Nussbaum (1995) goes further; fiction, she says, "actively develops a form of imaginative thinking and feeling about others and their predicaments that is essential for social life, not just in personal relationships . . ." (cited in Mar et al, 2006, p. 696). The relationship between fiction and reality, neuroscientist Vittorio Gallese (2009) points out, is much more blurred than we might expect and is supported by Theory of Mind researchers, Raymond Mar and his colleagues (2006), who write

> Considering how closely related real-world and narrative- processing appears to be, it should not be surprising that engagement with fictional narratives can result in changes of belief and attitude, much like those produced by unmediated experiences in the real-world. (p. 697)

They go on to say that fiction readers "expose themselves to concrete social knowledge embedded within stories, which [may] then [be] applied to real-world interactions . . . honing their social inference and monitoring skills" (p. 698). This has, of course, huge implications for the work we do in drama and highlights the importance of fictional distancing and reflection as part of the drama experience. It is through the reflection that students begin to see themselves as players in their own real worlds. The question here for drama educators is how "real" must the experience be? Can vicarious experiencing lead to the development of Empathy? While the research is not yet conclusive, we suggest that practice through "slipping into the other's shoes" as Goleman (2006, p. 58) puts it, should apply as it appears that the brain activates the identical circuitry for both the virtual and the real (Rizzolatti & Craighero, 2005).

Simon Baron-Cohen et al (1985) cite the 1978 seminal paper of David Premack and Guy Woodruff who first defined theory of mind as the ability to attribute "mental states to oneself and to others" and "the ability to make inferences," allowing one to sense what another will do (p.39). In ToM, the reader or viewer (of a movie or play) creates a mental model in which readers, through their imagination, can try out ideas about themselves and others. In drama, of course, that mental mapping is retained but the trying out is through embodied representations that are always available to change in myriad ways. We look to Harris (2000) who found that "children's imaginative role-play may have a unique effect on the development of role in empathy and theory of mind" (cited in Mar et al, p. 697). Schellenberg (2004) compared young children enrolled in four months of music lessons and drama lessons. Only those who had been involved in drama showed a "measurable increase in pro-social behaviour" (p. 319); working in drama appears to have improved the children's empathic or perspective-taking abilities. Like Dorothy Heathcote's Man in a Mess, Keith Oatley (2011) tells us that fiction is principally about the difficulties human beings have in navigating the social world. If we process fiction in the same sort of way we process our lives, then the "narrative transportation" (Gerrig, 1993) that happens when we read fiction enables what happens in the fictional world to effect/affect how we return to our real world.

> [In theatre] caring . . . may be make-believe for us, but it is real enough to count as practice for caring in real life. (Paul Woodruff, 2008, p. 153)

So let's turn now to looking at the theory in practice. In drama we have been doing Mirrors as one of the early activities for developing group and individual focus and sense of ensemble. Isn't it nice to know that again, the research supports our intuitive understanding of the value of this activity? The mirror neurons were "the first evidence for a brain mechanism which not only represents the subject's own world but the other person's" (Singer, 2008, p. 254). "We are wired to each other socially because we recognize the other as us" (Wojciehowski & Gallese, 2011, pp. 12-13). Research has now concluded that the mirror neurons are part of a complex of systems that make up our neural networks.

In the activity of Mirrors, the focus is often taught as a miming activity, where partners copy each other doing some sort of task (i.e., combing hair, putting on makeup, shaving, etc). However, the true focus is revealed when the partner intuits the mental map of the other to discover that it is *what happens between us* rather than who does what, that is most important; the ultimate success of this process is when neither partner is aware of who is leading and who is following. This is theory of mind in action and is what lies at the heart of ensemble: to have the existential sense that "I am making it happen; it is happening to me" (Bolton, 1979, 1992) or what actors call "being in the moment". Vittorio Gallese (2009) calls this connection between the partners, "the we-centric space" where interpersonal relations are readily established—a very basic primitive response nurtured as infants "hook-up" to the body of the mother to compose a shared connection. This inter/intrapersonal space becomes richer and more multi-faceted as our social worlds expand and relationships develop (p. 520).

If we acknowledge that theory of mind works best when people have opportunities to deconstruct/discuss/reflect on what has happened, then there is the possibility to transform the way in which learning happens. Self-reflection and inter-personal reflection transforms learning in "quite different ways" (Sodian & Frith, 2008, p. 112). Reflection maps the experiences into the neural circuitry—what is known in Yoga as *sanskara*—the accumulation of impressions that are stored in the mind and become the basis of future actions, dispositions, perceptions and the development of self-awareness. As Sharon Wahl (2015) points out "the discussions that occur before, during and after the drama, can be just as important as the work itself" (p.10). Theory of Mind is foundational to the development of Empathy and the imperative first step in a process, the dimensions of which are best summed up by Daniel Goleman (2006) who describes *three distinct aspects* of Empathy (p. 58):

> *knowing* another person's feelings which we have now described as Theory of Mind;

> *feeling* what that person feels, which is what we most commonly ascribe to our understanding of empathy and which we have now come to see is one part of the dimensions of Empathy.

> *responding compassionately* to another's distress. [. . .] In other words: I notice you, I feel with you, and so I act to help you.

It is this final dimension that offers participants practice in Empathy through fictional contexts. Although listed independently, all three dimensions are integral to the whole.

What is empathy?

Thalia Goldstein (2011) in looking at actor-training with adults, emphasizes the importance of "thinking deeply about the motivations, beliefs and value systems of the characters actors create, and making these internal states come alive through the way the words are spoken and their bodily and facial expressions" (p. 97). For the contexts in which we work, that is, a school system or community-based theatre, we are not concerned with the training of actors but of developing "collaboration and community" as contexts for participants to learn more about themselves and their relationship with others (Swartz, 2015). The work we do always involves looking at other. By doing so, we develop the sensitivities that help us to understand another; through that understanding, we build capacity for empathy. In empathy, writes Paul Woodruff (2008), "I am not simply laying my own feelings on [the work]. I am putting myself into [it], through an act of imagination or make-believe and observing my emotions under those special conditions" (p. 166). Actor training may develop many social cognition skills—including "emotional knowledge" (Larson & Brown, 2007). However, the infinite perspectives that drama offers can enable players to practice the development of empa-

thy through what could be a myriad of embodied identifications not limited by specifics of time, character, gender and place.

Although theory of mind and empathy are often used interchangeably, the thinking now is that they are represented in different neural circuits. Tania Singer (2008) suggests that "mentalizing and empathizing" are actually two distinct abilities that rely on distinct neurocircuitries (p. 251) and Elizabeth Renzetti (2011) makes it clear that empathy *grows out of* theory of mind. Empathy is also referred to as "emotional perspective-taking" (Singer, 2008), or "attunement" (Arnold, 2005). It is "not some exalted human characteristic but a very basic and ancient trait through which our bodies respond to other people ... it is an automatic response that can be inhibited or controlled" (Frans de Waal, 2010, cited in Renzetti, 2011, p. F6).

Simon Baron-Cohen (2011) tells us that there is "an empathy spectrum, it is quantifiable and we all sit somewhere on it . [. . .] The spectrum is built on interwoven factors [. . .] an empathy circuit in the brain which involves at least 10 interrelated areas that control functions such as emotional recognition and response" (cited in Renzetti, 2011, p. F6). According to Hannah Wojciehowski and Vittorio Gallese (2011), empathy is the result of "a *direct experience* of another person's state (action, emotion, sensation), thanks to a mechanism of embodied simulation . . . shared with the person who expresses / experiences that state. [It is a] direct form of understanding, which we can define as 'empathic' " (p. 5). While it is "direct" – an immediate mapping of the other's emotion onto oneself – cognitively we recognize that we are separate. It is this cognitive capacity, allied to previous experiences such as shared contexts, responses and moods (de Vignemont & Singer, 2006) that makes it possible to respond more quickly and accurately to others' needs and actions because, through that cognitive "distancing", we suppress our emotion responses so that we may act more responsively and responsibly. Parenthetically, this is what happened at the Boston Marathon when people ran toward the event and were able to assist. "Emotional suppression" is made possible by cognitive distancing and is what happens when actors need or must repress their own feeling responses in light of the demands of the role or the requirements for performance. As McConachie (2013) puts it,

> Actors are also able to "pull back" from the world of the play, to adjust their performance to accommodate audience shifts or issues in performance—it is this ability to "oscillate" among roles and conceptual blends that accounts for the "doubleness" of theatre and enables actors/players to manipulate role as a make-believe event. (p.25)

The work we do in drama provides us with practice in feeling recognition, and through reflection to understand what is happening on the feeling level and how we may modulate our empathic responses and our role-relationship with the other. Empathy demands that we have an emotional connection or "inness" with another. We do this by imagining another person's emotional state. Martin Buber (1965) describes it as "to glide with one's own feeling into the dynamic structure of [another] . . . to trace it from within . . . with the perceptions of one's own muscles . . . ." (p. 97). Wojciehowski and Gallese (2011) call it the "feeling of body".

> We wonder if you can think of an example when or where you have experienced this emotional suppression -- in real life or in theatre?

Filling in the Shape is an activity that may serve as an exemplar for exploring our empathic capacities. Here participants work in pairs to find how their bodies connect in ways that are intuited rather than known through direct touch (see Prendergast & Saxton, 2013, pp. 50, 51). This activity can be revisited in groups of three, and in larger and larger groups and is a means of creating an aesthetic experience in which

we can temporarily suspend our grip on the daily world of our occupations. We liberate new energies and put them into the service of a new dimension that, paradoxically, can be more vivid than prosaic reality . . . a sort of liberated embodied simulation (Wojciehowski & Gallese, 2011, p. 15).

In reflection, participants often comment on how this work complements Mirrors, yet is more intimate. Paradoxically, even without any eye contact, there is a deeper feeling of connection—a whole body response that attunes to others and to the spaces we inhabit. We see this as an expanded understanding of Howard Gardner's (1999) kinesthetic intelligence.

What is compassion?

The third component of Goleman's theory of Empathy is compassion or as the great question posed in Sophocles' Philoctetes puts it, "How shall I act?" (cited in Rideout, 2009), for it is in the "doing" that we manifest compassion, the outcome of an empathic response generated by stepping into someone else's shoes. In other words, caring is not enough.

Our experience with educational mandates here and elsewhere leads us to assume that the capacity for compassion is integral to all educational guidelines as it implies a commitment to social justice and equity that sits at the heart of democratic citizenship. As David Ives (1995) writes, "Democracies are, in effect, legislated empathy, a constitutional recognition of the fact that you and the person next to you are at heart in the same boat and worthy of similar treatment. Empathy lies at the heart of theatre, too" (p. 3).

> Emotion is a feeling that moves us to action (p. 156). Without action, what would be the use of caring (p. 158)? (Paul Woodruff, 2008)

At the centre of educational drama is the exploration of a fictional world in order to know the real and understand it more fully. It is not enough to do improv, theatre sports, games and exercises; it is our responsibility as practitioners to go beyond and deeper. "We look at art at a safe distance from which our being open to the world is magnified" and what drama provides us with is a "sense of safe intimacy with a world we not only imagine, but also literally embody" (Wojciehowski & Gallese, 2011, p.16). We wonder where else in a student's or participant's day, does he or she have the opportunity not only to explore the big questions, but also to play inside them? Through the playing, we are practicing and developing the capacity for compassion.

Let's look at some examples of how drama enables not just understanding and feeling responses, but also generates the need for some kind of action. In a story drama with young children, "On the way to Big" (Miller & Saxton, 2004, pp. 11-19), based on *The Pumpkin Blanket (*Zagwÿn, 1995), the field of pumpkins exposed to a chilling fall frost become a metaphor for all those who are in need of shelter. In the reflection later, a child responded that, in giving up her blanket to warm the pumpkins, it was "like she was giving up a part of herself." In *Woolvs in the Sitee* (Wild, 2006), a post-apocalyptic story of young Ben who is driven to take action by the loss of his only friend, students are asked to take their place on a metaphoric line. They are to make clear as they do so, why they choose to stand close to Ben or further away. Often, of course, it is the protagonist in the story who takes action so that it is in the reflection and discussion—either in role within the drama or out of role—that capacity for compassion can be practiced and developed. To stand with another, to take action—even in fictional circumstances—is to practice compassion although we must always bear in mind Anna Reading's (2003) advice that "activity is not the same as agency" (p. 73).

Conclusion

In this chapter, we have presented an argument that opens up a discussion of what was always a taken-for-granted assumption: that drama develops empathy and that empathy is simply about walking in someone else's shoes. Empathy (with a capital 'E') is multifaceted; it involves at least three interdependent components: knowing, feeling, and, with that knowledge and feeling, responding through action. We do not, however, claim to have the definitive answers but hope that we have in some part, begun to unwrap a concept foundational to our humanity.

We are influenced by two researchers on whose work we have relied: Vittorio Gallese, a noted neuroscientist, and Hannah Wojciehowski, a literary theorist. They observe that

> scientists seek parsimonious answers to highly specific, testable questions . . . seeking to resolve ambiguity and dispel uncertainty with verifiable answers to what are often real-world problems. Literary scholars [on the other hand] tend . . . to search out a multiplicity of possible answers to questions often broader and more diffuse than those posed by scientists, pulling towards polysemy, variety, and ambiguity, celebrating the inconclusive. (2011, p. 26)

For us the pleasure of our research is this constant re-balancing by the two poles of quantitative and qualitative analysis that generates and maintains our interest. And through our research, we have come to recognize that a richer, embodied understanding of Empathy on the part of facilitators and teachers, participants and students, should lead to a more inclusive, compassionate and ethical society. As we move further into the 21st century, the collapse of the "new world order" demands that we move from "talking about" to action. The place to practice that action is in the "no penalty zone" of drama. The question for us then becomes, how might drama provide the "innerstanding" that leads to an ambitious empathic imagination (Krznaric, 2014); the "outrospection" that expands across space and time?

> Ethics and art make the same demand: pay attention to others for their own sake. (Paul Woodruff, 2008, p. 182)

With a deeper understanding of its complexities, and a greater recognition of how empathic capacity can (and is already being) built by the work we do, we are more secure in the knowledge that, effectively taught, drama and theatre education are excellent sites for the nurture and development of empathic response.

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MAKING THE SPACE FOR DRAMA AND SOCIAL JUSTICE

KATHLEEN GOULD LUNDY

A small classroom with round tables in the basement of McLaughlin College in the Faculty of Education at York University. Twenty-eight students rushing from another class, making sure to be on time for their Teaching Drama in the Intermediate/Senior Division class. A huge classroom in the Ontario Institute of Education at the University of Toronto. Seventy-six students sitting at large tables eating lunch after a hectic morning filled with learning about how to become primary/junior teachers. The beautiful Barbara McIntyre Studio, a black box studio space with state-of-the-art lighting and technology, at the University of Victoria. Twenty-one students—both graduate and undergraduate—commenting on the extraordinary cherry blossoms that they saw on their way to a Summer Drama Institute course called "Teaching Fairly in an Unfair World." These were my three teaching classroom experiences in the 2013-14 academic year—a year that challenged me to think about how drama can be intricately woven into the fabric of social justice education not only because of its capacity to disrupt and de-centre paradigms of curriculum, teaching and learning but because of the social, intellectual and emotional learning that emanates from being in role. I learned how to make the space for drama and social justice in these three very different kinds of classrooms.

In this chapter I want to spend some time reflecting on how my teaching in each of these classrooms at York University, the University of Toronto and the University of Victoria afforded different intellectual, pedagogical and artistic challenges and choices. Each course played out differently due to the backgrounds and drama experiences of the students, the course expectations and the space in which the teaching/learning took place. I will describe the ways that I used drama to safely illuminate and teach about issues of culture, language, expression and representation and discuss what I consider to be the necessary processes of validating people's identities so that they feel safe to engage in the exploration of "difficult knowledge" (Britzman, 1991) through drama. I will describe the process drama work that we did at the three universities that brought new understandings of anti-oppressive theories in education to pre-service teacher candidates, undergraduate university students and qualified teachers. I will also reflect about the risks that I took, the choices that I made and the new learning about teaching that I discovered.

The York University ED DRAA 3041/51 course provided students with a theoretical/practical approach to the teaching of Dramatic Arts and the use of Dramatic Arts as a cross-curricular tool at the intermediate/senior level. It is a course where I tried to help teacher candidates think about ways to teach drama in complex, nuanced, authentic and artistic ways. I wanted my students to understand the role that process drama has in leading learners into ways of knowing. Through experiential means, I helped students understand the way that working in role could assist their own students to develop understanding of themselves in relation to the world in which they are living. The challenge for me as the course director was to insist that the work go beyond what students already have already conceptualized about drama and theatre. Many of my students have studied theatre as undergraduates and many of the drama structures and processes of drama education were new to them. Even though we worked experientially in the classroom and spent time reflecting on the process drama work that we engaged in, many of the students tended to rely on what they had already conceptualized about theatre in education. It took more work to

help them see that drama is about releasing understanding of self in relation to others—that it is not just about learning skills but is a powerful way to teach students about the way that the human world works—about social justice, fairness and empathy.

At the Ontario Institute for Studies in Education, the School and Society EDU 3508 course focused on the relationship between education, language, pedagogy and social justice. Students were encouraged to challenge the taken-for-granted, normalized, and often routine practices that are connected to structural inequities in schools and beyond (racism, classism, ableism, homophobia etc.). In addressing the inequities that exists within schools, classrooms, and other educational contexts, the course called upon teacher candidates to explore their roles and responsibilities to promote social justice and anti-oppression theories. In this course I found ways to teach equity and social justice through drama by linking cross-curricular approaches to education that challenged racism, sexism, ethnocentrism, homophobia, classism and discrimination against persons with disabilities. The students did not have drama backgrounds and, for the most part, expected the course to be lecture-based. Because the space did not allow for much movement and expression, it was tempting to do limited ("turn to a partner") kinds of activities, to lecture, and to rely upon one's PowerPoint slides. In my first year teaching this course, I began to find ways to move beyond "sit and git" ways of learning and pushed myself to find ways to "get people up on their feet" to do some drama. There was resistance by some but I was determined to find ways for these students to see how using drama could help them understand culturally responsive and relevant pedagogy "from the inside out".

The drama course EDCI 487/400 at the University of Victoria entitled "Teaching Fairly in an Unfair World" provided a theoretical/practical approach to the teaching of Dramatic Arts and the use of drama as a cross-curricular tool at both the elementary and secondary school levels as well as in community organizations. I was a guest instructor at this summer institute and the particular focus of the course was on the relationship between drama, language, pedagogy and social justice. The students were a mixture of undergraduate, graduate students and experienced teachers. Many of them were theatre majors. This course allowed me to combine drama with a focus on social justice in an ideal theatre space with students who had considerable knowledge and experience in process drama. The studio space allowed us to immediately connect to each other and to the work without the barriers of tables and chairs. I introduced students to drama methodologies that promoted and validated student voice/dramatic expression in inclusive and culturally relevant and responsive ways.

The material that I used as a basis for the drama work in all the courses was connected to anti-oppressive education. The students participated in sessions in which they explored, in role, what it was like to be "othered" and then we discussed ways that we might, as educators, advocate for oppressed voices to be heard. However, the teaching/learning dynamic played out differently in each case due to the different backgrounds and experiences of the students, the course expectations and the space in which the teaching/learning took place. At York, the students are used to drama-based work. The number of students in the class is much smaller so it is very easy to establish a community of learners—an ethic of hearing every voice—where everyone gets to know each other pretty quickly. At OISE, there are triple the number of students enrolled in the course and they do not have experience working in drama. The space is filled to the brim with tables and chairs and there is the constant hum of the subway system beneath the classroom that makes it hard to hear people speak. It is challenging to do artistic, active, kinesthetic work. The students in the University of Victoria course were, for the most part, theatre majors. They had a lot of experience working in applied theatre and the space leant itself very easily to sharing, presenting and performing.

In all courses it was important to understand the location of my students at the very beginning of each course and build communities of learning in which diverse voices were valued and heard. This work was connected to what I have come to understand about 'community-based education' ("Community-based Education", 1990) which begins with teachers recognizing the realities of their students' locations and knowing more about their

parents/families who are creators of their lives, histories and futures. I wanted my students to become aware of the varied backgrounds and cultures of who was in the room. I did this in similar ways but the outcomes were different.

In the York course, the students wrote beautiful identity poetry based on the *I am from/ We are from…* exercise (Lundy, 2008, pp. 44-48). They were adept at rehearsing their poems in partners and we created a collective poem based on the lines from each partner group. The size of the class and the smaller, traditional classroom allowed the students to move into different pairings and to talk about their identity poetry with others. In this way, the students got to know each other better. The space allowed a quiet intimacy so the identity work progressed from exercise to presentation to discussion to storytelling in a very seamless way.

In the School and Society course, I asked students to do the same exercise and set up the partner groups and the prompts in much the same way. The students eagerly worked with their partners and shared the stories of where they were from both literally and figuratively. But when we began to share the work in a more public (dramatic) way, we had more of a challenge. First, we had to find the room to work. I had to make sure that everyone felt safe and that I had control mechanisms in place so that every voice could be heard. I soon realized that the students wanted to know the purpose of the exercise and how it was connected to culturally responsive and relevant pedagogy. The work took more time and the students had varying degrees of comfort in the sharing process. However, they did manage to talk at their tables about the exercise and one of the students volunteered to post the beautiful collective poem on the class website.

The University of Victoria experience was similar but different in many ways. The studio lighting illuminated the work (both literally and figuratively) in such a way that the words became more intimate, more telling, and more powerful. The space allowed people to come out of the shadows to speak their truths. Once the poems were shared in partners, the feeling in the room was electric. It was as if the space demanded that we use it. The class began to rehearse different versions of what they had written with their partners, finding ways to collaborate and bring the words together. All of a sudden, students were on ladders, up high, down low, in corners, and walking into the studio space. Their skill and comfort with drama and with the space allowed them to build a community of understanding through performance. Their final performance—well rehearsed of the following poem—was powerful theatre:

This is where we are from…

We are from…

The choice,

The search to follow our highest heart come hell or high water,

We are from…

The rhythm of the beach that dances with abandon,

The talking waves,

The silent talk,

Where the sun, sand, and water all meet,

We are from…

Grandfather's watches, Tin Boxes, and Bear Skins,

Step Outside the Box,

Walk each other home,

Our baggage carried, inked with blue independence

Sure that's life,

You are the one.

Teaching students how to connect drama and social justice and to work in role was a different experience in the three university classrooms. At York, one of the major assignments was to create a history and drama unit entitled, "What It Must Have Been Like". Students worked in small groups researching historical material based on a specific theme connected to the Ontario History curriculum at the Grade 7 or 8 levels. Some of the topics were: The Building of the CPR; the Acadian Expulsion; the Komogatu Maru Incident; the Underground Railroad; the Settlement of the West.

As the students researched material that had potential for dramatic exploration, they participated in inquiry-based learning by asking: "What must it have been like for a person or group of persons who lived during that time, in that place, in those conditions, under those circumstances?" They then prepared and presented part of a drama unit to the class allowing them to experience learning about history through drama. Participants experienced "what it must have been like" by "living through" the imagined historical context of imaginary characters based on historical research.

In one instance, students were asked to work in groups and become members of Acadian families. They were given information about the kinds of lives that they might have lived under British rule. They were asked to create a tableaux that gave others a sense of the strong connection they had to their home. Then they were asked to conside the following information and create a rumour mill that was heard in whispers throughout the drama space.

It is thought that there are plans for the British to expel the Acadians from their homeland quickly through mass expulsion relying on a fleet of sailing vessels.

The families were gathered together and told that they must return to their households

And gather up their belongings. Women and children were to go one way out the door; men and boys were to go in another direction.

Here are some responses from students who experienced being taught in this way by their peers:

York Drama in Education: History and Drama: What it must have been like…

I had never ever heard about any of this Canadian history before. Not true (I was vaguely aware of the Expulsion of the Acadians) but I am sure that, when I was in school, that I only ever read a paragraph in a history text book about it and then moved on. Living through these stories—and having them be so "particular"-- made me see my country in a different light. I now see that Canada is a country made up of the descendents of thousands of people who suffered at the hands of the more powerful. I now understand colonialism. Never did before. So… this big concept is suddenly accessible through drama. Who would have thought? Now I get why drama can be a way into understanding not only human stories but systems of oppression. Exciting to think about doing this work in schools.

Preparing and teaching our history/drama lesson to our peers was intense but once I began to see the students engaged in "living through" a moment in the Expulsion of the Acadians as members of particular families, I was both moved and shaken. Watching each family pack their precious possessions and speak about each item was very powerful drama. It struck me afterwards how sad it is that most kids who study history in school never hear the voices of these people. They do not see the struggle of the people who fought against oppression. I am now more determined than ever to use drama in a cross-curricular way. This is powerful learning and complicated teaching.

Kathy always talks about hearing the "silent voices". When I first heard her say that, I did not know what she meant. Well, now I do because I heard them at last—the voice of one of the King's daughters (Les Filles du Roi), the voices of the child slave who made it to St. Catherines, the voice of the Chinese labourer building the CPR who just wanted so badly to go home. It was so important to understand this by doing the work and pushing ourself to take risks in our teaching.

OISE: School and Society: How does class impact on schooling? How does schooling impact on class?

At OISE, I resisted just lecturing or having students respond only through discussion of the readings. I did do some of that, but I also endeavored to give the students a taste of drama by having them experience it. This was a bit of a risk because the number of students in the class made the work challenging. Somehow I managed to structure the work so that the students were attentive, engaged and challenged to work in role. In one session, entitled "*How does class impact on schooling? How does schooling impact on class?*" I worked with the following questions:

• How can we tap into our own biases and see life from other perspectives?

• What is the impact of poverty, hunger and disenfranchisement on education? How can we use drama to understand these issues?

• How can this awareness help you serve your students and your school community in better ways?

We worked with a short story called "The Party " by Nigel Gray about a child from a poor family who often goes hungry. The child is asked to a birthday party. He disobeys his mother (who is at work), escapes from his locked flat by jumping out a window, and walks up and down the street in the rain until he is finally brought into the party by the mother of the birthday girl. After reading the short story to the class, we did some tableaux work. Then, I asked the students to get into small groups. One of the group members volunteered to play the protagonist's

mother. The rest of the group—a school team of social workers, classroom teachers, psychologists, administrators etc.—interviewed her. The interview revealed a lot about the mother's life—the pressures she was under to provide for her son, working three jobs without sufficient funds for childcare etc. The School and Society students found that they were able to adopt a role, sustain it, speak as someone else and gain a different perspective. Most of the seventy-six students were engaged on a very deep level in the role-playing. The drama ended with an inner/outer circle of students reading their writing in role as the mother, the school principal, the teacher, the psychologist and social worker.

After the drama, I handed out the following letter:

> *Dear Parents:*
>
> *Our class is going on a field trip to the Toronto Symphony on Friday, December 6. This is a fabulous opportunity for your child to hear the best music that that the world has to offer. The cost of the field trip is $15.00. Please sign the permission slip and attach the money (a cheque is best) made out to the school. I need this money by next Friday at the latest.*
>
> *Our plan is to take the TTC. We will leave the school at 12:15. Please pack a litter-less lunch and snack. We will return to the school in time for dismissal. I will be able to take 3 parent volunteers to the symphony. Please let me know by email if you would like to attend. First come; first served.*
>
> *As well, our Poetry Café will be happening at 1:30 p.m. this coming Thursday in the school gym. I am hoping that you will support your child's literacy learning by attending. Thanks to those parents who have already volunteered to bake goodies.*
>
> *Yours sincerely,*
>
> *Ms. Gordon*
>
> *Room 201*

The letter provided a frame for us to talk about the socio-economic challenges that some families face. We talked about the letter from the lens of our imagined mother's reality. How would she feel and what would she think when she received this letter from the school? What could she do? What can schools and school systems do to lessen the burden on families? How could the letter be re-written so that systemic inequalities could be challenged and reduced? What are some of the other equity issues that the letter invites us to think about? The in-class small group assignment was to re-write the letter taking into account the mother's reality.

One student wrote:

> *Today was eye-opening. I had never experienced this kind of learning before. I grew up in country where teachers teach and students listen so being involved in this kind of drama experience was at first challenging and then quite exciting. I was amazed at the improvised responses of my peers and was moved on more than one occasion by the way that Kathy layered the voices in the drama so that we began to see the struggles that the mother encountered every single day. When we had a chance to hear the mother speak, a different kind of feeling took over the room. The mother was strong and very brave. She loved her son and wanted the best for him. She was so stretched financially. It was a very emotional experience—and I was so involved.*

Another student wrote:

The letter that Kathy handed out was very problematic on so many levels. The people in my group all agreed that we would not have responded with the knowledge, awareness, critical insight and empathy that we did without having done the drama before we got the letter. We understood the context because we had met the people who are most affected by the inequality of school systems. I am not sure that I have the confidence to try this kind of teaching yet but I certainly want to learn more about how to engage students through drama.

University of Victoria: Names and identities in collective performance

At the University of Victoria the culminating activity of the course was a performance piece in which students represented their understandings of drama, teaching, and social justice through theatre. I asked the students to create artistic representations of their new understandings of identity, equity, diversity and culturally relevant and responsive pedagogy through performance. It was a bit of a risk but the work that the students created was very powerful, engaging, enlightening and allowed all of us to see the issues in a new light.

On the last day of the course, the students worked as an ensemble, presenting a short anthology drawn from their personal and collective responses to the in-class experiences and readings. One student had been deeply affected by the name activity that everyone had participated in on the first day—especially when I insisted that we learn how to pronounce everyone's name correctly. This student of South Asian heritage had been born in Canada. She became very emotional and told us that for all of her academic life (she was a grad student) teachers and her peers had mispronounced her name. She had accepted that she was called one name in her family and another name by the people whom she met in public. She made us understand how this had affected her throughout her life—how she had felt invisible on many levels. Here is what she wrote in one of her papers:

Now line up alphabetically according to first names. I work in a city where names can be very long and can be mispronounced. I ask students to teach me their name and that their name is not the problem, I am! I need to learn your name, that's my job. Teach me how to pronounce it the way you want.

(Kathleen Gould Lundy, personal communication, May 8, 2014)

What's in a name you might ask? At one time, I may have said not much. But not anymore. I know the power of a name. A name is who you are. It is part of your identity. It represents YOU. For so many years I denied who I was and Anglicized my name to make it easier for others but also for myself. I was able to blend in better. Not be seen as "different". That is why Kathy's words had such an impact on me. Within a short time of class starting, having just met my classmates and no time to build a sense of safety with the group, I released years of embarrassment and shame related to my name and denial of who I was. Kathy's words triggered a release. The tears came. Hearing Kathy say that a name is important and that she wanted to know how to pronounce it flooded me with emotion. My experience along with many other students in the school system had been that its easier to have a Anglicized name.

She went on to write:

For me, the school system reinforced that being "white" was normal. I had no role models, as there were no teachers of colour. I did not learn about my own community and the role the Sikhs played in building Canada. I went through grades one to four being separated from the white students and placed in a "slow"

group with First Nations and Chinese students. The curriculum and the actions of the teachers all reinforced that I did not fit in and that I was not as good as the white students. This combined with the racial bullying of the students contributed to my experience of being "othered" and feeling like I did not belong and wondering where I did.

On the last day—the day of performance—one of the students wrote a song about that story and about that student. Here are the lyrics that had a profound impact on the audience:

My name has meaning

And the word you use instead has meaning too

'Cause every time that you don't see

That the "i" in my name isn't silent like me

You take my identity

And run it over

You run me over

How can you help me

When you don't know me?

And you don't know me

So let me ask

Is who I am worth your time?

Is who I am worth your time?

Then learn my name

Learn my real name

Learn my name

We can start with my name.

I had done a drama exercise with the picture story book called *No One Saw* by Bob Raczka. One of the students, Emily, wrote a collective poem about the entire class and directed a choral reading of her words.

No One Saw

No one is passionate like Lauren

No one is genuine like Aisling,

Michael is magical,

And Chelsea is resilient!

No one is cool like Clive,

Or strong like Alison,

No one is wise like Monika,

Or as nurturing as Stella,

Robyn is beautiful from the inside and out,

Astrid is a powerhouse of knowledge and support,

No one shines like L.J.,

Or is funny like Kaeden,

No one is as inspiring as Hannah,

Ruby is a gem,

Sonia is a beacon for hope and truth,

No one is groovy like Trevor,

Or brings a positive presence like Shona,

Helena is a leader,

Jasmine is wonderful,

No one stands for justice like Rocky,

Or brings a class together like Taylor,

No one is grounded like Sam,

No one is gracious like Jennifer,

No one smiles like Andrea,

Or is authentic like Alex,

No one is welcome like Seth,

No one loves like Kathy,

No one is quiet like Emily.

The performance on the last day allowed us to come together as a collective to reflect dramatically about human empathy, awareness and response. The students gathered and worked with such sensitivity to each other—wanting everyone to look strong, to say what they had to say, and to speak their truths through their bodies and voices. It as a bit of a risk—but I am glad that we took it together because the culmination allowed us to speak drama words—about ourselves in relation to others and the world.

I wanted my drama students at York and at the University of Victoria to be more aware, thoughtful and more engaged with social justice issues. I wanted to give my School and Society students at OISE *experiences* in and through drama. In all three courses I was intent on helping students discover how to use drama to create environments where there is respect, not just tolerance; there is community, not just group process; there are relationships, not just connections; and there is empathy and compassion based on mutual understanding, not just on superficial encounters.

Understanding diversity is a necessary part of contemporary Canadian classrooms. When students come to know and understand people unlike themselves and to think critically and compassionately about other people's realities, they become more informed about how the world works. Drama allowed me to help to teach about social justice in different ways in the three universities. Although my intentions were the same, the courses played out differently—due to the ways in which students responded to the issues that we looked at in and through drama, the skill and knowledge that they had about drama and the kinds of classroom and performance spaces that constrained or opened them up to drama experiences/performances.

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DRAMA AS HUMANKIND LEARNING

FRANCINE CHAÎNÉ
& MARIETTE THÉBERGE

Introduction

In this chapter, it is our intention to share our respective arts education training practices, and to thus deepen their theoretical foundations. We are university professors who have been involved in this field over the past twenty years. In addition, for more than ten years we have collaborated on research projects in the contexts of education and the arts. Through these teaching and research experiences we discovered complicity and established a dialogue.

We have chosen to elaborate our reflection based on a phenomenological approach in order to share these experiences while taking into account that "each hermeneutic is either the explicit or implicit understanding of self through the understanding of others" (Ricoeur, 1969, free translation, p. 20). We recognize at the outset that in this "relationship with others and with self", we all have the possibility of being "subjects of meaning makers […] engaged in a horizon of shared understanding" (Ameigeiras, 2009, free translation, p. 37-38). We are thus opening the doors of our classrooms and together undertaking a reflection on our teaching.

In order to do so, we will begin by specifying two concepts on which our practices are based – humanitude and artualization[1]. Next, with the help of two examples, we will demonstrate how these concepts offer groups of teacher training students the possibility to explore the collective imagination and to discover how these encounters promote exchange and dialogue. And finally, in conclusion, we begin a meta-reflection on our own humankind learning as professors.

Humanitude and Artualization: Two Foundational Concepts of our Practices

One foundational theory we refer to in education is humanitude, a term created by Freddy Klofenstein in 1980 in order to merge the meanings of humanity and attitude. Later Jacquard (2005, p. 1, free translation), a strong advocate for this concept defines it as "this treasure of understanding, emotions and ethical consideration for self and others that we have gradually developed over the course of evolution" (Jacquard in Phaneuf, 2007, p. 2, free translation). This concept, "with its anthropological nature, shows us the roots of our human condition, and that which constitutes its essence" (*ibid*.). Humanitude is therefore understood in education as a way to promote awareness of the human condition because "[t]he function of human beings is to create, while meeting each other, something superior to them." (Jacquard, 2005, p. 1, free translation).

This function, "to create while meeting each other", defined by Jacquard in relation to humanitude, offers a perspective that we see as essential to both the field of education and the field of the arts. On one hand, while attending school, human beings learn as much about humanity and attitude as subject-based knowledge. Be it for a child, adolescent, adult, student, teacher or administrative staff member, the institution of education presupposes both support of personal development and accessibility to opportunities for learning. On the other hand, the definition of humanitude reveals this possibility to deepen one's self-awareness, to see oneself as part of the human race and to thus improve the human condition. We believe it is essential to integrate this understanding of humanitude into teacher training given the complexity of human relations within the current phenomenon of globalization. (Dalla Piazza & Garcet, 2009).

[1] This is a concept that we have created in relation to our practices.

During this entry into humanitude, and at the beginning of the learning journey of students enrolled arts teacher training, we also take into account the possibility of artualization, a concept that we define as the realization of each person's artistic potential through experiences that cut across the roots of drama, visual arts, dance and music. Our first inspiration for this new concept was the concept of self-actualization from the beginning of last the last century. (Jung, 1933, 1964; Horney, 1939). It is, however to Goldstein (1939) that we attribute the first use of this term that refers to a person's need to develop his full potential. Allport, (1955) then brings a particular attention to it, and links the process of becoming to the capacity for transformation. Rogers (1959, 1961) and Maslow (1968) also applied this concept in their practices in terms of openness to new experiences, a capacity to live the present moment and a dynamic process that contributes to full self-realization.

While adhering to these theories of self-actualization, it is through our artistic practices that we deepen the particular meanings of transformation experienced during the creative process and the subsequent moments of exchange. Hence the name we attribute to this new concept of artualization. In this present chapter, we examine how the entry into humanitude and artualization encourages an exploration of our collective psyche through artistic exploration, creation, interpretation and reception. We also hold these concepts of humanitude and artualization as the guiding principles of our approach to arts teaching for future teachers because these concepts are relevant as a way to accompany them in the possibility of "Finding Material Through Brotherhoods" (Wagner, 1976, p. 48).

Facilitate an Entry into Humanitude

In order to deepen the meanings of these concepts within our respective practices, we will first, in the following paragraphs, describe an example from the teacher training context at the University of Ottawa, in a program offered to prepare teachers for French language schools in Ontario.

Given that the province of Ontario covers an area larger than France and Spain combined, and the province's Francophone population is a mere 4.8%, it is inevitable in this context, that the demographic linguistic challenge become an integral part of the training offered. (Ontario Office of Francophone Affairs, 2009). In addition, the diversity in the students' country of origin requires openness to the reality of globalization in the classroom. For example, over 70% of the students enrolled in the program completed their high school education outside of Ontario, 24.6% in other Canadian provinces and 46.7 % in other countries. It is, therefore, common for close to half of the class of forty students to have studied at both the elementary and secondary level outside of Canada where the arts were seldom or never taught. In addition to this diversity in the students' country of origin, the student's age is a second factor, because 50% of the students are more than 30 years old. Some of them are starting a second career and others have just immigrated and must take the training even if they were already teachers in their country of origin. Furthermore, to be eligible for the teacher training offered in Ontario, the student must have already completed an undergraduate degree; a bachelor's degree with the equivalent of a minimum of 30 courses or 90 credits, and this required university education can be focused in a field that does not include any arts courses.

Teaching a compulsory course in arts education to groups of generalists[2] including students from different countries, of different ages and with diverse training backgrounds presents tremendous challenges. This is why each student is offered access to learning with an approach that facilitates an entry into humanitude, that is to say respect for the human being, his dignity and singularity. The first encounters with a class of students are always very important, and it is therefore essential to encourage the participation of each person in the class. In the following example, we demonstrate how each person is encouraged to participate by implementing a process that in-

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[2] The course offers to future teachers a basic training in arts teaching for students from 5 to 12 years old or from 9 to 14 years old. This training is not designed for future arts specialists, but for generalist elementary teachers.

cludes character creation, creative exploration of the character's symbolic representation in collage, an artistic exploration of the deeper meanings of personal objects and an experience of contemporary dance.

1. *Inspire Complicity by Calling Upon the Imagination*. After a discussion with the students about the importance of offering artistic training in school context, each student receives a photograph and must create a character based on the person in the photograph by describing his or her specific characteristics. Next, the students must compose the first draft of a dramatic monologue by writing a letter in the voice of this character. Initially this writing exercise is done individually and engages the imagination of each writer, but when the letters are read aloud in class, laughter unites them and complicity is created not by everyday facts but in relation to people's different ways of imagining situations and expressing them. The students thus establish contact with and get to know each another through active listening and through this means of understanding both what is conscious as what is unconscious in the group. (Imbert, 1996). At the end of this class, the students receive the following instruction: *Next week, please bring a significant object, one that is important to you, or a photo of this object*.

2. *Foster Communication by Exploring the Deeper Meaning of Personal Objects*. During the second class, the room is organized so that the students can sit in groups of six or seven, around tables covered in black paper and on which they place the personal objects. In turn, each student explains to their group what their object represents. When the students have listened to the presentation of what each object means to the person who brought it, they choose words that come out of their exchanges and write them on the black paper with chalk. They then reposition the objects in relation to one another and to the words they generated. When this symbolic representation is completed, the discussion that follows makes it very clear how important it is to take oneself into account in education, to begin with one's own background and to deepen its meaning to foster communication. At the end of this class, the students receive the follow instruction: *Between now and next week, imagine that the character you created from the photograph in our first class is an animal, a vegetable, a piece of cloth, a song, a colour…and next week bring the materials that will help you to symbolically represent, in the form of a collage, who this person is and the significant events of his or her life*.

3. *Understand Presence and Non-verbal Exchanges in Communication by Exploring the Role of the Intangible in the Creative Process*. During the third class, an exploration of the material that represents their imagined characters becomes the source for discussion. Whether it is with twigs of wood, tulle, newspaper or plastic, the search for texture and colour helps render tangible the imagined in the form of a mural. The group co-creates a symbolic representation of all the imagined characters. During this artistic creation the students allow themselves to create and to grasp the role that the intangible plays in the creative process. The communication takes place through the visual image that is created, through the action to produce something individually and collectively and in the movement between the symbols spread out over the mural. The students also share in silence as they contemplate the results of this experience. The dialogue between the students occurs by listening to one another and also during the moments of understanding without words that are communicated by the other's presence. The reception of what is expressed helps validate both the verbal and non-verbal expression. At the end of this third class, the students are told to dress comfortably next time in order to explore the creative process in contemporary dance.

4. *Explore the Uniqueness and Universality of Body Language by Learning its Alphabet*. During the fourth class, a contemporary dance company from the Ottawa region offers a two-hour workshop as part of this course in Arts Education. The arrival of three dancers, the Artistic Director and a percussionist helps the students understand just how implicated in the community these people are through their work as artists. Throughout the different exercises the music draws them out of the university context and into this new experience. They move and create together. Regardless of where they are from or who they are, they explore the meaning of different movements and express words, themes, phrases, and imaginary spaces that they transpose in the space with metaphoric gestures. They thus

learn the alphabet of body language and become acquainted with the creative process in contemporary dance. This experience is so impactful that several of the students who did not have any exposure to the arts in their own schooling remark that they will never look at dance in the same way again, and that they now understand why it is important to teach it within the school context.

As we have just demonstrated by focusing on the first four classes of a compulsory course in Arts Education for future elementary teachers, the entry into humanitude allows for the expression of the collective imagination while at the same time setting in motion the possibility of artualization through contemporary dance as well as through the creation and symbolic representation of a character in dramatic and visual art.

Accompany Participants With a Caring Presence and by Encouraging Encounters and Dialogue

In the teacher-training context at the Université Laval, the students enrolled in the Bachelors of Visual Arts Teaching (Baccalauréat en enseignement des arts plastiques) receive a complimentary training in dramatic arts, allowing them to add this art to their teaching qualifications when they work in the field. The majority of the students are from the Quebec City region, but some are also from neighbouring regions such as Montreal, Saguenay, and the lower Saint Lawrence River or Gaspésie. Upon arrival, the students are between 18 and 20 years old and have completed a college degree in art[3]. Their subsequent four-year university training gives them an arts teaching certificate for elementary and secondary schools and renders them apt to teach both dramatic and visual arts. The dramatic arts courses focus on creation, the learning and teaching process and directing in a pedagogical context. For the purpose of this paper, we will examine one example of an interdisciplinary course on arts teaching that addresses dramatic and visual arts, an example in which the students experienced first hand the power of artistic creation to open new avenues. This example will build on what we have already said about the concepts of humanitude and artualization, underpinned by those of encounter and dialogue in a project of creation.

1. *Discover New Perspectives Through An Individual Exploratory Dramatic Arts Project*. As part of this interdisciplinary art teaching course the students are given an Exploratory Dramatic Arts Project in which they are told to select a piece of visual art that they created in another course in the program with the goal of performing it. The work of art could be a drawing, an engraving, a sculpture, a video clip or a digital work. Each student is then invited to enter into his work of art like Alice stepping through the looking glass, and to tell the story of the artwork from within. The artwork's story can be built from a formal, material or historic point of view, and is to take the form of a monologue that is then presented to the group. After the performances the students express how thrilled they are to discover their visual artwork from a new perspective, that of fiction.

2. *Experience the Power of the Artistic Experience*. It is also possible in some cases to go deeper and to offer the students a sense of the power the artistic experience. For instance, when the individual improvisations are very effective and have given a new dimension to the student's works of art it is sometimes possible to propose a new structure and to ask them to work in pairs to discuss their monologues while trying to find links between their works of art and the stories they created about them. This exchange can then followed by another improvisation with the goal of expanding their initial idea and to render the work less static. In other words, there is a transition from an individual project to the work of a duo, requiring openness to the other person. To be attentive to the group and to listen to what each students brings requires a new dimension within the duo work, and in turn offers a positive momentum to the play while enhancing the dimension of acting. This is followed by a group reflection where everyone is given an opportunity to reflect on how the path that their improvisations had taken provoked the

[3] Pre-university college programs are two years long.

choice to change the next step in the project. This group reflection also allows us to see the extent to which the artistic experience has the power to open new avenues.

3. *Evolve Individual Creation into a Collective Project.* The collective choice that we made to follow the path that the performances suggested required a certain dose of humility on the part of the teacher-animator who was caught in the act of modifying the project's initial proposal. It was thus essential to explain our choices to the students, and to think aloud about the power of an artistic practise and its ability to push us in new directions.

We could say that it happened despite us. Together, we therefore accepted to enter into a creative process and into the unknown, and to our great surprise and delight moved from individual exploratory projects to a more developed collective project.

Transforming Through Moments of Sharing

The entry into humanitude is supported by the presence of other, and consequently both by encounters with other people, and by encounters with art throughout the journey of the project. The encounter is part of an action and an experience that "is by definition, unpredictable and decisive" and stirs things up (Berthet, 2011, 35, free translation). This open-ended concept is "intrinsically linked to chance, the unpredictable and the unknown" (*ibid*.). After an encounter, "nothing remains the same" (*ibid*.), since the former has a shock effect on those who experience it. Thus the encounter between the teacher and the students, between the animator and the participants, between the person and the character or between the real and the fictional, requires going through a creative process that could result in a completed project or work of art.

For the encounter to take place, listening is essential in order to open oneself up to others as well as to oneself. This listening comes out of a desire to take part in and contribute to the development of a project. In other words, this is what takes shape in dialogue (Freire, 1974) made up alternately of listening and speaking with the rules of improvisation that puts a transmitter in relation to a receiver. Truthful speaking as opposed to insignificant chitchat requires the presence of action and reflection, that is to say a praxis-based approach (*ibid*.) that is open to otherness.

With this approach, dialogical education requires not only humility but also openness to others who possess realities different than our own that can enrich our own reality. It is this humility that encourages openness to difference and creates a climate of trust (*ibid*., 95) so that an encounter can take place in which each person learns from others whether it is the students or the teacher, the participants or the animator. It is, therefore, together that the attention is focused on the art that is being made and lived (*ibid*., 97).

Learning from each other requires that the teacher put certain favourable conditions in place. He must take an interest his students, communicate with them and update his methods of intervention in order to cultivate their attention, develop their curiosity, and remain open to listening to them with the goal of sharing knowledge and consequently establishing a dialogue. (Runtz-Christan, 2000). By thus cultivating his own presence in the group, the teacher encourages the sharing of knowledge that arises from the artistic experience and from each individual's personal experience. This presence is situated at the intersection between the person and the character, the perceived and the felt, objectivity and subjectivity, playful and dramatic activity or situations of improvisation and feedback (*ibid*.), and requires the teacher to develop a certain degree of ease in switching from one to the other.

In addition, when the teacher is present to the group, he must find the correct distance between himself and his students, between the content being taught and the group context as well as between his functions of teacher and animator. It is in fact in these in-between moments, that he can establish a real dialogue with his group. For the presence to be reciprocal, it is nevertheless essential to vary the activities, to leave some space for the students and

to consider them as true collaborators (*ibid*.). The pedagogical presence consists of a pedagogical action that presents knowledge, know-how and "knowing-how-to-be", the disciplinary and personal background of the teacher-animator, and compatibility with the students that requires the ability to improvise in situations of urgency or uncertainty when decisions must be taken.

Finally, presence requires that the teacher be able to work with the group context (Barret, 2007, Runtz-Christan, 2000), by observing what the students offer in their improvisations, interpretations or comments, and welcoming these offers to then better redirect the action. To work with the group context is to consider the students as true collaborators, to take into account what they say and reflect upon and to thereby decentralize the teacher's power thus allowing the latter to trust and learn as much from the students as from the artistic project that unites them (Neelands, 2009).

For the Dramatic Arts teacher, "the context commands his attention and removes him from his previous concerns, of which when extreme, he is even relieved. He forgets them. To be present is not simple. Knowing how to 'be there' is a prime quality. The clues to this presence are for the most part non-verbal: from his look to the posture of his body. The other makes no mistake. He senses his presence or his absence" (Cifali, 2007, 15, free translation). He is thus caught between what he sees in the group and what he receives from them to better offer them something back, yet without losing sight of the planned content of his teaching, and all the while adapting to the what is evolving in the classroom. He finds himself on a tight rope and in a constant state of adaptation and thus in a posture of creation.

Conclusion

If self-understanding comes through the understanding of other (Jacquard, Ricoeur), then this chapter is a testament to the possibility of opening up a dialogue about our practices in order to observe the extent to which they overlap without having, a priori, certainty about what we might discover. We also note that even if these two practices address groups with a different makeup, they find common ground due to our shared educational and artistic foundations. Although the latter are applied in the context of Francophone training, we believe that they have the potential to find an echo in other Canadian arts training contexts or even in American or European contexts. So little is known of creativity's part in facilitating humanitude and artualization in teacher training programs. It is our hope that by sharing our practices and their theoretical foundations we will encourage dialogue on the concepts of teaching and arts learning in teacher training, because to understand how we integrate the creative process into the heart of teacher training could contribute to knowledge about art, about how to teach it, and in turn, provide an excellent opportunity to reflect upon our own as methods as instructors.

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DRAMA AND LANGUAGE
SHARON WAHL

Setting the Stage

> I learned so much about myself, about teaching, and about Drama. I learned new English words and I laughed so much! (Hong Kong Teacher, 2009)

Teaching a second language through Drama isn't new. Glance through any TESOL publication and there will be Readers Theatre scripts and a plethora of suggestions for interactive games that promote language acquisition. For several decades researchers have been documenting the correlation between participation in dramatic activity and increased language learning and comprehension (Belliveau & Kim, 2013; Maley & Duff, 1978; Catterall, 2002), increased vocabulary development (Dodson, 2000), language fluency through engagement in improvisation and accuracy through text analysis and delivery (Bräuer, 2002). But there has been little written about the practice of teaching specific theatrical skills to new language learners. What if the aim of the ELL (English Language Learner) class was not only to promote the increased vocabulary of the new language, but also to develop separate and discrete skills in acting and theatre production? Can both objectives be attended to with equal attention?

Several years ago I had the privilege of working with a number of immigrant adolescents in a small high school on the east side of Vancouver, British Columbia Canada. As the resident Drama teacher, my task was to work with new language learners in a Drama and ESL (English as a Second Language) course. There was no text or published curriculum. The academic objective was to help these students increase their comfort and fluency in the English language while participating in Drama/Theatre games and exercises. As we worked together, we developed additional class objectives: to create our own learning community where we could take risks and experiment with this new language; to increase our awareness and comfort with different social and cultural mores; and to develop a few arts/theatre advocates in the process. The material presented in this paper represents an abbreviated version of a sequenced theatrical curriculum that was the direct result of working with these New Canadian teenagers. Several years later, I adapted this framework for English language/ Drama pedagogical sessions taught at Simon Fraser and Vancouver Island Universities. This time the participants were groups of visiting foreign teachers and scholars. Teachers and principals from China and Korea had self -selected to come to Canada for an intensive professional development program (lasting usually from three to six weeks) and to participate in some of the pedagogical and theoretical constructs that underpin BC teaching methodologies. Imbedded within this program were two or three full days of Drama and ESL. Segments from the high school curriculum I had developed were adapted for adult participation while maintaining essentially the same sequenced format. The quotes from the participants were taken from a series of workshop evaluations and are presented with permission. Throughout this paper I will use the terms Drama and Theatre interchangeably.

Act One

> First we must know ourselves. (Hagan, 1973, p. 9)

One of the foundational objectives of a theatre/drama class is to establish a safe environment through which students can feel secure enough to experiment and take risks. This is especially important in an ESL class where students often lack the societal and cultural clues as well as the language skills for effective communication. No

one likes to look foolish, especially in a new country where you run the risk of looking foolish merely by simply "being". In addition, new immigrants often have the accompanying stresses of emotional, physical and psychological needs that can be the result of geographical change and relocation upheaval. When developing this curriculum frame, I looked at establishing the safe environment necessary for engaging students who came to classes holding these conditions. The intent was to create an opportunity for willing involvement in authentic theatrical experiences through a sequence of skill development stages. The theatre skills identified in this paper are supported by the BC Ministry of Education's K-12 Drama and Theatre curriculum.

We began with structured warm up activities that were aimed at reducing tension, building self- confidence and developing group cohesion. In the high school scenario, the students originated primarily from Asian countries with a couple of Latin American students thrown into the mix. This group did not have a common reference point, they did not associate with each other outside of class, and were not immediately comfortable working outside of their culture groups. It was imperative that we began our work understanding that we were in this journey together. Later on when working with the visiting teachers at the tertiary level, although these educators all knew each other and were comfortable working together in a formal school setting, we needed to provide an environment that encouraged spontaneity and reduced inhibition. In both cases, it was important that there was no "I" at this stage, no individual performance, and particularly, there could be no opportunity for failure. To encourage this, all efforts were rewarded and all participation was encouraged.

We began with group games and simultaneous activities, with everyone working together. We applauded each other after every activity. There was lots of movement, fast paced name games and much laughter. The foreign teachers often saw this part of the curriculum as "fun", "not-important" and "silly". It seemed to take a little longer for the adults—particularly those from countries in which the position of educator/teacher is one of respect and self contained dignity—to actively engage in games that on the surface seem to have no immediate application to the overall objective of learning the English language.

To situate our activities within the context of the theatre, I drew specific correlations between the games and the articulated theatrical skills as identified in the BC Drama curriculum: trust, concentration, observation, sense awareness, and participation in positive feedback of self and others. Resources that proved helpful at this stage included Language and Drama books by authors such as Winston (2011), Kao and O'Neill (1998), Wessel (1987), Maley & Duff (1978) and Drama Education texts such as those written by Swartz (2002), Baldwin (2012), Miller and Saxton (2004), Neelands (2000), Booth and Lundy (1985) and Way (1967).

I felt very silly at first. I am a high school principal. Why was I playing these games? What did this have to do with learning English? My students might have fun playing in this class, but I do not believe they will learn English any faster or better. (Principal, 2008)

Act Two

Acting requires presence. Being there. (Spolin, 1985, p.16)

As the group started to loosen up physically and emotionally, we began to work on another series of specific theatrical skills. By choosing to work in the area of mime, students were encouraged to communicate through their facial expressions and their body language. We all have faces and bodies. By not relying on language levels, the performing playing field leveled off a little, thereby providing a greater opportunity for individual success.

At first glance, it seems counter intuitive to attempt language acquisition without engaging in specific, targeted language exercises. I began by exposing students to some of the classic mime artists. Clips of Marcel Marceau and others established the historical context for the exercises. We worked together (in partners or in small

groups) on simple mime movement and gestures. As we progressed from replicating digital images to creating our own movements to music, students were encouraged to work together to understand and articulate ideas. Conversation ensued and vocabulary was developed. Dictionaries were consulted. What was the word for "fluid", for "escalator" for "matador"? We began to create tableau stories and to develop sequenced vignettes that told a story without saying a word. English language was developed before, in between and after the activities. The art of the Drama enveloped the emerging language. At this stage I drew heavily on pedagogy of artists/scholars such as Augusto Boal (1992) and Viola Spolin (1983).

Although not all of my visiting teachers were convinced that their English language was increasing, not one of them now displayed a reluctant or skeptical attitude. In my high school classes, shy students were getting bolder, cool students were less worried about their image and Asian students willingly collaborated with Latin American ones. Everyone seemed to have become immersed in the theatrical community we were creating. The magical energy that accompanies the creative act was beginning to also seep into our conversations. Groups of students were talking about how they were feeling during the work. They were extrapolating ideas from the Drama activities into their home lives. I am reminded of Maxine Greene,

> Aesthetic experiences require conscious participation in a work, a going out of energy, an ability to notice what is there to be noticed in the play, the poem, the quartet. Knowing 'about', even in the most formal academic manner, is entirely different from constituting a fictive world imaginatively and entering it perceptually, affectively and cognitively. (1995, p. 125)

Act Three

> Words have the power to disturb, surprise, delight and provoke, and they are happening in the moment- and between people. We must never forget this. (Berry, 2001, p. 5)

As the budding thespians began to understand the power of non-verbal communication, I started to introduce some of the theatrical skills associated with voice and text. We explored a variety of different vocal exercises and techniques. This was familiar territory to many. Traditional ELL classrooms often employ vocal drills, articulation exercises, and diction practice. We worked on vocal exercises by theatre artists such as Kristin Linklater (2006) and Cecily Berry (1991). After warming up our voices, we branched out to work on different ways in which to deliver text. We started with short poems and found different ways in which to deliver the same lines. We discussed the meaning of subtext and uncovered ways in which to find the key messages within a text. We worked on vocal projection and on pacing, rhythm and inflection. To help build our skills in performance, we incorporated the use of puppets into our expanding theatrical repertoire. Puppets were useful to the students in that they helped deliver emotional text without the burden of physical representation. My secondary level students told me that it was easier to "be someone else" when they had a puppet deliver their lines.

We incorporated role-plays that utilized familiar stories or locations. Students were asked to develop short scenes reflecting family dinners, restaurant dining, going to the movies or other home or school scenarios. These familiar locations became the basis for experiments with character, conflict and resolution, and with story sequencing. I worked with material from authors such as Bolton (1984), Heining (1992) and Scher and Verral (1987), among others.

> I realize how many more levels there are to using Drama in our language classes. I never knew you could use so many strategies to engage our students. And I know they will enjoy it. I did! (Hong Kong principal, 2009)

Act Four

Playbuilding is a collaborative venture that involves the entire group in the creative process. Collaboration occurs in both the developing of the script and the performing of the final product. (Tarlington & Michaels, 1995, p.7)

Students were becoming well versed in theatrical language and were developing discrete and specific theatrical skills. They were aware of their "stage" voices and were continuing to work on developing characters and maintaining focus while in character. Conversations in class centered on story structure and we began the process of developing an understanding of how to create a theatrical story. This became the goal for our next stage of theatrical and language development: to build our own plays. We started with well-known stories or legends taken from the cultural backgrounds of the students. Utilizing the mime skills we had already developed, students were encouraged to act out part of the story. We brainstormed different ways the story could end and then acted out those endings. We read a different story and then improvised a different beginning or a different set of relationships between the characters. This manipulation of the classic story structure helped solidify the concept for the students and the embodied practice of acting out the story helped them to put into action the words they had begun to develop. This is the type of improvised theatrical experience that leads to increased vocabulary and concept attainment as documented in the work of Schewe (1993), Brauer (2002) and others. In *Set the Stage! Teaching Italian through Theater: Theories, Methods, and Practices* (2008), Savoia explores the use of theatre as a bridge to assist learners in negotiating between language and literature courses and emphasizes theatre's potential to improve student attainment and retention. Her work strongly mirrors the kind of intellectual and emotional engagement occurring in our theatre/language classes.

Perhaps it is a natural progression to move from acting out some one else's stories, to building your own. What we discovered in class was that sometimes the hardest part of playbuilding was simply getting started. To begin the process, we worked through a series of different story starters; examining a collection of disparate and interesting objects, looking at photographs, writing sequels to a favorite movie, and working with a specific topic (e.g. issues associated with being a new Canadian). While students were working on the theatrical skills of developing believable characters, and presenting their stories with appropriate blocking and pacing, they were also encouraged to develop their written skills as they created theatrical scripts that had clear story lines and appropriate scene sequences. I utilized resources on playbuilding and process drama from Tarlington and Michaels (1995) and O'Neill (1995) to help create the activities in this section of the curriculum.

Epilogue

In everyday life, "if" is a fiction, in the theatre "if" is an experiment. In everyday life, "if" is an evasion, in the theatre, "if" is the truth. When we are persuaded to believe in this truth, then the theatre and life are one. This is a high aim. It sounds like hard work. To play needs much work. But when we experience the work as play, then it is not work any more. A play is play. (Peter Brook, 1968, p. 157)

I had left text analysis and stage production to the end of this curricular framework for obvious reasons. Before tackling a performance it is reasonable to have developed a number of foundational theatrical skills; an ability to work with a group and to develop an ensemble environment, an understanding of character and how to access and deliver that role, and a range of technical skills that help to transform the written word into an aesthetically pleasing creative endeavor.

For my new Canadian high school students, we began with short one- act plays representing the immigrant experience. We started with a story synopsis and listed the main characters and the primary objectives. We engaged in improvisations placing characters from the play in different situations or with different attitudes. Collaboratively we built a glossary of words that were new or different. Sequenced plot lines helped students to understand

the story structure. Key visuals helped them to understand literary devices (such as similes, oxymorons etc.) and videos were sparingly used to give performance suggestions. They were enthusiastic and fierce actors in this assignment and ultimately performed their work for other ESL classes. In the final two months of the year, I asked the students what they would like to present as their final performance.   For their final project, the students chose to present *A Midsummer Night's Dream*. "Why Shakespeare"? I asked. "Because" they said, "we want to be like the other classes. We are actors just like them!" These students had developed strong ties to their theatrical work and their confidence in their acting abilities had crossed the boundaries into their personal lives. A number of them had purchased season tickets to one of the local theatre companies and a couple of the girls auditioned for the extra-curricular high school musical.

My visiting teachers from Asia had less time to work together and for their final project; they chose to do a series of Readers Theatre scripts. Why Readers Theatre? They explained that RT was a common practice in their countries but that they had never realized that reading from a script could engage the students on so many different levels. The resulting product was so much richer and more rewarding for the actors and for the audience when the presentation included carefully crafted vocal and physical characterizations.

I feel that I am a much better reader of English than I was before. I am also a better actor. Watch out! I could be on TV next! (Cheongui Principal, 2008)

In her introduction to *How Theatre Educates: Convergences & Counterpoints* (Gallagher & Booth, 2003), Kathleen Gallagher has this to say,

In theatre pedagogy, we not only endow experience with meaning, but we are – as players- invited to make manifest our own subjectivities in the world evoked through character and play, a world laden with metaphor an nuance, a world where relationship to other and self spectatorship are in dynamic and unrelenting interaction. (p. 13)

My goal many years ago was to create a curriculum that engaged new language learners in an art form for which I have immense respect and affection. As a theatre artist I was determined that the theatrical skills embedded in Drama could provide the medium for language acquisition. Students would learn how to act and along the way, they would learn new knowledge, skills and attitudes of their new country. Oh yes, and they would learn how to speak English. They did that and they taught me that the world of the theatre is a world of humor, imagination, grace and wonder. How lucky was I!

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CARRYING THE TORCH: HOW AND WHEN WE TEACH TEACHERS TO TEACH DRAMA

LARRY SWARTZ

Introduction

I have been teaching teachers to teach drama for almost forty years. My interest in teaching drama began in 1975 with Juliana Saxton as my instructor during the preservice teacher education class and with David Booth in the extra-curricular program at the Faculty of Education University of Toronto (FEUT). As a Fine Arts major with a specialty in Visual Arts, I came to enroll in the drama course because of a personal interest in going to the theatre. I had no theatre training in my undergraduate program. After receiving my Bachelor of Education degree, I took advantage of taking additional courses that led me to receive specialist qualifications to teach drama. As a classroom teacher, literacy consultant, and drama consultant for twenty five years in the Peel District School Board, I was able to deepen my understanding of and expertise in dramatic arts education.

Since the early years of my career, I have been hired to teach Continuing Education, non-degree courses for both the winter and summer programs and have not missed a semester in the past thirty six years. However, I am only one of a large cast of instructors (see cast list at the end of the Chapter) who have been teaching drama courses in this professional development diploma program, who have proudly worked with over 15 000 teachers to explore drama in education since the early 1970's. Knowing that such a large number of teachers have been informed and stretched and challenged through courses in best drama practices is worthy of the recognition that this article may afford.

How do we learn to teach drama?

Some teachers learn about drama, and other arts-based curricula, from preservice (i.e., Initial Teacher Education) programs they have attended. Some educators have had training in theatre or have taken university courses and bring a particular perspective to drama programs. Some teachers have been introduced to drama strategies and structures by attending workshops offered at conferences, within their school boards or with local theatre companies. For activities and lessons and units, many teachers rely on a wealth of district or subject association curriculum resources or professional books written for novice and experienced teachers to guide them through drama work (see: Recommended List of Professional Resources). Some teachers are able to take advantage of continuing Additional Qualification courses mostly offered by local universities.

In the province of Ontario, elementary and secondary teachers have the unique opportunity to enroll in Additional Qualification (AQ) courses offered by Universities to learn about the teaching of drama and to extend their understanding by participating in drama activities alongside other educators, reading research and practice articles and books, and reflecting on the course experiences. At the University of Toronto, Additional Qualification courses were first offered at the Faculty of Education University of Toronto (FEUT) in the early 1970's and have continued at the Ontario Institute for Studies in Education (OISE) to the present day. A majority of the courses have run out on the University of Toronto campus (FEUT and OISE buildings) but we have successfully had courses in school districts surrounding Toronto, in Stratford Ontario, and for several summers in London, England and Australia.

"Teacher learning doesn't end with initial preparation. Many insights and skills need to be added." (Beck & Kosnik, 2014, p. xxv). Teachers who choose to engage in professional development hope to gain further inspiration, motivation and strategies to develop professionally. Ultimately, there are two main reasons why teachers might choose to register for an AQ course: 1) to upgrade their qualifications for teaching (which may result in raise in salary scale) or 2) to develop deeper understanding of a subject area. Certified teachers can select from a wide menu of subjects to enrich their expertise and specialization. When asked to consider the importance of AQ courses, Evelyn Wilson, current Manager in the Office of Continuing Education at OISE suggested that "Additional Qualification courses have set out provincial benchmarks for teachers around the critical knowledge of subject disciplines and good teaching practice. Teachers who take advantage of AQ courses can confidently and competently enter their classes knowing they possess the knowledge and skills to deliver the Ministry of Education curricula in comprehensive and engaging ways" (Wilson, 2014). David Booth, Professor Emeritus at OISE/University of Toronto, was an instructor and principal at the inception of these courses, and I will incorporate some of his comments and reflections about their beginnings, development, and their future throughout the article:

> In the early 1960's, the Ontario Ministry of Education established two professional development courses in Language Arts for teachers, held in Toronto, and taught for six weeks as a summer session. I was fortunate to be a staff member on this course, and we were to connect educational theory and research to classroom practice. These courses were designed especially for those teachers without university degrees who had entered Teachers College directly from high school. For many teachers, these were the first courses they had taken since graduating, and they found the mixture of theory and practice somewhat daunting. After several years, this morphed into the Additional Qualification Courses, and for the next five years, during sessions held on winter evenings and summer days, I taught on these foundation courses in Language Arts in several cities in Ontario. As they became subject-centered in the early 1970's, and as teachers were now required to hold a university degree, we were able to develop a three-session program in Dramatic Arts, for teachers of both elementary and secondary students, offered at three universities in Ontario. The numbers of teachers enrolled moved into the hundreds each year, and Dramatic Arts was now an approved course in secondary schools, and included under the umbrella of the arts in elementary schools. As well, these courses were accepted towards raising salary categories.

> *David Booth*

Criteria for Enrolling

For professional development in drama, teachers can enter into the AQ program by taking a Part One, Intermediate or Senior course. These foundation courses can lead to teachers' further development if they take two more courses that lead to a specialist certification where teachers can gain further practice, theory, and move toward a leadership role. The courses through OISE run throughout the academic year. For example, teachers come to class one evening per week and attend Saturday classes in the fall session, and/or during the month of July for sixteen consecutive days for a summer session. Each drama course requires eighty contact hours of classroom participation with an instructor and 45 hours of non-contact time which allows for completion of assignments, planning and course readings. Drama courses are open to both elementary and secondary educators. Applicants must be registered with the Ontario College of Teachers (OCT) or hold an Interim Certificate of Qualifications. The following chart describes the course offerings:

Part One   No prerequisite.

Intermediate   No prerequisite

Senior	2 full theatre university degree credit courses (or equivalent experience)
Part 2	Part One, Intermediate or Senior qualification One year teaching experience in Ontario.
Part 3 (Specialist)	Part 2 + Two years drama teaching experience with drama in Ontario
Honour Specialist	Part One, Intermediate or Senior 9 full theatre university degree credit courses Two years drama teaching experience in Ontario.

The Additional Qualification drama courses are designed to assist teachers in the development, implementation and evaluation of drama-based learning experiences, drama being both a methodology for teaching and a subject in the school curriculum. The uses of drama as an art form and as an integrative methodology for learning across the curriculum are at the core of our teachings. Teachers enrolled in the course participate in work that involves games, movement, tableau, role-playing, storytelling, writing in role, improvisation, interpretation and presentation. Current theories of drama in education prove a framework for participants to plan drama lessons, consider learning expectations, and implement assessment strategies as outlined in Ministry of Education documents. A drama course is a 'learning-by-doing experience'. In conversation, Wendie Gibbons, who has been a course instructor for many years, said that "by actively participating in drama work teachers can work towards an understanding of how students can use role for identification, situations for reflection and opportunities for examining issues." (2014). Drama is dependent on group participation, and being present, face to face with others. In a drama course, teachers experience first-hand what their own students will experience and thus learn how to manage students during the process of creating. For course instructor, Bob Barton, "modeling is everything in these courses. Just as we teach young people appropriate ways to participate in role play by means of teacher in role, or to interpret, present, and perform scripts, much the same applies to working with teachers. Teachers need to experience what it means to be inside the drama." Participants meet passionate expert instructors and may come to appreciate how to engage their students in this participatory, artistic and aesthetic way of learning.

Upon completion, it is expected that teachers will:

- Justify the purpose and value of using drama as a means of learning where all students can succeed

- Elucidate an emergent personal theory for using drama in the classroom

- Formulate an argument incorporating the values of arts advocacy

- Compile and describe drama conventions appropriate for use in classrooms

- Consider assessment criteria and methodologies for student learning and for reporting and communicating learning with parents

- Plan and develop drama lessons and units of study

The Potential of Drama Learning

The study of dramatic arts provides participants with an opportunity to take on roles, to create and enter into imagined worlds, and to learn in a unique ways about themselves, the art form and the world around them. Learning through drama develops critical skills required for the 21st century such as creativity, imagination, innovation, originality, communication, problem solving, and working with others. The arts provide a fundamental balance to success in our ever-changing world. They are what can make us most human, most complete as people.

For David Booth (2004) drama allows us to tell stories, to engage in the art of narrative thus encompassing and extending the possibilities of human experience. Drama instructor, Kathleen Gould Lundy (2008) argues that we have a huge responsibility to establish classrooms as places of possibilities where students feel safe, honored, excited, challenged and hopeful about the work before them and that through drama schools can be a place where "intellects expand, where social/emotional learning takes place, where attitudes about living in the world are challenged and transformed, and where hopeful dreams are born and thrive" (p. 11). As teachers we are always seeking ways to deepen our students understanding of themselves others and the world. Day by day, lesson by lesson we work towards attaining success for each student, growth and improvement for all.

We hope that each participant in the Additional Qualification courses will become committed to improving the effectiveness of drama in their classrooms. We believe that teachers who enroll in a course come prepared and eager to learn about the power of Story Drama (Booth, 2005), about Teaching Fairly in an Unfair World (Lundy, 2008), and Improving the Quality of Learning and the Quality of Life (Dickson & Neelands, 2006, p.3) to enrich the education of the young people they work with from day to day.

As teachers we are always seeking ways to deepen our students understanding of themselves, and others and the world. We work towards attaining success with respect to each student's growth and improvement. Drama can help us to achieve this, since it is experiential, active learning that allows us to be ourselves and through role, to become others. Through drama, all students, including those with exceptionalities, can improvise action and dialogue supported by a set of teaching strategies that guide them to imagine, explore, enact, communicate and reflect upon ideas, concepts and feelings.

When I began teaching on Dramatic Arts Additional Qualifications courses, many of the teachers were teaching drama in schools, and took these courses for a variety of reasons: up-grading their qualifications, as a requirement for a supervisory position, learning more about their subject fields, gaining experience for a change in grade level, and meeting other teachers in a collaborative and professional setting. Over the three sessions, teachers became very proficient in the teaching of drama with students from Kindergarten to Grade 13. For teachers working with Language Arts or English classes, with social sciences, the arts and physical education, the strategies and techniques inherent in exploratory drama became tools to be incorporated into their other disciplines, and they found that drama was both a system of teaching as well as a curriculum subject.

But for many teachers enrolled in the course, they were there to interact with other educators, to become active participants in their own learning, to explore their own expressive gifts and discover personal creativity, to assume the roles of "others" as they improvised, to discover rich sources for using with their own students, to meet guest instructors other provinces and districts, from the US and England, and to engage deeply with colleagues who shared mutual respect for learning, and to be a member of a professional community who would be together for three years.

David Booth

Learning about Drama, Learning about Teaching, Learning about Ourselves

In the summer of 2014, I was the instructor for a group of twenty teachers enrolled in an AQ drama course. In the opening class, I advised the participants that they may come to find a definition of drama for themselves. They will have assumptions validated, stretched and challenged. To be sure, teachers come with a range of expectations of what will happen in the drama course. Will we be performing? What scripts will we interpret? Will we be doing improvs and skits? I explained that teachers will learn about drama, about teaching, about themselves. As the course unfolded we shared some of our favorite drama games, we told personal stories connected to our names, we role-played a girl who was a target of bullies based on the play *The Shape of a Girl* by Joan MacLeod and wrote monologues based on the roles we played in the drama. We devised and performed a collective creation on drawn from the resource, *October Mourning* by Lesléa Newman, and watched a documentary film, *Yellow Brick Road* about young adults with special needs who assembled each week to rehearse the musical, *The Wizard of Oz*, which they performed in their community. We explored drama structures with two novels, *The Crazy Man* by Pamela Porter and *Home of the Brave* by Katherine Applegate. We rehearsed Canadian scripts, participated in a workshop using character masks, read and reflected on a series of articles about drama and theatre, and attended one or two theatre productions including Judith Thompson's collective piece, *Borne*, as well as *A Midsummer Night's Dream* at the Stratford Shakespeare Festival. At the conclusion of the course, I offered three questions asking participants to consider their growth in drama education.

What did you learn about drama?

• Drama is the most exciting way to learn about our place in the world, our country, our communities and our personal lives combined.

• Drama absolutely builds community. Drama can help students feel connected.

• Drama makes students more empathetic to the reality of others and when we build empathy through drama it will make our students, our schools – and our world – better.

• Drama is a medium that makes everyone feel included, regardless of culture, language proficiency, gender or age.

• Drama helps many kids to have access to complex material. It can bring depth and emotion into the class room. It can be joyous too.

• Drama has the power to transform learning – and relationships.

• Drama brings literacy to life.

• Drama is so much more diverse than I realized. I used to compartmentalize drama into my 'Arts' teaching – not now I see it as an extension of all core curriculum subjects.

What did you learn about teaching?

• I learned that being a better teacher requires a high degree of patience and the ability to work cooperatively. Teachers must model these qualities for their students.

• This course has helped me understand how I need to be intuitive to my students' needs, fears and

hopes. I need to focus on the on the particulars of each student and involve them in authentic experiences that both challenge and stretch them.

- It is important to maintain high expectations and be demanding.

- When you do activities that work and that you are material you are passionate about, it can make all the difference in your students' day – and your day.

- Drama is important for teachers to have in their teaching knapsacks in order to have students be engaged with a wide range of skills.

- Drama helped me see the different areas in which we can help our students grow – cognitively, emotionally, physically and socially. I know understand that it is the only subject in school that can do that.

- A teacher has many roles. Drama helps us to consider and modify the different roles in different situations.

- Because I was able to be an active participant in drama, I can now better anticipate what the students will do in similar contexts.

- I can now say that drama helps bring fluidity to my teaching. It has challenged me to be more of a risk taker.

- Drama has tapped into my creativity and sense of imagination, and this, I think will be important to my future teachings.

- When I use drama in my program, I realize that I can reach so many more students. Drama demands differentiated instruction.

- I can now bring more joy to my teaching.

What did you learn about yourself?

- I learned that I wasn't as bad a teacher as I thought.

- The drama experiences helped me to connect with my inner artist. It is important for educators to find their inner light, to remember how to play and to really know who they are as teachers, as leaders, as guides, as creators.

- At the beginning, I felt very much like some students who are hesitant to participate actively in front of others. But I learned that having a safe environment helps me (and the students) to open new doors that might have been previously closed.

- I learned that I love to pretend.

- I find it hard to pretend.

- I learned to be more confident and comfortable when sharing my thoughts.

- The drama course has helped reinforce that I am a lifelong learner.

- I became aware of my sensitivities, socially and emotionally but I enjoyed working with different people and enjoyed being included.

- Drama reminded me to take risks.

- I am the type of person who is always concerned achieving success with assignments and grades. After all these years of taking courses, I realize that I need to be more relaxed about evaluation but consider that there is other learning going on all the time.

- I learned that I am shy and am afraid of being judged. Being involved with artistic and creative activities helped me to love learning – and teaching!

- Writing in role activities has helped tap into my potential as a writer that I didn't know I had.

- I learned that I have so much to learn.

When teachers participate in programs that require cooperative and collaborative involvement, when theory is explored "in action", when they begin to see the options open to them both in the ways of approaching learning and in the processes and content of the learning, then they are changed as teachers, freed from their own limiting assumptions, and open to new modes of being with young people in meaningful situations. As teachers, we will need to continue our professional development throughout our careers, and fortunately there are many options available to us, from in-school sessions with the staff, to on line web sites with like-minded colleagues, to graduate courses at universities. But AQ Drama courses demand that we become involved in the process of artistic meaning making with others, learning from the inside out what "becoming the text" really means. We will learn in different ways, but sitting at a computer or in rows of chairs may not be the optimum way of activating aesthetic and affective change.

David Booth

Outcomes

The comments shared by the teachers in the course reveal various aspects of learning that had taken place over the four-week journey. Further research would help us consider the true impact of the teachers learning with some key questions in mind: What lessons from the course have you implemented with your students? How have you implemented the strategies you have learned in the course into your own teaching? How do you think this course has changed your program? Such research cannot measure the larger impact of the teaching but I am confident that if twenty teachers teach 25 students lessons in drama, then the course can considered to be worthwhile – indeed, significant. Even if every one of these teachers did one lesson in depth, it is more than they would have done before. This is would validate the teachings of the course and give significance enough to the learning.

A cartoon drawing hangs from my bulletin board showing two students examining their report card. The caption reads:

Student #1: What did you get in drama, Johnny?

Student #2: Just a "B".

We are fortunate in the province of Ontario that drama appears on the report card for all elementary students. By implication, this ensures that some recognition is given to this important learning medium. In secondary school settings, the expectations for drama, according to current Ministry Guidelines (2010) are framed around A) creating and presenting, B) reflecting responding and analyzing and C) exploring the foundations of drama forms, elements, conventions, and techniques. How teachers teach drama is dependent on his/her own experience as students, his/her initial teacher experiences and other professional development experiences, as well as an inherent be-

lief in arts-based learning. Teachers make decisions about the content, the strategies and the time given to drama learning in order to have data for report card grades. There are all kinds of drama teachings and a wide range of transferability from the course experience to classroom lessons. Working in the classroom in the 21st Century, teachers who choose to use drama become aware of the need "to open the classroom doors to the issues, events, and themes challenging and shaping students' lives" (Swartz & Nyman, 2010, p. 7). When the teachers in the course were asked the question, 'What did you 'get' from the drama course?' their answers reveal that they felt challenged and changed both professionally and personally as a result of their experiences in the drama courses. Hopefully, this learning will have an impact on twenty five children in twenty classrooms.

As caring and concerned members of our home and school communities, we want our children to grow into adulthood with arts-enhanced lives, engaging fully in the world's activities with their aesthetic, cognitive, physical, and emotional strengths- entwining all these processes as often as possible. We need to "feel our thoughts", and we need to "think about our feelings". Knowing that emotion is a powerful component of life's intellectual responses, we require opportunities to grow as whole beings, to fill our personal worlds with events and experiences that reveal as many shades of color as possible, that widen the possibilities inherent in everything we see and do.

> What if our schools opened up the repertoire of artful choices that children could encounter each day, so that as their knowledge expands, their senses grow and their feelings find form; their responses to life's situations could become more mindful and thoughtful. That is the real role of the arts in school- to help youngsters construct their worlds in wonderful and meaningful ways, and at the same time, gain satisfaction from their expanded understanding of how to accomplish this lifelong process.

David Booth

Into the Future?

The Additional Qualification courses that I took in the summer of 1976 ran for six weeks, Monday to Friday. Over the years, the timetable has shifted and now the summer course runs four days a week, completed by the end of July. In the early days of the courses there were six of seven sections in operation. Up until the past few years, the enrollment for all the drama sections was approximately 250 - 300 teachers each year. This past semester we struggled to get a section of 22 participants. At present, it is a challenge for teachers to acquire teaching positions in the province. Many teacher candidates who graduate from Initial Teacher Education programs choose to take AQ courses, particularly in Special Education and English Language Learning courses, with the hopes of being more marketable. Teachers who choose to take a Dramatic Arts course, often do so to get additional qualifications in either the intermediate (grades 7 to 10) or senior (grades 11 and 12) division. Starting in the year 2015, Teacher Education programs will become a two year course in Ontario. Speculation is that teachers who have spent two years (and spent large amounts of money) will be hesitant to enroll in additional courses. The large, enthusiastic audiences we experienced in previous decades may indeed be a thing of the past. Will there be courses to offer? What will motivate teachers to take a drama course? A reality of the 21st Century is that a majority of courses are conducted online. Is there a place for an online drama course?

In an article written twenty years ago, Lundy (1996) painted a picture that is as relevant – or even more so – in the twenty-first century:

> In times of sever fiscal restraint, the arts, including drama, become marginalized in society and education. Secondary schools students who are concerned with acquiring skills for future employment choose science and technology options over arts. In elementary schools, teachers attempting to cope with an overfull curriculum tend to set aside arts teaching for other areas deemed to be more important. Also, the specialist

teacher is disappearing from elementary schools so the opportunity for children to work with someone skilled in the practice of drama is diminishing. Perhaps even more insidious is the need for teachers to be more accountable in terms of testing and reporting.

(p. 143)

The faculty staff who are responsible for teaching drama courses are aware of these trends and feel the need to adjust the preparation of teachers to reflect these new realities. A teacher's understanding of the world of drama and comfort with introducing drama practice seems to be dependent not only on their own early drama experiences but on the professional development. The students will come closer to an understanding of the drama world through the activities and opportunities a teacher chooses to provide. Some teachers start small by involving games and activities into their program, while others choose to develop lessons on a theme or issue over several days. The time teachers consciously choose to include arts in their timetables will depend on the relationships they see between drama and other curriculum goals. As challenging as it may be to teach drama, the rewards can be gratifying for the students, and for the teacher who does make the conscious effort to plan and implement drama lessons.

I agree with Chuck Lundy who reminded us that "At the heart of our programs is the knowledge that learning through drama is too powerful a teaching /learning tool to be lost" (1996, p. 164.) The AQ courses help beginning and experienced teachers who become knowledgeable in and comfortable with the techniques of drama will be valued in any school.

I am reluctant to end this article on a pessimistic note. I remain optimistic drama will not disappear from schools since it is an intrinsic part of the human experience. I am optimistic that opportunities for continuous future professional development in drama will carry the torch of such pioneers as David Booth and Chuck Lundy as well as the banquet list of dedicated AQ course instructors. I am grateful for the invitation to be included in this publication since it provided an opportunity to celebrate the strong vibrant work of the Additional Qualification courses at the University of Toronto for the past forty years and pay tribute to the vibrant cast list of instructors and the teachers who dedicated themselves to learning about drama. We are now facing a 'new normal' in teacher education.

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DRAMA Additional Qualification Courses: Cast List

Bob Barton	Gavin Bolton	David Booth
John Burns	Frank Canino	Sue Checkeris
Catherine Combs	David Davis	Warwick Dobson
Ron Dodson	Wayne Fairhead	Wendie Gibbons
Tony Gifford	Tony Goode	Gano Haine
Dorothy Heathcote	Christine Jackson	Chuck Lundy
Kathy Gould Lundy	Tiina Moore	Sandra Katz
Heli Kevilaht	Nancy King	Mary Lawlis
Steve Lieberman	Doris Manetta	Peter Mansell
Ellen Messing	Peter Moore	Carolee Mason
John McLeod	Jonothan Neelands	Jeanie Nishimura
Debbie Nyman	Pat Quigley	Howard Reynolds
Sheena Robertson	John Saxton	Juliana Saxton
Gary Schallenberg	Rudy Shoengen	Larry Swartz
Carol Thornley Hall	Bill Walker	Melanie Zola

2

THEATRICAL APPROACHES

TEACHER IN (A) ROLE: WORKING WITH SHAKESPEARE IN THE ELEMENTARY CLASSROOM

GEORGE AND SUE BELLIVEAU

Introduction

In Canada, a number of universities offer elementary drama/theatre education courses where pre-service and in-service teachers are exposed to a variety of drama and theatre strategies that they might integrate in their teaching. The kinds of strategies that are then applied by these elementary teachers in their classrooms vary significantly depending on their comfort with drama and their classroom context (i.e., subject area, grade level). *Teacher in role* is one of the most accessible and user-friendly drama approaches; as such, elementary teachers frequently use this strategy to engage their students in various areas of the curriculum. Most often teacher in role is used to guide, consult, and/or stimulate students to become co-creators in their learning within the privacy of the classroom. *Teacher in **a** role* is perhaps less frequent, as the default role for teachers when facilitating a class production is most often that of the director, producer, and/or stage manager. When teachers join their students to perform **a role** within a play, the learning is again predominantly within the classroom. However, in most cases these productions are also witnessed by an outside, semi-public audience (i.e., parents, other classes, friends), which exposes the teacher's role-playing to others beyond the children within the classroom.

This chapter explores one teacher's experience of being both *in role* and *in **a** role* within her elementary classroom context. Using a reflective practitioner approach (Taylor, 2002) we explore the pedagogical implications of Sue, an elementary teacher, playing these roles within her grade 1-3 Montessori classroom. A reflective practitioner approach allows us to examine the complex and creative interactions within her classroom context in a reflexive manner. In the first part of the chapter we study Sue's approach of being in role while engaging her students in two cross-curricular drama-based lessons: Community Land Development and Athenian Market. In the second part, we discuss Sue's experience of performing Shakespearian roles in three of her class productions: Caliban in *The Tempest*, Leonato in *Much Ado About Nothing*, and Peter Quince in *A Midsummer Night's Dream*. As a collaborative and co-authored piece, my voice as researcher (George) and **mine as an elementary teacher (Sue)** are woven within the chapter. We chose to represent our voices in a fluid narrative, rather than a dialogue format, as this represents more closely our working relationship where one idea flows to the next, bridging and blending practice and theory.

Teacher in role

Ackroyd (2001) suggests that teacher in role "is seen as many things, but never acting" (p. 12). **That's a relief, because I'm definitely not an actor! I have no theatre training. I'm a teacher who simply wants to do creative things with my students.** In taking on a role, the teacher aims to invite students

inside a story, to imagine, and possibly frame, the world from a particular character's perspective. The in role character might be a person, animal, or even an object, and most often speaks without a set script. The teacher's intention in improvising within the role is primarily to build belief and encourage students to take on roles themselves within the fictional context (Fels & Belliveau, 2008). **When my students see me in role, as someone other than Mrs. Belliveau, it gives them permission to role play someone other than themselves, which most enjoy doing. They travel between themselves and the role they're interpreting, and sometimes they reveal insights in role that they wouldn't have as themselves. I do as well!** The notion of metaxis (Boal, 1995), being within, betwixt, or between more than one role allows for self-reflection, reflexivity, and ultimately learning. A freedom to *play* in role is fostered.

Teacher in role becomes a stimulus to guide learning in the guise of a character, nurturing the imagination and allowing for unexpected learning to emerge. In fostering a creative landscape for learning, a teacher in role prepares the conditions and environment to unfold, akin to a dramatist (Bolton & Davis, 1998). **Yikes, I said I wasn't an actor, but I'm even less of a dramatist or playwright!** Or, they embody Bowell & Heap's (2005) notion of a quadripartite **(What is that?)** where the facilitator juxtaposes at least four heads: playwright, director, actor, and teacher. **Now, this is really out of my league!** Teachers often operate within and between these multiple roles when they engage in role-playing. Led by their pedagogical objectives, teachers story, shape, perform, and guide participants within their teacher in role stance. **Now that language describes better what I do in my classroom.**

I have taken a few drama/theatre education courses and workshops over the last few years; however, each time I approach drama-based work in my classroom I am uncertain how it will turn out. I must confess though that it usually goes better than expected. Part of the reason of using drama strategies is to dwell in the unknown and unexpected: to experience the magic of what might happen. What will the children create and reveal through the drama-based work? **When you have 24 six to eight year olds, sometimes I don't like to be navigating in the "unexpected"! I need some kind of structure or pathway to draw my students inside the story. I have found that teacher in role, or versions of this strategy, allow me to maintain the learning environment I wish to foster, as I guide the work from the inside.**

Teacher in role as Mayor

For example, in a role drama on Community Land Development, I played the Mayor of Sunnyvale and my students played the citizens of the town. For a time my classroom was transformed into Sunnyvale, as my students truly bought into the idea that they were important members of the fictionalized community. I presented them with our town's dilemma, which centered on what to do with a vacant plot of land. They worked in groups to plan what would be best to develop on the plot of land, and they were committed to presenting their group's idea to the class. They designed buildings, parks, and shopping malls, using convincing reasons for the choices they made. As the Mayor, I listened, offered suggestions, provided materials and back-

ground when needed. I found myself occasionally slipping between being the Mayor and the teacher, as well as the motivator and problem-solver. The quadripartite! Sure.

When teachers are new to using teacher in role as a strategy, they sometimes prefer to take a leadership role as this allows them to guide the participants. I should add that I played a very diplomatic, consultative, and accommodating Mayor. As the Mayor of Sunnyvale, Sue was able to inform her students, in role as citizens of the town, of the issue at hand yet still allow them autonomy about what they thought should be developed, and why. There were a number of layers and tasks encountered while being in role; for instance, she was asked to improvise, respond to questions, dilemmas, while maintaining the thread of the fictional story on what to do with this plot of land. Her objectives centered on enabling and exploring, rather than performing or acting. I wanted my students to buy in to the story about Sunnyvale, and create opportunities for learning in the moment, while being in role as concerned citizens of the town. With Sue stepping into role as a living, breathing participant (Mayor of Sunnyvale), an environment was created that offered learning opportunities for students and teacher in and out of the fictional frame. In and out of role, we discussed how communities function. We developed skills around problem-solving, as we had to decide what land development option was best for our community. In her role as Mayor, Sue was activating student learning by carefully scaffolding and co-creating with her students the Sunnyvale community dilemma (Dunn & Anderson, 2014). Her commitment to role-play offered a space for students to actively and emotionally engage in decision-making within the safety of a fictional frame.

Teacher in role as Peter Quince

In introducing Shakespeare's A Midsummer Night's Dream to my class I engaged in role-playing by donning the persona of Peter Quince, an Athenian workman and amateur theatre director. My students became Athenian Market workers who assisted me in preparing a play for the Duke's upcoming wedding. Our role-playing included creating names and professions for ourselves, and then developing a short play that might suit the Duke and Duchess for their wedding. In using in role work to introduce the story of A Midsummer Night's Dream, Sue was able to model a character, along with his profession – Peter Quince, the bellow's mender – and motivate her class to gradually enter into role as Athenian workers.

She switched back and forth between teacher mode and Quince (in-role), to offer directions along with suggestions of possible names and professions that likely existed during the 16th century in England. In role as Quince, I was able to provide a great deal of instruction in a playful manner, as a fellow citizen. However, at times, I had to step out of role to make sure everyone was clear on our task. Miller and Saxton (2004) suggest using a prop or piece of clothing to indicate you are in role as the character, making the role distinct from your teacher persona. I used a hat to indicate I was in role as Quince, and my body was hunched in my excitement of being an amateur director. As teachers become more comfortable with in role work, they often add to the arsenal of theatre conventions, by perhaps beginning with small costume pieces, props, and then moving into voice, gesture, and movement in character. The teacher's commitment to the role, which includes embodying a persona and using accoutrements

such as costumes and props, invites students into the imaginary world, giving them permission to commit and expand their own role playing.

However, as Anderson (2011) suggests, one has to be aware that when engaging in role "one person's simplistic portrayal is another's stereotype" (p. 103). **When exploring the Athenian Market lesson, I asked one of the Athenian workers if he could play the tragic heroine "Thisbe" in the play we created for the Duke. In the playing of Thisbe my young grade 3 boy exaggerated the movements and voice of the heroine in response to the laughter he received from classmates. Out of role, we had a discussion about how the portrayal of Thisbe was humorous, but did it depict how a girl might talk and move. We had a rich conversation about acting stereotypes, and when it's appropriate to do so.** The freedom of playing within a role sometimes pushes us toward new insights, and reveals questions we had not expected or intended to explore. Sue's responsibility as teacher, in and out of role, involved challenging student assumptions and depictions, as well as helping them reflect on what message they were presenting when in role.

Teacher in a role

As my experience expanded and confidence grew around being in role with my students, I began to consider what performing a role within my classroom productions might offer. A classroom theatre production can be a daunting proposition, particularly in the elementary years where a great deal of guidance is required. Most teachers take on the role of director in such productions, a role not unlike the daily one they predominantly practice. However, what happens if a teacher becomes one of the actors, and plays alongside their students? **As I memorized my lines, created my costume, and started getting nervous about performing, I gradually became part of the company of actors with my students. By taking a role within the play, as a fellow actor, I released some of the power and authority of being the teacher in charge of the class.** Looking at three roles that Sue played in her class productions, we see that each served unique purposes. They all support the intentions behind teacher in role, as well as open new learning opportunities for her and her students. Teacher in a role shifts some of the learning away from the privacy of her classroom towards the semi-public, as an audience of peers, parents, and friends witness and attend the class productions (Belliveau, 2014).

Teacher in a role: Caliban

The first role I played, Caliban in *The Tempest*, was really more by default than by choice. The truth is that none of my children wanted to play the monster of the isle! The concept of a teacher playing someone lower in status than the students resonates with Heathcote's mantle of the expert approach (Heathcote & Bolton, 1995). **Being low to the ground as I played Caliban, I was physically closer to their level. Because even at 5 feet and 4 inches I generally tower over my 6-8 year olds! More importantly I was a servant, under the power of all the other characters (my students).** This reversal of power dynamics in the classroom creates space for students to take ownership, responsibility, and leadership. For instance, the students playing Prospero became the leaders of the island,

which included ruling over their teacher in a role as a servant. **As Caliban, I took direction from Prospero. I did what I was told to do. I also took advice from Miranda, and I befriended Stephano and Trinculo, in hopes of growing in status on the island.**

In role as Caliban, Sue's language was unpolished, and her antics were rough. She was misunderstood and became a highly suspicious individual in the eyes of others. **I tried to plead my case in role, to no avail. No one seemed to truly listen to Caliban, so I had to become mischievous and plot my way into gaining power, though unsuccessfully.** Rebelling against power authorities is often part of growing up, and finding one's place and voice in society. **A number of lines included grunts. I literally had no voice at times.** In playing the role of a powerless servant, Sue was able to invite her students to witness the reversal of social norms. This became a starting point for the class to discuss relationships and the concept of control and power among individuals and groups, including children.

Teacher in a role: Leonato

A few years later while working on *Much Ado About Nothing* I decided that playing Leonato, one of the older kinsmen in the play, might offer me a deeper perspective of the children's process of performing the play. It also forced me to memorize several lines, rehearse, and be ready for our audience. The choice to play Leonato was fitting, because the play takes place in his garden and home. He invites the soldiers to stay with him, and hosts them throughout the play. **As a Montessori classroom, the idea of hosting children resonates with the philosophy of learning in a home-like (casa) environment. In role as Leonato, I was able to greet, mingle, and check in with the group.**

Each time Sue would enter a scene, she brought in an energy and understanding of the story and text that was gradually picked up by her co-actors. She was expanding their development (Vygotsky, 2012), and as long as she kept the development range in check, they could meet her challenge. **My response to their lines in role as Leonato built their confidence that they were being heard and understood. They rose to the challenge, and wanted to engage in the playing. They also witnessed that their teacher was not perfect. They saw me forget lines, or forget where we were in the script. Yet, they forgave me, or better yet prompted me, as some of them had not only memorized their lines, but practically the entire script!** Instead of Sue observing and commenting from the outside of the frame of the play, she was working inside the play. **We were all in it together, tackling Shakespeare. And like them, I was nervous as production time came closer.**

Being in a role meant that Sue would have to perform another self for the audience of parents and friends. **At times I dreaded this decision to be in a role and make my drama teaching, and non-acting skills, public. However, the work we do in the class is so precious, and deep down I do want to share it with others. But, did I need to act in it?** Learning in drama is very much about the process, though raising the stakes to perform in front of others sometimes pushes the work a little further. It forces the performers (and teacher) to be more precise, aware, and communicative with their work. **I al-**

ways prepared the audience for what they were about to see, and I prepared my class about this being an opportunity to share our learning. Though, this didn't mean I wasn't nervous to perform!

Teacher in a role: Peter Quince

When I decided to play Peter Quince in a production of A *Midsummer Night's Dream*, it was initially to support one of my students who I wasn't sure was ready to play the part. I thought we'd do the part together. However, during rehearsals it became clear that it was best for this student to take on a smaller role. Different from Caliban and Leonato, Peter Quince is a director, an amateur one albeit. As such, Sue was able to be in a role as an actor, but slightly shape the play in her Quince directing role. My first line in our adaptation was, "Is all our company here?" I repeated this line at different moments during rehearsals, as it became an important moment to gather not only the workmen in Act I, scene ii, but also the entire cast as we rallied to create our play. In a friendly and playful manner, Sue in role as Quince was able to encourage her actors to "learn [their] parts" so they could "rehearse … most courageously" (Belliveau, 2014b, p. 18-19). The role enabled her to guide their journey as a co-participant, and be part of the company tasked to mount a play. In playing Peter Quince within the production, teacher in role and teacher in *a* role began to merge and overlap more distinctly than in her other experiences. Sue was a player, had a role within the script (Quince), yet within that role she was able to gently guide the group from inside the frame of the play, akin to teacher in role.

As with all the plays I do in my classroom, we work on them for as long as our time permits. Then, when the time comes to share our work, we show our audience of parents and friends where we are at in the journey. It's really about the process. Bringing in an audience to witness their in-class work becomes an opportunity for the teacher and students to showcase their journey with Shakespeare. The intent of working on the play is to develop literacy, group building, and critical thinking skills through the drama doing experience. It's like the marathon, where the real work takes place during the weeks and months of training. Marathon day is very much the victory lap. Our presentation is but the tip of the journeying and learning adventure. In maintaining the running metaphor, teacher in a role becomes akin to the marathon running coach, who in training is running alongside the group, gently guiding and prodding. Then, on race day, the coach becomes a pacer and runs with the group, showcasing the training efforts, while spectators observe along the route.

Concluding thoughts

As a reflective practitioner piece we offer but one teacher's experiences of working in role and in *a* role, thus this chapter is not meant to be exhaustive nor representative of all teachers' experience. However, in teasing out key moments of what being in role might mean and look like within an elementary classroom, we aim to provide insights on the nature and nuances of this approach to teaching and learning. We highlight key moments that illustrate what being in role looks and feels like from a teacher's perspective. The benefits are not always tangible or visible, yet we suggest that working in role allows teachers to see their students, and pedagogy, differently. In working in role, you become part of the company of learners, and

it's easier to keep your eyes on the arrow rather than the target (Heathcote & Bolton, 1995). You're now citing scholars. Isn't that my job?

Working through drama reminds us that much of learning takes place along the journey, while we explore. Participating inside these drama-based journeys offers teachers another way to engage with their students. **In a Montessori environment a teacher can sometimes be hard to find when you walk in their classroom. You have to look for her to know she is actually there among the students.** Sue's Montessori approach to pedagogy resonates with teacher in (a) role work, where she is a part (not apart) of the children's learning. **There's nothing more rich and rewarding than to discover alongside your children. We're explorers together, and we play many roles.**

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STEPPING THROUGH THE LOOKING GLASS: EMBODYING HOSPITALITY THROUGH TRANSITIONS

AMANDA WARDROP & LYNN FELS

Welcome. Step through the looking glass with me while I reflect upon stop moments that tugged on my sleeve[i] as I created and directed a play about Alice with my grade 7 students or the final performance of their graduating year. Hopefully, something—a phrase, an action, an encounter—will cause you to pause...

"Shhhhhh." The usher hands me a play program and waves me through into a darkened theatre. I scan the seats, and discover an unexpected occupant sitting in the third row. The director motions to me to join her. "Why aren't you backstage, running interference?" I whisper, slipping into the empty seat beside her. "They're on their own. They can handle it." She turns to face the stage as the lights in the house dim to blackout, and five Alices appear from the wings.[ii]

I am curious about transitions and the role of transitions in our lives. As I worked with my grade seven students, I wondered how we could get better at transitioning; if it mattered if we got better at transitioning; if having words for and experience with transitions would alleviate some of the frustrations that come with transitions, the unfamiliar, the not yet known. What could we learn from paying attention to transitions as we learned how to enter and exit from scene to scene; from creating a language to address transitions, on stage and in our lives; from considering how and when to highlight transitions; and how and when to have them done as quickly as possible? And what would happen if we learned to pause, and consider transitions in life, on the stage, as stop moments[iii] to which we are responsible, transitions, as action sites of inquiry and learning? I also wondered about my own transition from being a French immersion teacher to a fine arts teacher, teaching drama, as I had yearned to do for so many years. What might I learn as I dwelled in the space of transition that awaited me?

Along with my curiosity about the role of transitions and the possible pedagogical value of attending to transitions, I became aware, as a new teacher, in a new school, of my need for hospitality in education, both personally, and within the curriculum of everyday living with my students. What might hospitality look like in our classroom? Whose responsibility is it to welcome individuals into spaces and places? Would engaging in theatre work with adolescent students allow us to contemplate, address, and extend hospitality? Would I be welcome?

Who are these young preteens who arrive in my classroom, onto my stage? And who, from their perspective, am I, a new teacher, an unexpected stranger, not the teacher they had expected, introducing new ways of being present and in action together, announcing that this year, there will be no musical, but a play that we are all going to create together! Hospitality, the ability to welcome those who we have not been expecting nor invited, requires transition from habits of language, actions, assumptions, and expectations into an action space of inquiry, curiosity, fluidity, adaptation, improvisation, in order to create a language and practice of shared resonance, embodied awareness, and reciprocal listening. Who will I become in our encounter with these adolescent youth who come before me, individually and collectively (Fels, 2010)? Who will we become in the presence of each other?

The Who and the What

The case study involved a class, like every other class and a class unlike any other, which is always the case when working with students. I entered into a new school and new position hoping to create a productive and supportive environment. I needed my students to welcome me into their space in order to function within and recreate their pre-established community. Our coming together was a transition not only for me but for my students as well.

I was incredibly naïve and incredibly hopeful heading into my work with these preteens. Such hope-filled naivety is a necessary state from which I must begin, a positioning of welcome and anticipation that allows for every possibility and every hospitality; a disposition of saying *yes, and....* I wanted us to create and complete a show together; but what show and by what means had yet to evolve as I learned about, and with, my students through the months that followed. The process of coming into hospitality contained space for both myself and for the students to expand our boundaries at all points.

Although we worked specifically on the show from January through May, we worked on all the skills required—reciprocal listening, respectful scaffolding of ideas, constructive feedback—throughout our ten months together. I was excited to use my theatre training in an intense and focused way with students who would be at least conversant in the arts as ways of working and learning. I was not anticipating resistance —

"I hate drama!"

"I'm only in the program because my mom thought it would be good for me."

"Can we just play drama games?"

The students, the parents, and the community were accustomed to working on a show that came packaged—a music CD, pre-choreographed dances, big name productions slightly simplified for teens and, additionally, elaborate sets and costumes (designed and created by parents). This kind of product has a structure in and of itself; the lines of responsibility are clearly drawn. I wonder now if the hospitality provided within that framework is one that is hosted by the work itself; in other words, are children simply welcomed into the roles of a prepackaged script with little expectation of creativity or agency, just as guests move without questioning to the next empty chair when the Mad Hatter yells, "Change seats!" The arrival of Alice however, is the disturbance that puts a halt to the ritual of the Mad Hatter's tea party.

I was determined that for this year's performance, we would build a play together just as we built community in our classroom—by listening to each other, offering suggestions, exploring ideas, being kind to each other; and in so doing, create something from nothing on stage as we were daily attempting to do in the classroom, *to create and hold space together*. This hospitality might be a fluid and ephemeral kind of hospitality, one that is at times harder to grasp and at times more conducive to the give and take, or reciprocity, of hospitality that is so significant to me. Alas, with reciprocal hospitality comes responsibility—

"Mrs. Wardrop, what do you mean when you say we're doing this collaboratively?"

"You want us to WHAT? I've never written anything, let alone a whole play!"

"I hate group work."

Our play was not the Broadway-style production musical that parents, teachers, and students all expected from the new drama teacher; I chose to interrupt the expected, to invite my students to articulate what mattered to them through theatre. I wanted to undo what they had learned about creating theatre, so that they might come to

new learning (Frantzich, 2013). What play would they create, I wondered, if I ask them to tumble after Alice down the rabbit hole?

I chose a collaborative process of play building in order to involve the students in all aspects of the show, from writing to editing, from casting to choreography, from first reading to final bow. We completed an intense film study of Alice in Wonderland (Tim Burton, 2011), discussing artistic choices of director and screenwriter. Although our play was inspired by the major themes and characters from the film, we transposed both events and characters so that they reflected the students' everyday realities. We improvised scenes based on the major events and moments of transition in a teenager's life.

The students were responsible for naming our characters, for editing and streamlining the show, for designing and finding their costumes, for figuring out which props were necessary and for then locating them. They offered suggestions and help to me and to each other. We had the luxury of working hours a week during class time, crafting every aspect of the show. Two main themes became clear as I fumbled my way—stopping and rushing, wondering and ignoring, playing and labouring: *transitions and hospitality*. Together, through our creative explorations, we learned how to offer, and receive, gifts of reciprocity, recognition of each other's presence, responsibility to ourselves and to each other.

Transition

'Who are *you*?' said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied, rather shyly, 'I— I hardly know, sir, just at present.'

(Carroll, 1998, p. 40)

What new openings could possibly occur in an elementary production of Alice in Wonderland as five Alices tumble down a rabbit hole into a Wonderland which I recognize — oh, yes, I remember those feelings, those fears. How can a play created by pre-teens touch my heart, resonate so deeply? How gently, how playfully, they hold my hand, and lead me into the dark corners of their lives. Each arrives on stage, announcing his or her presence. How do we welcome these unexpected characters who arrive in our midst? Will we recognize that we are not merely spectators but simultaneously complicit and responsible in this emergent performance of encounter? What confessions might be illuminated by the embodied presence of those who have not yet arrived? How dangerous is this welcoming of new arrivals? We may do well to ask of ourselves, as poet Carl Leggo (2008) asks, "To what or to whom do I offer my heart?"

Transitions occur at all stages of our life, we transition from home to school, from school to work, from family to new relationships, independence, to creating new families and communities of relationship. How we learn to deal with transitions requires resilience, flexibility, ability to improvise, to hold fast to values that guide our hearts and encourage us to be kind and compassionate in our relations with others.

Plays have transitions between scenes and *Curious?*, the play that my students and I created together, was full of complex transitions that required us not only to change the physical scenes (sets, props, etc.) but also the tone and atmosphere as we moved from situation to situation. Transitions, in every form, were challenging for us, both during rehearsal and within the classroom, and we had to negotiate and renegotiate them many times over. Transitions can make (well considered and well executed) or break (bumpy and arresting) a performance. Taking too long to move the set, or stumbling into position, disrupts the audience's participation in and commitment to the arc and flow of the narrative. I could have avoided transitions as much as possible, however, it was important to me that we address the difficult aspects of performing plays (and life). Performer and educator Celeste Snowber (2009b) suggests that, "part of attending and listening to our bodies is coming to accept our in-between states, our

imperfections, even our discomfort with what is there" (p. 31). If we are able to listen to and lean into what happens in the in-between states (ie. our transitions) possibility of learning dwells within. During rehearsals and performance, we had to work through the challenge of transitioning in full view of our peers and eventually of our audience members. Accustomed to blackouts during transitions, my students found it challenging to see the transitions as integral to the show, not just something to be done in the dark by invisible hands.

"Who is responsible for moving that block?"

"I think it was Kyle."

"Kyle?"

"No, it's not me. I asked Will to do it instead."

"But Will is already moving another block."

"All hands on deck! Let's move through this transition again. Please write who is moving what into your scripts."

Encouraging my students to understand that all aspects of our production were of equal value and valuable was not a straightforward process. They had been exposed to the idea that set changes were simply physical acts that anyone could do without much rehearsal or consideration. I asked them to reconsider the importance of the work undertaken during the transitions from one scene to the next, and the importance of the individuals undertaking responsibility for that work. I encouraged my students to understand that transitions are as integral to the show as the performance of lines and gestures on stage.

The only way we were going to successfully perform our show, I told my young actors, was by paying attention to the details and acknowledging the truly collaborative and egalitarian nature of our theatre process. I was eager to help my students discover the connection between valuing transitions in their theatre production and in their lives. Through their emerging understanding of the significance of transitions, I wondered, might these adolescents become better able to transition with grace?

Working with 12 and 13 year olds is a gift.

Working with 12 and 13 year olds is a challenge.

Working with 12 and 13 year olds in drama,

a risky endeavour at the best of times,

is ecstasy and agony.

Working with 12 and 13 year olds in drama,

their training vastly different

from the training I would have them do—

is dancing with an angry octopus.

The preteens living and learning in my classroom are in a state of transition in many ways: they are on the brink between childhood and adolescence, they are balancing on the edge of elementary school looking across the chasm at secondary school, they are intensely self-absorbed and desperate to move into the greater world to effect change.

"Hey, Mrs. Wardrop, why are we rehearsing this again?"

"The transition?"

"Yeah, the transition."

"It's important to try to get it right."

"Hmmm. But it's easier just to go to blackout."

"I know."

"So why can't we just do it the easy way?"

Transitions can be challenging for adolescents (as well as for the adults in interaction with them) and yet, they can be locations of unexpected moments of delight. In naming these in-between times, in giving children ways of expressing the difficulties and discoveries of these neither here-nor-there experiences, I wonder if we would then encourage children to come to understandings of who they are in the in-between space of reimagining themselves anew. These understandings could in turn make it possible for children to transition with greater ease, or at least, with less frustration and anxiety.

Watching the scenes unfold, I recall my own tenuous transition from elementary school to high school, riding the school bus, that waiting period between, wondering what life, friends, heartache awaited me. Yet, the players on stage, the students, have already imagined, and are now playing before us, their dreams, fears, expectations, disappointments, anticipated successes, young teens rehearsing for the worlds that they will create. I watch the students dash to and fro, finding their positions, relocating, moving props on and off the stage, movement choreographed like a dance, like the pulse of a beating heart, the lifeblood of theatre enlivening their steps.

Hospitality

As a grade seven teacher working with and through drama, I explore and practice a pedagogy of hospitality. I do really mean practicing—so much of my learning is generated by making mistakes and then, reflecting upon them. Trust is a critical component of this pedagogy; trust in myself, in the processes I choose to use, in my students and their willingness to enter into the work with me. Without all these forms of trust, it is virtually impossible to create the hospitable environment that the students and I require in order to be able to work together.

I am emboldened
I want to do more of this opening,
This inviting.
I want to encounter more children in the realm of theatre
I want to coax them out of the corners
And see them in half-light and full spotlight.

I am humbled

I can only do this
When and if my students allow
If they accept my invitation
If they present themselves.

I extend invitation to my students to engage with me, with each other, with our co-created emerging curriculum, and with the larger community. I have learned that my students need to experience being hosted and hosting and so

I must trust them and accept their hospitality in return. I want to explore this concept of give and take, offering and receiving, embodied within hospitality, reciprocal engagement that hopefully creates and offers space and opportunity for new learning. As the responsible adult in the room, the educator, the expert, I have discovered that allowing students to host me is a risky endeavour. Placing myself in their reaching, stretching, growing, and trembling hands is hard work, and at times I can barely breathe.

And yet, it seems to me that it is in those moments that my students sometimes recognize what they are truly capable of, to embody and enact the responsibility and the ability to respond (Felman & Laub, 1994) that they are ready to live into. Giving myself permission to receive their hospitality is a gift to them and to me. I am not always sure that my students recognize that reciprocity, or really understand the value of their offerings. I need to learn how to share my learning with them.

Curriculum studies scholar, Molly Quinn, asks us to consider hospitality and its place in education. She suggests that there is often "no room in the inn" of education, and so both students and teachers lack the experience of hospitality offered or received at school. If we can open ourselves to hospitality, writes Quinn, "we also risk ourselves before the other, ... transcend ourselves or perhaps ... come to know ourselves, to be born anew" (Quinn, 2010, p.106). If we have the opportunity to experience a reciprocal hospitality of openness and compassion, could such encounters of hospitality serve as entry points into an environment in which more of us would be able to appear and to truly be seen within an educational context?

My educational context is a classroom full of adolescents practicing becoming themselves, exploring the possibilities of character, pulling on the cloaks of all the aspects of their personalities to try them out and discard those that do not fit. Imagine giving these teens a hospitable place of play and inquiry to practice themselves into being the people they choose to become. This hospitable location might allow them to fail and to succeed, to hate and to love, to be kind and to be hurtful where the consequences are muted but the learning is at full volume. Snowber reminds us that, "it is through opening a hospitable space to our students that the dialogical process of listening can occur. This generative place can be one where the individual listens to the life that wants to be lived within him or her" (Snowber, 2009a, p.4). It is both a challenge and a gift to create a space of hospitality where students are invited to listen to the call within their hearts, to listen to possibilities not yet known that they have to offer.

"Do you really want me to come up with both dance pieces?"

"Yes."

"Like, to choreograph them?"

"Yes."

"Can it be...?"

"It can be whatever you know is right."

Educator JoAnn Phillion suggests that "the stranger needs to be welcomed and nurtured, and love is needed in these encounters" (Phillion, 2010, p. 120). In an institutional climate of accountability and expectation, many teachers feel uncomfortable speaking about love as part of our relationships with our students. Yet many of us are well accustomed to that experience of receiving and extending love; and believe that the act of love is fundamental to our work. Leggo offers the idea that "love opens up spaces for learning, not only in the classroom, but in every moment of being" (Sameshima & Leggo, 2010, p. 76). Embracing love as an integral part of hospitality in education allows us to consider the possibility that what we learn and experience at school could bleed into the rest of our lives.

"Hey, what's going on? You seem to be pulling away again."

"I had another fight with my mom."

"Want to tell me about it?"

Quinn asks: "How can we welcome students into a home that is only partly a home/our own, where there remains a question as to whose home it is ...?" (Sasheshima & Leggo, 2010, p.104). Late in our rehearsals, a teacher informs me,

"You can't use the theatre studio space next week."

"Pardon?"

"We need to use it for dance rehearsals."

"Right. I guess we'll find some other rehearsal space."

How do I manage to extend welcome into a location that does not belong to me? How do I create space in a curriculum that I do not set? Quinn asks, "Are we not all visitors, or "host-ages," of the educational institution, subject to mandated curriculum labors unexpected, unprepared for, not our own" (Sasheshima & Leggo, 2010 p.104)? Through welcoming individual students, however they may come, I am able to create a hospitable place.

During our play building, individual invitations of agency, love, and forgiveness permitted some students to work from a place of vulnerability—they understood that they would be welcomed without exception. This softening of exploratory spaces and inquiries allowed students to take risks they would not normally have taken and opened up new places of exploration and learning. Two students who had faced different but persistent academic challenges were born anew in the hospitable environment that we sought to create together. One had been diagnosed as having dyslexia and, because of the difficulty she experienced reading, never saw herself as competent, or bright. The other had suffered from crippling anxiety and found it difficult to be in a classroom for extended periods of time. And yet, both students became a formidable and positive presence in the production and in the classroom. A third student came to the audition process ready to be seen where she had previously done her best to be invisible.

"Brit is taking on a lead role?"

"Yes."

"By her choice?"

"Hers and mine."

"I don't think you understand what that really means. She hasn't even been able to be in a classroom, let alone as the centre of attention!"

I hope that by offering my students opportunities to experience and to create hospitality within their school, they come to understand hospitality deeply enough that they may come to enact hospitality for themselves and for others in their lives. The full and rich experience of hospitality of being in relationship with others comes from their own work within the structure and exploration that emerged out of our creative work together. They had to have been hosted, to have seen and experienced the negotiations involved in hosting, accepting and declining invitations in order to perhaps carry an understanding and practice of hospitality into future experiences.

She entered into the space
And was actually there
I saw her eyes
I saw her seeing me.
It was first light

The first time I'd seen her,
The first time in seven months
That she appeared and asked to be seen.

There she was.
Present
Wanting
Engaging
Being.

She was there

She was finally there
And I got to see her,
I was allowed to know her
In a different way
In a different place.

Implicit in putting on a theatre production is invitation: to suspend disbelief, to take a short journey, to come into a space and co-create a world, to play, to be someone else and to live some other life. Theatre in our schools offers us opportunities of learning to be present and active agents of creativity, collaboration, and authorship as long as we thoughtfully engage with the crafts and art and heart of teaching and theatre.

If we can transfer what we experience in theatre, if we can learn to engage with openness and hospitality in the act of creating that which we do not yet know, into our larger, outside lives, then we will have learned as Alice does, stepping back home through the looking glass into our lives, applying the embodied skills, knowledge, and art of reciprocal hospitality as we negotiate our relationships, as we traverse our transitions on our journey to unknown worlds.

The gifts of hospitality and of awareness in and of transitions, of being responsible for ourselves, and responsible to each other, are a few of the myriad offerings available when we work in theatre with youth. What is required is an openness and willingness to be wide-awake and welcoming in moments of transition, so that we might listen to the heartbeat and pulse of our presence. When we are welcomed into places of supported risk and invited exploration, we dwell within authentic, meaningful, and enticing action sites of learning.

Are there any other ways we can learn these same things? Yes, of course. But theatre allows for this learning to occur so gracefully, so fully, with so much emotion that our learning carries itself into our lives. The high emotions we live in theatre root our experiences deep into our bodies and our being.

I am awed by the young students who stand before me, arriving in my presence, within our presence. Hannah Arendt (1961) asks if teachers love children enough so as to invite them into the world's renewal, not as we imagine, but as they will come to embody the world they imagine into being (Arendt, 1961, p. 196). Theatre invites children to step through the looking glass to explore and reimagine their present (and future) selves.

By attending to hospitality and transitions, I have come to a place of recognition, that our lives are lived in transition, uncomfortable, yes, yet a welcome release, for each transition speaks to new opportunities, new challenges. As we experienced together, performative inquiry (Fels, 2011) through play building invited my students into a world where hospitality beckons, and transitions are recognized as invitations, new beginnings. I encouraged students to explore the role and importance of transitions on stage, and in their lives, and in doing so, offered an embodied experience that recognizes and values transitions as action sites of inquiry and learning. Our play building

unfolded, not as I expected; yet our experience of creating together offered us the opportunity to offer hospitality as we learned how to negotiate the transitions that we encountered.

> **The play tugs on my sleeve; I wish I had as a preteen tumbled down Alice's rabbit hole to learn what mattered. Would I then, instead of fear and resistance, have welcomed transitions in my life with courage, curiosity, wide-awakeness,[v]? The director leans over, touches my shoulder. "Alison, Ally, Alan, and Alvin are all Alices," she whispers. "And Abby is our caterpillar." With a sigh of wonder, I surrender, listening, as the students enact Alice's world, their world, laying down a new possible world in my presence...[vi]**

Alison: I think we're all ready to wake up from this dream.

Abby: It seems to me that you've just found yourselves.

Ally: I don't really think I was lost in the first place.

Abby: Those who are lost seldom know they are lost until they are found. ....

Alison: What do you mean by that?

Abby: What do you think I mean?

Ally: I hate it when my mom answers a question with a question.

Alvin: That's 'cause it's not really an answer.

Abby: Of course it's not. It's not my job, or hers, to tell you the answers. It's my job to ask you the questions. Finding the answers within yourselves is your job.

Alan: Great, another super helpful answer.

Alison: This is kind of like talking to a fortune cookie.

Abby: This has been a journey for you. You have learned, you have chosen. It is time to do it again.

Ally: But it's so much easier when the choice is made for you.

Abby: Is it?[vii]

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Columbia, Simon Fraser University.

ENDNOTES

i See Fels, 2012.

ii This chapter contains a variety of voices: Amanda Wardrop's (main text body) as the teacher in the room with the grade seven students, Lynn Fels' (inset) as the thesis supervisor and guide, and the students' (dialogue) who created and performed the show.

iii Stop moments "...offer a choice. Either to remain habit-bound or to regain freedom in one's approach to an endeavour" (Appelbaum, 1995, p.xi). See Fels 2011.

iv See Derrida as quoted in Borradori, 2003.

v Maxine Greene (1978) explores Thoreau's concept of "wide-awakeness" as a moral responsibility of engagement, admonishing educators not to succumb to habitual practices as if they were sleepwalkers, but to attend to their teaching and relationships in the classroom, fully wide-awake and mindfully aware of what matters.

vi See Varela, 1987, p. 62.

vii From our play script Curious?

"YOU DO THIS AND I'LL DO THAT": AUTHORSHIP AND AUTHORITY IN A CANADIAN COMMUNITY-BASED PLAYBUILDING PROJECT FOR IMPOVERISHED YOUTH

KARI-LYNN WINTERS, DEBRA MCLAUCHLAN & GILLIAN FOURNIER

(*Sharon and Julie sit at a table, choosing finger puppets.*)

Julie: (*Plays with the finger puppet for the camera, blocking the camera's frame.*) We'll use puppets…I want…Monkey, monkey!

Instructor: (*Standing by the table, outside of the frame.*) Do you want to do that three-legged race scene with the puppets like you talked about?

Sharon: (*Laughing, looks at puppet, then at instructor.*) But there are no legs!

Instructor: I know but they could go beside each other together. (*Shows how the puppets can move together.*)

Julie: It's about a race; we can't race without legs! Puppets do not have legs!

Sharon: We'll do it…in person.

Julie: Yes.

Sharon: You do this, and I'll do that! (*Shows Julie how to move in the scene, then grabs the camera.*)

During this digitally-recorded playbuilding session on the theme of friendship, written and performed by fifth and sixth grade students, Sharon and Julie negotiate their section of the play. Though the students

originally wanted to create their scene using finger puppets, they are coming to the realization that their poetic pre-text, *The Runners*, written by Alan Ahlberg (in Bennett, 2001, p.26), requires a different mode of representation than puppetry—because puppets do not have legs! At the same time they are developing critical and collaborative authorship skills by assuming and assigning authoritative positions of power (i.e., as directors and playwrights) and refuting their instructors' (what they consider to be) illogical ideas about authoring a text. Here, the artistic forms of drama and digital filmmaking afford the students opportunities to take on new perspectives, think critically about communicative modes, and negotiate power imbalances (e.g., student/instructor) within a community playbuilding project.

Drawing on research in drama education and critical literacy (Gallagher, 2007; Medina & Campano, 2006, Perry, 2011), including a theoretical frame developed by Winters (2009), we investigate how playbuilding offers unique and shared opportunities for authorship and authority within and beyond schooled settings. The study not only illuminates the dramatic forms that the students chose to use (e.g., puppetry, music, drama), but also how these forms give students agency during social/critical negotiations and as they co-author.

The Arts as Authentic Tools for Creative Expression and Student Growth

The dramatic arts encourage and celebrate diverse student perspectives and have been recognized as powerful vehicles for students' authentic growth, increased confidence and motivation, as well as for developing deeper understandings in literacy and the language arts (e.g., Baldwin & Fleming, 2003; Wilhelm, 1997; Winters, 2010). Dramatic forms encourage physical mobility/embodiment (postures, gestures, facial expressions, puppetry, stillness), self-expression through voice (duration, volume, pitch, silence), peer interaction, affect, and aesthetic/artistic engagement (McLauchlan & Winters, 2014; Neelands, 2009). These ideas are highlighted by the United Nations Educational, Scientific, and Cultural organization:

> The benefits of introducing the arts and cultural practices into learning environments...enhances social adaptability and cultural awareness for individuals, enabling them to build personal and collective identities as well as tolerance and acceptance, appreciation of others (http://www.unesco.org/new/en/culture/themes/creativity/arts-education)

Likewise media art forms such as digital film-making offer the semiotic affordances of capturing (images, movement, sound settings, frames) and playing back (re-plays, spliced integration, edits) filmed segments. While collaboratively designing scenes and solving problems together through the arts, students also become deeply engaged in perspective taking and negotiating their social contexts. Booth and Hachiya (2004) write, "Since arts experiences offer other modes and ways of experiencing and learning, children will have the opportunities to think and feel as they explore, problem solve, express, interpret, and evaluate the process and the results" (p.15).

Beyond developing basic inter-personal skills (e.g., how to work in a group), the practice of using artistic forms offers students authentic opportunities for students to co-author, and to build their social identities as they negotiate cultural practices and shift between different discursive positions (e.g., directors, actors, stage managers, audience members) and roles (e.g., literary characters, the narrator) (Lenters & Winters, 2013).

Access and Authority in Playbuilding Contexts

Definitions of authorship have shifted across centuries of practice, from simple signatures to elaborate compositions. In the 21st century though, many researchers and educators suggest even broader understandings of authorship (Eisner, 1998; Pahl and Rowsell, 2005). These expanded notions are simultaneously semiotic, embodied, social, affective, and critical and take place inside and beyond classroom settings (Medina & Campano, 2006, Perry, 2011).

Authority comes from the same Latin root as author: *auctoritas* or *auctor,* meaning "rightful ownership" or "book that settles an argument." We draw upon this connection in this article, suggesting that authors will feel a sense of authority in their meaning-making only when they feel ownership of the imagined storylines and discursive positions in the learning communities to which they belong (Dyson, 1997). Not only do these storylines and positions help students build subject content knowledge in schooled contexts, they also give these authors opportunities to engage in communicative negotiations, gain power in situated contexts, monitor their actions, express opinions, and maintain social relationships in community settings (Stein, 2008).

Authorship as Assemblage

A theoretical framework called "Authorship as Assemblage" was developed by Winters (2009) offers a way to theorize and evaluate multimodal and critical authorship practices for the 21st century any number of social contexts (e.g., in or out of school). This framework is flexible and generative, and highlights four principles that undergird authorship.

1. Authors are external and internal meaning-makers; they are readers, writers, viewers, and presenters. They include any person who contributes meaning to texts and contexts, whether they be "declared, hidden, or withdrawn" (Barthes, 1977, p. 110).

2. Within situated contexts authors simultaneously use a range of modal forms and semiotic resources to interpret and represent information (Stein, 2008).

3. Authors continually shift between the (inter)actions of design, negotiation, production and dissemination as they communicate ideas (Kress & Van Leeuwen, 2001).

   and

4. Inside discursive practices (the ways students understand and narrate their experiences), authors create storylines and subject positions that situate themselves and others (Davies & Harré, 1990; Holland, Lachicotte, Skinner, & Cain, 1998).

These principles expand traditional notions of authorship, opening possibilities for modal, social, and critical engagement in and beyond school classrooms. Additionally this framework supports critical and sophisticated literacy practices through observation and authentic assessment.

Study Context and Design

The interpretive case illustrations that follow explore the artful and collaborative practices of five fourth and fifth grade students. The study took place within a summer program in a multicultural and urban city in Western Canada. Over a six-week period, aspects of authorship and authority became relevant themes

of practice. All of the children who attended this summer educational program (450 in total) came from impoverished communities where drug use and gang violence was prevalent. That said, 90% of these children were resilient, academically-engaged students who had chosen to attend this summer school for additional enrichment in language arts, the arts, science, and outdoor education.

In particular, the five participants (3 girls and 2 boys) who took part in this study were from Aboriginal-Canadian or Asian-Canadian families. These students, often characterized as quiet or withdrawn by their instructors, were invited to collaborate in order to create a summer camp drama production.

There were three phases to the study. The first phase focused on practice and play. Through workshops and practice sessions, students learned about drama and filmmaking and were given time to consolidate what they had learned (2 weeks). Next, with the help of the instructors (2 in total) and a hired camera operator/technician, the students, after much debate, agreed on a theme and began *playbuilding* (Tarlington & Michaels, 1995). They used digital cameras to help them design and edit their ideas. Finally, in the third phase, the youth presented their plays/films to their families and friends at the camp's "Celebration of Learning" assembly, which took place at the end of the summer.

Throughout this project the children debated, told each other what to do and how to do it (as seen in the opening scene), laughed, argued, and celebrated the arts. They assumed and assigned roles and embodied new personas. Research questions regarding authority were raised (e.g., "Who is authorized to author within this context? How did different modes support/limit authority and authorship? Who is in charge? And how did they get positioned in that way?"). Whereas in traditional schooled contexts where an authority figure (often the teacher) in the group holds the pencil (so to speak) and ultimately authors (or directs) the script, this wasn't the case in this study. Here, authorship was more distributed and collaborative. Moreover, authority was fluid and shifted throughout the process. The next section offers case illustrations from the study, demonstrating how the negotiations of authority and modality affected students' co-authorship opportunities.

Vignette #1—Puppets and Props

Lisa and Darren chose to work as partners because they want to explore the idea of "Friends sticking together". They chose stuffed toys and stick puppets to represent their characters. This puppet show, which became the 8th scene in our final presentation (ten scenes in total), was about a whale named Blubberface and a panther named Hairynose who became fast friends. Here Blubberface suggested to Hairynose that new friends were "as valuable as silver", which left Hairynose feeling confident. Very soon after though, Blubberface introduced Hairynose to her oldest friend — "her gold friend" — a cow named Moo-Moo. Hairynose, overwhelmed with jealousy because he was only a "silver" friend, tried to eat Moo-Moo. When caught by Blubberface, he was scolded. The scene ended with Hairynose promising to be nice and the three friends having a picnic together.

Julie, another study participant (who arrived late), suggested adding additional props. Lisa and Darren agreed. They added a blanket, a table, some bits of string, and finger puppets, and physically situated themselves behind a covered table (see Figure 1).

Figure 1: Old Friends are Gold

The grabber puppets and stuffed animals, though limiting in regards to facial expressions, posture, and gesture, afforded the youth the immediate persona of the particular animal they were representing (e.g., a whale, a panther, or a cow), and offered them opportunities for word play, puns, and humour (e.g., the whale

states to the cow, "I've known Moo-Moo since we were calves.") The musical accompaniment that another student produced (who was not present during this rehearsal) offered a sense of duration (beat, rhythms, tempos), pitch (melodies), timbre (piano) and an emotional tone for the scene (jealousy). The painting behind them (see Figure 1) conveyed relevant information and acted as an artistic metaphor: the "gold"/"silver" aspect of the narrative. Filmmaking their playbuilding practice gave students opportunities to re-play their scene and edit it for clarity. For example, the students quickly recognized that they needed to "stay low" but "put [their] puppets higher" so that the audience could "see the puppets" rather than themselves (the puppeteers).

Following the rehearsal, the researchers tracked the roles that the students assumed and assigned (see Chart 1) using 30 sec. intervals.

Chart 1: Assumed and Assigned Roles in Old Friends are Gold
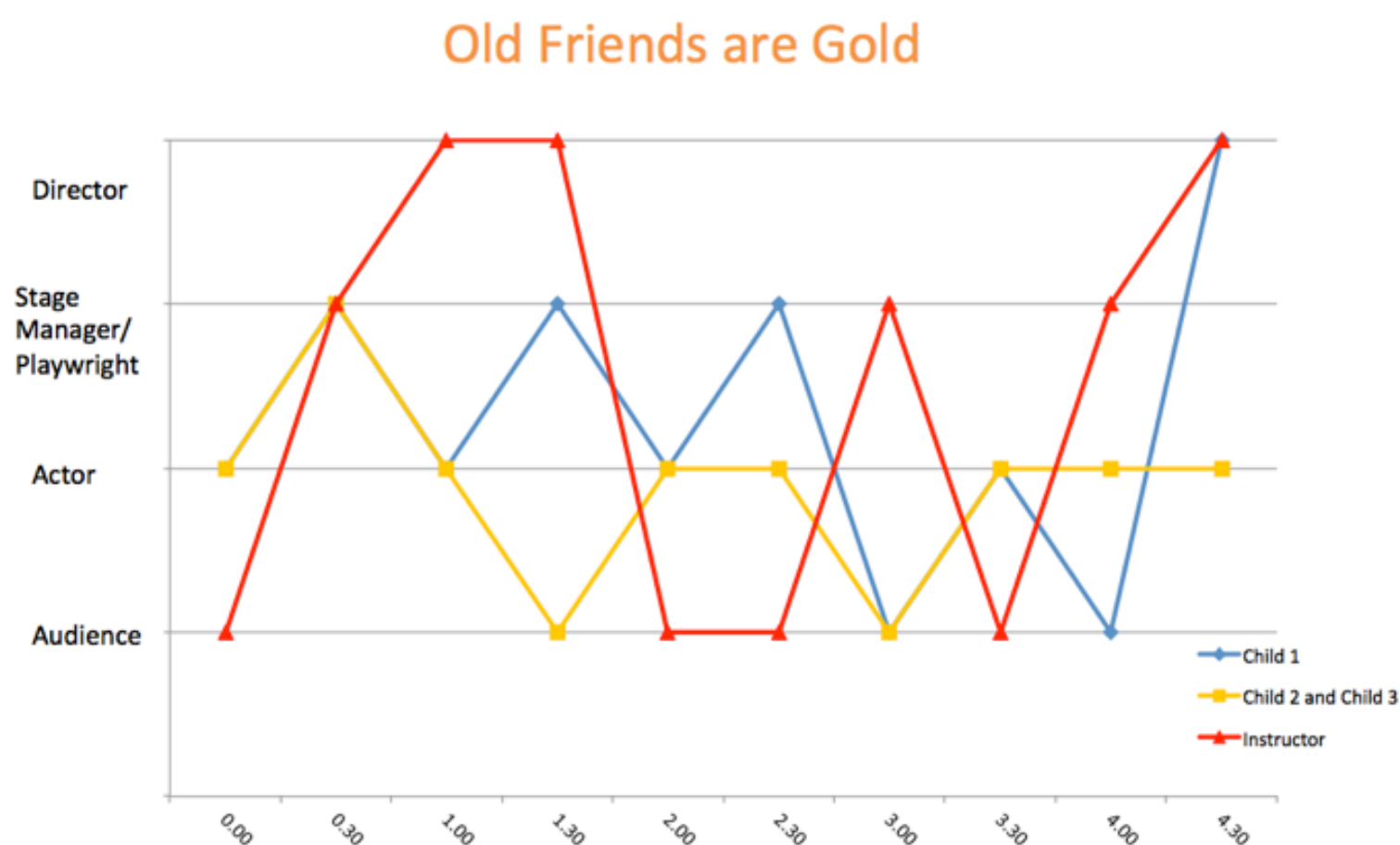
This tracking demonstrated the shifting roles of the participants. Lisa and Darren assumed and assigned the exact same roles for this entire rehearsal. Thus, their positions were shown as one yellow line (see Chart 1). For the most part, they moved between being actors and audience members. Julie (represented by the blue line) jumped in after 1 min. to assume the position of stage manager/playwright. She recorded Lisa and Darren with the camera, replayed the scene, and wrote down their solidifying script. Julie's new position resituated the instructor (represented by the red line) as well.

Over these 4 min. 30 sec. the participants assumed and assigned four main positions: director, stage manager, actor, and audience members. Though they felt more comfortable as stage managers/playwrights, actors, and audience members, in the end Julie chose to assume the position of director, displacing the instructor and refuting his ideas about how the play should be enacted.

As mentioned above, Lisa and Darren positioned themselves as equal and collaborative playwrights during the rehearsal, assuming and assigning the same roles. They negotiated everything, holding lengthy discussions about word choices, actions, settings, and timings. However during the finale, when the audience participated as co-authors, Lisa assumed more authority; she actively re-authored their script in order to accommodate the audience's contributions. She appeared louder and more comedic too, claiming ownership over the script and asserting her authority with the audience (e.g., "Hey! What are you laughing about?"). Darren, on the other hand, didn't seem to mind. He stuck with the script, assisted Lisa and supported her new discursive position. Both students seemed content with their silently-negotiated new roles.

This vignette highlights the first principle of authorship as assemblage: authors are both readers and writers within modal contexts. During the final performance, the "declared participants"—the obvious participants—of this discursive event were Lisa and Darren (Barthes, 1977, p. 211). But Julie's and the instructor's ideas were also taken up and became important in the ways the scene was designed, produced, and disseminated; for example, Lisa and Darren incorporated additional props and hid behind a table rather than standing up—a suggestion that was offered by Julie. Here Julie was what Barthes (1977) would call a "withdrawn

author", because she was no longer visible or engaged with the scene, yet her ideas were still present (p. 110). Paul, another study participant who composed the accompanying music, could also considered a "withdrawn" co-author. Moreover, the audience (including other students, counsellors, local fund-raisers, board members, family and friends) were also co-authors as they called out, laughed, and encouraged Lisa and Dar-

ren to respond to them. According to Barthes (1977) these less visible audience members would be called "hidden authors" because they were present, but not obvious creators of the scene.

Vignette 2 — Sequenced Tableaux With Captions

During another scene, the study participants demonstrated the idea of "good" and "bad" friendships. They used a sequenced tableaux activity, alongside vocalized captions in order to build this scene. First, the students worked together to brainstorm possible captions.

For example, one caption they decided to use was:

> *When I think about friendship, I....*

Next, they designed the tableaux that would represent their ideas. At the same time they negotiated who should read the caption.

The tableaux afforded embodied ways of showing the participants' perspectives and inner thoughts (see Figure 2). Using the tableaux, the texts themselves were transformed because the students were able to go beyond words to show their personal connections and understandings. These captioned tableaux provided opportunities for students to explore the theatrical elements of space and relationship (i.e., one person is separated from the group).

Drama afforded spatial, relational organizations in ways that were sometimes difficult to produce through linguistic modes alone. Conversely, the captions (linguistic) told us about the subtle differences in the narration. For example, whereas the excluded character in the left-hand image above revealed jealousy and resentment, the excluded character in the right-hand image suggested loneliness or sadness.

Figure 2: Friendships are Bad When...

"Friendships are bad when there's jealousy."   "Friendship is not good when you feel left out."

It is interesting to note that some of the positioning that occurred inside the play during these sequenced tableaux scenes was also being mirrored outside of the play. For instance, during the designing phase of this activity, the girls (Sharon, Lisa, and Julie) held a lot of authority because they outnumbered the boys. They assumed the roles of stage manager, and playwright, writing the scenes and documenting whose captions

would be represented, keeping track of how the participants should shape their bodies, and assigned only specific roles to the boys.

Lisa *(creating a map)* [to Paul]: You do this *(stand centre stage with your arms down)* and I'll do that *(pretend to whisper in your ear)*.

Julie: Yes, like we are talking about Sharon. So you [to Darren] do this *(pretend to whisper in Paul's ear)*.

Darren: Or I could—

Sharon *(writing)*[to Julie]: Yeah. Okay, and I'll do this *(stands stage left with her arms crossed),* and I'll look really jealous. I'll look like this *(scowls)*.

Though Darren and Paul tried to physically re-position themselves, the girls ignored them and continued to document their own storylines. Darren tried a second time to make alternative suggestions for the tableaux (e.g., "Or I could—"), but the girls refused to engage with his ideas (see Chart 2; 0:00 to 1:30 minutes).

Chart 2: Authority Assumed in When Friendship Goes Bad
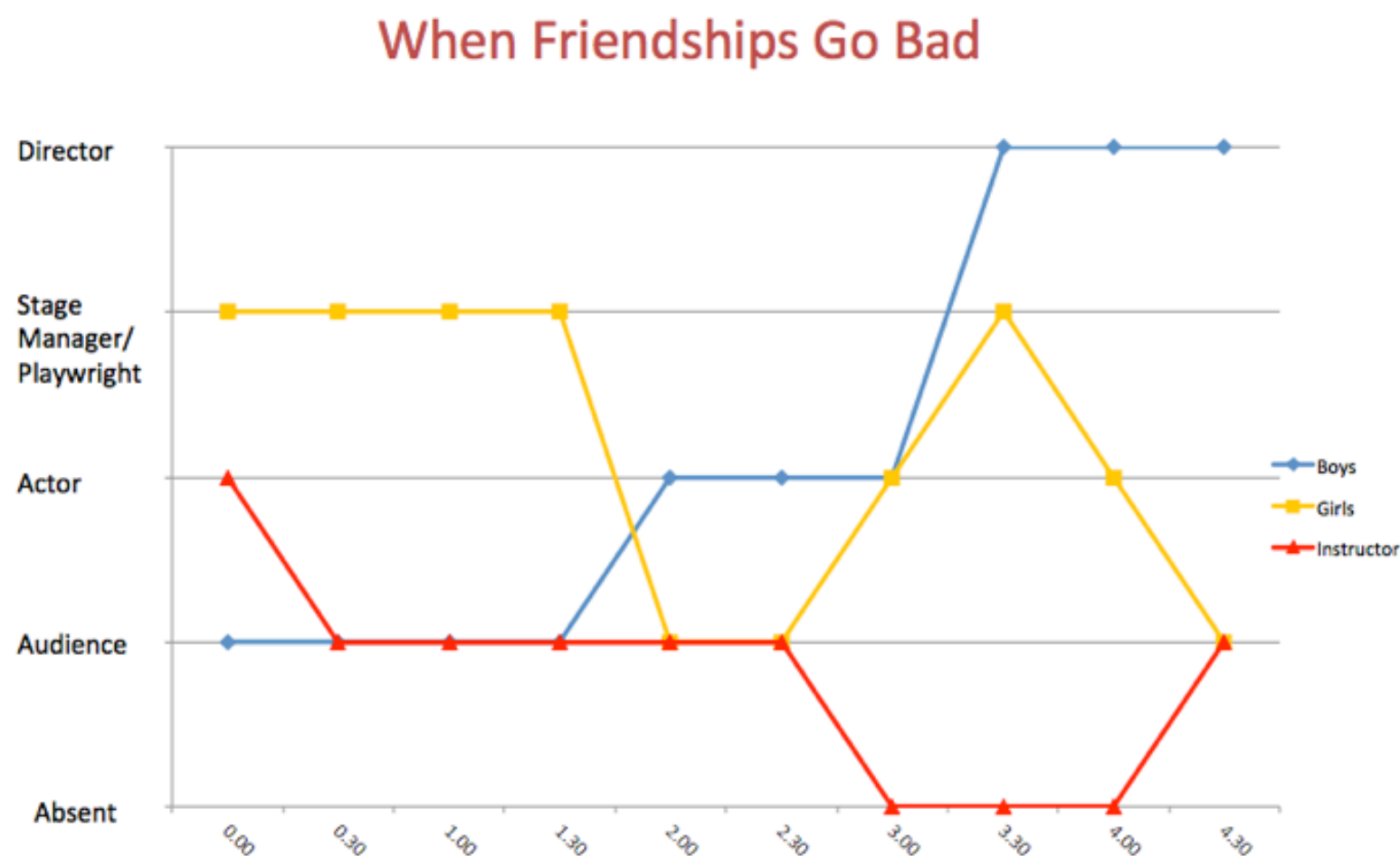
While being an actor, Paul signaled his discontent to Darren by making faces, rolling his eyes, and crossing his arms, but Darren doesn't notice. A minute or so later (see Chart 2; 3.30 minutes), Paul suggested that music could be added to the scene to highlight the group's interpretation of the captions and tab-

leaux. Darren agreed, "Music might be a good idea." Having Darren's support, Paul stated that he would still be in the scene, but that he would also design the music. He moved over to the computer and began to work with an instructor (also a musician) on the musical score using a program called GarageBand. This move not only gave him agency, it also strengthened the overall scene.

At this moment, Darren also decided to step out of the scene. He appointed himself as the director—the person with the camera (see Chart 2; 3:30 minutes). In this role, he gained new power, casting the characters in the ways that he wanted and telling each author where to stand and how to shape their bodies. Additionally, he photographed what he felt was important, thereby documenting his own production.

This vignette, like the last one, touches on all four principles of authorship, but particularly highlights principles 3 and 4 in the *Authorship as Assemblage* frame. Here, both boys felt invalidated during the creation of the tableaux and captions. Their feeling of disempowerment sparked a desire for them to re-design or re-negotiate the scene itself. Being ignored by the others, they chose to change their discursive positions and hence, co-author the scene. For Paul, although he still held a position inside the scene, his self-appointed role as the musical director gave him new social and critical opportunities to be a withdrawn author. Here, he not only voiced his ideas through soundscapes and melodies, he also mediated the situation peacefully and helped compose compelling music that added tension to the scene.

Darren, like Paul, didn't appreciate being a pawn in the play without voice or authority made a strategic move too. He assumed the position of film director. In this new position he not only gained power, he determined how the scene would look. Meanwhile, the girls (for the most part) accepted their new role as actors, and then audience members.

Discussion

Principle #1 posits that authors are both readers and writers of meaning. This is not a new idea; for example, Barthes suggested this idea in 1977. He posited that meaning is not merely unfolded, but created and interpreted—sewn together with a "narrative thread," (p. 87). A similar argument can be made about drama. Spectators are not passive observers during theatre presentations, but rather seen interactive co-authors; this explains why no two theatre shows are exactly the same. The reactions of an audience shape the way meaning is collaboratively constructed within situated contexts; thus, audience members are "hidden authors" who react, shout out, laugh, and encourage actors to respond. Additionally, "withdrawn authors", those who may have helped design and produce certain scenes, at one time, helped shape the narrative too. Less obvious authors (hidden and withdrawn) not only design meanings in their own minds, they also vocalize ideas and express emotions, and hence, contribute to the scenes themselves. All together, the declared, withdrawn, and hidden authors co-author within situated and cultural contexts in order to shape meaning and make sense of the play.

As Lisa and Darren authored their puppet show they consciously and unconsciously mediated their own understandings based on their audience's authored reactions. For example, although puns were an original part of their scene —"We've known each other since we were *calves*"—their positive encounters with the audience (e.g., laughter) encouraged these authors to incorporate even more wordplay, movement, inflection, and humour into their scene (e.g., "Moo Moo, you look…well…juicy…like real steak!")   Indeed, as shown above, authorship is always a socially-situated mediated activity that occurs between the individual and the situated social and critical context. Each scene shapes and is shaped by the authors that have authored it, and participants contribute to the understandings they construct and to the larger cultural systems in which they participate.

Principle #2 suggests that authors simultaneously use semiotic resources to evoke and understand sophisticated meanings. It is not an original idea in theatre to suggest that the production itself — be it enacted, sung, danced — is only the tip of the iceberg, and that the true process of authorship is where much of the thinking occurs. Yet, few studies have explored these negotiated spaces where authorship is designed, negotiated, produced, and disseminated. In this study, the co-authors had opportunities to further understand and analyse more ephemeral modes of meaning-making such as drama, theatre, puppetry, and so forth, while at the same time paying attention to the social and interactive processes of authorship. For example, in the opening example, Sharon and Julie demonstrate that they need to embody the scene, rather than use puppets — because "puppets don't have legs!" Since their scene was about racing, they needed a mode that could afford the physicality of legs and also the movement. Further, Lisa and Darren demonstrated how easily students move between modes. They understood the semiotic potential (both strengths and limitations) of each mode and switched modes easily in order to build the scene they had in mind. To some extent, modal switching happened in every scene, demonstrating that when students are given opportunities to draw upon a range of modes, most will and can do this action with expertise.

Participants in this study were also assembling numerous social (inter)actions —Principle #3 designing, negotiating, producing, and disseminating meanings—while at the same time positioning themselves and others within their social environments (Principle #4). Investigating these sometimes invisible or unnoticed parts of the process can be insightful for drama educators and researchers. These principles demonstrate that authorship is never autonomous. Rather, authorship is recursive and relational—it is shaped within and also shapes to broader cultural systems of discourse, sometimes empowering authors and giving them opportunities to collectively author nuanced "assemblages" of meaning (Winters, 2009).

All playbuilding (inter)actions are influenced by the students' understandings of what is happening, their cultural and linguistic backgrounds, their beliefs, knowledge, and relationships. These elements came into play in each and every scene that was authored. For example, though Lisa played to the audience during the final production, Darren chose to stick close to the script. This was partially because of his upbringing (he is a younger child in a family of seven) and partially because he felt strongly about being accurate when re-telling a story. Regardless, the ways that children responded to their situated contexts was complex and relational.

Within this Canadian community, students positioned themselves and others as powerful, helpless, ignored, authoritative, and so forth. In many cases these positions were made available to the students because of the dramatic and digital arts. Different modes of meaning making encouraged students to assume and assign a range of roles, thereby empowering children to refute, walk away, or participate in complexly negotiated ways. According to Davies and Harré (1990) and Holland et al. (1998), people take on and assign subject positions based on their own imagined storylines. From these unique stances, they make decisions and discursively interact with those around them. Moreover, discursive positions have the potential to lend authors authority. For example, in both the opening scene and the sequenced tableaux with captions, certain participants tended to inhabit authoritative positions, determining what modes and resources should be used, what roles would be played, and how participants should be physically embody (act) each scene. Sometimes other authors refuted these positions. For example, during the sequenced tableaux with captions scene, the boys tried to reject these ideas. They re-positioned themselves physically on the stage and asked questions, but it wasn't until they stepped out of the scene and appointed themselves as directors (music and film) that authority actually shifted. Hence, Paul's role as the music director not only gave him an opportunity to learn about the elements of music and a digital technology (i.e., Garageband), it re-positioned the others in the scene as well. He created his own authority — ownership over the sound design — and co-authored the play

through rhythms, tones, and melodies. The others not only accepted Paul's new role, they valued his contribution, commenting on how much better the play was because of his music.

In these ways, authors hold agency. As youth co-construct multimodal assemblages, they shape their identities — they are the plays that they make, the words they call out, the silences they ignore, the shapes they embody, and the positions they assume and assign. As they assemble modes, communicating and internalizing their understanding, participating in social contexts, negotiating structured routines, and exploring their own positions, they simultaneously gain and give up authority. According to Dyson (1997), "Children have agency in the construction of their own imaginations…" (p. 181). We saw these constructions during this study. The students made choices in this community context to engage differently, to be silent or still, take on authoritative or peripheral positions, and to satisfy their needs, while at the same time actively participate in the social contexts of their authored, sophisticated lives.

Conclusion

So much goes into playbuilding: the modal, social, and critical interactions that surround the authors, the storylines that they imagine and negotiate, as well as the (inter)animation of modes and actions. Broadening notions of authorship with drama education contexts not only gives educators and researchers a language to use within and across social contexts, it also offers stakeholders the potential to better understand their students' critical and negotiated co-authorship, and it could potentially lend students authority in social contexts so that they can feel like legitimate authors who own their meaning-making.

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THEATRE IS A SOCIAL ART: A FIVE-STAGE SOCIAL ART DEVELOPMENT MODEL FOR SECONDARY THEATRE EDUCATION

DAVID BEARE

Introduction

For the past twenty-five years, my teaching/theatre-making/researching practice in a Canadian secondary theatre classroom moved me towards a core idea: *theatre is a social art*.

The turning point in my inquiry process occurred when I noticed that many of my students' most significant learning moments fell outside the parameters of my secondary theatre curriculum. Often the students' most powerful learning experiences were less motivated by my prescribed learning outcomes, and more driven by the social realm of the group. Learning and being social are often seen as separate entities—learning is work, and being social is play. Yet, from my observations, it became clear that it is difficult to separate the art-making process from the social dynamics of the group. This realization led me to examine the social art connections of my secondary theatre teaching practice.

For my research I studied 170 youth engaged in a ten-month *collective play-creating process*, which integrates various techniques such as collective theatre, experimental theatre, and devised theatre (Heddon and Milling, 2006; Knowles, 1999; Oddey, 1994; Roose-Evans, 1989; Sainer, 1975; and Weinberg, 1992). I examined my field notes on various social and theatre-making actions and interactions in my theatre classroom, and I analyzed students' interviews, written reflections, and script work. As a result, I developed a *five-stage social art development model*, which is the central focus of this paper.

Taylor (2006) strongly argues that writers of theatre education research need to integrate multiple voices, multiple interpretations, and multi-textual approaches. Therefore, throughout the paper, samples of students' interviews and written reflections are presented in order to highlight the five-stage model of social art development. The students' initials are pseudonyms (for research and confidentiality purposes), and do not reflect their real names.

For this particular *collective play-creating process*, the students were engaged in the curriculum topic of safe and caring schools, which led them to choose the topic of weapons in school. Their play, *Focus*, revolves around a protagonist named Tyler who brings a weapon to school for revenge purposes. The play illustrates a series of distinct, yet inter-related scenes that explore how people's actions, whether big or small, can negatively or positively impact their community. *Act One* explores the events that lead up to the tragic event of the violent shooting rampage in a school cafeteria. *Act Two* replays the same story; however, small changes in the characters' actions create unpredictable chain reactions within all the scenes, which eventually result in positive outcomes. At the end of the play, the audience is left wondering which version is real. Below is the opening scene of the play (Beare and High School Writing Team, 2011).

> *(Fifty characters sit frozen at school cafeteria tables. DEATH stands on center table wearing jeans, boots, and a rocker shirt. She smiles. Electric guitar begins.)*

DEATH: *(Singing.)* Yesterday was plain; you think it's all the same

In one minute I'll change it, life is just a game

All of your silly actions, cause some kind of reaction

And everything leads back to me

(Video image of TYLER in his bedroom speaking into his laptop.)

TYLER: If you're watching this, then that means - that means that I did

it. All that's left of me is this video. The human brain can last 4 minutes without oxygen, before the damage becomes irreversible. My sister was carried out of Wes's party in a coma. A month later she died. But you don't care. All you care about is partying, hooking up, getting drunk… You don't care about the girl passed out, slumped up against the basement wall. You just left her there, for hours. All you saw was some druggie passed out, but she was my sister. You have no idea how hard it was on her when my Dad fought in Afghanistan and came back all shot up. You have no idea what she was going through. But she was surrounded by all of you, and you did nothing. Well today, today I'm doing something so you never forget.

MOTHER: *(Heard off screen.)* Tyler, what are you doing? You're going

to be late for school.

TYLER: Don't worry, I'll be on time. *(He looks into his bag and zips it*

up.)

(Blackout.)

Youth who are unable to find success in school are at greater risk to negative influences such as peer rejection, discrimination, bullying, dropping out, substance abuse, sexually transmitted diseases, gang activity, depression, and suicide (Canadian Institute for Health Information, 2005; McDougall et al., 2001). Hymel, Schonert-Reichl, and Miller (2006) report that one in five youth experience significant mental health problems and struggle to function in regular schools. Moreover, many of these youth who require mental health services remain undiagnosed. Biddy and Posterski (2000) report that Canadian youth most in need of support tend to avoid turning to professionals for help; instead, they turn to friends. Therefore, it is essential that youth care professionals in the education system find alternative social interactive ways to reach youth in school. This paper aims to address this concern by presenting one such alternative.

As a way to better understand how to support youth and groups in the *collective theatre-making process*, I explored ways to integrate social and emotional learning and group therapy principles into my theatre teaching practice. The core foundation of the *social art development model* is based on group therapy concepts, such as Schutz's developmental stages. Schutz (1958), a pioneer in the field of group counseling, states that the development of interpersonal behaviours of participants in group counseling involves three dimensions: inclusion, control, and affection. His group counseling model indicates that the group must achieve success with each dimension before moving forward to the next dimension. Over time, the group revisits the three dimensions at higher and more refined levels.

Another group therapy concept relevant to this study is by Yalom and Leszcz (2005), Corey (2011), and Shakoor (2010). Providing overviews on various stages of group therapy, they assert that groups move through five

stages: forming, storming, norming, performing, and adjourning. In the forming stage, group members get to know one another and discover how the group will function together. In the storming stage, group members work through various power struggles and test the boundaries and limits of the group and the group leader. In the norming, stage, group safety, trust, and cohesiveness are established, and the group works through various personal issues. At the performing stage, the group functions at an advanced level and members take greater responsibility to support and to challenge the group and individual members to change and improve their lives. Finally, at the adjourning stage, group members prepare for the termination of the group and reflect upon ways to integrate new discoveries and behaviours made within the group into their everyday lives.

In addition to group therapy, Social and Emotional Learning (SEL) was also integrated into the model. Through analyzing my field notes and the students' interviews and written responses, I noticed a natural connection between the students' development and the five core SEL competencies: *Self- Awareness, Self-Management, Social Awareness, Relationship Skills, and Responsible Decision-Making* (Zins, et al., 2004). In short, group therapy concepts and the five SEL competencies helped to shape the five-stage *social art development model*.

The Five-Stage Social Art Development Model

The following chart highlights the *Social Art Development Model*, which involves five stages: *Inclusion and Social Art Norms Stage, Self-Management and Theatre Skill Development Stage, Relationships and Connections Stage, Self as Artist and Integration Stage, and Leadership and Vision Stage* (See Figure 1). The model focuses on three distinct, yet overlapping groups: *Youth, Class Group*, and *Play Group. Youth* represents the individual theatre-makers in the class group or play group. The *Class Group* represents a single class (around 24-30 students) who are bound by curriculum requirements. For this study, the *Class Groups* were ten different theatre, dance, film, English, and technical/production classes. In the *Class Group* the play is only one aspect of the students' overall course work. The *Play Group* is an overlapping curricular and extra-curricular program that combines all *Class Groups* together (around 150-200 students) who focus on a single vision of co-creating an original play. Parts of the students' course work in the *Class Group* are integrated into the play creation of the *Play Group*. In addition, the model highlights factors that impede and advance progression of each group in each stage, and includes samples of students' interviews and written reflections. While the developmental stages are presented as distinct, they are highly interconnected, and develop in unique and unpredictable patterns.

Figure 1: Five-Stage Social Art Development Model

Social Art Development	Inclusion & Social Art Norm Stage	Self-Management & Theatre Skills Stage	Relationships & Connections Stage	Self as Artist & Integration Stage	Leadership and Vision Stage
SOCIAL & EMOTIONAL LEARNING	Social Awareness	Self-Management	Relationship Skills	Self-Awareness	Responsible Decision-Making
YOUTH	New students; Focused on blending and fitting in with group.	*Focused* on managing self-control, and developing theatre skills; copes with working in group.	*Focused* on forming a support network of close relationships and connections.	*Focused* on developing self as artist (designer); feels a sense to "shine"	*Focused* on developing self as leaders and understanding "big picture"; support others to "shine".
CLASS GROUP	Establishing, monitoring, and reinforcing positive social art norms as a means to create group safety; engaged in low risk theatre activities.	Establishment of clear expectations for classroom behaviours; engagement of theatre activities to develop theatre skills.	Exploration of authentic human relationships and the expression of honest emotions become the new class norm both on and off stage.	The class shift in and out of this stage throughout the year and peaks around the performance of the play.	The class is united by a vision; students are assigned duties to co-create, co-design or co-lead; a strong desire to give something back.
PLAY GROUP	Inclusion is central to the process as all theatre students are welcomed to participate; social art norms are quickly passed down by student leaders and from play to play.	Students explore when to assert their voice and when to surrender to the process; there is a "battle of the fittest" of ideas; students cope with the unknowns of the theatre process.	The act of co-creating a play creates new and diverse pathways and a wide array of complex and unexpected social interactions and relationships	The script is built around the strengths of the students; youth integrate complex theatre skills and become more self-aware of identity and voice as artist.	The entire process is constructed by teacher and student leaders engaged in a continuous collaboration to unite the entire cast and crew through a common vision.
IMPEDES PROGRESSION	Not feeling accepted; lack of respect.	Unable to manage self-control; little or no growth in theatre skills.	Unstable or little support network; unable to resolve social conflicts	Unable to integrate complex theatre skills or express self as artist.	Unable to act as student leaders; overwhelmed with ideas or responsibilities.

Developmental Stage #1: Social Art Norms and Inclusion

We learned that it doesn't matter what we do on stage as long as we do it together.

(Student J. Q.)

Social and emotional learning. The first development stage is based on the SEL competency of social awareness. Students at the first stage tend to focus more on the social dynamics of the group as they learn about the social art norms of theatre. Youth work "cooperatively in groups, and recognize and appreciate individual and group similarities and differences. [Also, youth] demonstrate respect for, take the perspective of, and empathize with others" (Zins, Bloodworth, Weissberg, and Walberg, 2004, p. 7).

Youth. Typically youth at the first stage are junior students or students new to the theatre program. The main focus for youth is to find a sense of belonging within the group. While some outgoing students like the "spotlight", usually most students do not want to risk being embarrassed in front of their peers. Youth protect themselves from the stress of being in a group by blending in with the group. The teacher supports youth at this stage by engaging students to participate in shared, low-risk theatre activities. Personal self-disclosure is typically very low in the group. Typically, youth want the focus of the class to be on the group activities and not on the self.

Class group. This stage typically occurs at the start of the school year with a new class or a class mixed with new and returning students. At this stage, the teacher's primary focus is to establish, monitor, and reinforce positive social art norms as a way to create group safety and group cohesion. Over time, the students slowly get to know one another as they engage in low-risk group activities. While theatre skills are addressed in class, greater emphasis is placed on establishing strong social art norms such as team work, respect, and cooperation.

Play group. Inclusion is built organically into the process because all students who want to participate are included. Overall, the play group, a mix of new and returning theatre-makers and class groups, move through the first developmental stage quicker than the class group because the norms are passed down from student leaders at higher stages.

Impediments of inclusion and social art norms stage. The following reasons impede progression of the first developmental stage: not feeling accepted by the group, not being able to fit in, overexposure of self, not feeling good enough to be compared to others, strong overwhelming feelings of self-consciousness, or extreme levels of competition, elitism, or criticism. The above reasons impede progression at all stages, but they are most prominent at the earlier stages. Also, the drop-out rate is highest at the earlier stages, wherein students do not enroll in a theatre class the following year, or they prematurely leave the play group.

Progression of inclusion and social art norms stage. The key factors that advance progression of the first stage to the next stage are a feeling of belonging, security within social art norms, and identification with the class group or the play group.

> The moment for me that I found most memorable was the horrible, humiliating sinking feeling you get when you see everyone else around you bonding and making this great connection, while you're not. How you hear people talk about the play and the fantastic experience they had and… how people say the stresses and friendships from outside of the play are completely different and that everyone who is in the play whether they be grade 10 or 12 can be friends. But even so you still have the cliques with even more opportunities to leave you out, like running off to lunch without calling you so you're left alone at the theatre. Pretending you've got something too.

(Student J. M.)

Developmental Stage #2: Self-Management and Theatre Skills Stage

> The play is a perfect example of teamwork. It's not about one person, but about how each one puts in his or her effort and it all contributes to the bigger picture.
>
> *(Student H. D.)*

Social and emotional learning. The SEL competency that best matches the second stage is self-management. Through the process of developing theatre skills and working in groups, youth "regulate their emotions to handle stress, control impulses, and persevere in overcoming obstacles. [They] express emotions appropriately and work towards setting and monitoring progress toward their goals in regards to skill development" (Zins, Bloodworth, Weissberg, and Walberg, 2004, p. 7).

Youth. The main focus for youth at the second stage is developing theatre skills and managing self-control within the group. At this stage, belonging to the group is no longer enough; youth need to know that what they say and do matters to the group and the teacher. Students are more open to work in small groups and present their work to peers. They tend to mimic and emulate the senior students. Students that are able to develop theatre skills successfully tend to increase with self-confidence and take more risks. Students unable to develop theatre skills over time tend to shut down, give up, and/or passively or aggressively undermine the group. At this stage, youth want constructive feedback and positive validation about their performance ability from the student leaders, teachers, and peers. Although there is some self-disclosure at this stage, youth protect themselves from the stress of being in the group by engaging in theatre activities in order to develop theatre skills.

Class group. Students at the second stage are more willing to explore and test the boundaries of the social art norms. Different viewpoints, unexpected events, and power struggles emerge as class students figure out how to function as a group. The teacher aims to increase the degree of difficulty, risk, complexity, and interconnectivity of the theatre work. The success of the class depends on students developing their theatre and self-management skills.

Play group. Each class group enters into the play group with clear expectations and opportunities for creative input based on the vision set by the student leaders. Students at this stage practice their self-management skills because often they work in an unknown process where they do not fully understand how their contributions fit within the whole. Students discover there is often a "*battle of the fittest*" in which the strongest ideas move forward and the weakest ones are dropped. By working in a very large group, students learn when to assert their voices and opinions, and when to surrender to the creative process.

Impediments of self-management and theatre skills stage. Some key factors that impede progression at this stage are negative feedback, poor performance ability, little improvement with theatre skills, being unsuccessful with asserting viewpoints, not being able to respect social art norms, not feeling like one has a voice, feeling like one's voice does not matter in the group, and not being able to cope with the ever-changing unknowns of the theatre process.

Progression of self-management and theatre skills stage. Some key factors that advance progression of this stage to the next stage are mastery of social art norms, the development of skills, managing one's feeling, and a sense of accomplishment, improvement, and positive feedback with theatre skills.

> The hardest time for me was the first couple of rehearsals when the play was starting to come together. I found it very hard to keep up with what was going on and I was starting to become stressed out. Once we got a good grasp of our scene, I started to see how it was fitting in with the rest of the play.
>
> *(Student O. B.)*

Developmental Stage #3: Relationships and Connections Stage

Socially, [the theatre project] was the most amazing experience of my life. Being on stage was great but being backstage was almost better. Spending our time hanging out in the dance studio and change room, laughing, talking, giving massages and having "dramie snuggles". This was us becoming a family. We ate together, laughed together, even changed together. We lost our inhibitions and allowed ourselves to be comfortable. I personally loved when we all got together… and had our own speech. We talked about becoming closer to people we wouldn't normally be friends with, about love and how drama is our family. This was the play for me. It was the best experience I've ever had and I am so thankful to be a part of it.

(Student T. C.)

Social and emotional learning. The SEL competency linked with the third stage is *Relationship Skills*. Youth "establish and maintain healthy and rewarding relationships based on cooperation. [They] resist inappropriate social pressure, and prevent, manage, and resolve interpersonal conflict. [When needed,] they seek help" from supportive peers or caring adults (Zins, Bloodworth, Weissberg, and Walberg, 2004, p. 7).

Youth. The key focus of the third stage is forming close relationships and connections with others. High degrees of self-disclosure and close relationships between peers and the teacher begin to emerge at this stage. The data indicates that connections to friends/peers/group are the most significant factor of the *collective theatre-making process*. Youth protect themselves from the stress of the group by forming a strong support network. The support system serves as a buffer for youth to withstand life obstacles and vulnerabilities, and to take greater intrapersonal and theatrical risks. Once friendships are formed, the overall drop-out rate begins to decrease at this stage.

Class group. At this stage, the class group tends to be more relaxed, open, and committed to one another and the collective play-creating process. Students often describe the space as a safe haven. The students in the class group are better able to monitor and reinforce the social art norms and classroom expectations amongst themselves with less guidance from the teacher. In turn, the teacher is better able to guide the class to deeper and more intimate levels of the play's themes and characters. When necessary, the teacher addresses conflicts, and if they are too difficult to resolve, the teacher re-clarifies the social art norms or returns to a lower developmental stage.

Play group. The data indicates that friendships and being connected to the play group are highest motivating factors that drive the entire process. The acts of co-creating a play together stimulate new pathways and leads to a diverse array of complex social and theatre-making actions and interactions between theatre-makers. The *entire collective play-creating process* acts as a buffer for youth to turn to other youth for support within a positive environment supervised by a caring teacher who is able to clarify, monitor, and reinforce the social art norms.

Impediments of relationships and connections stage. Some key reasons that impede progression of the third stage to the next stage are unresolved power struggles, excessive gossiping, being unable to make friends, excessive competition that undermines relationships, break-up of relationships, unstable social network, and lack of self-management skills to deal with interpersonal or intrapersonal conflicts.

Progression of relationships and connections stage. Some key factors that advance progression at this stage are feelings of a strong connection with peers and teachers in the group and/or to characters in the play, and a development of a supportive and stable social network.

One of the most positive experiences that I had during the play was during one of the dances. The moment didn't happen on stage, it happened backstage. During the dance, there was one move where they threw their hands up and threw out their hands as their arms lowered. By the Friday night, every single person was doing that motion with the dancers as we stood backstage. It was amazing to see everyone standing around waiting for their part then all of a sudden throw their hands in the air in complete unison. It just showed how well we knew the play and how we were all connected doing the same thing. (Student I. P.)

Developmental Stage #4: Self as Artist and Integration Stage

> To me the art is when I am dancing for the audience and painting them a picture.

> *(Student M. R.)*

Social and emotional learning. Typically, self-awareness is the first SEL competency in which youth are "accurately assessing and showcasing one's feelings, interests, values, strengths, and talents" (Zins, Bloodworth, Weissberg, and Walberg, 2004, p. 7). Nevertheless, while self-awareness is the first of five SEL competencies, it better fits the fourth developmental stage in the model because youth at the fourth stage tend to become more self-aware as themselves as artists. Throughout the first three stages youth have been able to describe and express their feelings and thoughts as students, peers and friends, but at this stage, there is a transformative integration of theatre as a social art. At this stage, youth tend to express their feelings and thoughts more intentionally as artists and theatremakers.

Youth. At the fourth stage, there is a heightened concentration on youth's development of self as an "artist" (performer, designer, or technician). There is a strong sense of self-empowerment in students at this stage, which stems from the successful integration of the first three stages. Youth protect themselves from the stress of the group by honing their craft as artists. They are usually well-admired and emulated by peers, have a deep understanding of and commitment to the *collective theatre-making process*, and present their theatre work with confidence and openness. Self-disclosure at this stage tends be very high and often shared openly to the class group and play group. The teacher routinely monitors students from developing misguided privileged attitudes by continuously re-clarifying social art norms and re-stating the goals of the *collective theatre-making process*.

Class group. Class groups at this stage tend to be at the senior level and most evident during the intense rehearsal and performance times. While some students fully embrace the fourth stage, it is very difficult for the class group to maintain this stage throughout the whole school year because when the class group is not heavily involved in a play production, students tend to be more focused on other matters, such as their academic courses. At this stage, little distinction usually exists between the identities of the class group and the play group because both groups are intertwined heavily by the *collective play-creating process*.

Play group. Overall, the play group shapes the *collective play-creating process* around the strengths, abilities, and talents of the students from all five development stages. Students at this stage work aim to both "shine" and to work as a group to create the most powerful play experience for the audience and the participants.

Impediments of self as artist and integration stage. Some key factors that impede progression of the fourth stage to the next stage are excessive egocentrism, delusions of self-importance, struggling with the responsibilities of being a role model, being unable to integrate complex theatre skills to synthesize original art, unchecked competitiveness, and difficulties with expressing self as artist.

Progression of self as artist and integration stage. Some key factors that advance the progression at this stage are an identification of self as an artist, and successfully integrating and showcasing complex theatre skills.

> At the beginning of the project, I wasn't very keen because it seemed like it was playing on all of my weaknesses. We had to write artistic and honest poems, use minimal physicalization and strong vocalization and it all had to be focused around safe and caring schools. I was contemplating not doing the project, but by committing to working on my weaknesses I felt I became a more well rounded performer. Artistically, I learned that taking risks is more gratifying than playing it safe.

> *(Student R. C.)*

Developmental Stage #5: Leadership and Vision Stage

> One of the most memorable moments for me was when my two grade 10 actors (who I had directed back in Term 1) came and hugged me, with tears streaming down their faces. One of them told me that seeing me act on stage inspired them, and that I had been an inspiration to them ever since I directed them in November. This was one of the best moments of my life, because I was so proud of them and it was so moving to hear that I had had such an impact on them too. This made me realize how much the older grades have an effect on how performers younger than them perceive not just the play, but the drama program as a whole.

> *(Student F. T.)*

Social and emotional learning. The final developmental stage is based around the last SEL competency: *Responsible Decision-Making*. Students at this stage "make decisions based on consideration of ethical standards, safety concerns, appropriate social norms, respect for others, and likely consequences of various actions. [Students] apply decision-making skills to academic and social situations; contributing to the well-being of one's school and community" (Zins, Bloodworth, Weissberg, and Walberg, 2004, p. 7).

Youth. Youth at this stage are distinct from the rest of their peers in *Play Group*. Usually these students are talented, competent, social, insightful, organized, and/or articulate. Compared to their peers, they tend to have better insight into the social and artistic components of the *collective theatre-making process*. They view theatre as a social art, and make connections between art, self, group, audience, characters, and play themes. They understand how people, theatre, and ideas move through different and sometimes contradictory developmental stages simultaneously. Youth protect themselves from the stress of the group by facilitating the group or nurturing a vision. Overall, they are the natural leaders of the group, or they have strong artistic vision.

Class group. At this stage, the class group is most aligned with the play group and there is a leadership shift from acting to directing (or stage crew to stage managing, or dancing to choreographing) because the class and play group are united intensely by a common play vision. The teacher engages the class group at this stage through various leadership and directing principles and exercises.

Play group. Together the teacher and student leaders serve as the guiding force of the entire artistic vision and *collective play-creating process*. Also, they delegate duties, provide and receive feedback, and problem-solve artistic, technical, and interpersonal challenges. At this stage, the students work together as a team and strive for excellence to manifest the strongest play vision possible.

Impediments of leadership and vision stage. Some key reasons that impede progression at the final stage are lack of sensitivity of others, poor time-management or organizational skills, unable to prepare properly or complete assigned tasks, lack of clear boundaries, unresolved power struggles, not being able to withstand the stress of being a student leader, and not being able to understand clearly or articulate an artistic vision.

Progression of leadership and vision stage. The key factors that advance progression at this stage are success with the leadership process, the expression and execution of an original artistic vision, and a sense of giving back and contributing to the community and the *collective theatre-making process*. (Beare and High School Writing Team, 2011).

> Working with a large group in Drama is both a blessing and a curse. When there are so many students, it's easy to feel lost, or as though there's not enough stage time for an individual. However, once someone moves past the egotistical feelings of "I want to be the star," he or she can realize that the work produced from the large group as a whole is profound. The impact of [so many] people cooperating and working together to create a meaningful piece is extraordinary for both the actors and the audience. In addition, the feel-

ing of being a part of something so full of love is amazing. I have felt no greater feeling of acceptance than I have in [School Name Omitted] Drama Program.

(Student Y. G.)

Concluding Remarks

The presented model in this chapter is by no means conclusive or definitive—it merely illuminates my inquiry practice as a reflective secondary theatre teacher. Overall, I have found that the inclusion of student-leaders at higher development stages is key and central to enhancing the art-making process and the pro-social benefits of the individuals and groups. In addition, student-leaders help to support *youth, class groups*, and *play groups* to shift from one stage to the next.

In this model, development is conceptualized as relational, unique, gradual, complex, multi-layered, circular, repetitive, messy, and it progresses in sophistication through pro-social action and dialogue. Even though the model illustrates a clear distinction between *youth, class group*, and *play group*, there is great overlap between them and they strongly influence and shape one another. Also, while the model presents one SEL competency per developmental stage, the five SEL competencies overlap and interconnect with all five stages, and they vary greatly from person to person, and from group to group.

Overall, I strongly believe teachers are social agents of youth development and change. As Canadian schools become more diverse and with students becoming more involved in social media, it is imperative for researchers to continue to seek ways to meet our youth's ever-changing developmental needs within our complex world. The purpose of the five-stage social art development model is to provide theater educators with a theoretical lens to integrate social-based concepts into their theatre education practice, which, in turn, serves to promote better learning experiences, to nurture healthy development in youth, to empower youth to work together in peaceful and constructive ways, to foster safer and more caring schools, and of course, to create powerful art. By co-creating a play, we create a healthy community, and ideally, a more compassionate world.

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LIVE THEATRE IN THE AGE OF DIGITAL TECHNOLOGY: "DIGITAL HABITUS" AND THE YOUTH LIVE THEATRE AUDIENCE

JOHN M. RICHARDSON

I teach high school English and drama at an independent school in Ottawa, Canada, and every year I take over 150 students to a series of four live plays at the National Arts Centre (NAC) and the Great Canadian Theatre Company (GCTC). Five years ago, my students told me that so many people were online during our nights out together, the entire back row glowed blue (Richardson, 2012). This was an indication that the "radical reconfiguration and cultural re-articulation now taking place in educational and social life" (McCarthy, Giardina, Harewood, & Park, 2003, p. 462) due to digital technology had arrived, and changes to how theatre is experienced were sure to follow (Kuksa, 2009; Livingstone & Lunt, 2014). I launched a qualitative study around the question, "How do young people raised in the digital era experience live theatre?" in order to explore the ways in which exposure to technology may shape young audiences (Richardson, 2011, 2013a, 2013b, 2014).

Much has been written about how young people are "digital natives", while those who are older are "digital immigrants" (Tapscott, 2008). Digital natives are fluent with technology, the thinking goes, and capable multi-modal multi-taskers; unless institutions such as schools, universities and theatres start to cater to their learning styles, the digital natives will grow restless (Alvermann & Hagood, 2008; Lankshear & Knobel, 2003).

The concept of digital natives and immigrants has recently been critiqued, however, as too reductionist (Davies & Eynon, 2013), with some suggesting that young people are not actually "digital natives" at all but rather "digital naives" (boyd, 2014). The research actually suggests that the characteristics that one may associate with digital natives, including savvy manipulation of multiple communication modes and eager adaptability to the latest apps, really only apply to around 20% of young people (Davies & Eynon, 2013, p. 26).

A better means of understanding the mindsets of youth theatre goers may lie within French sociologist Pierre Bourdieu's notion of "habitus" (Bourdieu, 1984a, 1990; Wacquant, 1989). In this chapter I will outline Bourdieu's notion of "habitus" and propose a less familiar phrase, "digital habitus", to describe and understand the ways in which many teenage theatre audience members embody digital culture. I will consider the literature around teen engagement with digital culture, which I am defining as the activities, relationships, artifacts and experiences shared through digitized forms. Finally, I will apply Bourdieu's ideas to the results of my three-year study of teen attitudes toward live theatre in order to hear from young people around questions of live theatre and the ways in which being raised digital may impact the experience of watching a play.

Bourdieu and "Habitus"

Through the concept of "habitus" Bourdieu was attempting to come up with a theory, or as he preferred to call it, "a thinking tool" (Jenkins, 1992, p. 40), to help explain human behaviour. Bourdieu defines "habitus" as:

dispositions acquired through experience, thus variable from place to place and time to time. This "feel for the game", as we call it, is what enables an infinite number of "moves" to be made, adapted to the infinite number of possible situations which no rule, however complex, can foresee.

(Bourdieu, 1990, p. 9)

Bourdieu's writing is notoriously and intentionally opaque, but in a moment of particular clarity he helpfully compares "habitus" to the "impulsive decision made by the tennis player who runs up to the net" (Bourdieu, 1990, p. 11), years of practice, training and instruction intuitively brought to bear in that one particular moment. The action may appear to be rational, but it is impulsive, the product of deeply inculcated dispositions that drive, shape and limit his or her actions.

Critics of habitus point out a number of its failings. Jenkins, 1992 writes that, despite all of its references to improvisation and fluidity, habitus is ultimately "a celebration of (literally) mindless conformity" (p. 61). People can be seen as helplessly gripped by the forces of history and society, and the role of deliberate decision-making and rational choice is underestimated. One could point out, however, that even when a person is making what they think to be a rational, evidence-based decision, they are really acting in accordance with their inchoate dispositions.

Still, as an approach to understanding he dispositions that students may often bring to the act of watching a play, habitus is a useful "thinking tool", allowing for researchers to "obliterate the long-imagined distinction between technology and society" (Sterne, 2003, p. 386) and to move away from viewing technology as ontologically special. Instead, it allows us to consider technology socially, with technologies seen as "little crystallized parts of habitus" (Sterne, 2003, p. 376). There is little point in studying technology without studying the ways in which it is actually used by people. Likewise, there is little point in studying the audience without acknowledging the small screens that glow, vibrate and pulse in the hands, pockets, purses and backpacks of spectators.

But just how affected are young live theatre audience members by digital technology?

Youth as Networked Public

For students, the digital habitus is the internalization of an intense, ongoing engagement with digital technologies. In the United States, for example, the 2013 Pew Teens and Technology Report suggests that nearly all American teenagers have access to the Internet, with most now accessing it via portable devices (Madden, Lenhart, Duggan, Cortesi, & Gasser, 2013, p. 3). In Canada, the picture is very similar (Steeves, 2014; Zamaria & Fletcher, 2007). "Constant engagement in networked technologies has become the norm for most young people in the developed world" (Davies & Eynon, 2013, p. 2), with students living for extended periods in what danah boyd (2014) calls "networked publics", spaces "constructed through networked technologies and … the imagined community that emerges as a result of the intersection of people, technology and practice" (p. 5). Inspired to embrace new technologies by their desire to spend time with friends away from adult supervision, new technologies and the practices that go with them are a taken-for-granted aspect of life in a networked era for teens, while for many adults—such as those sitting in a live theatre—these affordances can be seen as deeply disconcerting (boyd, 2014; Ito, 2010).

Within the field of audience studies, scholars have written extensively on the many ways in which ICTs challenge traditional notions of "audience" (Sandvoss, 2014). Today, "everyone is immersed in media" and the traditional dichotomy between the public and private spheres has been dissolved (Butsch, 2014, p. 163) as new audiences configure themselves around mobiles, the "fourth screen" (Goggin, 2014, p. 134), and even online searching (Nightingale, 2014). This has led scholars to debate whether traditional audience theory is up to the task of understanding "the diversity of relations between humans and media technology" (Carpentier, 2014, p. 207), to propose a focus on the processes of circulation and appraisal (Green & Jenkins, 2014), and to advocate for "an open-minded,

practice-based approach to whatever it is that people are doing with, or around media" during these "uncertain times for audience research" (Couldry, 2014, p. 226).

Within that changing field, digital habitus emerges as the human embodiment of the attitudes and dispositions of the digital game we all play, but that teens have been playing their entire lives, often with terrific sophistication (Kuksa, 2009). But how does it manifest itself in the theatre, in the actions of the young people Rosen termed "the people formerly known as the audience" (2006)? How might it impact the young audience's ability to "actively and imaginatively work to complete the evoked illusion of the stage" (Reason, 2007)?

The Study

My three-year study of student responses to our school's annual, four-play theatre series consisted of focus group and individual interviews with grade 11 and 12 (16 to 18 year-old) theatre-goers. Each of these conversations began with me asking the students to draw a picture to communicate their experience of the plays we had seen together. The student drawing and their accompanying comments provided the jumping off point for our discussion and an illuminating pathway into students' experiences (Gauntlett & Holzwarth, 2006; Leavy, 2009; Reason, 2006, 2008). Focus groups and in-depth interviews have a long and established history in qualitative research and audience in particular (Creswell, 2007; Kamberelis & Dimitriadis, 2005; Morley, 2003; Radway, 1991) and allow students to share, articulate and build upon their ideas and experiences.

The survey data and interview transcripts were analyzed according to the qualitative research methods described by Miles, Huberman and Saldaña (2014) and Saldaña (2013), a method that sees qualitative research as a process of data condensation, data display, and conclusion drawing/verification. Images were analyzed in a similar manner, with codes applied to what was apparent in the picture, and that analysis combined with the speaker's own descriptive words in the transcript (Gee, 2010; Miles et al., 2014). In order to arrive at findings, assertions were triangulated between at least three data sources: images, focus groups, interviews, and surveys.

The plays that we saw over the course of the 2012/13 and 2013/14 years were chosen to be varied and interesting to teens. GCTC's *The Number 14* was a play styled after commedia dell-arte about the characters on a bus by Vancouver's Axis Theatre Company. An adaptation of Ovid's *Metamorphoses*, written and directed by Mary Zimmerman, featured on-stage swimming pools and frolicking, diving, swimming actors. GCTC's comedic production of *Proud* by Michael Healey attempted to make sense of a man few people in Canada find funny: our Prime Minister. Their production of *Goodnight Desdemona (Good Morning Juliet)* by Ann-Marie MacDonald saw a young scholar disappear into a waste paper basket and the gender-bending world of Shakespeare. *Kim's Convenience*, by Ins Choi, produced by Toronto's acclaimed Soulpepper Theatre Company and the hit of their previous season, related the struggles of Korean corner shop owners in Toronto, and a revival of UK playwright Lucy Prebble's *Enron* at the NAC exposed the malfeasance that led to the corporate giant's downfall. Finally, a smaller number of students elected to attend a sing-a-long version of *The Sound of Music* at the NAC, a crowd-pleasing re-enactment of the famous film that emerged as a popular family event during the Christmas season.

This chapter will focus on the written comments from the anonymous, online survey, and the results of a focus group that consisted of four students. Cathy, Melissa, Katrina and Jack (all pseudonyms) were in grade 12 and looking forward to graduating from high school in just a few weeks. Cathy and Katrina were from overseas and would soon be leaving Canada to attend university in their home countries, Cathy for social work and Katrina for engineering. Melissa was staying in Ontario to study business, and Jack had plans to combine studying with teaching skiing in the Rockies. All from upper income families, educated within an academically challenging school, the students owned a variety of devices and inhabited technology-rich environments. They had lots to say, and our free-wheeling discussion lasted nearly an hour.

Any study features limitations and delimitations and this one is no exception. It could be said, for example, that the fact that the subjects are independent school students means that the study can only reflects the experiences of well-to-do teens. Many of the subjects, however, reported that they had never seen a play before this series, and the quality of the written and spoken comments suggested a range of direct, honest responses from interested, open-minded, curious teenagers. The students enjoy living highly enriched technological environments, but their access to the Internet and smartphones is broadly in keeping with societal trends in the US, UK and Canada, as the data already referenced makes clear. It may be also worth considering that the socio-economic demographics of the students in this study reflect that of many North American theatre audiences (NEA, 2008): from this point of view, these are potential future theatre series subscribers. It could also be suggested that the results of the study may have been quite different if students had experienced more avant garde shows. Like any school, we were limited in our choices to our local theatres. Further research with students from a broader range of socio-economic backgrounds, exposed to a greater range of plays, including perhaps fringe festival type productions, could offer valid extensions to the work presented here.

Findings and Discussion

Analysis of the focus group discussions and online survey responses resulted in the following findings.

Finding One

Immersion in digital culture is a major contributor to the habitus of many teens and a significant factor in how teens respond to live theatre.

In keeping with the popular discourse surrounding the shortened attention spans allegedly caused by frequent use of technology (Carr, 2008; Small & Vorgan, 2008), one of the themes that quickly emerged in the focus group was the fear of getting bored in the theatre.

"When you're on Netflix and you don't like the movie after ten seconds you change it", Jack said, referring to the online TV and movie viewing service that lets people stream content onto their home TV or mobile device. "When you're going to the theatre you don't—you can't leave the room and go to another room for another play." Katrina agreed:

> With smartphones now, if you're getting bored with one game you just download another. I think that we're so used to having things at a fast pace and we've just gotten spoiled in that sense, that there is that fear of getting bored.

Evoking Jenkins' notion of "convergence culture" (2006), students are accustomed to the ebb and flow of movies, videos, social updates and other Internet activities across multiple platforms and locations. The theatre, with its fixed, bricks-and-mortar structure, uniformed attendants and specific modes of behaviour, is for them an unusual eddy within a torrent of communication.

The digital habitus expects variety, control, and spectacular special effects. "Maybe it all goes back to the lack of special effects", Cathy said, "because we're kind of used to, I don't know, some action kind of thing. Maybe some people expect something spectacular on stage, but it's kind of hard to do because you can't really explode something on stage…"

Steeped in the hyper-reality of film, the students felt that theatre was necessarily going to be of less interest to young people. Artful deaths, with red ribbons signifying blood, for example, can seem incongruous to young audiences more accustomed to the hyper-realism of such films as *Edge of Tomorrow* ("Live. Die. Repeat") ("Edge of tomorrow," 2014).

Comments by online respondents generally support those of the focus group, with the occasional exception: "Some people get distracted by their phones, but we're not all digital addicts who are too tech-obsessed to watch a play". Most, however, agreed with the focus group while making some heart-felt additions to the conversation. For one student, digital technology provides a portal to the real world in all of its pulsating, glorious excitement—against which live theatre can't compete:

> Unless the play is undeniably enthralling, everyone will have the urge to check their cellphone or even leave. There is a world out there that is real, the people are not actors, the love, jealousy, and adventure portrayed in theatre is just outside the doors of that building so unless what I'm watching is extremely captivating, I'd rather be out there.

Many of the comments reflect on the shift that has taken place within the habitus of habitual digital users, suggesting a general awareness of how this particular generation may be differentiated from that of their parents, and the popular discussions around "digital addictions" (Waugh, 2012): "The digital lifestyle shortens my attention span and patience and I don't think that a play is geared to this mindset at all".

It would be wrong, however, to assume from these comments that the young people surveyed were against the idea of live theatre. Quite the opposite is true.

Finding Two

Students were enthusiastic about theatre because it was live and therefore so different from the digital media to which they were more accustomed.

> At times, students could appear trapped by their constant connectivity. Melissa took up this theme with particular clarity and I found the introspection and the emotion behind her comments both moving and illuminating:

> There's some nights where I'm literally just cycling through a range of, like, 10 websites every few minutes even though nothing has changed. It's just like a cycle. I'm just so bored that I keep going. I almost wish I grew up in not a laptop era because …Then I don't know. I enjoy it. I don't, I just don't understand. I actually asked my parents the other day. I said, "I really don't understand how you got through high school, university, grad school without social media." I can't even see a world without it now. Sometimes I wonder, "What if I had actually grown up in the '60s or the '70s or the '80s or something and I didn't have that? If you experience a good production or a good musical or something like that it's just so much more rewarding.

Melissa's comments suggest that she enjoys using technology and can barely conceive of life without it—technology has helped to define the world around her and her understanding of it—but she also appears to feel that something is missing from her life because of her digital preoccupations.

> Other students, writing in the survey, focused on how the quality of liveness made the experience of seeing a play particularly meaningful for them:

> Attending a live play, like attending any other live performance or sport, really envelops you in the experience. You don't feel as if you are in it, but as if it is really happening in front of you.

They wrote about the "respect" they felt for the actors, the "connection" they perceived between themselves and the performers and, often, the sense of responsibility they personally felt for the success of the play:

> There is an immediacy, an emotional authenticity and connection that I believe is only more powerful in an age where we are used to canned laughter and special effects.

Students also mentioned that a night out at the theatre felt special and worthwhile and gave them the opportunity to spend time with friends. Cathy commented, "Whenever I'm doing whatever on my laptop I feel often like I've just wasted [laughing] a few hours of my life". The ability to focus calmly in the theatre was also a recurring theme:

> While im on my computer i am often distracted by the many different sites that I have open. While at the theatre I am only distracted by my thoughts.

> The theatre made me feel more alive and less stressed. When I'm online I tend to be all over the place and stressed.

Not all comments were positive, a minority noting that performances were "very boring and time consuming", and some suggesting that the disconnect between their habitus and the mindsets required of the live theatre goer was impossible to bridge:

> I usually feel nervous when going to a live theatre because I feel like I don't belong there. I think this is because people of my generation have been raised in a world where live theatre isn't particularly cool or interesting, and who can access these things (and much more) through their fingertips at speeds up to like 20 Mbps (or something like that). I also always assume that live plays are going to be boring.

For most, however, the experience was largely positive, with feedback suggesting that teachers had accomplished something meaningful and valuable through the theatre series:

> It was remarkable. i had never been in my life to an actual play, the idea that anything can happen while the act is going on make me personally more focused and intrigued into the play.

The digital habitus, the evidence suggests, may be the product of the digital age, but at a time when film-makers strive to impress audiences with ever more spectacular special effects, live theatre's capacity to present people instead of pixels can be seen as a major advantage.

Finding Three

Students appreciated the unique behaviours expected of live theatre audiences, with cellphone etiquette a lively and contested topic of debate.

The topic of live performance and cellphone etiquette was hotly contested amongst the teens in the focus group and in the survey. Some were adamantly against the practice of going online during a performance, some admitted to it, and some pointed to the fact that, as smartphones also function as watches for most teens, they are inevitably going to keep checking them. Melissa shared with the focus group that she only checks her smartphone to look at the time, but that how often she checked the phone "kind of depends on how bored I am".

Katrina said that she never checked her phone during a play: "I never do … not because I didn't want to, because I did want to check my time, but I find that my iPhone screen is just so glaring that I really can't". People checking their phones is one of her "pet peeves", and the idea that she or someone else might do so has become a major distraction to her. "I've become so paranoid about it that it ruins my viewing experience", she said. Cathy was more sanguine about going online. For her, the biggest impediment to continuing her digital lifestyle in the theatre was the poor reception beyond the lobby doors. "When you know the play's not going to get better, that's when you give up and you check your phone", she said, laughing. "I fought for ages and I couldn't do it. I didn't want to be disrespectful though."

The digital habitus embodies a set of behavioural expectations born of movies and digital culture, and as it encounters live theatre there is considerable scope for students to learn alternate ways of being. The newness of the situation is itself an advantage. Faced with people on stage, students are often very much aware of their responsibili-

ties as audience members even as they work out smartphone protocol, providing teachers and theatre administrators with an opportunity to educate young audiences around the meaning and significance of theatre and its place within the much larger and more pervasive digital culture.

Conclusion

Educators often speak about the need to build bridges between the knowledge and experience of the learner and the subject (Hosenfeld, 1999). Digital habitus is a helpful thinking tool that allows for the construction of such a bridge between the experience of consuming or producing digital content on a handheld to the experience of sitting in a plush red seat or standing in an improvised theatre space to watch a play. It takes into account the dispositions that result from students' experiences and the new possibilities offered by the stage, allowing researchers, teachers and theatre administrators to understand more clearly some of the ways in which young people raised, steeped, conditioned and shaped by digital culture experience live theatre.

My study suggests a deep sophistication in the thinking and attitudes of young theatre goers—sophistication around cultural expectations, self-knowledge around ontological questions, the perceived importance of live culture, the strengths and weaknesses of ICTs within a popular discourse often focused on the dangers of "hyper-texting" and compulsive social media checking within what has been described as the "digital deluge" ("Budget helps to deal with the "digital deluge"," 2010), and ways of behaving in a variety of settings. The ontological sophistication is reflected in a number of comments such as this one from the survey:

I think that many people probably consider live theatre to be at odds with the age of the internet, the latter having rendered the former an obsolete and archaic concept. But I don't think that this is the case, I think that changing expectations and stimulating the brain in search of the values and themes of a play in the light of fast moving digital lifestyles is incredibly important.

As this and many other contributions suggest, the "system of conditions" (Bourdieu, 1984b) inscribed within the digital habitus may paradoxically suggest that, for young people growing up digital, live theatre has the potential to be more important than ever.

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3

PERFORMANCE AND COMMUNITY APPROACHES

SHARING THE WEALTH: PERFORMANCE STUDIES IN THE LIVES OF YOUNG PEOPLE

MONICA PRENDERGAST

> Performance will be to the twentieth and twenty-first centuries what discipline was to the eighteenth and nineteenth: An onto-historical formation of power and knowledge. (McKenzie, 2001, p. 176)

Introduction

This chapter offers an overview of a curriculum development project that was designed as a provocation and an intervention within the field of Canadian secondary level theatre education, which at the present moment is focused primarily on mainstream theatre via script-based, actor-training models of performance. Opening up the focus from theatre, as only one of multiple possible performance forms, to the study of performance in all its hybridity allows teachers and students to explore and experience a rich and deep polydisciplinary curriculum area of personal, cultural and socio-political relevance. This curriculum project[1] was not intended to replace the existing secondary level provincial theatre curricula across Canada. Rather, it has been envisioned as an alternative/elective curriculum to be taken up wherever teachers and students may be interested in broadening and deepening their explorations of performance, inclusive of theatre.

A team of six doctoral and postdoctoral research assistants and I have developed and written an upper secondary level (grades 11 and 12) performance studies curriculum that draws on the field of performance studies but also on our own research designed to gain a deeper understanding of the role and value of performance in the lives of young people in the early 21st century. A rich, relational, recursive and rigorously developed secondary performance studies curriculum (Doll, 1993) offers educators, teacher educators and students multiple opportunities to consider how performance pervades, informs, oppresses and liberates almost all aspects of contemporary life. A postmodern and polydisciplinary performance studies curriculum challenges young people and their teachers to consider, research, reflect, collaborate, create and perform their emergent understandings of the ways performance plays itself out in culture, politics and society.

As a curriculum and performance theorist (Prendergast 2011, 2008a, 2008b; Prendergast & Belliveau, 2013), and former secondary level theatre arts teacher, I have long felt the lack of performance studies in secondary schools. Based on my many years of working with young people in devising original dramas, I see that performance studies provides secondary students with a curriculum site rich with possibilities for learning about and understanding themselves, each other and the world around them.

What is Performance Studies?

The rise of performance studies in the academy since the 1960s—with a flourishing of degree programs from the 1980s onward—has not had a significant curricular impact on education below the postsecondary level. A Google search on the bounded term "performance studies in education" produces a remarkably low number of ten total 'hits', four of which are my own research and publications. This is the significant gap in secondary level performing arts curricula addressed herein.

The study of performance draws on a number of disciplines beyond theatre, including anthropology, cultural and communication studies, linguistics, sociology, oracy and comparative literature, to name just a few (Conquergood, 2002). Performance studies students, practitioners and scholars investigate what field-founder Richard Schechner (1988/2003) calls the "The Fan and the Web of Performance" (p. xvi; see also Schechner, 2002/2013, p. 18) that includes rituals, ceremonies, rites of passage, play, art-making, theatre, dance, opera, performance art, sports, games, intercultural performance histories and practices, and the performance of everyday life, particularly in regard to performances of power, gender, sexuality and identity.

Performance is a rich, deep, polydisciplinary field of study, sometimes more rooted in cultural studies, sometimes in theatre. It is never boring; interested as it is in the powerful (yet often ephemeral and transitory, therefore difficult to 'pin down') ways performance shapes our 21st century world. Schechner (personal communication, July 30, 2003) calls performance studies a methodology, a way of seeing the world, rather than a discrete topical area of study. This position resonates well with another prominent performance theorist, Bert O. States (1996), who surveys how performance has been used metaphorically across multiple disciplines and concludes that performance is, indeed, a valuable way of tracing and understanding "the ontological floor where the human desire to participate in performative transformations begins" (p. 25):

> This is the point where there is not yet a differentiation between performer and audience; there is only an abiding interest in the spectacular possibilities of the world (the voice, sound, physical material, behavior) which one uncovers in perception and at once feels the pleasure of the discovery.

(p. 25)

Investigating "the spectacular possibilities of the world" (p. 25), as a curricular and pedagogical set of activities for and with young people in secondary schools, feels more than worthwhile.

Developing the Performance Studies Curriculum

A survey of provincial secondary level drama/theatre curricula in Canada demonstrates an arguably passé focus on traditional actor training and script-based mainstream theatre practice, with the occasional glancing focus on collective creation/playbuilding (for an example, see "Drama 11 and 12: Theatre performance and theatre production"). The majority of postsecondary theatre departments that have not embraced performance studies courses and degree programs also reflect a mostly traditional approach to theatre artist training intended to provide the relatively small theatre community in Canada with far more actors, directors, designers, stage managers and playwrights than could ever hope to find gainful employment (Schechner, 2000). What other postsecondary study and career options are made available to young people interested in performance? As Canadian performance studies scholar Susan Bennett (2012) opines:

> It remains baffling—and, indeed, frustrating—that performance studies cannot establish itself in Canada. Mieke Bal (Dutch critic, cultural theorist, and video   artist)…argue[s] that performance studies may well be the most important discipline of the twenty-first century, suited best to address the complexities of contemporary lives. But we are no closer in Canada to claiming a national presence for this discipline. (p. 81)

The development of a secondary level performance studies curriculum is potentially a partial remedy to this current scenario.

The curriculum writing team met biweekly throughout 2014 following the writing group's participation in a new graduate course I designed and instructed. *Performance and Poetic Approaches to Inquiry* was an arts-based research methods course focused on my areas of specialization and interest within the range of arts-based research praxis. Performance-related topics covered in the course included; performance studies, performance theories, per-

formance ethnography, performative writing, autobiographical/autoethnographical performance, performance-based research and socially-engaged performance. The team set up a circulating library of key performance studies texts to create a common bibliographic ground for our conversations, planning and writing processes.

See Figure 1 for an outline of the performance studies curriculum, divided into seven parts or units.

Walking Through the Performance Studies Curriculum: An Overview

The course offers seven key topics that examine aspects of performance in culture, society and everyday life. Although there are many overlapping concepts that need to be acknowledged by teachers of this curriculum—such as rituals (Part 3) having an inherent healing (Part 4) intention—the seven topics included offer students opportunities to explore, create, share and reflect together on key concepts in performance studies.

The working mode of the course is as a performance ensemble, a cooperative group process that operates in similar ways to playbuilding, but with a broader focus embracing multiple forms of performance expression. Movement, dance, drama, puppetry, video, spoken word, poetry, and music are all available ways the student ensemble can explore course topics and represent their learning (Neelands, 2009; Prendergast & Saxton, 2013; Weigler, 2001).

This overview is intentionally presented in a writing style that mirrors the style of the curriculum guide; that is, the tone is less formal and more accessible to the target audience of students in grades 11 and 12.

1. *Performance and/as Play.*

Many performance forms emerge from the human proclivity to engage in play. From the moment a baby encounters a stuffed toy wiggled in front of its face, the child is learning what play is and how it works. Play activities such as mirroring faces, finger games, rhymes and chants all serve to support the acquisition of language and the positive connection with others. When a baby gains large motor skills in crawling and then walking, play activities become more complex and invite the child to manipulate objects, learn basic rules (fair play versus unfair play), and experience dramatic tension. What could be more exciting for a two year old than Hide and Seek? This simple game performs the tension of secrecy, of separating from loved ones and retreating into a womb-like space, only to be discovered and joyfully reunited. It is not long after this developmental phase that a child is engaging in dramatic play in which roles are assigned and played with: "You be the Daddy and I'll be the Mommy". In these ways, young children gain a sense of agency in the world as they learn through play-acting how the world works, or explore how they want it to work.

Performance Studies: An Ensemble-based Course for Young People 16-18

Part One: Performance and/as Play by Will Weigler
~ How Performance Plays
~ How Play Performs
(Key Topics: Meta-communication, Competition, Engagement, Playing-place, Defiance)

Part Two: Performance and/as Ritual by Robert Birch
~ How Performance Ritualizes
~ How Ritual Performs
(Imagination, Rites of Passage, Play, Liminality, Transformation)

Part Three: Performance and/as Healing by Trudy Pauluth-Penner
~ How Performance Heals
~How Healing Performs
(Restoration, Resilience, Social Cohesion, Wellness, Trauma)

Part Four: Performance and/as Education by Monica Prendergast
~ How Performance Educates
~ How Education Performs
(Apprenticeship, Mastery, Oracy, Knowledge, Transmission)

Part Five: Performance and/as Power by Sandra Chamberlain-Snider
~ How Performance Empowers
~ How Power Performs
(Social awareness, Self-efficacy, Critique, Creation, Action)

Part Six: Performance and/as Identity by Kathy Bishop
~ How Performance Identifies
~ How Identities Perform
(Subjectivities, Questing, Roles, Dreaming, Leadership)

Part Seven: Performance and/as Everyday Life by Colleen Clement
~ How Performance Everydays Life
~ How Everyday Life Performs
(Consciousness, Routine, Survival, Understanding, Vulnerability)

Figure 1: Table of Contents for Performance Studies in Education curriculum guide

Once a child begins his or her school years, play becomes a part of learning in both structured and unstructured ways. In the classroom, educational games and activities can support the development of literacy and numeracy. On the playground, less structured games allow children to develop vital skills of cooperation and communication alongside physical skills of coordination and fitness. Sports activities may become a part of a young person's life at this age, which teach all of these skills plus the challenges of competitive play. In the past twenty years or so, video games have become prevalent in first world cultures and many children and young people engage in a multitude of online play activities. Of course, the performing arts of music, dance and drama are all forms of play.

Any of these play activities may extend throughout a lifetime, and may be either light or more shadowy forms of "dark play" (Schechner, 1993, 36-44). Lighter forms lift the spirit in safe and productive ways. Dark play may involve risk or danger, injections of thrilling adrenaline, and may even be inappropriate or morally wrong. These choices attest to the attraction of human play across the life span (Caillois, 1979; Huizinga, 1970). What are performance studies students' interests in and experiences of play? How might performing their individual and collective expressions of play help to build an effective ensemble? This is the first task and unit of the performance studies curriculum.

2. *Performance and/as Ritual*

It is possible to get a university degree in ritual studies as an aspect of the larger field of anthropology. The study of ritual activities is a very effective way to learn about human societies and cultures from the distant past to the present day (Schechner, 1993; Turner, 1969/2008). This part of the course introduces students to intercultural understandings of the significance of rituals such as rites of passage (becoming an adult), rituals associated with political power (such as a coronation or an inauguration), and more familiar rituals like weddings, birthdays, holidays and funerals. Rituals most often occur in what are known as *liminal spaces*; doorways between the everyday world and the world entered into as part of the enactment of the ritual. This imaginary world could be the world of the dead or of the unborn, or of ancestral warriors or leaders, of God or gods/goddesses, or of animal and other natural spirit guides. While rituals are often framed in highly dramatic and performative ways, their overarching social function is to allow participants the freedom to suspend the rules of normalcy with the understanding that this suspension will end with a return to the status quo. However, many rituals hold within them the power of transformation, and it is that inherent power that this section of the curriculum asks students to consider.

The study of ritual as a type of performance invites performance studies students to consider what rituals they are interested in researching from their own or other cultures and times, as well as what rituals they themselves have participated in or observed. These 'findings' will be translated by the student ensemble into a ritual performance of some kind at the end of this second section of the course.

3. *Performance and/as Healing*

Performances of ritual and healing sit closely together as they share the ultimate goal of restoration and wellness. Healing from a traumatic event is a long and complicated process, both emotionally and physically speaking. Anyone who has spent much time in a hospital or under extensive treatment for a health issue will know how performance 'works' in this regard. Doctors are endowed with much of the power of traditional shamans and priests in our culture; patients may unconsciously take on a lower status when dealing with a doctor's diagnosis and course of treatment. There is a performance in this doctor-patient dynamic, a performance of mastery, education and power.

But as with ritual, healing processes have fascinating histories and practices worldwide; there is much of value to be learned from healing rituals carried out by indigenous peoples, for example. Talk therapy is a common healing approach in the first world for those with mental or other kinds of challenges; Music, drama and art therapies offer more creative therapeutic variations. But in other cultures and traditions, talking about or openly addressing trauma is considered inappropriate and risks repeating the damage caused (Thompson, 2011). Healing in these

cases might be better accomplished via music and dance, storytelling, feasting and other kinds of collective social celebration and rituals. Or via having the person to be healed step away from his or her family and society to heal in nature, in silence, or in prayer or contemplation.

The third section of the curriculum invites students to consider healing practices as forms of performance and to collectively create and share a performance piece focused on these topics. What does healing mean to students of this age and stage of development? How might performance offer an efficacious form of healing in its key qualities of engagement, connection and shared belief?

4. *Performance and/as Education*

Everything worth learning in life requires practice: walking, riding a bike, reading, writing, adding and subtracting, making friends. These skills are learned first from parents and family members. Often the process is one of trial and error; we make mistakes, fall off the bike repeatedly, pick ourselves up and try again. Much comedy derives from this learning process. Think of a clown; he is in a constant child-like state, always trying something, failing at it (humorously), and trying again (Bailes, 2010, Ch. 2). No one would ever learn anything without continuing effort, and many lessons take a lifetime to acquire. So learning itself can be considered to be a never-ending rehearsal in the performance of lives.

The process of becoming formally educated in school also has many performance aspects. The teacher standing and lecturing in front of the class is known as the Sage-on-the-Stage (McWilliam, 2008), although that cliché fails to acknowledge that students are performers in the classroom as well, not just passive observers. Performance pressures in the guise of testing and grades is also a part of education that many might wish to resist, but cannot ignore.

Traditional models of education were apprenticeships, prior to the development of the public institutions now seen in most of the world. A young boy (in those days it was mostly boys who had access to education) would be apprenticed to a master carpenter or shoemaker or baker and would learn the trade by watching and doing. In indigenous societies, skills of hunting, gathering, preserving and sheltering are all passed down in performative ways, in action and by doing. Sometimes these teachings might involve the arts, such as singing, dancing, carving or storytelling.

This fourth unit of the curriculum asks students to consider how their own learning processes have been (and are being) performed, from early memories to the present day. It will also ask students to consider education in a broader context and invite the ensemble to consider something they agree is a lesson worth sharing. How might they tell that story in performance? With whom might it be shared?

5. *Performance and/as Power*

Power performs itself in a myriad of ways. Think of a legal prosecution, a coronation or inauguration, a political protest, a surveillance camera, an arrest, a war. Performance studies is very interested in understanding how and why power performs as a way to lessen the sense that we as citizens lack control over our lives.

The first power figures we encounter are parents, followed closely by teachers, then employers. Power is also held by the police forces that control citizens' behavior in following the law to maintain peace and order. Citizens are also under the power of various levels of government that control access to health care, driving licenses, passports, even liquor. Sometimes we citizens allow power to play its part in our lives when it supports our best interests. If we have an accident, it is a good thing that the state provides an ambulance and medical attention (not everyone in the world is this fortunate). Sometimes individuals or groups may think that power is being abused or misused. What are the options in terms of resisting power, talking back to power, taking some kind of action toward (nonviolently) changing things with which we disagree?

Personal relationships also involve power dynamics. A good relationship has a balance of power between two people. An unhealthy romantic relationship, working relationship, family relationship or friendship means that one person has more power than the other, or that both sides are constantly battling for power. Performance is very alert to how power works in these larger more sociopolitical contexts, as well as in more intimate settings. The fifth part of the course invites students to explore status and power through a range of improvisational activities (Boal, 1992/2002; Johnstone, 1981; Spolin, 1963/1999). The performance ensemble will then consider an aspect of power they wish to explore and critique and will create a performance piece on that topic.

6. *Performance and/as Identity*

Who am I? This is a question we all have to answer throughout our lives. The multiple identities we take on and shake off serve to create a composite sense of ourselves. At times we are sons or daughters, brothers or sisters. At times we are students, or employees, volunteers, pedestrians, consumers, travellers, bicyclists or drivers. We might be artists, musicians, scientists, doctors, bus drivers, accountants, engineers, waiters, teachers, salespersons or lawyers (to name just a few). At times we may be boyfriends or girlfriends, best friends, partners, husbands or wives, mothers or fathers. We can be aunts, uncles, cousins, nieces, nephews, and some day we might be grandparents as well. It is exhausting to think of all these identity roles we inhabit in one lifetime. How do we integrate all of these identities into one personality? How do we shift smoothly back and forth between and amongst these identities?

Performance can help with these challenges. A performance space is a kind of laboratory that closely examines human behavior; a major aspect of human behavior is how identities are presented to others, and how others reflect those identities back to the performers. Performance practices allow for the exploration of identity, in both real and imaginary forms, in safe and creative ways. The sixth section of the course invites students to consider their own sense of identity as it shifts and changes over time. It also considers the ways identities can be imposed by others that might be possible to resist, or change (Butler, 2005). Movement, dance, music and drama are all performance-based ways to examine and present shared ideas on these intriguing topics.

7. *Performance and/as Everyday Life*

The study of everyday life by experts such as sociologists, psychologists or anthropologists can provide some interesting research findings. Sociologist Erving Goffman (1959), for example, drew peoples' attention to how the presentation of self in everyday life is always a kind of performance. His work was key to the development of performance studies, as was that of linguist J.L. Austin (1962) who wrote about how words carry performative power, that words can actually make things happen (as when someone says "I do" at a wedding). Another scholar, Michel de Certeau (1984) writes about the kind of repetitive and mostly unconscious behavior people engage in as they navigate through their daily lives. He distinguishes between "strategies" which are mostly enacted by those in power and are oppressive and "tactics" which are effective ways that individuals and groups can gain some agency and power, even for a moment. Performance can be seen as a tactic, at times, a way to question and subvert powerful forces that are interested in control or punishment. Performance, of course, can also be an effective strategy used by powerful groups, such as corporations or governments, for the purpose of control (as in advertisements, movies, and so on).

The seventh and final unit of the performance studies curriculum attends to these kinds of questions around how we perform our everyday lives. Elements of previous units may overlap somewhat in this culminating section of the course, allowing students to bring ideas forward into a final ensemble performance piece. How do play, ritual, healing, education, power and identity perform themselves in the context of our daily existence? What might a deeper attention to things like routine and habit do for us to develop our understanding and appreciation of performance?

Relevance of the Study to Drama/Theatre Education and Beyond

The intention of this new course is to offer Canadian young people additional curricular pathways to the current predominantly theatre-based one to foster their understanding of performance, both in secondary education and beyond. Students of performance studies may choose to go on in their postsecondary education to study theatre, performance, cultural studies, communication studies, politics, law, psychology, anthropology or sociology, to name just a few possible options. This curriculum project is also intended to be enrichment to the professional development of secondary level theatre (and other disciplinary area) educators.

Performance studies taught in high schools takes up the invitation issued by curriculum theorist William Pinar (2004) to envision curriculum as a "complicated conversation" (pp. 185-204), a dialogic and performative metaphor for what curriculum is and does that works well in the context of this study. At its completion, this new curriculum will offer young people the skills to interpret and understand how powerful performance-based forces play out in their daily lives in modes of efficiency, efficacy and effectiveness (McKenzie, 2001). To consider education itself as a performance—and the teaching of performance in all its polydisciplinary possibilities as a worthwhile curriculum development project—is to see better how performance pervades 21st century society, culture and politics…for better and for worse.

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WADE IN THE WATER: EXPLORING SOCIAL PERFORMANCE THROUGH COLLABORATIVE, COMMUNITY-BASED, PARTICIPATORY PRACTICES WITH PRE-SERVICE TEACHERS

LAUREL HART & MINDY R. CARTER

> Only by designing those 'creative gaps' into the play, by offering opportunities for the audience genuinely to find their own ways of completing the imaginative and cognitive journey the play has taken them on, will we allow the aesthetic and the educative to coincide, the one feeding the other. (Jackson, 2007, p. 112)

Introduction

This chapter provides an introduction to the collaborative, participatory theatre and performance art work (introduced later as *social performance*) called *Wade in the Water* that Laurel Hart and Mindy R. Carter co-created for Montreal, Quebec's 2014 yearly cultural celebration, *Nuit Blanche*. The goal of this chapter is to present social performance in action, through an introduction to *Wade in the Water*, and to promote it as a pedagogical and theatrical tool for use in the classroom and community. This objective will be undertaken by presenting the conditions that enabled this performance, including a description of our initial meeting, and a discussion of our art practices and philosophies. We also highlight the role that this collaborative co-creation played in the context of Canadian and Quebec teacher education, with the participation of 14 pre-service teacher candidates in the event.

As this chapter "wades" into several areas that will vary in appeal depending on your own history and preferences, we borrow from audience-led formats such as the immersive theatre production *Sleep No More* (Barrett & Doyle, 2011) and *Choose Your Own Adventure* books by Bantam Books (Hendricks, 2011). Both of these formats allow one to navigate freely through the experience/text. In this chapter, the hot links found in text and within this overview (in red) create a similar experience for the reader. This approach has been crafted as one more way of re/presenting the collaborative experience that is/was *Wade in the Water*.

To begin with, Research underpinnings are provided as a way to contextualize the artistic and educational aspects of the project. Setting the stage introduces: the city of Montreal, Carter's theatre education course and Canadian drama and theatre education, in addition to our meeting (including our practices and philosophies), and *Nuit Blanche*. Wading in the Water provides an event experience through narrative description with links to audio/visual records. Next we introduce social practice as it relates to theatre and drama in Understanding social performance, followed by emergent understandings in Social performance and the classroom, which incorporate students' reflections and pedagogical implications, and lastly our Conclusion. To return to this section overview and choose what to read next, click the ^ symbol.

Research underpinnings ^

The purpose of *Wade in the Water* is to explore how co-creating an immersive, collaborative, multi-media performance/performative inquiry (Fels, 2012; Fels & Belliveau, 2008) on the theme of water, provides pre-service teachers with the opportunity to perform, plan, construct, experience and co-facilitate a community based arts event. Also emerging from the ongoing artistic and academic practices, community affiliations and pedagogical needs of the researchers, the key objectives of the entire project include:

1. To explore how experiential learning influences teacher education candidates studying drama education, by providing them with an opportunity to co-create a community arts event;

2. To examine the identity construction of theatre education students, as they learn to provoke "real-world" conversation and change using film, narrative, shadow puppet theatre, light and sound;

3. To create a place-based, embodied connection between the university and a local community, whereby research and pedagogical understandings can be shared; and

4. To explore the importance, meaning and affect surrounding water in people's lives through collaborative art making based on the methodological approach and principles of a/r/tography (Irwin & de Cosson, 2009), participatory theatre, environmental theatre (Schechner, 1968), and relational arts practices (Bourriaud, 2002).

The a/r/tographic focus on "becoming" and producing creative works is important to this research-approach because of the teacher participants who are learning about being "researchers" and "artists" respectively. One cannot expect students or their teachers to immediately see themselves as researchers or artists as their new skills provoke emergent shifts in dispositions and identity. Thus, the attention to understanding identities "in the making" allows for the process of learning new skills, positions and identities in complementary and challenging ways (Carter, 2012).

Setting the stage in the context of community, classroom and connection ^

It is the end of February in Montreal. It is the time when winter is well settled in, and (like mid-October in the teacher's school year), it's expected to stay around for a while. The sky darkens before dinner and students bustle down frozen streets in a practiced, cautious dance. At this time, when spring is still hazardous to the imagination, the city begins installing a giant glowing rainbow ice luge in the downtown core as part of the cultural event of the year – *Nuit Blanche*. Montreal's myriad of performers and artists take advantage of the long evenings to test their imaginations and prepare for the big night. Creatively inclined folks have begun scanning the event listings, looking for something to see, do, or to even become a part of. Meanwhile, high on the top of the hill, a lucky group of pre-service student teachers in McGill's Faculty of Education are exploring their talents for dramatic engagement with their school community, along with creative expression, organizing, and interviewing. These students meet in their classroom and in cafés with their education professor and an invited researcher, both of whom identify as artist-academics in drama and art education, as well as a variety of community members, from professional musicians to creatively inclined neighbourhood members, school teachers-by-day and more; all are interested in co-creating a magical event to brighten the dark skies and expand their horizons.

The pre-service teacher education program at McGill University (Montreal, QC) is a four-year, first-degree program. As a part of this B.Ed. degree students have the option to take one "Curriculum and instruction in drama education" course in their third or fourth year. "Fearful" best describes the majority of the 40 students who attend their first day of drama, having had little or no prior experience in the subject, despite having spent almost four years in education classes and working regularly in Montreal's public schools. This is due to the fact that the QEP (Quebec Education Plan) at the elementary level focuses on intersecting competencies, of which the arts, including drama, visual arts, dance and music, comprise one element. Although in a Canadian context, there is rarely one

way that drama and theatre education (from Kindergarten to University) is prepared, taught and experienced; common disciplinary features of Drama and Theatre education in Canada tend to include Drama as a process-based subject where students explore their bodies, minds and voices through a variety of games / activities. Theatre education focuses on preparing students for a performance of some sort.

Mindy's theatre education course pushes these students out of their comfort zones because of the emphasis on risk taking, being a part of community, and stepping away from the familiar structures of lessons and unit plans into the world of creativity and imagination. For the last two years, students in these courses have become active participants in the warm-up activities, role dramas, character development workshops and performances that underlie the course. The final assignment for these classes is an "open" performance project that students develop in consultation. The rational is to provide pre-service teachers with the opportunity to perform in front of an audience, often for the first time. For physical art forms such as drama and theatre, embodying one's learning about the subject in order to then teach it is invaluable. Additionally, the flexibility of the assignment offers pre-service teachers the chance to share their newfound excitement and abilities in drama in a creative and experimental way that resonates with them.

Prior to the Winter 2014 iteration of this course, we (Mindy and Laurel) met in a serendipitous encounter. We swiftly decided to collaborate on creating a performance together that integrated both of our experiences of community theatre/drama, and participatory/relational art. Drawing on Laurel's prior success conducting a participatory performance within the previous year's *Nuit Blanche* (www.cityalive.info), we chose to apply again. *Nuit Blanche* translates as White Night and represents the lights of the city staying on all night. Unique programs, often developed for this one night only, draw numerous people out into Montreal's snow filled streets.

Following a discussion of relatable and significant themes on which to center the performance, we decided to focus on the vital issue of environmental sustainability, in particular, understanding Canadian's experiences with water, through a broad, generative, and affective approach. Thus, *Wade in the Water* was born. Our goal was to create an interactive, collaborative, storytelling and sensory experience in which the students and the public would feel as though they had entered an underwater, immersive environment using lights, screens, sound, music and performance. Because of Mindy's background in linking art making to pedagogical development and research (Carter, 2012, 2013, 2014a), and the desire to engage "Curriculum and instruction in drama education" students in learning during an outside of the classroom experience; participation in numerous stages of *Nuit Blanche* provided a perfect opportunity.

Following an introduction to the project, we invited students to participate in *Wade in the Water* as one option for their final performance assignment. Early in the semester, Laurel was invited to the drama education class to present her history of participatory, multi-media, performance art practices, and philosophies of relational aesthetics as social transformation. (See: Social Performance and the classroom).

Wading in the water: Narrative description of the social performance: Wade in the Water ^

As a part of applying for and being accepted to participate in *Nuit Blanche* 2014, Laurel approached the manager of a local coffee shop that served as a hub for students and creative individuals. Because of their passion for supporting creative community development, and a previously established personal connection, the café *Chez Boris*, located in a hip McGill adjacent neighborhood, agreed to host the *Nuit Blanche* performance of *Wade in the Water*. We provide a brief narrative to set the scene:

By day, the café is filled with laptops and serves as a pseudo-office for many students and professionals. But, for one night, it is transformed! The large front windows are masked with paper, showing projections of swirling col-

ors dropping into water. Inside, all the lights have been changed to a purplish fluorescent blue. A long translucent soft blue sparkling curtain stretches across a corner of the room, flowing with the air and movement, while a "retro" overhead projector behind it serves as the site for a cast of ever- changing shadow-puppets. The shadows dance around–stretched, flowing, and distorted–like sunlight playing on the water's surface. A dozen chairs are spread out, plus some tables with chairs for sitting, and hot chocolate and donuts are served and sold by the shop's owner and staff. After hovering outside the front door to read the ethics notice, locals and Nuit Blanche revelers enter in twos and threes, quickly getting comfy. The café fills and fears of low turnout are replaced with questions of comfort and maximum capacity. Attendees are texting friends to join. The atmosphere is cozy, with an electric energy of the excitement before the storm, which complements the myriad of shifting bodies and coordinated chaos.

Two students walk around the room with clipboards, explaining the project: that the work is research creation, participatory, exploring memories of water. Originally, the plan was to create four cycles of story recordings and then to playback the audio stories alongside live accompanying performances using shadow puppets and music. The musicians would improvise their musical accompaniment, while students or community members would illustrate the story with shadow puppet theatre, using puppets created by local artists and education students on an overhead projector shining on the sheer waving "watery" curtain stretched across the café. A glitch, the audio not playing properly over the speakers, led to one musician inviting a participant to tell their story live over the microphone, in tandem with the shadow puppet play and the improvised musical accompaniment. He called to the first storyteller and asked if she would like to try it live, to which she replied, "Sure," thereby setting the stage for bravery and personal sharing for the night. The cycle continues, now, with attendees graduating from a one-to-one story sharing experience with a student memory-collector, to recounting their stories live, with interpretive puppetry and improvised music, in front of a captivated audience filled with many more storytellers, past and future. The musicians, the memory, the student puppeteers, the audience, all together create the new memory. They breathe it in; they feel it. It becomes an experience, a moment of live, collective learning through the lived experiences found in the life moments of another. Each moment a valuable one, held for some time in the memory and heart, and recalled and shared now, at just the right time. An air of mutual trust and support forms; the memories of water are shared and transformed between teller and audience. Murmurs of "This is cool" and an optimistic "Maybe", in response to friends' inquiring if their companions will share, all reveal the atmosphere of collaborative interest in creative, sharing, experimentation. The room is filled with excitement and emotion, there is a lineup to share memories, and it is pure magic.

Understanding *social performance*: A look at social practice & relational aesthetics in theatre and education ^

Wade in the Water is an act of collaborative research creation that brings community theatre together with installation and performance art, experimental theatre, participatory/social practice (Fletcher et al., 2008), and relational aesthetics theory (Bourriaud, 2002). As such, it offers an alternative to the traditional pre-service teacher education experience in drama, theatre and the arts. Here we provide a brief introduction to these concepts that, developed after years of exploring through production (Hart, see: www.participatorycreation.com; Carter, 2012), have come to form the basis of what we term as *social performance*. The term social performance references Fletcher's definition of *social practice* (to follow), while emphasizing notions of participatory performance art and experimental theatre.

Because *social practices* can come in numerous forms, ranging broadly from public landscape interventions to web-based initiatives, artist and professor Harold Fletcher has moved away from disciplinary-specific terms of theatre, art or new media, in favor of the defining feature of all these practices: a focus on the social (Fletcher et al., 2008). This is due to the recognition that *social practices* often are produced by collectives, incorporating numer-

ous specializations and interests to effectively engage with a social issue or community. As *Wade in the Water* has a social agenda and incorporates audience participation and theatrical practices, describing it as *social practice* is accurate. Fletcher et al. (2008) describe *social practice* as where "you're not working in a studio, you're having to socialize to even create," event-based projects are a common format and involve "gathering a group of people to have an experience together" (p. 94). Fletcher et al. (2008) describe *social practice* as both art form and "pretty experimental educational process" (p. 93), acknowledging the related terms: "'participatory art,' 'relational aesthetics,' 'social sculpture,' or 'community-based art' —and there are others' including 'experimental' work" (p. 97).

As a way to address the social condition of a deficiency of meaningful community communication as purported by Bourriaud (2002), we explore the potential for artistic/performance fusions and collaborations to serve as experientially based pedagogical techniques for assisting generalist teachers in the realization of their capacities as change agents, facilitators of community, and elicitors of lived knowledge. To do so, we as artists, performers and teachers must first experiment within our practices. As Maxine Greene (1995) states: "If I and other teachers truly want to provoke our students to break through the limits of the conventional and taken for granted, we ourselves have to experience breaks with what has been established in our own lives; we have to keep arousing ourselves to begin again" (p. 109). We invite teacher candidates to do the same through collaborative, creative "apprenticeship" within living community engaged *social performance*. We do not ask them to change the world without at least walking with them a little as they do so. Like us, Greene (1995) advocates for imagination and experimental arts education as "a pursuit to freedom for both the individual who is educated and the community/society he/she lives in" (Kisaka & Osman, 2013, p.338). The very act of participating in public performance art is a life event that interrupts the status quo.

Social performance and the classroom: Emergent understandings ^

Our emergent understandings fall into the categories of pedagogical/research and artistic understandings. Here we present a selection of these understandings as they relate to pedagogy and a/r/tographic research, with several quotes from McGill pre-service teacher's written reflections. Pedagogically, we recognize the importance of the role of practitioner art-teachers as co-creators of knowledge. By inviting pre-service teachers to participate in and view firsthand our roles as a/r/tographers, they can begin to understand the multiple identities and "hats" of artists, researchers and teachers that we wear, and become comfortable with creating.

> *I had a great time! It was cool, and very fun. [...]At first I was nervous and anxious because I didn't want to mess up someone's story...but in the end everything worked out and the time passed very quickly!*

This pedagogical structure, in which both students and teachers co-create knowledge inside and outside of the classroom, mimics traditions of mentor/apprentice, wherein the student learns the craft and becomes artist and performer through acts of collaborative guided creation. One such student reflection demonstrated the learning the occurred through practice, and their visions for incorporating their newly developed artistic capacities in the classroom:

> *I felt that participating in Nuit Blanche has helped me learn how to incorporate drama in my own classroom because I got to experience using shadow puppets. Shadow puppets are in the Quebec Education Program for elementary drama education so that was perfect.*

Additionally, we recognize the teacher as community organizer, as network builder, as knowledge generator, collector, storyteller, and memory keeper, all of which open up alternative visions for curriculum. These understandings illustrate how "Relational art practices offer ways to rethink the language and practice of pedagogy. The nature of these interactions and connections has the potential to shift how we often think about preparing art teacher educa-

tion candidates" (Irwin & O'Donoghue, 2012, p. 222). One student expressed an awareness of learning experienced through interaction with others in community and storytelling:

> *I really enjoyed this experience because it allowed me to understand and share other peoples various stories, which was interesting.*

Entry into collaborative community art creation can be as simple as the acceptance of an invitation, and participation has a transformative effect. Some students envisioned themselves beginning to create their own experimental performance works.

> *My participation in Nuit Blanche gave me a taste of what is possible for developing collaborative art projects in my own classroom. Doing it has given me the confidence to try this kind of a project on a smaller scale on my own.*

We recognize that self-identification as an artist creator or researcher begins with taking a creative risk and participation, and that pre-service teacher education students need to be provided with opportunities to create art in the community so that they feel that they can confidently re-create these kinds of events in their own practice and improve their pedagogy through art making (Carter & Irwin, 2014).

Through this work, a new form of collegiality emerged between students and professor represented in greater respect and understanding. Lastly, we saw that co-creating this environment was a way of giving an experience that community members and students were positioned to co-construct, which was significant both to student teachers' conceptions of their own role and influence in community, and community members' experiences and understandings of the role of the university as engaged with the community and respecting community members' lived experiences.

Furthermore, we acknowledge the feature of density of knowledge within complex issues (like environmental change), and identify public, open-ended storytelling of lived experiences as an effective method of exploration. David Suzuki's Carbon Manifesto accuses Canadians of "willful blindness, of failing to be informed about critical issues that they have the power to influence" (http://trialofsuzuki.ca/#manifesto, p.14). We believe that open, safe communication is key to addressing such difficult critical issues. Artistic research enables exploration of complex issues (Leavy, 2009; Rolling, 2013), potentially enabling different cultural and personal perspectives to be examined in a safe way. An example of some of the multifaceted emotional themes that emerged in the stories of water include: power and control, the vast unknown, transformation, sensory experience, joy, and despair. Using puppets/an alternative space/mood allowed people to open up about rich topics and personal memories of water, which included travel experiences, anxiety about water, dreams involving water as transition, witnessing death that was hidden by water, first sexual experiences, childhood family memories, and others.

In sharing our stories, we work to build the collective conscious and to recognize that we are not alone, affectively voicing our concerns as a catalyst to personal and collective change. Participatory art and theatre enables intricate, complex, enigmatic and sometimes seemingly paradoxical knowledge based in lived-experience to be freely shared and collectively understood. Gergen highlights the role of community collaboration and co-learning in education this way: "No longer are students limited to learning *about* others, but can begin to learn *with* them" (p. 269).

We invite you to visit the website: http://www.participatorycreation.com/wade-in-the-water.html to view some examples of video stories told and to develop a fuller understanding of the project. The best way to understand participatory arts and drama practices is by exploring them yourself!

Conclusion ^

We believe that there is great potential in the creation of community centered, collaborative relational theatre events with and for local diverse communities that include teacher candidates as facilitators. Such visions of alternative spaces of education, and the benefits of Bachelor of Education students as community facilitators of knowledge, creativity and networks might provide an alternative avenue of application for their degree(s). While some university programs struggle to marry theory and practice, participatory and social practice extends the use of drama techniques learned in class beyond the university classrooms, whereby students can "do something" that has practical implications for the community.

From our emergent understandings, we recognize that participatory theatre and arts can facilitate generative community storytelling through the creation of magical or unusual hybrid spaces, which can help people feel comfortable to open up about complex issues, as well as social and personal memories, due to the establishment of a non-critical, affective, and supportive use of the arts. Through this presentation of *Wade in the Water*, we strive not only to show an emergent means for using drama education in Canada, but also to demonstrate how interdisciplinary means of knowing in varying contexts and platforms can create a hybrid space that brings together students, researchers, artists and community members. Within this hybrid space, various forms of learning and becoming can simultaneously occur.

From *Wade in the Water*, we realize the capacity for personal stories of water to raise a multifarious dialogue around questions. Listening and accepting each other's stories about the vital resource of water, which is essential to all life, broadens our collective memory and decision-making capacity. For Canadians, coming together in urban spaces to exchange memories of lived experiences expands our understanding of the implications that these shared and individual knowledge's have for past, present, and future personal and national choices. Pedagogues then should explore incorporating live, facilitated storytelling practices in conjunction with participatory theatre into the classroom and community. Additionally, such participatory practices strengthen the comfort and competencies of students and collaborators at all levels, helping students to develop the skills necessary for public performance and theatre, and teaching them of the practical and influential capacities that performance can have, even within their own community.

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WHEN APPLIED THEATRE IN COMMUNITY-BASED EDUCATIONAL CONTEXTS MEETS COMMUNITY-SERVICE LEARNING IN A DRAMA TEACHER EDUCATION PROGRAMS

DIANE CONRAD

Introduction

Looking to bridge the gap between school and community, what role can applied theatre play? As the only secondary (grades 7-12) drama/theatre education specialist in a faculty of education with a large teacher education program, one of my primary responsibilities involves teaching curriculum and instruction courses for pre-service drama education majors. Skeptical of the place that schools can truly offer to meet the educational potential of drama/theatre broadly defined, my applied theatre research over the past fifteen years has led me to explore alternative possibilities with youth in various community-based settings. Learnings from my research, however, have not been readily embraced by pre-service teachers whose expectations for the classroom, for the most part, are shaped by traditional schooling practices, and whose vision of drama is framed by outdated Eurocentric conceptions of the arts. I have found that taking the drama teacher education classroom out into the community through a community-service learning approach, can provide a foundation for bridge-building.

Applied Theatre Research with Youth in Community Settings

Based on my disenchantment with mainstream school settings and what I see as the missed opportunities offered by drama/theatre as it is commonly taken up there, I have been engaged in researching applied theatre methods with youth in community contexts as part of my arts-based educational research program over the past fifteen years. I have worked with youth in alternative high school settings, in a young offender centre, and with a community-based youth organization working with street-involved youth, exploring applied drama/theatre strategies to allow youth marginalized by the mainstream school system opportunities to play, act out, express themselves, experientially engage with learning, and critically analyze the social conditions that have lead to their marginalization. Important to note, in Alberta, many of these youth have been youth of Aboriginal descent revealing the systemic racism and injustice inherent in the social and educational contexts and in the lives of these youth (Schissel, 2006).

The methods I employed for my applied theatre research endeavours involved a mash-up of Boal's (1974/1979) *Theatre of the Oppressed* techniques, Neeland's (2010) process drama strategies, combined with other popular arts forms such as comics, zines, spoken-word, multi-media collage, video, and digital storytelling – at times integrating drama and technology. These experiments were more often than not met with enthusiastic participation from and promoted personal growth and relevant learning for youth deemed hard-to-engage by the mainstream sys-

tem. The less the community contexts resembled conventional educational settings (schools), it seemed to me, the more success these popular or community-based arts approaches enjoyed.

As an example, in a book chapter about my work with incarcerated youth (Conrad, 2010) I explore the potential for radical freedom through performance (Kershaw, 1999) in that context. I was struck by Kershaw's (1999) claims, that the prison setting is "inherently dramatic, because it is built on a context between a supposed immutable rigour of rule and the infinite suppleness of the human soul . . . [and] also quintessentially theatrical because it stages the absolute separation that society seeks to impose between good and evil" (p. 131), which my experience confirmed. The activities we undertook, all performative in nature, responded to the sway of those involved and ranged from traditional storytelling to comics to Forum theatre. Grounded in the philosophies of my applied theatre practice, our work occurred through the arts forms, but achieving some standard of artistic quality was never the focus. Rather, our motivation was engagement with one another and the ideas, feelings and complexities to which the creative process gave rise – including, as I later reflected, inklings of a radical freedom that escaped the confines of the institution in which we were caught.

As well as learning about the theatre and other arts forms in each of these projects, the youth learned about themselves and their social contexts, enacting sophisticated identification and analyses of issues that shaped their understandings of the world and the realities of their lived experiences. Whether creating art to examine media advertising's influence on their choice of love interest (Conrad, 2002), to re-think the underlying conditions of their risky behaviours (Conrad, 2004), to analyze discriminatory legislation against panhandling and uncover parallels to the criminalization of youth (Conrad, 2012), or to reenact scenarios from their lives to educate social service providers about their experiences (Conrad, Smyth & Kendal, 2015), along with developing knowledge about and practical experience with theatrical techniques and building skills that could serve them on and off stage, more significantly, the youth were engaged in interactive processes of cultural production, negotiating and constructing meaning and self-understanding (Gaztambide-Fernandez, 2013).

An Alternative Vision for Drama Teacher Education

In my experience, the students in the pre-service teacher education program at my university, who have selected drama as their major teaching subject, are always fiercely passionate about teaching drama. This passion often stems from the positive experiences they had in their high school drama classes. I admit that this was one of the reasons I pursued drama as my major teaching subject too. High school drama classes provide a different sort of schooling experience – a more relaxed, informal environment, different sorts of relationships with teachers, with classmates, and with the classroom space. The subject matter is more open – personal experience and emotion matter, and the methods are experiential. As such, drama classes can be liberating spaces; and spaces such as this should be nurtured in schools. I understand why my drama education students are so passionate, but so much more is possible than the ideal "safe spaces" (Boostrom, 1998) for which my pre-service drama teachers strive.

It should be noted that students in my drama education courses and in our education program, set in a conservative Western Canadian context, have, over the past fifteen years, primarily been white, middle-class and female, which undoubtedly feeds into their vision of what drama education should be. They come from positions of privilege, which, in their third and fourth years of undergraduate studies remain largely unexamined. They have, for the most part, completed their coursework in drama within fine arts departments that focus on professional theatre training. Likewise, their high school drama experiences most commonly revolved around putting on plays and musicals. I do not mean to imply that there is anything inherently erroneous about theatre production, as it too can and often does offer opportunities for the negotiation of alternative meanings. Its predominance, however, is too frequently, in my experience, at the expense of everything else that drama and theatre can be. My drama teacher educa-

tion students' expectations are that they will learn to teach drama as they have been taught, thus, in effect, reproducing already deeply entrenched mainstream schooling practices and a Eurocentric modernist understanding of the arts and the role of artists in society.

I believe that an alternative vision for drama education is needed that corresponds with the changing understandings of art in our broader culture. Over the years I have attempted to integrate into my drama teacher education courses the participatory applied theatre methods that met with such success in my research in community contexts. These, however, were often in tension with the expectations of my teacher candidates. In my student evaluations for these courses, for example, I have been accused by students of being out of touch with what is actually happening in drama education in schools, that my approaches are more relevant to social justice programs than classrooms. Discouraging as these comments are, I take them as a sign that I am doing something right. Why, in the minds of these pre-service teachers, are social justice programs and classroom practice opposed? This question is at the heart of what I see as a need for shift in the way drama/theatre education and drama teacher education are undertaken.

Visual culture, cultural production or the democratization of culture

Visual art education in recent years has taken a turn from traditional art education methods, focusing on studying and reproducing the works of the Western cannon, to a visual culture approach appropriate for 21st century understandings (Duncum, 2003). This approach sees art from a popular cultural, multi-media, or community-based perspective including within its purview forms such as film, video games, the Internet, music videos, photography, advertising, fashion, installation and performance art. Garoian and Gaudelius (2004) explain:

> Given the pervasive domination of society by visual culture . . . the field of art education is currently in the process of defining curricular and pedagogical practices that will enable students to expose, examine and critique the essentialized and immutable codes of mass mediated delivery systems. (p. 298)

This move towards a focus on popular culture has, apparently, not been without its detractors (Tavin, 2005).

In a related effort moving beyond disciplinary boundaries, seeking relevance for all of arts education today, Gaztambide-Fernandez (2013) makes a powerful argument against the "rhetoric of effects," that dominates discussions of the value of arts in education, which he finds, and I would agree, "particularly constraining when the educational goal is to oppose the oppressive character of mainstream schooling" (p. 213). His claim that the arts don't "do" anything turns away from seeing the arts in an instrumentalist way – for their desired effects, which devalues cultural practice as something people do in everyday life. Rather, he re-envisions the arts as cultural production involving "practices and processes of symbolic creativity" (p. 226). He says:

> The rhetoric of cultural production takes as its starting point the idea that symbolic work is part of everyone's everyday life and that, as such, it should be front and center in education; while the arts may not do anything, symbolic creativity is fundamental to cultural life, and education is fundamentally cultural. (p. 226)

Gaztambide-Fernandez (2013) highlights the significance of this perspective for education aimed at equity and social justice, claiming that through such cultural practices youth "negotiate the material and symbolic constraints that shape their self-understanding, their relationship with others, and their identification with social categories of race, class, gender, sexuality, and other forms of social differentiation" (p. 227). Seeing individuals engaged in cultural practice as making meaning around their shared concerns and issues as part of our common culture; seeing symbolic creativity as learning; vitality is restored to the arts in education.

A complimentary movement in community arts calls for a perspective of cultural democracy. Counter to the notion of democratization of culture, which strives for equal access for all to the great works of the art world, a cultural democracy approach advocates for providing access to the means for cultural production and decision-making – for direct participation in arts production by all community members (Evrard, 1997; Goldbard, 2009; Graves, 2004). Mackey (2010), professor of film and media at Queen's University, believes that culture is the way human beings create meaning from their experiences – that "vernacular culture," as he terms it, is about making culture rather than consuming it. He says:

> Cultural activities form the necessary bridges between aspirations and lasting renewal. Any change must be imagined first. Art stimulates and exercises individual and collective inventiveness, thus promoting the experimentation and adaptation necessary for people to adjust to constantly changing conditions.

(p. 241)

This makes cultural production a vital part of sustaining life. Matanovic (2002), long time community arts organizer in the US concurs; he says: "The idiosyncratic gifts of the artist, with all their uncertainties, may be exactly what we need to create a more humane, sustainable, and beautiful world" (par. 17).

Drama/theatre education, applied theatre and performative culture

I believe that a shift similar to what is occurring in visual art education needs to happen, and in fact is already happening, in drama education, responding to the performative nature of our 21st century culture and the culturally situated work that theatre can be (Gallagher & Neelands, 2011). This contemporary perspective is reflected, for example, in the title of a preeminent journal in our field: *Research in Drama Education: The Journal of Applied Theatre and Performance*, bringing understandings previously the terrain of other disciplines – from theatre applied in various contexts (community development, corrections, healthcare, disability studies), and from performance studies traditionally the domain of the field of communications studies, to speak to drama education. Applied theatre and performance studies have much to offer the study of drama and theatre in high school classrooms within and beyond the world of theatre production, for, as Gaztambide-Fernandez (2013) suggests, through cultural production we are "constantly and creatively arranging and rearranging the materials available through symbolic work" (p. 226).

Applied theatre (Prentki & Preston, 2008) brings the skills of drama and theatre to bear on community-based analyses of issues related to justice, equity and social action. Performance studies (Schechner, 2013) looks at performances in many facets of life including theatrical events as well as public gatherings, rituals, sporting events, social dramas or dramatic moments in everyday life such as moments of conflict, everyday interactions including culturally conditioned behaviour, the performance of social roles, and communicative/speech acts, all of which provide insights into the nature of social relations.

Performance art, a conceptual trend in visual arts since the 1960s, is commonly understood as art involving the presence of the artist's body in space and time. This art form collapses the boundaries between visual and performing arts. For Garoian (1999) performance art allows the artist to critique the dominant cultural (including dominant conceptions of drama/theatre), construct identity, and gain agency. Drawing on performance studies understandings, boundaries are further collapsed between artistic/performance art practices and cultural processes (Phelan, Russell-Brown & Lane, 1998). Moreover, recent developments even remove the artist's body from understandings of performance (Baker, 2014; Phelan, 2012). Performance is understood more broadly to include, objects as stand-ins for the artist's body, encounters with and affective responses of the audience to an artwork, and aspects of

the artist's body hidden in the artwork (Baker, 2014). Informed by such cultural understandings the potential scope of drama in education – its accessibility and democratization, is vastly broadened.

Along these lines, I have discussed my applied theatre research as, at times, not immediately recognizable as theatre, but based in the philosophies underlying the theatre traditions I draw upon (Conrad, 2012). This work involving, for example, the creation of comics, digital photography, digital story-telling, life size body cut-out collages, video poems, music videos, zines, facebook character profiles, etc., included the youth artists' bodies, to greater or lesser extents, in the creative processes and/or were evident in the final products. I now, with growing confidence, claim them as activities of cultural performance suitable for drama/theatre classrooms.

Community-Service Learning as Post-modern Arts and Pedagogy

Recently, I have discovered the community-service learning model for higher education, which has helped me find ways to bring an expanded definition of drama education to my courses in curriculum and instruction for pre-service drama teachers. I have been taking pre-service teacher education students on excursions into the community, partnering for one drama curriculum and instruction course over three years with a local alternative urban Aboriginal focused high school, and this past year with various community partner organizations. I developed another course on facilitating performing arts for social justice with colleagues in the drama department, travelling abroad in partnership with international community arts organizations. Our first offering of the course in summer 2013 took us to Northern Ireland and brought us together with youth theatre groups working on conflict transformation and peace-building initiatives from all over the world under the umbrella of the Indra Congress (http://www.theindracongress.com). This convergence of teacher education and community-based values has opened up new possibilities for how applied drama/theatre education can happen in community settings and in schools.

Community service learning is a growing initiative at my university and in higher education settings generally. It is an experiential education approach that links students with community placements, ideally giving equal weight to the learning objectives for students and to the service goals for the community organizations with each enhancing the other (Furco, 1996). I have found this approach to be highly compatible with my teaching and research values.

Community service learning initiatives in teacher education have suggested that forays into community settings provide opportunities for moral development, for developing a sense of social responsibility and for promoting citizenship that is not only personally responsible and participatory, but critical with social justice and social action orientations (James & Iverson, 2009; Westheimer & Kahne, 2004). Similarly, Kajner, Chovanec, Underwood and Mian (2013) put forward a critical community service-learning (CSL) model featuring a critical pedagogical approach that examines the students' own social positions – often positions of privilege, imbalances of power relations and root causes of systemic inequality, through exposure to activist organizations as service-learning placements. Kajner and colleagues (citing Mitchell, 2008, p. 50) contend that critical CSL aims to dismantle the need for service-learning through deconstructing power structures.

Boggs' (2013) insightful study suggests that service-learning as democracy in action offers deeper understandings of diversity than do more traditional teacher education methods. He suggests that such community-based experiential learning nurtures "relational epistemologies" (p. 34) and "the development of a culture of listening" (p. 35) to enhance the motivations of students and the goals of communities. Such deep listening, he says, "can strengthen humane impulses to listen before speaking, to wait one's turn, and to show respect" (p. 33). It requires ongoing adaptation rather than looking for definitive answers and thus has the potential to disrupt ingrained assump-

tions about teaching. He claims that service-learning, in being radically local, draws attention to the micro-level contexts of engagement with implications for global action.

Arts educator, Pamela Taylor (2002), bringing together service-learning and the arts, suggests that from a postmodern perspective the role of art is "a social process in service of social justice" (p. 124). We need art and art education, she believes, that "dares to respond to the cries of the world" (Gablik, 1991 cited in Taylor, 2002, p. 124). Postmodern performance art encompasses much more than just the act of making art, but involves commitment to engaged citizenship, working with community, and critical self-reflection. In this sense community service-learning, and in particular service-learning which involves an art-making component, can be postmodern art and pedagogy.

Community engagement in drama teacher education is particularly relevant if we re-imagine drama/theatre education in terms of cultural production, cultural democracy in action and post-modern art and pedagogy as outlined above.

Bridging Applied Theatre and Drama Education

In the Aboriginal focus school with which we are partnered, my pre-service teachers were learners of Aboriginal culture and perspectives. They learned first-hand about the issues that face urban Aboriginal communities and learned about engaging the young learners at the school. At the same time they assisted teachers through drama-based enrichment activities offering students facilitated opportunities for symbolic creativity for learning about themselves and their world. To mention a few of the projects engaged in over three years with three different teacher education classes: with the students they created a documentary video about what their school-mates liked about their school; composed a song and performed a music video about their challenges with math; enacted a 5 minute, then a 3 minute, then a 1 minute version of *The Hobbit* which they were reading for English Language Arts; created collages to represent the inner-lives of characters from a play, adapted a play and recorded it as a radio drama, wrote and performed a spoken word poem about their understandings of a play, created a movie trailer for a script – all of which they presented, with great pride and to uproarious applause, at school assemblies. My intention for the coming year is to send my students in small groups to various community-based settings – more or less activist in nature, to compare their experiences.

This past year I partnered students in pairs with various alternative educational programs including a number of Inquiring Minds site-based schools (https://ourinquiringminds.wordpress.com/inquiring-minds-site-schools-2/), an alternative inner-city high school, a arts-based organization working with street involved youth, an organization focusing on skills development with adults with (dis)abilities, and an afterschool music for social change program in a disadvantaged neighbourhood. With the goal of making use of their creative sensibilities to respond to the needs of the community group, students had unique learning experiences from which we all benefited through reflective sharing. One pre-service drama teacher created a bucket-band with a group of African refugee boys. Another sat and listened to the stories of young women who had experienced street-involvement. A pair of pre-service teachers created a workshop for adults with (dis)abilities to share stories of that they were proud of in their lives. Another pair participated in and led drama games with an extra-curricular popular theatre program.

For our international course, the Derry, Northern Ireland context was itself a fascinating learning experience. We had opportunities to learn about the history of "the troubles" and its lingering manifestations from both Catholic and Protestant perspectives. The youth theatre groups that attended the Congress came from the UK, South Africa, India, Brazil, Palestine, Greece and Cyprus. Our students for the course, studying teacher education, drama and/or psychology, learned about facilitating community-based arts and offered their newly honed skills to facili-

tate events at the Congress. In doing so they learned to work across cultures and languages. They learned about the diverse youths' experiences in conflict zones from the youth themselves through their creative exchanges. Learning about the Palestinian youths' everyday struggles with violence and oppression, and their efforts to maintain hope, was particularly poignant for our students putting their relatively privileged positions into stark perspective. The learning experiences were extremely discomforting at times, at others ecstatically joyous, and always highly informative. The second offering of our study abroad course planned for spring 2015 will take us to Kisumu, Kenya to work with the community arts organization Ignite Afrika Trust, an organization that builds partnerships between community organizations and government to provide safe, secure and clean cities through art and culture (https:www.youtube.com/watch?v=Qu8bq8kE_zA).

Conclusion

While my community-service learning experiments with pre-service drama educators have not been without their struggles, I believe they have proven to be a step in the right direction for re-imagining drama education in schools. The applied theatre approaches I have been developing have met with much success with hard-to-engage youth in the community settings in which I have researched. I believe that imagining schools, which are ever increasing in their richness of diversity, as community settings has implications for youth traditionally marginalized by school systems and for their families, and implications for the future of drama/theatre education. Turning away from Eurocentric modernist notions of drama and theatre as "art," and instead liberating it to align more with postmodern art and pedagogy or democratic cultural production based in community settings-as cultural work through which we negotiate meaning in our everyday lives, brings relevance to such practice for education, particularly for education committed to social justice.

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MIRROR THEATRE: BLURRING THE LINES BETWEEN CURRICULAR/ EXTRACURRICULAR, CAMPUS/ COMMUNITY AND OUTREACH/INREACH WITHIN TEACHER EDUCATION AND DRAMATIC ARTS PROGRAMS

JOE NORRIS

Taking up Lerner and Simon's belief (1998) that universities need "to be accountable for helping to address, in a sustainable manner, the social and cultural problems of the diverse proximal and distal communities in which they are embedded" (p. 7), Brabeck et al. (1995), question whether their outreach efforts "will be integrated into the broader fabric of Boston College" (p. 362). Citing Fullan and Steigelbauer (1991), they hope that their work will become "another way of life, not just another project"(p. 323). They are fully committed to the creation of a university culture that a) "will prepare professionals to work more effectively with children, families, and communities…" b) "…engage in community outreach…" and c) "…build "collaborative, co-learning research agendas to engage in outreach scholarship" (p. 335). They aim to better integrate university activities within the wider community.

Canadian university applied theatre and teacher education programs have been actively engaged in outreach for many years. Belliveau (2008) describes, with an accompanying script, a University of Prince Edward Island's anti-bully program, devised and toured by faculty and students, McLaughlan (2008) discusses her teacher education class's museum-university partnership and I, Norris (2009) provide examples of Mirror Theatre/University of Alberta's projects, devised for/with the communities over an eight year period. All integrate teaching, research and service. In an expanded definition of outreach and engagement, McLean, Thompson & Jonker (2006) claim,

> Outreach and engagement refers to new forms of understanding and of practising the work that connects universities with the outside world. The phrase implies not only the establishment of mutually beneficial partnerships between the university and external communities, but also the integration of teaching and research practices with service to society. (p. 91)

While applied theatre has an extensive history of community involvement as documented, in part, by Prentki and Preston (2009) and Prendergast and Saxton (2010), this chapter will focus solely on Mirror Theatre's university/ community engagements that do such integration.

Throughout its twenty-year history Mirror Theatre (MT), a not-for-profit social issues theatre troupe, has maintained a longstanding relationship with universities in two Canadian provinces. Norris (2009) documented its Alberta years from 1995 to 2002 legitimatizing its playbuilding or 'Collective Creation' approach (Christie, 1983, Berry & Reinbold, 1984) as a research methodology, with scripts of its extensive community involvement. The first

half of this paper will recap its Alberta years, discussing its outreach structures and how these were integrated with university curricular and extracurricular activities and then add its current inreach and outreach projects in Ontario.

Performing the Field Experience

In it early years MT was strictly an extracurricular activity for students enrolled in teacher education programs at the University of Lethbridge and the University of Alberta. In my second year as a faculty member I employed playbuilding as a means of communication among student teachers and their new cooperating teachers. I found in the first year's group placement meeting, students were fearful of cooperating teachers as they would eventually be assessed by them. While not dishonest, the students were not forthcoming. Collective Creation was a possible format in which students could safely let their thoughts and feelings known. We departed from the standard structure and, during class time, devised a few composite scenes with no particular student identifiers. These were presented as conversation starters at the second year's gathering. While not direct 'service' to the community, it was a novel communication style within an existing partnership, the practicum.

The Associate Dean of Field Experiences requested that she and her graduate students in a reflective practice course attend with the intention that we could co-present this novel structure at the 1991 Western Canadian Association for Student Teaching (WestCAST) conference. We did and remounted it for students at Medicine Hat College. The presentation moved from a classroom project with community engagement into the realm of scholarship about teaching and learning.

The following year, an extracurricular group was formed and I directed them in devising new scenes on the lived-experiences of the practicum for the 1992 WestCAST in Edmonton. Later that year, when I moved to the University of Alberta, I continued the model and invited my students to join me in presenting at the 1993 WestCAST in Vancouver. The organizers of the 1994 WestCAST, invited us to be their opening keynote in Saskatoon. Over a short period of time, a group of non-drama academics saw the efficacy of performances as a means of disseminating research and initiating discussion. The vignettes articulated complex practicum relationships including the student teacher/cooperating teacher/faculty advisor triad. MT's first community, at that time, was those interested in the student teaching experience, including teachers and school board personnel.

Up until 1994, the infrastructure was informal but with the need to process an expense from the 1994 WestCAST, a more formal one was required as payment to me would be taxable and the university structure was not an easy one to navigate. The students and I therefore registered as a not-for-profit organization with all of us becoming Board members. MT became a legal entity.

From an Equality and Respect Workshop to Safe and Caring Schools Tours

Running parallel to our research on the field experience MT also embarked on an unplanned multiyear project addressing Safe and Caring Schools. A conference organizer of 1992 WestCAST, a faculty member at the University of Alberta, heard of our earlier work and requested that we devise and present at the 1993 Faculty of Education's Equality and Respect Day. A series of vignettes articulated issues of territoriality, harassment, and power structures. The play, *Mirror/Mirror*, from which MT eventually took its name, invited audience members to look into the mirror and determine how power is misused and abused. After the performance participants broke out into small discussion groups and returned to a plenary with new insights about our lives on campus.

Fitzgerald (2000) makes a distinction between " campus-based research (inreach) to community-based research (outreach)" (p. 61) maintaining the bifurcation of university and community. At the University of Lethbridge

the relationship could be defined as interreach as universities were the recipients of the research. In the case of *Mirror/Mirror*, while it took place on campus, addressing its needs, the lines burred. The community was more than an academic one making it 'outreach on campus'. The major response on feedback sheets was, "This should be taken to schools."

Responding to the feedback, a cast member, who obtained a high school teaching position, invited us to her school. Reworked under the title, *'clusions*, we traveled off campus. A producer from CBC heard of this work and requested that we revise for a documentary on bullying. We accepted.

With its growing reputation, MT was invited to be a keynote at a Safe and Caring Schools conference and from this exposure requests from schools began pouring in. We had devised a program that the community deemed relevant and effective. Up until this point MT primarily devised one-offs for conference events and we welcomed the opportunity for multiple engagements.

The increase in community demand required a casting readjustment for touring to schools. We agreed to present using a two-hour workshop format for approximately 60 participants at a time. First, we would perform vignettes for approximately thirty minutes then hold a short forum theatre/audience involvement (Boal, 1979) session prior to small group discussions. The closing one-half hour would be reports from the groups, either verbally and/or performed. Availability during the school year, due to class schedules, resulted in a pairing down of vignettes to a maximum of six actors, later to be referred to as "Actor/Researcher/Teachers" or "A/R/Tors" (Norris, 2009, p. 9). With local schools, some A/R/Tors could be in a morning session with a partial change of cast for the afternoon. On different days, different cast members could play different roles. While the scene composition was set, A/R/Tors changed. Rather than having character names, we used our real names to facilitate the constant shifting of roles. A daily sheet indicated who was playing which parts. Each A/R/Tor would lead small group of ten participants in discussions. Such a structure enabled us to work with the local community and include all A/R/Tors interested in the project. Road trips, farther from campus, took place mostly in May.

During a seven-year period, MT traveled throughout Alberta with devised performance/workshops that dealt with bullying, underage drinking, sexual pressures, and risky behaviors and gambling, to list a few. Because we worked with sixty participants at a time, we usually spent two to four days in a school offering two sessions per day. To engage the greater community, beyond the schools, we also invited and gave evening sessions to parents and the professional community (social workers, police, and health workers). Students often returned bringing their parents to the evening performances, demonstrating their value of the work. Attendance and participation can provide strong evidence of efficacy. As word of mouth spread, each May tour was fully booked with some years having a waiting list. The community, without advertising on our part, expressed their need and we responded. As a result of our work, both MT and myself received awards from the community further demonstrating the efficacy of our programs.

The Class

In spite of a number of student requests, I was reluctant to make the transition from extracurricular to curricular. While such requests demonstrated the casts value of this work, the normative grading system at the University of Alberta ran contrary to the collaborative nature of the process. Class outreach can be problematic when grades are involved. Students insisted that they learned lots and should have more than a small honorarium to show for the extensive time that they contributed. Eventually, I was able to justify a pass/fail grading system for this course. *EDSE 424, Theory and Practice of Drama/Theatre in Education* was offered in our secondary teacher education program, albeit with the requesting students having graduated.

This class aligned with the local peer education program, Expecting Respect, a consortium of social agencies that oversaw and developed a program with junior and senior high teaching modules. They contracted with MT to

provide five to six performance/workshops during each year's peer training sessions. The class was scheduled during the same day as their training sessions that would occur in the late fall, giving us time to devise programs based upon their requests. While the substance of the course on applied theatre was fixed, the devised content was determined by an outside agency, bringing an outreach focus into the class. It was of mutual benefit as the course had a guaranteed audience and Expecting Respect had a resident theatre company. Such a long-term relationship also provided evidence of this outreach's efficacy.

The Board

In addition to dealing with financial and contract details, MT's Board, comprising mostly of students and faculty, oversaw the repository of scripts. Often, with such devised work, ownership is a) difficult to determine as one person's idea feeds another and b) lost to oblivion after a program ends. To rectify this, both the extracurricular and curricular casts signed "Membership Agreements" (Norris, 2009, p. 239-240), giving the Board ownership of the scripts. They, or others, could then seek Board approval to remount vignettes of entire programs and/or publish excerpts with acknowledgment of MT and specific cast members. From time-to-time some scenes were incorporated into other programs and the publications that emerged credited cast members as well as MT (See Norris, 2009, p. 36 for citation style).

A Move to Ontario

With my departure from the University of Alberta, MT's programs rapidly declined without a member who had the time, energy, and interest to support the infrastructure that enabled continuing and new programs. For seven years MT waned until I took a position as a drama in education and applied theatre faculty member at Brock University. A new Board was formed in Ontario and the Alberta Board disbanded, transferring all funds and assets (the scripts) to the new Board.

Two major differences emerged with the change in location. First, most requests for programs often came from within the University, further blurring the distinction between outreach and inreach. Second, with advances in technology, we devised more programs for virtual communities based upon our constituents' requests. The following summarizes MT's outreach and inreach services to communities in Ontario.

(Re)productions

The initial request came from Brock University's Center for Women's Studies as a result of posters I put up inviting interested students, faculty and staff to attend orientation sessions. A renowned woman activist, Judy Rebick, was to speak about the history of reproductive rights in Canada and the committee, organizing a series of events to mark the twentieth anniversary of the Montreal Massacre at École, wanted an opening act. We accepted. A faculty member from Women's Studies and some of her students joined us and we devised a series of vignettes that problematized both prolife and prochoice perspectives.

An early tenet of my playbuilding approach was to provide thesis and antithesis, inviting audience members to form their own syntheses (Norris, 2009, p.34). This moved from didactic presentations to dialogic ones as multiple perspectives were provided. Employing a game show format with multiple doors, the cast, who sat visibly on stage for the entire performance, were given choices that they wanted to make on their own or avoid, as decisions were thrust upon them. The choices metaphor was integrated with a variety of issues regarding reproduction. During a short post-performance discussion, audience members commented on the issues.

Up until this time, only one other MT script was published in its entirety, *What's the Fine Line*, was embedded and acknowledged in an article that I wrote (Norris, 1999). Most MT scripts were never written up, let alone published, but based upon the positive reception to my book, *Playbuilding*, I vowed to move more of our work beyond the stage to the page. A book chapter (Norris, 2012) embedded the script, *(Re)Productions*, acknowledging

each cast member. The cast, of mostly undergraduate students, became co-authors of a published script, gaining additional recognition for their work. Our first Ontario project integrated teaching, service and scholarship, exceeding my expectations and provided a foundation for future projects.

Health and Safety

Due to both my membership on Brock University's Joint Health and Safety Committee (JHSC) and that some of this committee saw *(Re)Productions*, a request was made for MT to devise a program for the Brock Supervisors' 2010 Fall Training Conference. We devised *What Lies Beneath*, addressing Ontario's *Bill 168 Occupational Health and Safety Amendment Act (Violence and Harassment in the Workplace) 2009*. Students, as an extracurricular activity, with one member of the JHSC devised a series of vignettes, *What Lies Beneath*, portraying circumstances that could exacerbate violence. Responses were overwhelmingly positive with a request to devise another for the 2011 Annual Symposium on Academic Risk. *Dis"Positions*, with another member of JHSC, primarily explored the instructor/student/teaching assistant triad. For both, we employed a format similar to the road tour, with a performance, a short forum theatre session, break out discussions with A/R/Tors and members of the JHSC leading small groups and a culminating plenary discussion and/or new or revised vignettes. While many of MT's programs had substantial input from the community, this marked the first time that community members partook in devising/performing, moving from a devising 'for' (with input) to a devising 'with' relationship. However, while the cast devised for others, they were also internal constituents of that same community. Their work mutually served both their audiences and themselves. These programs were both outreach and inreach as cast members interfaced with others who had mutual interests.

Center for Pedagogical Innovation

Brock University's Centre for Pedagogical Innovation's (formerly known as Centre for Teaching, Learning and Educational Technologies) requested that MT slightly rewrite *"Dis"Positions* for a fall training day for teaching assistants. It was a rushed remount as cast members were just returning to campus and due to the training day's time constraints the session was solely a performance that I subsequently jokered. While the format was less than desired, responses on the evaluation questionnaire as summarized in a letter were highly favorable:

> "Dis"Positions was warmly received and highly praised by the 131 Teaching Assistants in attendance. As you can see from the attached summary of comments from the evaluation form, the TAs found the vignettes to be "powerful" and "informative". One commented that it "actually creates an insight into how the system works here. A great show." (Letter from Jill Grose, Associate Director, Centre for Teaching, Learning and Educational Technologies September 22, 2011)

MT continues to devise for the Centre.

The Classes

Brock University's Department of Dramatic Arts has a strong Drama in Education/Applied Theatre (DIE/AT) concentration that offers approximately 36 credits in DIE/AT throughout four years. While in a dramatic arts, not a teacher education department, the program focuses heavily on teaching through drama and requires all first-year students to take a full credit in DIE/AT. Due to this focus, the concentration has been labeled a 'pre' pre-service teacher education program (Norris, Mason, McQueen-Fuentes and Zdriluk, 2011) as students are well versed in the history and practice of process drama and applied theatre before entering teacher education programs. *DART 3F93, Social Issues Theatre for Community Engagement*, is one course that I now teach. Before each year's course begins, I explore outreach possibilities. Over the three years we have devised plays on The Stigmas of Mental Illness, Assessment, Sexual Politics, Community Development, and in the process of creating another on Mental Health.

As indicated earlier, such projects, once completed, are most often lost to oblivion. In these cases, rather than scripting, each production is videotaped for archival purposes, some recorded with two cameras for better quality web distribution. Vignettes for a course on community development were devised for video, <http://www.joenorrisplaybuilding.ca/?page_id=954> and Ball and Chain <http://www.joenorrisplaybuilding.ca/?page_id=463> was our first two-camera recording of a live performance.

DART 4P91 Internship in Drama in Education and Applied Theatre is presently a required capstone experience for students in the DIE/AT concentration. For the most part students aim to practice/implement some of their learned teaching techniques within a public school setting. On two occasions, students chose to intern with MT devising programs with peers.

Outside In was an extension of a research project with the Niagara Health System that explored power relationships found in hospitals. The enrolled student and I met with nursing staff who were organizing an educational event with the request that we provide a performance/workshop. It seemed to be an ideal experience for a student placement. Over time, however, the organizing committee kept changing the event to the point where there was little time for the performance/workshop as their other information delivery took priority. Outreach can have its series of negotiations and miscommunications and, in this case, we reluctantly bowed out.

The cast had put in a lot of work and the student's coursework was in jeopardy. It was decided to perform on campus and invite staff at the Niagara Health System and faculty from Brock University's Nursing Department. While I arranged the event, the evening was student run with little assistance from me. In retrospect, while the student was prepared to direct and workshop, this experience highlights that there are many interpersonal and negotiation skills required when involved in outreach. I plan to take a more active role in supporting a student with the political dimensions of outreach, if such an occasion once again arises.

Xenophobia was the second student directed project under the MT name. The Office of Human Rights and Equity Services at Brock University was a partner in my 2011 Insight Development Grant and commitment was made to devise programs for each partner. *Xenophobia* fulfilled our commitment with them. The initial presentation was made at the Social Justice and Equity Studies' annual Niagara Social Justice Forum, a Brock University outreach program. Again, the student worked with peers and due to the research partnership, an infrastructure was already in place. A commitment was also in place to discuss this project at the 2013 Canadian Association for the Prevention of Discrimination and Harassment in Higher Education conference in May. Given that most cast members would be away from campus, it was decided to videotape the live performance. We situated a stationary camera for long shots and I operated another that could be zoomed and panned. Our outreach became virtual, having longevity beyond a single live-presentation with the video also enabling us to move from teaching and service into the scholarship arena.

The Virtual

In Alberta, MT devised three performance videos for their Safe and Caring Community program. These were professionally recorded and used in discussions with adults throughout the province. With advancements in digital technology and the Insight Development Grant that provided equipment and software, we could independently produce our own. Three projects were devised specifically for video distribution, expanding our outreach beyond those that required our presence. As previously noted, one class project was a partnership with an adult education instructor who taught an online course on community development. She asked that we dramatize key concepts from the textbook for synchronous online discussions. Scenes were placed online and she claimed that discussions about the scenes were highly animated and sometimes 'heated', which she considered a good thing. Her course evaluations also indicated that this online community highly valued the videos produced.

Again an ambiguity in the operant definitions of outreach and inreach emerged. The product was outreach for my class but inreach for the institution. While the two communities never met, the devising class had a strong impact on the online class. Our outreach was virtual, transcending time and space.

During this time MT's extra curricular projects also continued. Brock University's Student Health services commissioned MT to create two fifteen minutes videos about drinking choices on campus. All students who have alcohol infractions must attend a workshop and those with Student Health Services believed that conversation about dramatized incidents would be useful. *That's Not Me* tells the story of a female student whose drinking escalated to the point of hospitalization and *It's Just a Game?* demonstrates how drinking games could get out of hand (See http://www.joenorrisplaybuilding.ca/?page_id=1104).

For this collaboration, students, active with Student Health Services provided a script outline and cast members improvised from it. Due to the request from the community, this marked the first time MT did not use a vignette format, albeit, we were told that during subsequent workshops the videos were broken down into sections. Since we did not have scripts and now had access to both video equipment and the web, we recorded the rehearsals and posted them for review before the subsequent rehearsals. This prepared the A/R/Tors for each rehearsal, albeit, without a written script. Over time, the scenes were fleshed out with details. The final filming was done in a student residence room and at a mock house party using a smart phone style, giving it a somewhat realistic look.

From time to time Brock News published articles about MT (See http://www.brocku.ca/brock-news/?p=10250) and we were approached by community agencies to design programs. With a short turn around time, the Niagara Research and Planning Council gave us an outline of three scenes about counseling to dramatize for a video presentation to be shown and discussed at a meeting. In just one 4-hr period we wrote, rehearsed and videotaped three scenes that we entitled Telephone Tags (See http://www.joenorrisplaybuilding.ca/?page_id=938). Again, MT's outreach was virtual, building upon current technologies. Feedback from the agency was very positive.

As a result of these four projects we found that we were amassing four types of videos, a) those of live performances meant solely for archive purposes, b) those that assisted the rehearsal process, c) those recorded and/or remounted live performances for web distribution quality and d) devised pieces that were not meant to be live. Due to the variety of community requests for video, MT expanded its outreach repertoire. While we missed the face-to-face discussions and forum theatre interactions, we recognized that the virtual did serve another community need.

The Community at Large

Besides the request for video from the Niagara Research and Planning Council, two other agencies contacted us as a result of Brock News. *Escalations* was devised for the Employment Help Centre, Beamsville as part of their worker health and safety program. I met with senior staff, collected possible scene ideas and cast members and we adapted the stories and performed them in a local grocery store's community room. As in most cases, this presentation was minimalist with neutral clothing, a shadow screen, and a few suggestive props and costume pieces. Our aim was to invite participation and conversation that the trappings of formal theatre can sometimes inhibit. We sought movement through the fourth wall (Brecht, 1957) that separates audiences from the A/R/Tors.

The same was the case with *Ball and Chain: Dispelling the Myths of Mental Health Stigmas and Reasons…Not*, both devised for Healthy Living Niagara, one by students in the class and another by an extracurricular cast. While we could have met in our classroom as *Ball and Chain* was arranged during our 4-hr class time, we chose to meet off campus in a rented community hall, further demonstrating our commitment to 'reach out' into the community.

Academic Integrity

Our longest and most extensive Ontario partnership was with the Office of Academic Integrity. This extra curricular project ran off-and-on in parallel with other programs. Its longevity was both a strength, as time enabled us to examine the issues in more depth, and a weakness as we experienced topic fatigue. We missed the thrill of devising new projects. The play *Common Knowledge* was presented three times for the Center for Pedagogical Innovation and once at the International Conference of the Center for Academic Integrity. Most scenes were devised in a manner of what Rohd (1988) would call 'activating scenes' that would evoke ideas from participants who would suggest rewrites. Each time, forum theatre was employed after the performance and twice there were small discussion groups performing and leaving was not an option. Community engagement, for us, was more than presenting; it was conversing. Our performance at the Canadian Association of College and University Student Services resulted in MT receiving a request from an outside agency to remount some scenes. The Board gave St. Jerome University permission and they used the videos to assist in their rehearsals.

Both videos of a live performance <http://www.joenorrisplaybuilding.ca/?page_id=308 > and a video of remounted scenes for web distribution <http://www.joenorrisplaybuilding.ca/?page_id=308 > were made of *Common Knowledge* and posted. Due to the time devoted to other projects and current cast's waning interest, the videos gave the project a virtual life. The then Academic Integrity Officer would show the videos when he traveled to departments across campus and use them as discussion starters. While not live, they did provide concrete examples of the complexities of integrity.

In the fall of 2014, a staff member at ESL Services, who was aware of MT's work with JHSC, contacted me claiming that since Academic Integrity Officer's departure, they had no access to the videos. Unaware that we had created them, he asked if we would be willing to create some and/or present live. Our reputation as a community service provided this new invitation. With the graduation of a number of cast members and the year of limbo while I was on sabbatical, a group of approximately 15 first-year students welcomed the opportunity.

The new devised piece, *You Be the Judge*, grew from a series of scenarios provided by ESL Services based upon their experiences over the past few years. While staff did not perform, they did attend rehearsals, providing welcomed feedback. Outreach takes many forms and, in this instance, members of the wider community played a major role in the devising of the scenarios.

Like the Alberta tour, the four scheduled times to present in classes conflicted with some of the cast members' personal class schedules. In order to serve the community, we once again chose multiple castings. Since we all knew the content and were present at the rehearsals, many felt that they could take on roles written by their peers. Since we had no scripts, two weeks before the scheduled performances we videotaped the scenes in progress and placed them on the web (See http://www.joenorrisplaybuilding.ca/?page_id=1530). While not of distribution quality the recordings served as reminders of the scenes' content. We later remounted for video quality (See http://www.joenorrisplaybuilding.ca/?page_id=1602).

Conclusion

Leavy (2009) claims that one of the powers of arts-based research is its ability to make research accessible to both those within and external to the academy. MT's long sustainable history spanning 20 years with well over 300 students devising over 55 pieces has been evidence of just that. Multiple communities valued this research-based pedagogical style. We took many twists and turns as we adapted our work to both community needs and campus infrastructures. MT's beginning was an isolated project that grew over time, blurring the lines between the academy and the community, service and scholarship and students and teachers, making it "a way of life".

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AFTERWORD

LARRY O'FARRELL

What a pleasure it has been to read these insightful contributions from distinguished colleagues, representing experiences of drama/theatre and education from across Canada. Because the scope of discussion in these chapters has been extensive and varied, I will do my best to avoid imposing a uniformity on them in spite of my wish to draw together some of the strands of thought that might be found throughout the book.

At the same time, I cannot help but notice that many of the authors have been concerned with the positive impact that an engagement in drama/theatre can have on the human development of young people. From these authors, we have learned that exposure to drama/theatre education can generate empathy, that it can inspire a passion for social justice, that it can facilitate entry into "humanitude," that it can foster cultural literacies. Even in those chapters that focus on other issues – historical or pedagogical – I can perceive an underlying commitment to using drama/theatre as a means to deepen the humanity of children and youth.

This humanizing quality of the arts, and particularly of drama/theatre, has a long and vital history. The late Richard Courtney, in his ground-breaking monograph *Play, Drama and Thought: The intellectual background to dramatic education* (Courtney 1968), which today (almost five decades after its initial publication) remains a wonder for its comprehensiveness, reminds us that the educational value of play, and particularly dramatic play, was recognized at least as early as the fourth and fifth centuries B.C.E. when Plato insisted that education be based on play rather than compulsion. According to Plato, "children from their earliest years must take part in all the more lawful forms of play, for if they are not surrounded with such an atmosphere they can never grow up to be well educated and virtuous citizens." (Plato, *The Republic*. Translation by A.D. Lindsay, quoted in Courtney, p. 9)

Courtney goes on to trace the intermittent but persistent progress of dramatic play in education, touching on the humanist interest in performing Latin plays as a method for improving the art of speaking, while highlighting one, remarkable, fifteenth century school in Mantua which gave prominence to games, play and physical activities in its curriculum. He draws our attention to the innovations of the Romantic period which gave birth to the idea of learning through experience, an idea that eventually produced the great experiments in drama education of the late nineteenth and early twentieth centuries to which we continue to be indebted. Behind each of these examples lies a belief that the characteristics of this personal, social and collaborative art form are potent stimulators of human development, capable of contributing to the growth of the young person as a creative, collaborative, communicative and socially skilled individual.

The important personal and social impact of drama/theatre (and arts education more generally) has been celebrated and given official weight in the *Seoul Agenda: Goals for the development of arts education* (UNESCO, 2010). This document was a major outcome of the 2nd UNESCO World Conference on Arts Education held in the Republic of Korea in 2010. Conceived as an international action plan for the field, it was given an elevated status the following year when it was unanimously endorsed by the Member States of UNESCO. *The Seoul Agenda* contains an array of strategies and action items organized under three, broad goals – ensuring universal access to arts education, improving the quality of arts education, and applying arts education to help solve the social and cultural

problems facing the world. It is this third goal that particularly resonates with the kind of personal and social development that has been contextualized by Courtney and documented in this book.

Among many recommended action items, the Seoul Agenda proposes that educators "[a]pply arts education throughout schools and communities to foster the creative and innovative capacity of individuals," "[e]ncourage recognition of the social and cultural well-being dimensions of arts education including . . . the potential of arts education to develop and conserve identity," "[f]oster and enhance knowledge and understanding of diverse cultural and artistic expressions," and "[f]ocus arts education activities on a wide range of contemporary society and culture issues such as the environment, global migration, sustainable development." (UNESCO 2010, 8-10) Although educators are encouraged to employ all of the arts in pursuit of these objectives, it is not difficult to see how drama/theatre education can be pressed into service in each of these specific initiatives.

The conviction that drama/theatre and the other arts can be intentionally directed toward the achievement of social, cultural and general academic goals is not without controversy. This utilitarian or instrumental approach to education in the arts has been rejected (or at least questioned) by some artists, researchers and educators who hold that the arts should have a place in education for aesthetic reasons rather than because they are useful to teachers as a means to a very different set of ends. This perspective has been cogently presented in a recent publication by the Organization for Economic Cooperation and Development (OECD) called *Art for Art's Sake? The Impact of Arts Education* (Winner, Goldstein and Vincent-Lancrin, 2013). In reviewing the empirical evidence on the impact of arts education, the authors, on the one hand, acknowledge that "theatre education clearly improves reading skills" (3), while, on the other hand, they caution that there is insufficient experimental research to support many of the other claims for the educational impact of the arts. In the end, unable to sustain an argument for the instrumental value of arts education, the authors retain the view that the arts are important in education, offering a non-instrumental rationale for their conviction. They declare that they "believe that the well-being and happiness of individuals will be higher in countries where the arts are given a prominent role in our schools because of the inherent pleasure gained from the arts." (p. 265)

But, perhaps the distinction between instrumental and inherent values for arts (and particularly drama/theatre) education is not as clear cut as we may suppose. Writing long before the completion of the experimental studies that Winner et al are willing to accept as empirical evidence, Courtney conducted an exhaustive review of the major philosophical, psychological, physiological, sociological, anthropological and epistemological literature, available to him at the time, which had any bearing on dramatic play. His conclusion was that dramatic play, rather than sitting apart from the learning process in the form of a useful but disconnected instrument, was, in fact, integral to the entire learning enterprise. He explains it as follows.

If the process of social learning is inherently dramatic, and through the impersonation of roles we adjust to society, the whole process of thought itself is related to the dramatic imagination. Thought is built up out of concept and human beings use concepts in two main ways: for creative thinking and memory learning. Both processes utilize dramatic play, overtly if we are children and covertly if we are adults. (Courtney, p. 222)

It seems to me that, in many ways, the chapters in this book follow Courtney's theoretical lead, describing various forms of personal, social, cultural, creative, critical and cognitive growth. They also reflect the values and practices recommended by the *Seoul Agenda,* while adding significantly to the current literature, in an age of renewed theoretical exploration as well as diverse and increasingly rigorous research methodologies.

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