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**Contributing a Verse: Drama as a Pathway Towards Curricular Engagement
for Elementary Teachers and Students**

by

Justine Marie Bruyere

**A Thesis
Submitted to the Faculty of Graduate Studies through Education
in Partial Fulfillment of the Requirements for
the Degree of Master of Education at the
University of Windsor**

Windsor, Ontario, Canada

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Contributing a Verse: Drama as a Pathway Towards Curricular Engagement
for Elementary Teachers and Students

by

Justine Marie Bruyere

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ABSTRACT

Many teachers struggle to find ways to engage their students. This study sought to determine the effects of using drama as an aid to the curriculum in the classroom. Two content areas were utilized to help determine if drama enhanced teacher vocational satisfaction while aiding teachers in accomplishing the Ministry guidelines. Further, this study sought to examine and explore how drama could help the building of socially and intellectually engaged classrooms. Data, interviews, questionnaires and on-site observations were collected over a total of 8 weeks for a total of 20 lessons, which incorporated drama and language as well as drama and mathematics, respectively. Results indicated that the drama intervention was more effective when the teacher implementing the lessons had a drama background and an appreciation for the ideals of drama as a learning tool. For one of the teacher subjects, the consequences of undervaluing drama caused a negative effect on the overall outcome of the drama itself. It is suggested that because drama was an activity that, to some degree, enhanced vocational happiness, aided with the delivery of the ministry guidelines and helped to form a stronger sense of community, that drama, in some cases, can be a powerful learning tool for both the teacher and the student.

For
teachers everywhere
who share my love for drama

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CHAPTER I

INTRODUCTION

Drama in education makes use of drama as an art form to explore education in an engaging and hands on manner (Basom, 2005). When drama is used as pedagogy it incorporates physical, social, emotional and cognitive elements, which help to deepen the level of understanding for students involved. “It is both imaginatively and intellectually demanding” (Corbett, Cremin, McDonald, Goff, & Blakemore, 2009, p.2). Further, drama in education helps to connect potentially dull school subjects to real life experiences therefore improving clarity while increasing awareness of self and others (2005). Drama theatre is different from drama education (DRED) in that DRED does not generally take form in front of an audience, nor does it prescribe lines to its participants. Drama education is more than “promising an audience laughter” rather; it’s a way of learning (Booth, 1994, Norris, 2000, McNaughton, 2004). In this study, drama was used as both a teaching/learning tool and as a content area, helping to blend the Ministry documents with the cross curricular advantages of drama. Some of the forms of drama used in this study to help build insight, empower students, and support learning are hot-seating, corridor of voices, teacher in role, mantle of the expert, story drama, improvisational activities, readers theatre, tableaux, miming, mirroring and town hall meetings (Corbett et al., 2009, Spolin, 1999).

When teachers engage their pupils while creating memorable learning experiences, they encourage a further thirst for knowledge. Drama is one way for teachers to achieve an engaging and connected classroom community while accomplishing the Ministry guidelines (Somers, 1996). “Drama can be considered both as process and as form...both as method and as subject” (Katz, 2000). Moreover, a teacher who works with his/her students in order to develop a desire to

learn then creates an environment, which is rich with care, is purposeful and inspires uniqueness. Consequently, the teacher then feels an enormous sense of vocational satisfaction. This accomplishment can and often does overflow into other areas of the school community, becoming the catalyst for change within that community.

There are many scholars and practitioners in the field of education who believe that drama supports, nourishes and develops the engagement of teachers and students (Taylor, 1996, Booth, 1994, Bolton & Heathcote, 1999, Spolin, 1999). But why does drama have so many supporters and yet so many non-believers? The most obvious reason is that drama involves feeling and therefore allows students and teachers to connect on different levels (Kitson & Spiby, 1997). This ‘dramatic’ connection, feeling in teaching, is in strong contrast to the relationship that takes place in a science class, for example. The learning that takes place in a drama education classroom is more individually significant when there are feelings and emotions engaged. “Although this largely explains the power of drama, it is also, paradoxically, the main reason why drama is dismissed as educationally irrelevant: that is, drama is regarded as merely a bit of fun, catharsis, and relaxation from serious learning, because it is assumed to be merely a matter of feeling” (Best, 1996, p. 12). This study hopes to prove that feelings are more than relaxation and that drama provides a backdrop for feelings, understanding, critical thinking along with countless other skills and tools that can be used and called on as students grow well into adulthood (Best, 1996).

This paper suggests that, with teachers as our central viewing point, we can uncover a great deal about how their expression of self (personality, vocational happiness, commitment) can influence the work of other teachers and students, and how all of this influences their ability

to deliver the drama curriculum in a cross curricular fashion. The drama teacher takes on an onerous job, one that requires him/her to delicately balance freedom and constriction (Wales, 2009). Drama develops “imagination, generates talk and feeling, enables [formerly quiet] voices to be heard, deepens understanding, bridges gaps, and increases opportunities” (Corbett et al., 2009, p.1). The difficult part, confirmed by one of the teachers in this study, is not the drama itself; the difficult part is the time, noise levels, opinions of other educators and administrators. Further, it is the pressures from the standards based movement and also always working against that impression that drama is a ‘luxury’ saved for the end of the year (Kelly, 2009, Joseph, 2000, Dunham, 1992). This study will provide information to the reader about teacher stress and pressure, which is so often cited as the reason teachers do not engage in drama (2000, 1992).

Although there are teachers who still chose not to engage in drama education it remains an established teaching method in all parts of the world. With origins from Rio de Janeiro (Theatre of the Oppressed) to England (Mantle of the Expert) and back to North America (Creative Dramatics) there is no wonder that it has gained momentum over the past several decades (Taylor, 2003, Chan, 2009). In fact, positive steps are being made to solidify drama’s place in school systems (The Arts, 2009). In Ontario, the drama documents have recently been updated (2009) to include exciting and forward motion statements, such as,

Students learn best by doing. Teachers can stimulate and encourage all students by establishing environments where students have plenty of time and opportunities to explore the arts in ways that are meaningful to them. Teachers should provide as many hands on activities as possible...students need to have frequent opportunities to explore and to practice and apply new learning (The Arts, 2009, p.37).

As drama education gains ground across the globe, I am hopeful that teachers will set aside 'plenty of time' for exploration of the arts in order to allow for deeper understanding while experiencing the added bonus' that come from utilizing drama education.

The many outcomes associated with using drama in education, including building self-esteem, empowerment and raising aspirations, are precisely the reasons that I have set out on this research. As a believer in drama I have been witness to the power and potential that it holds. I enjoy myself more as an educator when I am able to use drama as my medium and I believe that with the right training and preparation other teachers may also find themselves joining in my excitement. Furthermore, the drama is hardly tedious for the students; taking on role is frequently the part of their day they most look forward too (Chan, 2009). After all, drama is democratic, anyone can participate and it's fun to be absorbed in this type of learning (Spolin, 1999). It's a learning experience that allows for exploration of values and beliefs that might otherwise be ignored. "It can sharpen their wits and help them become aware of the constant unreliability of things. I have yet to see a survey of what children appreciate in teachers that does not contain the phrase, "they make learning fun" somewhere very high on the list. Conversely, I have yet to see a phrase on such a list where children praise teachers for the clarity of their learning objectives" (Winston, 2009, p.42).

This research will be drawing upon the methodological tradition of participant/observer qualitative framework. The lived experiences of the participants and the observations of the researcher will draw upon the theoretical framework of communities of practice, developed by Lave and Wagner (1991). Lave & Wenger (1991) whose notion of 'Situated Learning' conceptualize learning as a socially mediated activity, one that is mediated relationally in a

'community of practice'. The community of practice is ideally characterized by three dimensions: (a) community as a joint enterprise, continually renegotiated by its members; (b) within the community of practice the experienced and the novice are engaged in mutual engagement, which in turn binds members together into a social entity; and (c) within this activity the novice and the experienced *shared a repertoire* of communal resources (routines, sensibilities, artifacts, vocabulary, styles, etc.) that members have developed over time. The study will concern itself with the professional culture of schools and the observable ways in which educators create meaning, solve problems, work together and form relationships with students and each other.

The following questions will be addressed through the course of this research:

(1) To observe and describe how drama can transform a teacher's identity.

In what ways can drama enhance your vocational satisfaction?

How can a classroom community built upon the foundation of drama enhance the personal and professional meaning of your work as a teacher?

(2) To describe how drama can improve the delivery, craft and pedagogy associated with accomplishing ministry guidelines.

Question(s): How does drama ideology support the ministry guidelines?

What possibilities does drama have for accomplishing the critical thinking mandates of the province?

(3) To explore how drama may help build a socially and intellectually engaged classroom community.

Question(s): What role does drama play in building community?

How does the classroom ecology support the relationship between:

(1) Teacher: Student

(2) Teacher: Teacher

(3) Teacher: Community

(4) Teacher: Knowledge

(Ecology: For the purposes of this research ecology will be defined as the relationship between individuals and their environment (Bergon, Harper & Townsend, 1996, p. 4)). I use this term for “it challenges one to develop an understanding of very basic and apparent problems, in a way that recognizes the uniqueness and complexity” (Bergon et al., 1996, pp. vii).

The goal of this study is to discover how teachers think and feel about the integration of drama in education. I hope to refine the current understanding of drama by exposing teachers to the experience of incorporating drama throughout core learning. Because drama is often regarded as unimportant ‘fluff’ (O’Neill, 1995) this study will uncover if teachers who are aided and trained to implement drama are able to see it as more than a subject intended to provide a break from real learning (Best, 1996). Further, the study will reveal if stress is a factor in the resistance to use drama more regularly in the classroom (Dunham, 1992). In so doing, this research hopes to determine if vocational satisfaction, greater ability to utilize the curriculum, and community building are linked to the application of teaching through drama.

CHAPTER II

REVIEW OF LITERATURE

The thesis that follows will concentrate on the relationship of two teachers, respectively, and their experiences integrating drama as tool for use in the classroom. Personally, as a researcher, this thesis helped me to identify how prepared, able and willing two teachers were to integrate drama on a daily basis with the two main subject areas of math and language. This chapter will be used to delve deeper into the ideals and perceptions, the hopes and aims as well as the drawbacks of drama in the classroom.

As a framework for some of the topics, themes and complexities associated with this literature review, I will highlight an encounter with one of the two “teachers”. During one of our many in person meetings, one teacher, Christine (a pseudo name she selected), revealed to me that she feels all good lessons begin with the curriculum documents, after all, they are mandated by the province of Ontario for a reason. She went on to describe connecting almost everything she did in her classroom to a curriculum objective, stating that should she ever have to answer to administrators or parents, she has proof of her diligence to the expectations set out for teachers to follow. When we began to speak about drama, her silence seemed profound. And, with a half laugh, she admitted that she had no idea what the drama documents looked like. I asked Christine, how she would ever teach drama if she had not consulted the documents. She responded that she knew the documents contained the expectation that students should be able to perform, to understand tableaux and to grasp mime. She then, after a short pause, acknowledged that by saying this she was contradicting her own belief that the documents should always be consulted first but she simply did not value drama the way she did language, math or history.

“I know a few people who have gone the drama route- and there are no jobs for

them, it is not a lucrative field. I don't think that society places a lot of value with drama. I don't think people put a lot of stock into the arts. You've got to look at the world markets as a teacher, I mean, where's drama going to get a student? What job will they get with drama? And don't think parents aren't telling the children that too" (Christine, personal communication, July 20, 2009).

Christine's reaction to drama was a driving force for my research. Her reflections on drama and its lack of importance in the 'real world' informed my desires and curiosities about this very subject. I wondered why Christine accepted the other Ministry guidelines without question and yet, failed to consult or even view the drama documents. The current focus in Ontario has been to prepare students for the future by providing additional time spent in core subject areas, math and language, causing these subject to be seemingly more important, relevant and necessary. Christine has coupled the new mandate ideals with her own lack lustre attitude towards drama to defend her viewpoint. My discussion with this teacher enables me to look more deeply at the following four sections as I carried out my literature review: Perceptions and promises of drama; The ministry guidelines; Teacher stress and burnout; Engagement; Communities of practice; and Transformation.

Perceptions and Promises of Drama.

The arts, specifically drama, have seldom been regarded as a crucial part of the school curriculum and are most readily recognized as "educational frills" rather than a teaching tool for everyday use (O'Neill, 1982, p. 25). And, although there are a plethora of drama resources linking the subject to other curriculum areas for teachers, there is still an identified lack of importance on the curriculum front. Drama remains neglected during pre-service or in-service

training, and therefore, constant efforts must be made to draw attention to drama as a pedagogy, an art form, and as a developmental tool to be utilized in schools today (O'Toole, Stinson & Moore, 2009, p.59). Without the pre-service and in-service training, drama education is more likely to seem like a useless subject than a central subject holding status like math, science, or language, all of which are included as part of the training for new teachers.

In this ever-changing and complex world characterized by economic struggle and the rapid increase of technology-based jobs, drama teachers are constantly bombarded with unsupportive messages. These messages come from administrators, fellow teachers and sometimes parents ranking drama as less important than core subjects. Fontichiaro (2007) notes that the jobs of the future will not be those of repetitive tasks, but instead they will be calling North Americans to create and innovate (Fontichiaro, 2007, p. 6). More than ever before, drama should be emerging as a way for teachers to meet the needs and demands of life during and beyond elementary and secondary school. Drama engages students in critical thinking and is a viable tool to help prepare students to 'create and innovate' (Bailin, 1998). Drama develops skills that can be used/applied in more than just a school play or an acting career. Drama helps students to prepare for the future by increasing self esteem, critical thinking skills, creativity for problem solving to name a few. For these reasons, drama teachers must passionately hold strong to their pedagogical values even though it may be difficult to convince others of the merit held by drama in education. The pedagogy held by many drama teachers blends the theory of Way, seasoned drama practitioner, and Goldberg (as cited in Doyle, 1993, p.44), children's theatre practitioner. Way's efforts center on "developing people through drama" while Goldberg's ideals state that the prime function of teachers should be to mold children into citizens who are prepared to tackle and change the world. A blending of the theories of Way and Goldberg can better position

educators to “empower students thru drama...to transform society” (p. 65). In addition, this viewpoint enables drama educators to be critically aware of their students further allowing each to meet children ‘where they are’ to prepare them for the future. Conversely, drama offers a shift from simply memorizing facts to a firm commitment for knowledge and understanding in an interactive and engaging way. Rather than asking students to write and recite, drama aims at using the body to connect action, words, feeling and learning. Teaching through drama provides the backdrop for students to question the world, existing societal order, communication and relationships with others. “This means that we have to open up drama to the students. In a real sense teachers have to give students creative and reflective power” (Doyle, 1993, p. 129). When creative and reflective power is inserted into the classroom trust can build and students are less afraid to share their thoughts, feelings and answers.

Fortunately, the notion of drama in education is one that is accepted by a supportive audience of teachers who have been witness to the potential that drama offers. These teachers view drama as a pathway towards engagement and understanding in their classrooms. They see each in-role, story drama and improvisation as an avenue with purpose aimed at “...generat(ing) a dramatic ‘elsewhere’ a fictional world, which will be inhabited for the insights, interpretations, and understandings it may yield” (O’Neill, 1995, p.13). But, these fictional worlds can only be generated when teachers, administration, and boards make drama a priority in the school system. Sadly, drama has been made a victim as the standards based movements have focused attention on rote learning strategies. Since the early 1980’s, government bodies have been urging schools and boards of education to teach facts more for testing than actual comprehension (Ladd, 1996). Over this time many teachers began to undervalue the arts, because they were forced to work

towards goals that were not arts based. Unfortunately, the public essentially agrees to the standardized test supporting and believing that the test accurately assesses intelligence and is a good measure of one's ability to perform. This flawed perspective fails to unveil that a person's ability to perform on practical tests far outweighs any scores on abstract, multiple-choice tests (Sacks, 2001, p. 2). Kohn (2000) believes that the standardized testing will "...swallow our schools whole..." (p. 1). Further, he notes that the tests themselves do not show how much students have learned; instead they show what they have been able to cram into their short-term memory. He offers that this form of testing leaves out the "skills that matter most...[and] fail[s] to offer students the opportunity to carry out extended analyses, to solve open-ended problems, or to display command of complex relationships, although these abilities are at the heart of higher order competence" (Kohn, 2000, p.5). The failure to allow students an opportunity to utilize the above-mentioned skills truly does place them at a disadvantage. "Worst yet, it turns them into "containers, into "receptacles" to be filled by the teacher" (Freire, 2007, p. 1).

Educator Bill Ayers joins the chorus citing that,

Standardized tests can't measure initiative, creativity, imagination, conceptual thinking, curiosity, effort, irony, judgement, commitment, nuance, good will, ethical reflection, or a host of other valuable dispositions and attributes. What they can measure and count are isolated skills, specific facts and functions, the least interesting and least significant aspects of learning (as cited in Kohn, 2000, p. 11).

Thankfully, drama offers a release from the restraints of academic learning that make up institutions today (O'Neill, 1995). Drama in education presents the following promises: opportunities for discussion, reflection, deeper understanding, critical thinking, public speaking, confidence and self-esteem. The drama guarantee also extends to competencies that are sought

after by employers, colleagues, friends and teachers. But sadly, these promises are limited under the current climate of classroom practices and curriculum mandates (Oreck, 2004).

There a range of drama conventions that create different demands and prompt particular kinds of thinking and interaction at certain moments in the drama. Although drama appears in many different forms, for this research we have concentrated on the following types as defined below: teacher in role, student in role, story drama, and process drama.

Figure 1.1

Form of Drama	Description
Teacher In Role	Teacher In Role is a powerful convention that involves the teacher engaging fully in the drama by adopting various roles. The technique is a tool through which the teacher can support, extend and challenge the children’s thinking from inside the drama. The teacher in a role, TIR, can influence the events from within the unfolding dramatic situation. Each adopted role has its own social status which gives access to an influence equal with its position: high status roles have a controlling and deciding nature, whilst lower status roles are not so openly powerful, but can still be influential.
Student In Role	Student In Role refers to the process whereby the students take on a role along with their teacher. The students imaginatively explore the roles of kings, queens, explorers, superheroes, villains, archaeologists, investigators and so on. There are no set lines or a script. The drama unfolds as the teacher helps to guide the students to new understandings and knowledge. The students build off of one

	<p>another and allow the events to unfold as if the story is happening in real life. There are no breaks or intermissions. All acting happens in real time with no reference to a script or story. The students simply use what they already know to take on a role and create a drama.</p>
<p>Story Drama</p>	<p>Story drama is a process whereby those involved create a story that everyone has ownership of. In story drama there is a story that becomes the springboard to the drama – called the shared story. The story of the drama developed by the students then develops – called the created story. And finally stories that are triggered by the drama work from student life experience are often shared – called life stories. By using hot seating, in-role interviews, and town hall meetings, to name a few, students are able to bring a story to life. Story drama encourages role taking by all class members simultaneously.</p>
<p>Process Drama</p>	<p>Process drama is most often ignited by an initial dilemma or situation. The goal is to allow students opportunities to think beyond their own point of view. When they are working in process drama, the students and teachers work together to create an imaginary dramatic world within which issues are considered and problems can be solved. In this world they work together to explore problems and issues such as, “How do communities deal with change?” “How do we accept other people into our community?” or themes such as environmental sustainability, betrayal, truth and other ethical and</p>

	moral issues. The teacher generally layers dramatic tension and complexity into the work aiming to satisfy a pedagogical outcome.
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(Bolton, 1979, 1984, 1992; Bolton & Heathcote, 1999; Heathcote & Bolton, 1995; Booth, 2005; O'Neill, 1995).

Dorothy Heathcote (2007, 1999, 1995, 1991), a practiced drama innovator and educator, cites drama as involving students in the active pursuit of roles, which are based upon attitudes instead of characters. Simply telling students, for instance, you are the wolf, you are little red riding hood and you are grandma, will not evoke or inspire the students to think beyond the familiarity of this well ingrained story. The focus on attitudes allows the student in-role to truly experience the role for the first time while examining clichés, rather than limiting the action to that of certain characters and rehearsed lines.

Drama's process-centered disposition has often been referred to in diverse ways including: creative drama, developmental drama, educational drama, drama as a learning medium, and role drama (O'Farrell 1994; O'Neill 1995). Whatever we care to call non performance-based drama, the notion of meaning in process drama should be expanded on. The substance in a drama in education classroom, where drama is combined with other subject areas, is a juxtaposition of two events blending together: The events of "fictional" and of "real" space and time. Drama allows students to take on a role, attitude and persona pulling the students and shifting their focus from 'real' to 'fiction.' And, just as easily as a student can shift from actual to imagined, so too can the method be reversed. Students can take the fiction that they experienced in a process drama and apply it to real life (Bolton, 1984; Fontichiaro, 2007). The arts are so powerful, they allow us to

share, experience and create with others. When this power is combined with the curriculum, students can have a multifaceted and more expressive learning experience (Fontichiaro, 2007, p. 15). The challenges that remain are many; convincing non-drama teachers to incorporate the subject is difficult. Therefore, increasing the comfort levels of teachers who have no prior drama experience is a necessity. Further, because drama is a creative and interactive experience that grows and changes constantly, teachers are afforded their own creative reign to incorporate drama effectively within their respective classrooms; this idea is one that needs support. And finally, for the educators who hold strongly to the Ministry guidelines, the challenge lies in drawing them away from the standards' based movement in order to reveal drama's power to ignite other areas of the curriculum.

Accomplishing the Ministry Guidelines.

The Ministry guidelines are perhaps the most powerful tool in the educational system today. With them, learning across the province of Ontario can flourish and all students are given equal opportunity. However, with all of the power and potential that these documents possess their influence and importance are reduced when they are not utilized properly or overlooked (Bolduc & Fleuret, 2009).

“Most often the curriculum is so overwhelming and overloaded that you don't have time to do the little extras that you want to...there's so much other stuff to cover. Even though it's government policy, they're paying lip service because the curriculum is so overloaded right now that it's very difficult for the board or school to prioritize this” (Alison, Barrera, & Dwyer, 2003, p. 3).

Although the curriculum documents stipulate that drama, as a subject, be a priority for teachers, it falls short and lands among the low priority subjects such as art, music and gym (2003). Some of the barriers that teachers noted as affecting the low priorities of these subjects included a lack of performance measures. The provincial curriculum documents are unclear about grading drama, music and other art-based branches of learning, in these subject areas the open-endedness proved to work against them. Moreover, the Education Quality and Accountability Office (EQAO) standardized testing places pressure on teachers to rigorously prepare students for the grade 3 6 and 10 literacy and numeracy examinations. The painstaking preparation is due in part to the teachers wanting to see their students succeed and also because they feel an enormous accountability to the administrators and board, causing them to believe they have no choice but to make their students attain high marks. The culture of fear that some teachers' feel enforces the thought that school enrolment will decline if EQAO scoring is not high enough. Because of this fear, teachers have been concentrating on the basics and parents, in general, like that. "The parents say, "Well, ok, they got a C in phys ed. That doesn't really matter. C in drama, C in art." It's all in that area. Whereas if it's a C in math or language, their eyebrows go up and questions start popping. So it's the value you put on the subjects" (Alison et al, 2003, p. 3). Just as parents undervalue drama, so too do many teachers, yet the Ontario curriculum documents have presented drama as so much more than a school play. Teacher training too contributes to the lack of drama integration in the classroom. Faculties of education across the country train teacher candidates in subjects such as math, language, history, social studies, science, special education, psychology, computers, phys ed, art and music. Each of the subjects mentioned is compulsory for primary teachers; Drama, however, is only offered to those candidates who already have undergraduate drama experience and are using the subject as a 'teachable'. "The aim of pre-

service education is to ‘equip’ student teachers with various professional competencies...that involve subject knowledge as well as pedagogical knowledge” (Peklaj and Puklek, 2007, p.1). But why then does this training, which is meant to prepare elementary teachers for the classroom, leave out a central player, drama? There is a hierarchy that exists among ‘The Arts’ subjects. This hierarchy most often places art and music at the top and leaves drama and dance in the dust (Postman, 1996). In order to be trained in drama at a faculty of education you must have a teachable (six courses during undergraduate studies) in drama. Given the fact that drama is not offered to teachers in training who lack a dramatic background, I wonder how teachers, void of a drama experience, could possibly use drama daily in their classrooms.

The Ontario curriculum documents note, “The arts are essential to a student’s development intellectually, socially, physically and emotionally” (2009, p.3). This growth is accelerated and aided through music, visual arts, drama and dance. The documents go on to say that students who are exposed to these areas are better able to think critically and creatively while tapping into self-expression. The guidelines support schools in the pursuit of arts-based education, asserting that the arts enable students to work independently and in groups, therefore preparing students for their futures. (Ministry of Education Curriculum, The Arts, 2005).

If the Ministry of Education believes drama to be a rich resource, both as an aid for student expression as well as an enabler for the discovery of abilities, why then is drama not a living part of our everyday curriculum? I find it curious and disappointing that drama is the subject that teachers are able to ignore until there is more time or put off pending completion of core subjects. Drama, the subject that helps students “develop the ability to think creatively and

critically,” (2009, p.3) the subject building self esteem, social awareness, and higher order thinking, is not cast as a lead in the education performance.

“In the odd, often upside down world of schools, we typically start in the wrong place. We start with what kids can’t do and don’t know. It’s as if...we figured out what they don’t understand or value, what they feel incompetent or insecure about and then we developed a curriculum to remediate each deficiency” (Ayers, 2001, p.31). Many teachers are of the frame of mind that drama is an ideal place to start for it utilizes prior knowledge and multiple intelligences. When teachers build on student strengths, such as play and drama, it is often the case that they are better able to build on knowledge while engaging in the subject matter. “In every education system on earth the same hierarchy of subjects exists. At the top are math and science and the humanities and at the bottom are the arts. As children grow we educate them from the waist up and then eventually just the head and then eventually just one side of the brain” (Robinson, Lecture Communication, 2006). Drama’s common uses for the classroom play or school presentation lack real educational value. Cross-curricular drama goes further, linking the ministry guidelines while encouraging teachers to save time and energy by utilizing this creative method of delivery. Further, drama has the power to transform a boring lesson into something memorable and lived. Therefore, drama allows students to apply the lessons they learn to real life (Andresen, 2004). “Research has shown that application of concepts and skills is somewhat bound to the context in which they are acquired...By situating learning within a context in which it will be applied later, the knowledge avoids being isolated with school-acquired knowledge and becomes accessible for solving real world problems” (p.283). Drama can be used effectively to enhance literature as well as math, science, social studies, and history. Additionally, drama can

be the answer to other provincial guidelines such as critical thinking. According to Fisher (2004), the classroom of the future will entail a higher order thinking pedagogy. This pedagogy will focus on classroom dialogue and engagement of learners in open-ended activities to encourage a community of students who perceive thinking as something they can hear and see. He states, "...the key function of education is to teach children to think critically, creatively and effectively" (Fisher, 2004, p. 6). The ministry guidelines define that critical thinking is best developed when students are engaged in their learning, when they are able to look at texts and see how they work in an interesting and captivating way. In so doing, students are better able to question the author's intent and uncover whom the audience for each work might be (Ontario Ministry of Education, Critical Literacy, 2009). In order to meet criteria for provincially mandated curriculum, teachers should utilize drama for it is one answer to developing lessons which provide students with the opportunity grow into critical thinkers. Teachers who use drama know that being in role and developing a character draws out prior knowledge, allows students to develop inferences, make connections, and creates questions that would otherwise never have occurred. When teachers engage their pupils while creating memorable learning experiences this encourages a further thirst for knowledge. By identifying the needs of their students, teachers create a desire to learn in an environment that is rich with care, is purposeful and inspires uniqueness. Teachers who use drama in education are aware that "Someone who facilitates students' learning welcomes mistakes--first, because they are invaluable clues as to how the student is thinking, and second, because to do so creates a climate of safety that ultimately promotes more successful learning" (Kohn, 1997, p. 3). For when learning is continually delivered and viewed in the same way, a desk, a textbook, or a test, it becomes uninteresting and lacklustre making it even more difficult to connect with and/or understand (Booth, 1994). Drama

provides the bridge which ultimately allows the safe climate, the interesting backdrop and the desire to engage in further learning.

A looming question in relation to what has already been discussed is will the drama curriculum continue to be ignored by large portions of the teaching population without consequence? Going back in history to medieval times the church disallowed any drama and dance and condemned the use of art in schools. Instead the focus at school was on written and spoken learning (Courtney, 1994). This forceful ruling made schools look more like prisons than places where students were engaged and inspired to learn. Postman (1996) explains that the education system in the past failed students for it did not give them any real reason to continue educating themselves. He asserts that the educational platform of the past was situated in the industrial age and even though our society has progressed to an information stage we are still using this outdated platform. During the industrial age drama was ignored, now that we have progressed to the information age it must be at the forefront of our meaning making (1982). *Economic Utility* and *Consumerism* are some of the terms coined by Postman to illustrate the "gods that fail". Postman describes that economic utility advises children: "If you will pay attention in school, and do your homework, and score well on tests, and behave yourself, you will be rewarded with a well-paying job when you are done" (p.27). Consumerism tells students: "whoever finishes with the most toys wins"(p.33). Postman's views on the educational system unquestionably provide one viewpoint that the learning system of the past reinforces a learning style that does not prepare one for today's society. The former methods of schooling fail to contribute to knowledge, community, personal identity, or purpose. Postman offers one solution by declaring that "inventing ways to engage students in the care of their own schools, neighborhoods and

towns"(p.100) will help to contribute to the sense of community, personal identity and overall purposes of learning.

Postman's theories about our educational platform help to illustrate the need for drama in combination with the Ontario Curriculum. The Ontario Curriculum Documents point to

"Participation in the arts and learning about the arts ... broadening students' horizons in various ways. Through study of the arts, students learn about some of the diverse artistic practices, both traditional and contemporary, of a variety of cultures. They learn that they are part of a living and changing culture. They also learn to appreciate the similarities and differences among the various forms of artistic expression of people around the world. The arts offer students unique opportunities to engage in imaginative and innovative thought and action and to develop the ability to communicate and represent their thoughts, feelings, and ideas in numerous ways" (Ontario Curriculum Arts Documents, 2009. p.3).

By utilizing drama in a way that creates and engages students in 'imaginative and innovative thought' we are bringing the education system away from the industrial age allowing it to reflect society here and now. "The arts are a way of knowing that provides ways of perceiving, interpreting, organizing, and questioning various aspects of our world through exploration and experimentation" (Ontario Curriculum Guidelines, 2009, p. 4). When teachers, administrators and school boards begin to take the drama documents seriously the result can be enormously beneficial with gains for all, not only the students.

We have the research (Gallagher, 2001, Prendiville & Toye, 2001, Taylor, 1996) and curriculum documents to point to drama's importance, however, we don't have everyone convinced about the power and potential of drama education. The inner workings of learning through drama deeply oppose the 'single-right answer' attitude associated with EQAO focused schools. Without

enthusiasm and education about the arts teachers will find that shifting the test driven school day to a more informative and engaging learning experience like drama education can be difficult. One of the necessary components, which facilitate a more fluid transition, is to have both freedom and encouragement from administrators (Oreck, 2004). In many instances though, administrators question the scholarly benefits of drama.

The work of drama researchers (Davis, 1997, Heathcote, 1991. O'Regan, 2005, Taylor, 2000, Wooster, 2007) claim that drama is an intellectual subject. Heathcote (1991) suggests that drama work involves a great deal of subjective meaning, and therefore drama contributes as a developer of both intellect and emotion. While O'Ragan (2004) agrees that drama is a partnership of both head and heart, of the academic and the artistic. Still more, (Wooster, 2007) asserts that without intellectual involvement drama would not be possible, for the physical, emotional and intellectual are all necessary components. In the late 1700's Immanuel Kant, a German philosopher said that art is "a powerful intellectual tool that mediates between inner and outer, necessity and freedom and destroys the subjective dichotomy" (as cited in Courtney, 1994, p.16). Ultimately, Kant's observations still hold true today as art (drama) fuses emotion and intellect in classrooms and creates well-balanced students who can relate lessons to real life by weighing out pros and cons and looking at problems from different view points (Wolfe, 1997).

Bruner (1996), an American educational psychologist, reminds teachers that education cannot be reduced to mere information processing and sorting knowledge into categories. Its objective is to help learners construct meanings, not to simply manage information as an information processor. Further, Bruner (1996) asserts that meaning making requires understanding of student lives, background and knowledge, which permits teachers to understand the present, past and to help

build their future. As one of the leading contributors to the processes of education, instruction, and curriculum theory, Bruner believes that what we intend to do in classrooms can only be carried out flawlessly when, as a society, we discover what it is we are preparing students for. He argues that when subjects are taught correctly, any child could accomplish a given task. Bruner explains all of this by means of the spiral curriculum. He asserted that in order to be successful the curriculum must continue to revisit the basics of a subject until the student grasps the entire concept and all the views that surround it. In order to grasp those views, drama provides an ideal springboard for the spiral curriculum from which students can launch into deeper knowledge. By using drama teachers can use creativity to revisit and discover if concepts are mastered or if they need further explanation.

The function of Dramatic Arts is not to train young actors for the movie screen or Broadway, even though some students choose to pursue these occupations. But instead, the emphasis lies on student understanding of self and the environment in order that they may communicate on all levels (Ontario Ministry of Education, 1995). This places educational drama concretely within the creative self-expression paradigm of artistic education. My goal with this research is to align the curriculum documents with drama-based lessons in order to uncover if teachers enjoyed the experience and delivery of drama as something more than a skit or a funny game. Further, this research enables me to qualitatively provide a rich description of how two teachers perceive, use and think about drama in the classroom and as a tool for delivering the curriculum.

As teachers, we can often find ourselves looking for a single precise answer from students, looking for a particular word, almost asking for students to read our minds. Robinson (2006)

recounts a story of a teacher who, so stressed and consumed with this single right answer approach, questioned her grade one student. The student was often alone, did not respond to the regular classroom routine and failed to succeed with question and answer sessions. On this particular day the student, a female, was busy drawing by herself when her teacher approached and viewed the picture she was creating. The teacher asked of the student, 'What are you drawing?' and the student answered, 'God'. The teacher, so concerned with accuracy, expectation and accomplishing what needed to be done claimed, 'Nobody knows what God looks like.' To this the student shrugged and answered, 'They will in a minute' (as cited in: Robinson, 2006). Part of being a good drama educator is letting go and allowing students to explore free of inhibitions and stress (Booth, 2005). This is not to say, however, that drama sets out no expectations for its students. Drama education remains deeply rooted in critiques that solicit students to think deeply and truly understand the situation at hand. Robinson goes on to say that if you are not prepared to be wrong, which does at times add stress, you will never be able to come up with anything original.

Why Stress? Teacher Stress and Burnout.

Currently, teachers are encountering stress in the workplace due to a number of issues including: engaging students, time disruptions, lack of support from administration, low colleague collaboration, pressure to perform on EQAO tests, competing with technology and customized Individual Education Plans, while trying to engage students and build a sense of community (Kelly, 2009). When this stress appears teachers can sometimes find themselves very alone in their struggle, for many feel that vocalization of stress is associated with weakness. So instead, teachers like the one quoted here, begin to withdrawal, begin to plan only what is

necessary and begin to disengage from the passion and excitement they once had.

I tried hard to forget school during the vacation and I refused for the first time in ten years to spend time in the classroom before the holiday was over. I did not finish my aims and objectives for which the (principal) had been waiting. I tried to accept that my time and talent were limited but I find it very hard. I have used more available and less original material in my lessons. For the first time I have re-used notes from previous years. (Dunham, 1992, p.6)

Instead of asking for the help that is necessary from fellow teachers or administrators, many stressed teachers begin to shut down. Dunham adds that the anticipation of future demands and the extent of preparation needed (such as rehearsing for a teacher in role activity) for those demands is also a major source of stress for teachers. Inserting new ideas and teaching techniques with these teachers would be a struggle for they already feel a disproportionate amount of pressure with the duties they are called upon to perform.

Stress can often be unavoidable. Research shows (Joseph, 2000) that those in helping professions experience significantly high levels of stress. Education in particular has been under increasing demands and unyielding disapproval for many years. What these critics fail to acknowledge is the escalating complexities and responsibilities within the field of education. The ecology of schools is considerably different from that of earlier generations. The constant changes, increasing obligations, and constant time constraints make it easy to see why teachers are susceptible to stress. Joseph (2000), who seeks to help teachers in dealing with stress in their profession, says that stress and teaching do not have to go hand in hand. He urges teachers to be open and accepting of changes, in order to explore each change for its positive and negative

implications while encouraging a supportive climate that does not deny stress as a factor in teaching.

What is Stress?

Stress is "...a process of behavioural, emotional, mental, and physical reactions caused by prolonged, increasing or new pressures which are significantly greater than coping resources" (Dunham, 1992, p.3). Even one of drama's biggest supporters admits that drama can place pressure on teachers. Gavin Bolton affirms that drama developed in a group environment is a very powerful tool, one that can/ more than any other vehicle/ lead the teacher to his/her educational goals. However, with this powerful tool there is incredible stress, responsibility and demand placed on the teacher (as cited in Tsiaras, A. Retrieved: 2009, para. 18). Bolton is not alone in his claim that drama puts tremendous strain on the teacher (Smokler, 2008), Dunham (1992) also cites that drama, dance and art require teachers to be experts in areas where they are not qualified, asserting that when teachers feel that they are not doing something properly they begin to doubt the validity of that something, wondering how good it could possibly be. A growing number of studies are emerging (Cosgrove 2000, Carlyle and Woods 2002) and drawing light to the adverse effects that teacher stress can have on education outcomes. These effects almost always point back to a syndrome called 'burnout' in which the teacher has exhausted all of his/her emotions and therefore becomes extremely fatigued with even the simplest of classroom activities. With this fatigue comes a negative attitude towards those students who are draining and require extra attention. The teacher is simply too worn out to put fourth the emotional energy required to differentiate for a struggling child especially when the reward is thought to be too little for his/her efforts (Huberman and Vandenberghe, 1999). Finally, when teachers experience burnout they often retreat feeling that they are inadequate. Some researchers

feel that this perceived inadequacy is caused by low decision latitude; meaning that, teachers have no choice about the subject they teach, they have no power to decide what to focus on and they also have high demands placed on them (Harden, 1999). This lack of acknowledged skill and allowable freedom prohibits teachers from fully investing, keeping many from becoming passionate about their profession and experiencing true vocational satisfaction.

It is this pressure that can often hold teachers back and the lack of arts based professional development does not help. Without professional development teachers are unable to meet student diversity needs and this again contributes to feelings of overwhelm (Oreck, 2004).

Emotions are at the heart of teaching and drama in education teachers acknowledge the importance of a healthy relationship with their emotions, they recognize that teaching is expressive, filled with both ups and downs. Their passion, commitment and creativity are the things that give them pleasure and allow them to persevere to create memories and learning experiences with their students. Further, drama in education teachers encourage community through discussion, collaboration, and support. It is this support, which harnesses teachers and allows them to feel safe when trying this new and sometimes unfamiliar way of engaging.

Drama as a Pathway Towards Curricular Engagement will argue that with drama school subjects can be achieved cross curricularly. I believe that this cross-curricular aspect of drama permits teachers to have higher decision latitude and greater use of their skills. Prendiville and Toyé (2007) found that many teachers saw TIR as a difficult activity, particularly with older students in elementary school. However, it is the opinion of these two authors that when a teacher takes on a role s/he becomes 'interesting' to the children, and therefore there are less control problems because the students are engaged (Prendiville & Toyé, 2007). "Brain research proves that

[engaged] learning experiences can improve student learning, increase motivation and improve relationships among students and teachers” (Smokler, 2008, p. 5). Some of the suggested forms of engagement noted by Smokler include, active games that simulate real life situations (drama), music, and by using technology. Further, the study shows that students gain from lesson plans that connect to their emotions. “The brains limbic system...decides what stimulus will be experienced and remembered...the brain will seek to recreate experiences that cause positive emotions to be felt and will seek to avoid experiences that generate negative emotions” (Smokler, 2008, p. 125). By entrusting teachers with the curriculum and giving them free reign to use their skills, teachers can nourish and develop their pedagogy rather than stifle it. Therefore, my intentions are to uncover if teachers feel less stress, strain and pressure and more engagement and excitement when using drama as their aid.

Although classrooms are not set up to be engaging places, generally with their chalkboards, confining desks, little to no free space, whether we like it or not engagement is the cornerstone to learning. Without engagement important thoughts, ideas and lessons can be lost. Smokler (2008) notes that many teachers don't feel it's their job to entertain students, or to be liked by the students. He comments that these teachers feel it is only their job to teach, not to win a popularity contest. But, Smokler retorts, “If students can take what we're studying and make it relevant to their lives, they will learn more. Further, if students think that I like and respect them, they will achieve at higher levels. And finally, if students are having fun, they will learn more and they will retain their learning longer than if they weren't having fun” (Smokler, 2008, p.7). As a teacher myself, the most important thing to me is that my students remember the content of my lessons. With drama as my aid having fun and retaining is possible. “Our first objective as teachers is to capture students' attention. If we don't gain their attention, the chances they're

learning anything is remote at best” (as cited in Smokler, 2008, p.14).

Engagement in the Teaching World

For the purposes of this study the operational definition of engagement will be taken from the work of popular drama educator Gavin Bolton, in which he identifies engagement as the teacher's responsibility to deepen the level of meaning, through lessons, while pupils imaginatively explore (Bolton, 1984).

Through the work of Jonathan Neelands, educational dramatists can identify the possibilities in which ‘drama conventions’ can engage their classroom best. Neelands (1998) suggests that the teacher can decide the dramatic ways that s/he wants to explore a subject by rearranging time, space and presence. In so doing, Neelands puts forward that teachers create different kinds of meaning through theatre. Further, children who have little chance of succeeding at any academic subject can be given a sense of achievement in the arts (O’Neill, 1995). Although not the case for all students, with repetition and modelling many children begin to feel empowered and intelligent as they form opinions, grasp content, and build knowledge. Powerful kings, compassionate nurses, super heroes, and brave people emerge from in role activities allowing teachers to become witness to drama’s most powerful tool of all: engagement (McMaster, 1998).

“The use of drama in schools to engage the expressive actions of children is one of the ways of enabling them to confirm (their) personal responsibilities by investigating what their beliefs, ideas, attitudes and feelings actually are” (Robinson, 1980, p. 160). Students, therefore, begin to

see the world and the roles that people adopt within it differently. They begin to see themselves, in real life, possibly taking on responsibilities. It is this use of imagination through role, which engages children so swiftly. Great in role experiences come from noteworthy observations and critiquing, as this analysis takes place the drama is made better. Drama encourages students to see roles through different eyes while it facilitates exploration of those roles further increasing engagement (Marton and Booth 1997, Anderson, Hughes & Manuel, 2008).

I draw the reader's attention to the work of Barry Oreck¹, writer and educator for the arts, who researched the lives of New York teachers using the arts in their classrooms. Oreck (2006) found that the teachers who embraced the arts had usually been brought up to value art, music, drama or dance. One of his participants was quoted saying, "We're in the entertainment business. Keep them interested. If you can keep them interested for 45 minutes you can do a lot. Or else they'll turn the channel... I think it's my job to make sure your child wants to come here. And I can trick him into wanting to do that, if I have things here that are going to engage him or her" (p. 12). Oreck's research leads me to wonder if a shift in the purposes of schooling is necessary for our educational system to truly help children succeed. He states that the current focus of education is to breed students who can achieve on standardized tests. Conceivably, looking into the idea of entertaining a little more closely might actually enable students to understand and apply what they have learned, rather than merely regurgitate it. The job of entertaining or engaging children has never been harder, with ipods, cell phones and technology gadgets galore the lecture style classroom is a breeding ground for boredom (Powell-Brown, 2006).

¹ It is important to note that Oreck's research highlights the standards based movement in the United States of America. Unlike the standardized testing in Ontario the United States school systems often withdraw funding when schools achieve poorly on standardized tests. In contrast, Ontario schools that fail to achieve high test scores are actually granted government monies towards building more adequate reading, writing and arithmetic programs.

The only way for teachers to succeed in regaining the wonder and enjoyment in their lessons will be when teachers, administrators, and boards of education shift the focus from test scores to a course of action centered on engagement when the focus of the days events is engagement I believe it will be difficult to find students who are not empowered and excited about school while retaining and learning more. Other authors, Dewey (1991) for example, find art to be the catalyst for understanding and participating in society.

Dewey...placed art in the realm of experience rather than product. In this view, almost any classroom activity can potentially provide an artistic experience if it involves attention to aesthetic qualities and the intentional application of artistic skills interacting with a symbolic object or idea. When teachers are aware of and can engage their students in appreciation and exploration of the aesthetic characteristics of experience in the world around us—the form and shape, dynamics and color, feelings and communication in many symbol systems—they can find artistic experiences in virtually any topic or subject area.

(as cited in Oreck, 2006, p. 3)

Teachers who lead their students through classroom experiences which explore art inevitable will help to create an appreciation for this subject leading to a more accepted view of areas like drama education. These types of art experiences often lead to enjoyable and interesting classroom happenings. As students engage more in their classroom environment the school becomes a place that is naturally happier. Students feel less anxiety and more support when they are captivated with learning and this fosters a sense of community that builds socially responsible young people. Drama can be the pathway to the healthy ecology of a classroom community.

Communities of Practice

Authentic teaching requires a teacher who is connected to his or her community (Palmer, 2007).

When teachers promote a community dynamic in their classroom this naturally spills over

helping to develop a stronger sense of community with administration, the school board, fellow teachers and parents. If teachers are able to see building community as something that will make their job more enjoyable and more rewarding they may be more likely to invite this extra task. Further, teachers who make community building a priority everyday, and not just twice a year, may see drastic changes in how the public values and views their role, further allowing citizens to identify where they belong in the educational community (Fleischer, 2000).

The perception of community that currently exists in schools is that of a *meet and greet* at the beginning of the school year, followed by parent teacher interviews and the odd student of the month assembly invite. But a real community goes much deeper than these surface invites to parents and relatives. "...it becomes important to begin to enact our understanding of community within the classroom...the expectation should be embedded in the practices, curriculum, and interactions of the members of the community" (Solomon & Sekayi, 2007, p. 45). Lave and Wenger (1998) have invested years of study into communities of practice. Their work largely concentrates on the dynamics of communities that are effective. They illustrate that, "...learning, thinking and knowing are relations among people in activity in, with, and arising from the socially constituted; objective forms and systems of activity" (p. 31). Lave and Wenger bring to light the importance of becoming a full participant and facilitating opportunities for the expert and novice to come together and share knowledge. Through this exchange teachers can contribute and develop a shared identity with the other professionals in their school and board. This theory further explains that these opportunities to share knowledge are a catalyst for teachers to continue to learn so that they can bring something new and interesting to the table, to offer their colleagues. The incentive for learning can also be applied to the classroom and students will have a desire to develop skills if the people they admire, teachers or friends, have those skills. In

this way communities of practice allow for deeper knowledge and understanding for teachers and students alike.

I have observed that the theories held by Lave and Wenger are similar to those of drama in education. Lave and Wenger support communities, the development of teacher identity, equal opportunity, engagement and cooperation; Lave and Wenger support a variety of methods to develop communities including problem solving, mapping knowledge, visiting members, identifying gaps and seeking the experiences of others (1991). Similarly, all good drama lessons begin with these methods involving community and seeking out assistance from knowledgeable community members. Often the expert in the community will be the teacher or the principal, but in a community of practice the expert, at times, is a student, a parent, a caretaker, or the school administrative assistant- each other these people offering something to the community that is seen as valuable and worth sharing. It is my belief that drama and community are inevitably linked and the community of connectedness is the very thing that exemplifies good teaching (Palmer, 2007). Consequently it is evident that the goals of drama in education are to engage students but the exterior ripple effects hope to draw colleagues in and ignite a fire between staff, parents and community, a fire that is so strong that it can continue to grow and grow.

I will leave the reader with a quotation concerning communities of practice from Barbara Rogoff (2009), which reviews that the school day constructed with children's interests and community building as the main focus must be a priority in the classroom: "One of the implications for schools...is that they must prioritize instruction that builds on children's interests in a collaborative way. Such schools need also to be places where learning activities are planned by children as well as adults, and where parents and teachers not only foster children's learning but

also learn from their own involvement with children” (as cited in Smith, 2009, p.3). If children are able to be looked upon as experts in their own learning it is my belief that they will also take more ownership of that learning, in turn this ownership also helps to create a sense identity.

Can drama transform a teacher’s identity?

Prelude: Who am I? Where did I come from?

Setting: A theatre workshop space.

A group of drama teachers watch some of their colleagues present a short scene depicting what beckoned them to become teachers.

Three drama teachers (the callers) stand in a line at the back of the stage facing the audience, a fourth (the hero) sits on some small steps with her back to the audience, facing the ‘callers’.

Caller 1: You have been called to change the world.

Caller 2: You have been called to bring people hope and move them beyond themselves.

Caller 3: You will do good.

Caller 2: You will make them think.

Caller 1: You will balance the written with trust.

Caller 3: You will bring out good in others.

Caller 2: The fledglings will come to your nest. You will set them off in flight.

Caller 1: You will have the power of a great writer making many things happen.

Caller 2: You may think you might like to be a concert violinist but let’s face it, you’re not

good enough.

Caller 3: Make a difference!

Caller 1 and 3 turn to face the back wall.

Caller 2: Save the world!

Caller 2 turns away from the audience.

The hero slowly swings her legs round so she is facing the audience, her hand to her chin looking contemplative.

Hero: I think I might be a drama teacher. (Wales, 2009, p. 3)

The identity of teachers can be the aspect of their work that goes unnoticed or the aspect that is pivotal and empowers students. Above is a skit acted out and written by drama educators that both laughingly and seriously illustrates reasons that a teacher chooses this profession. The *callers* in the scene symbolize teacher identity: the inner most desires of teachers to make change happen and to allow their character to be an example to students. A key facet for drama educators (Wales, 2009) is to embrace their identities for the thoughts and feelings of teachers shape their character and personality. In other words, this identity helps each student to also discover who they are and facilitates greater understanding between student and teacher. The stories shared and experiences encountered, together through drama, help to encourage discovery of identity collectively and this creates a sense of belonging.

When teachers are met with the stress and overwhelm of the curriculum, time constraints, and standardized testing their identity can often get lost in the shuffle. The daily routine takes over and suddenly creativity, wonder and joy are lost. Britzman echoes that "...any discussion of identity must consider the meanings of social experience as a significant moment in its

construction. This dialogue- between individual identity and social experience becomes clearer when we consider the identity of ‘teacher’ ”(as cited in Shanahan, 1994, p.59).

The idea of a teacher and his/her role is one that is familiar to most of us. We have all had the experiences of growing up in schools where our interactions with teachers were everyday events. This familiarity causes society at large to feel a strong knowledge of the teacher’s role in educational institutions. The profession of teaching differs from other professions in this way for, society does not seem to have a strong knowledge of a doctor’s work, decisions, and training. The result of this over familiarized profession has made an impact on the profession of teachers, for, they feel that they are meant to fit into a cookie cutter image of ‘teacher’ made by society (Egan, 2008).

However, that knowledge is not so strong when the role of teacher is adopted. If we picture identity as a struggle to unmask teachers allowing their personal voices and thoughts to be heard amidst the masks and programmed voices of others, we may begin to appreciate the surface difficulties that emerge when teachers attempt to highlight their role and identity separate from the gigantic assumptions that are already so well broadcasted (Britzman, 1994, p. 59). I believe that trying to draw out meaning and highlight identity can cause an enormous amount of stress for teachers. If teachers follow the curriculum guidelines in a regimented way they will not have the worry of being criticized or reprimanded by administrators. Further, their routine is awarded when classes receive high scores. Teachers lose their identity by hiding behind masks. These masks might be student scores on standardized testing, or curriculum mandates, or the amount of time in a day. Teachers then, are unable to find their sense of self and can become afraid to try new things. The fear of the unknown can force teachers to hide or mask their identity, follow the

curriculum blindly, and lose sight of their purpose: to engage children.

It is my belief that, in any vocation, when a person is met with a position which is rewarding and utilizes his/her skills this employee gains the respect of his/her colleagues. With colleague respect comes the feeling of pride and vocational satisfaction (Figure 1.1). For the purposes of this research vocational satisfaction shall be an individual's satisfaction with his or her occupation (Helmert, K ; Danoff, D; Steinert, Y; Leyton, M & Young, S, 1997).



I created the above model as a framework for teacher vocational satisfaction. Drama in education allows teachers to experience their position in a rewarding way. Drama encourages the teacher to shift their focus from outcome to process and to feel the reward of colleague respect as student involvement and achievement climbs. Equally important, teachers feel relief because they no longer need to be centered on test scores, instead drama can be used to assess student learning through in-role reflections, student in role, scene work and writing activities designed to compliment a lesson. Consequently, drama allows an opportunity for teachers to gain an enormous sense of pride and accomplishment related to their craft. This combination provides opportunity for vocational satisfaction and a departure from the identity masking.

What does it mean to transform?

Transformation may take on many different shapes and sizes. For this research the definition of

transformation will be taken from the work of Heathcote (1991). To transform is to completely change for the better and to transform as a teacher is to decentre. Heathcote suggests that in order for teachers to decentre they must:

- Not be afraid to try unfamiliar things
- Meet the children where they are
- See the world through the students, and not the students through the world

(Heathcote, 1991).

Like Heathcote, Cecily O'Neill described drama as the basis for any transformation although the objectives of dramatic work are not necessarily that (O'Neill, 1995, p. 64). O'Neil highlights that transformation can naturally take shape when the worthwhile cognitive, social and theatrical outcomes of a drama classroom are utilized. So then, what prevents transformation in the classroom? Some researchers (Cargile & Rich, 2004) believe that resistance is the framework of failed transformation and that mindfulness, being open and aware of more than one viewpoint, is the key to moving towards transformation.

Being open to change is sometimes more easily said than done. Many teachers are tied down to the idea that marking and grading are signs of good teaching. That having 'x' number of grades for each subject translates to good teaching. And, that good teachers take the time to assign and grade projects and tests. Drama requires these teachers to transform by moving away from the comfort zone of seat work and quiet. Drama asks teachers to teach using their body, enthusiasm, the curriculum and their students; this is a transformation that takes time.

A recovering 'gradeaholic' once shared, "I do not have more time than any other teacher. But now I don't spend the majority of my time grading every assignment, assigning arbitrary numbers or points for completion, and taking off another arbitrary percentage point for things like tardiness. Now I spend that time with my students, focused on their learning and enjoying teaching as a planning, delivery, and assessment process. Sometimes, it's a reteaching process" (Pollock, 2007, p.20).

By utilizing the framework of figure 1.1 (where a rewarding position is the catalyst for utilization of skills, which increases colleague respect and contributes to vocational satisfaction) teachers become more than just programmable machines simply reporting facts and grading papers. They are able to transform into passionate, imaginative, creative and engaging people, most of who have committed themselves to teaching because they want to share their lives with young people and help to play a part in their future (Ayers, 2001). Additionally, drama allows educators to fully immerse with their students in the dramatic play. In so doing each teacher is able to prompt authentic and magnified education while leading the drama to a desired learning outcome. Further, the students begin to see their teacher in a light that allows each to form a bond. Teachers take on imaginative roles and lead their students through lessons allowing all to see their teacher not as an authority but as a comrade, a companion and at times as an equal. This understanding, and shifting power dynamic, links students and teachers through shared stories, memories and experiences therefore building the relationship while fostering a greater connection within the classroom. When teachers use drama they are transformed along with the student, and the community of practice has begun. Further, teachers start to understand vocational happiness as they experience a personal bond with their students developed through

drama lessons; this bond has the power to transform teacher identity (Ayers, 2001) for when it is experienced the true joys and purposes of teaching (to prepare, engage, enjoy, inspire) have been made real.

Drama in education researchers have long recognized that when drama is inserted the classroom dynamic changes (Cargile & Rich, 2004). In this context *drama educator* is not a classification, but instead it is a viewpoint. And in viewing drama educators in this way this study aims to show the transformation that can occur when teachers move from naively viewing drama as merely a performance based subject. The intended transformation can be described by the Russian notion *vzhivanie*, meaning to enter the standpoint of another while remembering where we stand (2004). This view allows educators to let their past experiences add to their understanding of drama, further enabling educators to make the dramatic work their own and therefore being truly transformative (2004). For example, one teacher might become a museum curator for a teacher in role activity. He/she would draw on his/her experiences visiting museums, remembering how the acted while channeling the emotion that was witnessed, perhaps passion in this case. Further, the teacher will remember his/her goals with the lesson, draw the students into the drama and infuse all of these elements simultaneously to create a drama education experience.

The drama transformation is reflected and begins in the formation of a classroom community, which embraces the identity of its counterparts. In a drama education classroom the teacher and students morph as they draw meaning from the drama experience; the teacher transforms as he/she draws meaning about his/her students and their social engagement while they uncover and move deeper into the topic and themselves. The reflection that transpires thereafter is the cause for the enhanced teaching experience of the educator and is the cause for research in this area.

For, there are questions that exist which are currently unanswered. Such as 1) how drama enhances a teacher's identity as an educator; another, 2) how drama encourages a sense of community among educators or how drama promotes relationships between teachers and their classrooms or 3) why teachers are so afraid to transform or to submit themselves to drama. According to Cargile et al (2004) the only thing keeping people from transforming is a lack of awareness, knowledge and skills. It is imperative that teachers and administrators are met with research, which informs them of how the drama experience can encourage new meaning, identity and community in our schools. As William F Hanks said so poignantly, "Rather than asking what kind of cognitive processes and conceptual structures are involved, they ask what kinds of social engagements provide the proper context for learning to take place" (as cited in Wagner & Lave, 2000). Perhaps additional research will spawn teachers, administrators and school board members to ask about both their school or boards social engagement practices and the cognitive processes.

Teachers and Drama in Education and Community

When learning something that is new it is essential that one has a certain incentive and eagerness to take on risk. The same holds true for the arts, even more so than other subject areas, for the demands require teachers to shift their ways of thinking towards the learners (Oreck, 2006).

When changes are upon teachers, for instance the idea of implementing a subject like drama, which requires entering unknown territory, many will have concerns about the similarities and differences from what they are already doing (Hord, Rutherford, Hurling-Austin, & Hall, 1998). Further, teachers may be concerned about their ability to carry out the drama expectations, and worry about how they will appear if they 'fail' at the new task. Therefore 'task concerns'

surrounding the implementation of a new idea will be at the forefront of teachers' minds (Hord et al., 1998). The more important point is that teachers will not teach what they are not comfortable teaching, so the task becomes making them comfortable with this unfamiliar subject.

“Being alive as human beings means that we are constantly engaged in the pursuit of enterprises of all kinds... As we define these enterprises and engage in their pursuit together, we interact with each other and with the world and we tune our relations with each other and with the world accordingly. In other words we learn” (Wenger, 1998, para.7).

As with any vocation taking on new tasks can be difficult and at times stressful, but new tasks offer promise and excitement as well. Drama in education is a professional development initiative that holds all of these feelings, no doubt, but once mastered can be the greatest of all teaching tools. To teach with creativity and engagement as a tool is to teach with magic, enchanting the students to engage in the drama to develop their own viewpoint and opinion.

“To teach artistically, whether engaging in specific arts activities or attending to the aesthetic qualities of experience, a teacher must trust his or her intuition and respond to the individuality of students. He or she must also be able to facilitate confidently, creating an atmosphere in which artistic attitudes, behaviours, and expression can flourish. The inner resources of teachers; their attitudes toward art, creativity, and innovation; their commitment to personal growth; and their educational and life values all need nurturing within the school and in professional development programs” (Oreck, 2006, p.15).

Through this research, the researcher aims to discover how teachers think and feel about the integration of drama in a cross curricular fashion. The researcher hopes to refine the current understanding of drama by exposing teachers to the experience of the incorporating drama throughout all core learning. In so doing, this research hopes to determine if vocational

satisfaction, greater ability to utilize the curriculum, and community building are linked to the application of teaching through drama.

CHAPTER III

DESIGN AND METHODOLOGY

Participants

The two teachers selected for this study are employed by the Windsor Essex Catholic District School Board (WECDSB) and teach elementary school. At the time of this research both were classroom teachers, one was a grade six teacher, the other a grade four teacher. The two teachers varied widely in their artistic and cultural backgrounds, although they each similarly used drama infrequently in their classrooms and as facilitators of drama both felt they were disadvantaged and ill-prepared at the onset of this research study. A brief profile of each teacher follows.

Grace¹

Grace has been teaching for five years and has predominantly taught in grade four and five classrooms in the Windsor Essex Catholic District School Board. Grace grew up in an Italian home and attended university enrolled in the Drama in Education and Community Program. This program of study allowed Grace to develop and hone her dramatic skills developed throughout childhood in school plays and skits with her cousins on special occasions. Graces learning in the Drama in Education and Community Program encouraged her to engage and capture the imaginations of children while teaching them. Grace was saddened to admit that she was not practicing the Drama in Education and Community philosophies she learned at university in her grade four classroom. Therefore, she welcomed the idea of a reminder visit from the researcher about the ideals and potential of drama. Grace commented that she appreciates and understands the values of constructivist learning, however, in her particular school she has encountered great difficulty executing lessons involving movement, noise and interaction due to the fact that she is

¹Name has been changed to protect confidentiality.

situated in an open concept classroom. Grace recently completed her requirements for a Master in Education Degree. Grace participated in this research over the course of an 8-week period in the spring of 2009.

Christine²

Christine has been teaching for over thirty years. She has taught mainly grade one thru six classes in the Windsor Essex Catholic District School Board. Christine struggled as a student in her elementary years and eventually found her footing in high school. Christine's experiences with drama were limited to classes in high school. Christine completed a university degree in psychology. Christine had been feeling uninterested and stuck during her mathematics lessons and was encouraged to hear that we could concentrate on this area. Since she had little to no drama experience, she felt that this would be a good learning opportunity. Christine employed a cognitive learning approach in her classroom in which she concentrated on the way students categorize and remember facts by repetition. Christine is currently completing her Master of Education degree. Christine participated in this research over the course of an 8-week period in the spring of 2009.

This research will utilize Britzman's *Practice makes practice: a critical study of learning to teach*, in which she studies the lived experiences of two student teachers. In her investigation, Britzman acts as a "critical ethnographer...as an observer, critic, questioner, listener and co-learner" (Britzman, 2003, p.xi). Our studies are mirrored in the following ways: my own research is similarly fashioned as a participant-observer study whereby I use the lived experiences of two teachers. Both studies address that each "teachers' work brings new and conflictive demands that well exceed the resources of her or his school biography...teachers feel an inordinate responsibility to single handedly make students learn." (p. 2). And lastly, both studies address contradictory realities of what teachers say, feel and what they actually do. The two teachers

²Name has been changed to protect confidentiality.

chosen, Christine and Grace, were selected for participation in this study based on their interest in the topic, each of their dramatic backgrounds (which vary greatly), and finally based on each of their experiences in the teaching profession, Grace having under five years teaching experience and Christine having over thirty. This research will examine the lived experiences of Christine and Grace, meaning that this narration will be made up of the perceptions and events that have transpired and influenced each teacher.

Materials

A total of six props were used throughout the course of the study for the purpose of offering each teacher opportunities to engage in the drama using a specific prop for a lesson. The props were chosen based on their subtlety, they were not the focus of the lesson; though, if utilized they would surely add to the wonder and creativity of the drama. Based on their chosen topic some of the props that were provided to the teachers were: hat, blazer, microphone, plastic ball, puppet and cordless phones.

There were ten lessons in total and these were provided to the teachers two weeks prior to the implementation of the drama lessons. Each teacher was given an exhaustive package containing all of the necessary elements to execute each lesson. The package included materials needed, lesson plans, as well as additional drama information for supplementary reading (See appendix C).

Procedure

Both teachers carried out one unit of study focusing on a subject of their choice and aided by drama. The subject (math, science, social studies, language etc.) was chosen by each teacher

prior to lesson development. The unit was made up of ten-twelve 45-60 minute lessons, in accordance with each teacher's respective school schedule.

Upon implementation of the lessons, teachers were asked to meet for personal interviews with the researcher 2-3 times/week. The researcher kept in mind that the interview should take place in a space that is comfortable for the subject (Schensul, J Schensul, & LeCompte, 1999). As a result, interviews took place at one of the following locations: a) on school property (in teachers' respective classroom), b) at the teachers' home or c) in a coffee shop of the teachers' choice. It is also suggested by Schensul et al. (1999) that "...face to face interviews are preferable because respondents often make additional comments during the interview process" (p. 190). Therefore, whenever possible, the researcher and subject met in person for the interview process. To code the data collected the researcher utilized the research questions to sort the information into 4 categories: 1) Drama and identity 2) Drama and engagement 3) Drama and community 4) Drama and the Ministry guidelines. The personal interviews were audio recorded for transcription, following coding the audiotapes were destroyed.

The questions for the in-person interviews were open ended in nature and a conversation format was usually employed to create a setting more conducive to a comfortable discussion for the teachers. However, the interviews did focus on the themes of teacher identity, sense of community, and implementation of the curriculum documents.

The questions posed and written also made use of:

- Fill in- Respondent completes the response with his/her answer.
- Ranking- Respondent is asked to order each item in relation to the others.
- Rating- Respondent is asked to rate an individual item based on importance.

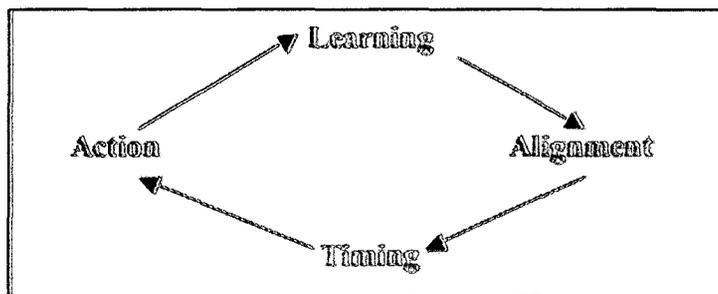
(Schensul et al., 1999)

The above written/reflection portion of the research was a self-administered instrument. The researcher emailed questions to the teacher subject on a specific day following a set lesson. The questions asked correlated with this lesson. The teacher subjects then were asked to answer the questions in sentence form and either email or print off the answers to give to the researcher. This was an easy way for the researcher to collect additional data more frequently without greatly inconveniencing the subjects (Schensul et al., 1999).

The researcher continually reflected on each teacher's progress and provided support and instruction where necessary. To provide support the researcher gave examples and demonstrated, in-person, how a drama educator might carry out a lesson. By example, the researcher frequently demonstrated shortened examples of TIR to model appropriate ways a teacher could use this skill to his/her advantage.

The process for this research was driven by the strategic learning cycle (Davies, 2009). In this process the researchers are charged with harnessing the abilities of their participants. The model below shows the process by which the forward motion is driven (2009). The cycle involves a continuous movement from learning, to alignment to timing and action. Davies illustrates that a traditional strategic planning method on its own is not sufficient for, he urges, a true strategic learning cycle puts its energy into "creative thinking and strategic conversation rather than filling in documents. If schools are about learning, then the notion of strategic intent, of building capability within people...and of taking an emergent approach, of learning by doing, are vital to support the plan and critical to a schools success"(Davies, 2009, p.32). Because this study was sensitive to building capacities, learning by doing, and taking action the strategic learning cycle devised by Davies was especially important to this process.

Strategic Learning Cycle (Figure 2.2)



(Davies, 2009, p.32)

The above learning cycle is driven by a desire for constant improvement. Based on interviews and feedback from the teachers there were cases where lessons were slightly altered or teachers were debriefed on ways that they could improve their drama delivery. The goal of the research and purpose for the cycle was to facilitate each teacher's delivery of the drama lessons with comfort and ease. Further, the continuous improvement came into effect again as we centered on the learning experiences of the teachers and evaluated their actions, decisions, and progress as to whether they felt confident enough to share lessons with colleagues and develop a greater report with students. The teachers moved through the learning cycle initially by partaking in learning surrounding drama's purpose and potential, this was the learning phase. Next was the alignment phase, for this stage the teachers were involved in the lesson development and also took part in drama training sessions to increase comfort with the techniques being utilized. From here the researcher visited each classroom, to participate and observe, every 3 days and had interviews with the teachers on alternating days over the course of the unit. Further, the purpose of the third phase of the learning cycle was to ensure that the teachers were devoting the proper amount of time to the drama lessons while keeping on track with the lesson format and order. And the final segment of the strategic learning cycle was action, for this phase we took action on

areas that needed attention or fixing. For instance, the teachers were given additional drama training if they required it. Because this learning cycle is built on continuous improvement the cycle was repeatedly in use throughout the course of this research. The challenge of this situation was encouraging the teachers to whole-heartedly make this contribution to their classroom community, their school community and their own vocational satisfaction

Follow-up. Two follow-up interviews were conducted. The first follow up interview was held one week following the final day of implementation; the second was held approximately 6 weeks later. The purpose of this final meeting was to determine whether or not the thoughts, feelings and answers that were shared during the actual research had changed or had been sustained.

This research will be drawing upon the methodological tradition of participant/observer qualitative framework. “Participant observation [is] seen as combining survey interviewing, document analysis, direct observation, and observer participation”(Denzin, 2009, p. 297). By using multiple data approaches the researcher collects data in an unobtrusive way, which also allows for triangulation (2009). The subjects were observed, interviewed and data was collected from each, this information representing the “reality of the scientist, and their meaning arises out of his/her experiences” (2009, p.298). Triangulation allows the researcher to, by using several research methods, follow a plan of action, which is void of any bias. In this way, the combining of methods in the same study helps the researcher rise above difficulties that may take place when employing only one approach (2009). Triangulation was achieved, in this research, by conducting interviews, direct observation, participant observation, survey questioning and document analysis. The study was not designed to determine if drama in education would work

for everyone. Rather, the goal was to observe and describe how teachers thought and felt about implementing drama in a cross curricular fashion.

The researcher will utilize the lived experiences of both participants to gather observations. The framework of communities of practice (Lave and Wenger, 1991), as mentioned, will aid these observations. Communities of practice illustrate for the reader that learning is a social event, one that, as a necessity, involves working together in a joint enterprise. Further, Lave and Wenger explain that a true community of practice calls its members, both novice and expert, to share knowledge while helping to empower and engage others. And finally, Lave and Wenger state that within this community atmosphere all members share resources and concern themselves with each other's well being. This research will zoom in on the culture of education and the classroom teacher. It will focus on how the teacher thinks, feels, forms relationships, solves problems and creates meaning in his/her environment; to accomplish this the study will be lead by the following research questions:

The following questions will be addressed through the course of this research:

(1) To observe and describe how drama can transform a teacher's identity.

In what ways can drama enhance your vocational satisfaction?

How can a classroom community built upon the foundation of drama enhance the personal and professional meaning of your work as a teacher?

(2) To describe how drama can improve the delivery, craft and pedagogy associated with accomplishing ministry guidelines.

Question(s): How does drama ideology support the ministry guidelines?

What possibilities does drama have for accomplishing the critical thinking mandates of

the province?

(3) To explore how drama may help build a socially and intellectually engaged classroom community.

Question(s): What role does drama play in building community?

How does the classroom ecology support the relationship between:

(1) Teacher: Student

(2) Teacher: Teacher

(3) Teacher: Community

(4) Teacher: Knowledge

Each of the above research questions helps to direct this research. By example, Question 1 helps to draw the reader's attention back to the literature review where the researcher highlighted the importance of drama's ability to be transformative (Wales, 2009). It is this transformation, this sense of personal identity and meaning in ones work that allows drama to evoke more feeling and attachment than other subjects in the curriculum. There is, essentially, a moment where the teacher realizes that s/he has transformed, for, taking chances and revealing ones self to a classroom full of students is found to be not so difficult after all (Ayers, 2001). Further, Question 2 has helped to define this project greatly as it centers in on what drama can do when combined with the Ministry guidelines. Too often drama is tossed aside and looked upon as a luxury subject, when in fact, it can be the subject that teachers use too accomplish other subjects with ease, enthusiasm and a bit of fun (Alison, Barrera, & Dwyer, 2003, p. 3). And finally, question 3 aids the reader in understanding the importance of the learning communities. Without a learning community students and teachers both lack the connection that holds the power to propel people forward. With a novice and an expert working side by side more can be accomplished, and for this research that sense of community goes hand in hand with drama (Wagner & Lave, 2000).

CHAPTER IV

RESULTS

This chapter presents a detailed background of Grace Keller including family background, influences, education and the complexities of her life as a teacher and person. The thoughts, comments and opinions gathered for this chapter were collected during the spring of 2009 through interviews, on site observations, and surveys.

Grace, a twenty seven year old woman of Italian decent, had always wanted to be a teacher. Even as a child she knew that it would be her life long profession. Grace comments now that teaching chose her, she did not choose teaching. She did choose cycling though, a hobby that keeps her busy when she's not in the classroom; and it helps for the reader to understand the way in which Grace tackles projects: methodically, with determination and with the end goal in sight. Grace sits across from me in her classroom sharing how consistency and routine are the lifelines of her classroom. The articulate fourth grade teacher, who graduated and began teaching nearly 5 years ago, intently shares details of her large class size, lack of classroom walls and high number of IEP's, her frustration apparent throughout our initial meeting.

This chapter aims to uncover Grace's experiences with the implementation of drama education in her classroom. Throughout I will explore if drama affected Grace's vocational satisfaction, her sense of community both in her own class and within her school, and/or her ability to affectively deliver the Ontario Ministry Curriculum Guidelines. What follows is one version of what happened as Grace participated in this research.

The narrative of Grace Keller begins in Windsor Ontario, the most southern point in Canada and a car town chalked full of working class citizens. Half a decade ago, Grace found herself happily hired as a teacher at a school smack dab in the epicentre of suburbia. Each day since she has made her way through the winding cul de sac streets to arrive at the catholic elementary school which employs her. She wanders through the updated hallways and passes the modern administrative offices to find her open concept classroom that contains 10 additional classrooms, all of which are visible from her chalkboard. Grace's room, a 'corner lot' with 3 windows and a bookcase divider is prime realty I'm told. Classroom after classroom, straight down the hall, one after another. Each filled with bright colours and hints of personality, but all missing one key element: Walls. With desks crammed in one behind another in a format screaming detention, Grace's descriptions of chaotic days become more imaginable in her 500 square foot classroom.

Characters and Places and Information In this Story:

Grace Keller: Primary School Teacher and Master of Education Graduate.

WECDSB: The Windsor Essex Catholic District School Board- the school board which employs Grace Keller.

EQAO: Education Quality and Accountability Office (EQAO) - Is mandated by the Government of Ontario to design and implement tests for grades 3, 6, 9, 10 in reading, writing and mathematics; the results of these tests are reported to the public; and collected data is meant to help determine the effectiveness of Ontario's education system.

Teacher in Role (TIR): A method of teaching that utilizes techniques of drama to facilitate education. It is a holistic teaching method designed to integrate critical thought, examination of

emotion and moral values and factual data to broaden the learning experience and make it more relevant to everyday life situations.

POD- The POD is a portable plastic inflatable room. The POD transforms any space into something imaginative, exciting and magical. I made the POD using clear plastic insulation and a 2” x 2” household fan. The fan blows air into the 20” x 10” rectangular bubble and students can enter through cut out door. The POD holds up to 30 children and has operated as a time machine, a green house, a cocoon, a prayer room or a reading cloud- among other things.

Grace's story

Going back 20 or so years Grace was in a classroom much like this one, save for the open concept idea. As the youngest of 4 Grace was the hand-me down queen, the theatrical sister, and the overachiever. By learning about Grace's up bringing I began to conceptualize how she became the teacher she is today. Her middle class Italian parents expected her best with every task and assignment that was handed to her. And, in true Grace style she did not disappoint. Grace depicts her father as a man who instilled in his children that the measure of a hard days work was marked by calloused hands and a prayer of thanks. Her three older siblings marched in a straight line before her all pursuing the 'family business' of teaching and each standing out like prize-winning pedigrees amongst the sea of new teacher graduates.

Saying that Grace's Catholic grade school experience affected her as a teacher would be an understatement. As we spoke she unveiled the account of her younger years. Grace thrived in the neat and ordered classrooms and offered her hand in those that weren't up to par. Leadership was a natural step for Grace, some people, according to Grace, referred to the role as one of minioning, but Grace's honesty and whole hearted approach trumped over those criticisms. This

role of leadership helped to cultivate, at a young age, the idea that perfection could be attained through hard work and determination. Consequently, it was at this point that I believe Grace's struggle between authenticity and expectation began.

Education

Right out of OAC, Grade 13, Grace went to the University of Windsor and enrolled in the Drama In Education (DRED) program. This program was a perfect fit for Grace allowing her to tap into her creativity while working towards her end goal of becoming a teacher. During her four years in the DRED Program Grace repeatedly excelled in her execution of drama teaching strategies and impressed her professors with a firm understanding of what is fundamentally DRED. When she graduated with a Bachelor of Arts in Drama in Education she was immediately accepted to the Bachelor of Education program. And, one year later she became a graduate of the University of Windsor Faculty of Education feeling more than prepared to jump into a long and exciting teaching career.

A Day in the Life of...

It is now 8:45 am on a crisp spring morning and Grace prepares by writing out the events for the school day on her chalkboard. *Meet Mrs. Bruyere, Drama, (If Time) Religion, After Recess: Spelling...* "I have to do this," she notes as she busily prepares the classroom, "...or else the students won't know what's going to happen next and," she adds, "...if what we do does not appear on this list...I'll hear about it" (Grace Keller, personal observation, April 6, 2009).

As a guest in Grace's classroom I observed her teaching style on numerous occasions and I am

of the opinion that she abides by the *Facilitator Model* of teaching in which the teacher-centred lessons are based on demonstration whereby the teacher is guiding and directing the learning. Facilitator teachers expect their students to participate and ask for help when needed. Additionally, a teacher who pursues the facilitator model also follows a model of inclusion in his/her classroom (Grasha, A, 1994, p. 146).

Grace knows that I am here to focus on a narrative about her. More specifically to capture a snapshot of what her life as a teacher is like with drama in the classroom and how it might affect her pedagogy. My project aims to unearth details of Grace's experience over the course of a few weeks and a dozen or so lessons. I want to understand how the experience of integrating drama affects her personally, socially, and on a larger front how this experience may change her views about the world of teaching. What follows are the images of Grace's ordinary classroom life during which I was permitted to observe and collect data.

As the students file in I begin to understand, in a small way, those frustrating feelings that Grace was talking about. The noise level renders what would be regular conversation inaudible so that almost yelling would be the only way to be clearly heard. After morning announcements it's 'Deskercise time' something I found to be a daily routine as the weeks went on. This province wide initiative instructs students to dance and move to music for five minutes each morning therefore accomplishing a ministry guideline to keep Ontario students active. The music plays over the PA System and as I look around the room at least half a dozen students are talking, another 5 or so are not even standing and one student straight in front of me explains without question that he 'has asthma and can't participate.' When the music stops Grace checks

agendas, introduces me and announces to a cheering class that they will be ‘doing drama’ every morning for the next few weeks. And we’re off!

Boundaries, Borders and Passports- Teacher to Student

Boundaries

The execution of lesson one was fairly simple for this DRED grad. Other than a few new drama activities, Grace had seen the tableaux, mirroring, miming, and visualization all before. So, it was a surprise to me that after lesson one when Grace received a handcrafted card signed by her entire class issuing, “You’re the best teacher ever!” and she retorted, “I know though, that they don’t mean that I’m the best teacher ever. (The students) are just glad we aren’t doing seatwork.” She went on, “It’s not about me, it’s just about having fun” (April 6, 2009). This comment alerted me as something out of the ordinary for a drama teacher, I say that knowing that I am being stereotypical. Nonetheless, it is common practice to want to create a sense of community and to embrace being embraced as a ‘fun educator’. Grace had created a boundary between herself and her students; essentially she created an official line that divided her from them. In doing so Grace was preventing any real understanding or sense of community from developing.

I became curious about Grace’s relationship with the people she spent most of her time with, the kids. This question, when posed, caused Grace to falter...she paused, trying to find the words, then she admitted, that this was a hard question for her to answer. “Because,” she went on, “I have to draw the line between teacher and student and the students don’t cross the line and

I don't treat them like friends...it's not the same type of community...it's more ridged...because the students know the routine and rules very well, they are not stifled by them. They know what is expected and realize why these are the rules. They understand that these are reasonable restrictions" (March 28, 2009).

Grace has been groomed, since graduating, to believe that boundaries are needed between teachers and students. She mentioned that, "...being a teacher should be about a certain amount of having fun but I don't need another friend, especially not a grade four student. They're my students I care about them but there is a line I have to draw and I am there to teach them, I'm not being paid to befriend them. When I began teaching a lot of people gave me advice, this was one of the things that was always mentioned" (March 28, 2009). Grace also learned quickly, upon entering the teaching profession, that most teachers feel students learn better when there is quiet and by doing seatwork. If Grace had not adopted these 'helpful instructions' as her own, she believes she would have been ostracized and made to feel that her teaching style was a problem, not an asset. Grace shared,

"At the beginning I always wanted to do drama, and constantly tried to integrate it. But, each time I did I was met with more and more resistance. Eventually, I got the message and I began to conform. I have to gear my lessons to more quiet seatwork, which is not how I see optimal learning taking place. I have veered away from group work, and social constructivism, and gone with a more traditional approach... It's hard, as a teacher in an open concept school. I wanted my fellow teachers to like me, I was new, I mean...I felt I was doing a bad job when other teachers would look at me with a frown each time my class was making noise during a drama activity. Eventually, you just get tired and worn out" (April 4, 2009).

Grace considers herself a teacher under the magnifying glass of other teachers and

therefore she remains unsure about drama- her former passion and craft. Grace went from being a passionate drama educator to being a technician. In this case, Grace's class was conforming to the school, and it became more and more apparent that Grace was at a crossroads with her pedagogy. Saying one thing but yearning for another - Grace did not know if she wanted to be the educator who captured the imaginations of her students and lead them through engaging lessons, or if she wanted to be congratulated on her calm and quiet classroom by colleagues and administrators. This push and pull helped to create, for Grace, an elastic band affect. Where by, no matter what she did, she constantly felt "overwhelmed and that there (was) not enough time" (April 4, 2009) and the reward of the teaching, though still there, grew less and less substantial as each year passed.

Hearing Grace talk about this struggle was difficult for me. As a fellow DRED graduate I empathized with her struggle. I too, have experienced the feelings of overwhelm and the pressures associated with accomplishing the Ministry guidelines. Like Grace, I recall the discerning comments and glances from other teachers as my classroom enjoyed drama activities. In my recent history a colleague advised me, that 'the principal could walk into [my] room at any moment and ask what guidelines I was accomplishing.' Because of my experiences I was very motivated to help Grace overcome this boundary, I longed for her to feel proud of who she was.

Borders

This boundary that Grace created was so far from her drama in education training that it was the catalyst for greater stress than she had ever imagined. During her first year of teaching she suffered from severe stress and pressure. Due to health concerns she was forced to take an extended period of time off of work. Grace commented, "I became very ill, and I know for certain that it was directly related to stress. The illness I had typically strikes those over the age

of 50. When I was diagnosed I was 25. The stress, my doctor urged, needed to go” (April 4, 2009). Graces health concerns drew a direct correlation to her desire to be the teacher that her siblings and parents wanted her to be, to be the drama educator that the professors from DRED knew she could be, to be the teacher that other teachers liked, and probably the most weighing thought on her mind- to be the educator that students wished for at the onset of each year. Grace expressed,

“It became too much, I tried to do too much. I wanted to be everywhere, do everything. I stretched myself too thin. I took everything very seriously. Since then I’ve had to step back. I’ll admit that I’m using the text book more now, but the reality is that I am less stressed and more able to meet the specific needs of my students when I am not ill” (April 4, 2009).

Grace exhausted her efforts and emotions and therefore became extremely fatigued with even the simplest of classroom and extra curricular activities; she was experiencing burnout (Huberman and Vandenberghe, 1999). Her inability to freely use drama in a cross-curricular fashion caused for low decisional latitude. This prevented any sense of freedom in her own classroom and forced Grace into feelings of inadequacy (Harden, 1999). Further, being unable to use the drama skills she had developed over the course of her undergraduate studies disallowed Grace to feel the vocational satisfaction that she had been so sure she would feel upon becoming a teacher. The physical and emotional state that Grace was caught in was a border inhibiting her entry into vocational bliss. This border required someone who could present identification about who they were, could tell the border official where he/she came from, where he/she was going, and why he/she were going there. Unfortunately Grace could not cross this border, because her boundaries prevented her from knowing the answers to these questions. Grace was unable to

know her students and colleagues in a community environment where they shared information and stories, bonded and grew as experts and novices together (Lave and Wenger, 1991). She limited herself in truly drawing her community together with drama as her aid. The boundaries she created were safe in her mind, and she was not prepared to go over the ‘border’ in any case. On day two Grace shared her discomfort with the content and direction of the lessons, “I’m worried about the acting part, I’m terrified, I’m not going to lie. I’m not comfortable-it’s not me.”

Prior to our research Grace had answered a series of questions, below are a few of which stood out to the researcher:

<i>I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.</i>	No
<i>I feel confident in my ability to facilitate drama education activities in a cross curricular fashion.</i>	No

(Grace Keller, written communication, March 28, 2009).

Grace’s inability to be recognized for the drama lessons and her fear of drama was brought on by her apparent loss of self. Finding difficulty in theorizing and further developing her pedagogy had caused her to feel inadequate and therefore she could not accept compliments even if they were unanimous in nature. Grace did not feel she was accomplishing what her undergraduate degree had prepared her to do and revisiting this now unfamiliar territory was frightening.

So here we have a paradox, a drama educator who is terrified of drama. One who asserts that she was, at one time, in her element with the topic and craft and yet her knees shake and her voice quivers at the thought of taking on a role. So, this raised two questions for me, 1) What can

be expected of teachers who have not graduated from a drama education program, if those who do obtain this degree lack confidence with drama?

2) What can be done to help educators look at drama as they look at other curriculum topics such as Math, Science or English? How can faculties of education and boards of education help to create an environment that is both accepting and encouraging of drama education.

Peter Wright (2001) calls Grace's feelings of anxiousness in regard to drama as 'drama anxiety'. Wright states that there are different reasons for the experience of drama anxiety but it can reflect the participant's insecurity about performing on their own or simply not knowing what to do or how people might respond. Further, strategies for dealing with this anxiety were conceptualized by Wright who highlights that people must experience the pleasure and security of working in groups in order to reduce drama anxiety. The terrifying perspective of drama, which Grace held, allowed me the opportunity to think about what is needed for drama to experience satisfaction with drama implementation.

Grace and I spoke after the lesson about what has contributed to her feelings of being out of practice. Grace grappled with this question:

“As I mentioned, just the situation of not having any walls at the school I think is the most, yeah, um, definitely the biggest factor as to why I do drama a lot less. Because group work and any type of collaborative learning which is what we all should be doing in our classrooms we cannot do. So I think it's partly who I am working with at the time-at the present time. And, partly the fact that we do have to keep the noise level lower than we would if we had walls” (April 7, 2009).

I look to the work of popular drama educator Dorothy Heathcote (1995) who believes that all people can learn to teach utilizing a philosophy of education, which is based on drama. Three basic things are needed: #1 Drive, #2 Feedback, #3 Ritual (p.77). At first glance these elements may seem obvious but stepping into the drama educators shoes can send some teachers running. And, in our case Grace did just that, she announced that she was defeated before she truly began. The drive was missing, no ritual existed and Grace had dismantled any avenue for positive feedback. It is this lack of heart and/or commitment to the drama that prohibits a real energy in the drama...a real fire that allows for enjoyment, as we will see below.

When the teacher-in-role lessons came around Grace confided that sleep was not on the roster for her the evening prior. Instead, her panicked mind reviewed that day's drama lesson over and over throughout the night. Exhausted and still worried she looked at me with hesitation in her eyes. As she began the teacher in role activity her face was frozen with an expression, which suggested the drama was agonizing and she begged to be freed from this punishment. Her role was that of a Time Machine Pilot set on course to go back in time hundreds of years. We made use of my homemade portable plastic room, called the POD. The POD transforms any ordinary room into something extraordinary. Students change the way they walk and talk when they're in the POD, a hushed giddiness falls on them and typically this is followed by commitment to their role whatever it may be. In the history of using the POD as a teaching aid I have never had a lesson fail; that thought remained in my mind while I watched this lesson unfold. The building portions of the lesson were well executed, the students were becoming comfortable with the roles, of explorers, that they would soon take on inside the POD. I was

positive that the next portion of the lesson, the actual time machine warp, would follow suit; unfortunately no amount of nail biting could prevent what happened next. Grace, who was clearly uncomfortable, deserted the lesson plan and sped through the in role activity only to completely abandon her role and abruptly end the most exciting portion of the lesson. The time machine and its pilot aborted after only a few minutes in role and a crash landing signified the end of the In-Role portion of the lesson when Grace whispered to me “okay....are we done now?” (April 8, 2009).

Although beginning this new drama and language unit signified a fresh start and a chance to rekindle Grace’s drama flame it would not be without hard work that the fire would be re-ignited. After the lesson Grace’s demeanour was that of disappointment and she invited me to constructively criticize her while demanding that she was terrible at in-role teaching, she willed me to agree with her. And asserted that the students were,

“...wide eyed and kind of like, “what’s going on? What’s Miss trying to do here? Like, I almost felt as if they don’t buy when I’m in role, ya know? Maybe their just not using their imagination, some of them it seems that their just a little too cool for it but yeah ...it was a short in role and I wasn’t comfortable...I don’t feel that the students believed...a lot of them were surprised and some of them didn’t buy it” (April 9, 2009).

As we talked through the lesson together I found myself thinking about how fear can sometimes paralyze people. And how that failure to move can result in stagnant and uninteresting lessons that fail to challenge students to critically think. In order for Grace to excel with the drama, she did need drive, feedback and ritual- but she also needed to decentre. By decentring Grace would be able to meet the children ‘where they are’ without the fear of being

judged or rejected. The confidence and empowerment, that Grace needed, would allow for a renewal of energy, faith in drama and enthusiasm rather than fear about the lessons (Heathcote & O'Neill, 1995).

Instead of feeling empowered by the thought of drama, Grace felt that the students would judge her and therefore had no belief in her self or in the Teacher In-Role activities. She further failed to *meet the children where they are* by issuing that "...maybe their just not using their imaginations" (April 9, 2009). Grace's journey was one that required her to rediscover her own will to imagine, to create and to inspire through drama; her journey became one of moving out of center.

Passports: Moving Out of Center: Grace's Journey

After completing the first few drama lessons, Grace and I met to regroup, reflect, re-evaluate and resituate ourselves. Grace strongly felt the weight of this project was on her shoulders. Her fear was that she was compromising my research and she wondered aloud if I should choose another teacher so as not to "botch the entire project" (May 11,2009). Grace expressed feelings of overwhelm and panic prior to the lessons and wondered if that feeling would go away. She disclosed that it would be unlikely that she would continue to use Teacher in Role as a teaching method after my research was complete. "I don't mind that I'm stretching myself, but you have high expectations of me and I don't feel that I'll be able to meet them...I'm just worried that the lessons won't go as planned. I want it to be great. I don't know if it will be" (April 10, 2009). I realized at this point that Grace should be reminded of the fact that I wanted to capture a real picture of the drama in her classroom. By gathering the actual circumstances

and feelings of Grace I would then be able to have a successful study no matter what her outcome was in the class, simply because I wanted to uncover the truth. Grace said that she really wanted to use this opportunity to try, because she knew how good this was for her class and she “feel(s) that this is allowing more cross curricular teaching, which means that (she is) meeting more guidelines” (April 10,2009).

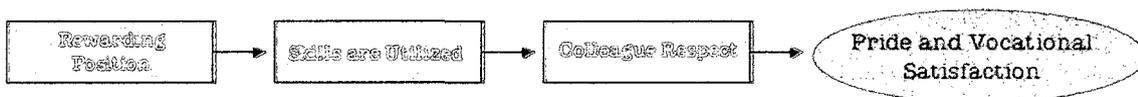
Grace and I spoke in great detail about role. I illustrated for Grace how one might use his/her body to show a change in character; how one might change his/her voice ever so slightly to signify that he/she has become someone new. Further we discussed how to tackle the students in her classroom who were ‘non-believers’. Most drama educators will encounter non-believers constantly. I believe the trick lies in winning them over while you are in role. Grace and I discussed using role to keep students on track, learning and engaged. Additionally, we touched on using props to symbolically represent the change from teacher to guest visitor. The themes were familiar to Grace and this familiar talk became encouraging for her.

The next time we interviewed, Grace had just completed her In-Role activity as the Museum Curator. The change was noticeable instantly. Her voice more chipper and a tinge of pride snuck through, daring to be happy about her TIR experience. She shared,

“The in-role and attention to detail, the tickets, were key. The students entered the stage after waiting “in line” and once they crossed a certain line, and paid for their tickets, they knew I was in role, and they immediately took on a role themselves. The students were thinking outside the norm. I think that this was because they knew they were acting as someone else. So, a safe answer that they may have said as themselves was avoided, and

they chose to think of the most imaginative and even violent answers, answers that I would normally have swayed them from...I took on this role easily because it was a role that I wouldn't mind taking on in real life" (April 13, 2009).

When Grace took the first step towards decentring, she felt the vocational satisfaction that has been talked about frequently in this research. She began, for the second time in her life, to feel the enormous sense of pride that comes after delivering an engaging, interesting and thought provoking lesson plan. Grace admitted that she felt more attachment to the students following the most recent TIR's, proving that sometimes the process of education is more of re-teaching than anything else (Ayers, 2001, Pollock, 2007). As Grace's comfort level increased so did her confidence and her stride was nearing 100% as we approached our final day. In just a few short weeks I was able to see the figure below, minus the colleague respect, put into action.



Grace held a rewarding position as an elementary teacher, in this role her skills were utilized and because of that she began the long process of gaining colleague respect. Finally, all of this helped for Grace to feel an enormous sense of pride and vocational satisfaction. Grace shared,

"Um, I was extremely comfortable for the final lessons especially the last lessons in role. I don't know if it's just because I became more comfortable with being in role or if it was the actual role I was playing but regardless the night before I wasn't nervous, I wasn't nervous right before and I wasn't nervous during. The only thing that I noticed also is that I actually felt confident, so not only was I not nervous but I also afterwards didn't

have this negative, I 'm not good at that feeling. I felt like I did a good job, I knew I did a good job" (April 15, 2009)

Over the course of a little over 2 weeks Grace had undergone an enormous transformation. Grace admitted that she "...should have been doing more (drama) all along, but the dynamics of my school, and just not having walls, kept me from making any changes. I would do drama here and there, but I certainly did nothing to this extent and now that I have, I want to continue" (April 28, 2009). According to Cargile and Rich (2004) the only thing holding people back from transforming is their own lack of awareness, knowledge and skills. Now that Grace had gained these three things there was a definite change in her, one that she too welcomed and embraced. Touching again on the three necessities of a successful drama educator (Heathcote, 1995) Grace had re-gained her drive and drama was once again becoming part of her ritual. And finally, she was gaining the necessary feedback, from our interactions, to aid her in this sometimes-frightening journey.

The community of invisible walls: Teacher to Teacher

"The communication process which is common and important in all societies, that in which one person helps another to develop their knowledge and understanding...is at the heart of what we call education and it is 'teaching' and learning" (Neil Mercer, 1995, p.1).

This section deepens the communication vein of my research by examining Grace's experiences at school whereby her professional environment provides few opportunities for collaboration and community building between teachers, despite the schools open concept layout and lack of any actual walls. Therefore this isolation makes for an immobilization of knowledge

and understanding and a failure to progress.

Grace's dream class and school involve a teaching community where cooperation and teamwork are the spirit of staff meetings and prep periods. She hopes for a school where the main goal is to improve student achievement by varying teaching strategies and understanding the diverse dynamics of each classroom. She spoke to this when I asked her how drama education was helping her to deliver the Ministry Guidelines. She answered,

“I think that many teachers sometimes think that what their doing has to be something testable, and that's the only way to meet the guidelines. What I am finding for the second time in my life, is that by observing and watching and seeing if the students understand and participate I am able to gain the marks that are needed, not everything needs to be a paper and pencil test” (June 4, 2009).

Additionally, Grace's utopia educational institution would include a desire to belong and to experience fellowship by all. Sadly, Grace's current colleagues don't share in her vision. “They see the drama as fun, but they don't know that there is a connection that will be made later. They don't realize how much my students are learning and how drama allows my students to think deeply about the subject matter. My students handed in some of their best work all year during our drama lessons together. I feel valued not by what my colleagues see in me, but by my students..maybe one day I will feel both” (June 4, 2009).

Grace draws the reader's attention to how student achievement has been connected to the drama education lessons. Grace, during one of our interviews, highlighted the change in behaviour, work ethic and excitement attached to our language arts lessons.

“In the past month I have honestly noticed a switch in my class, something has changed. And, I don't know if it's what we did with drama and the fact that they got to know me in

a different way but we had a great time. I really struggled with this class [previously] and now I honestly feel like they have a different respect for me. Everyday activities are easier. It's very bizarre. I am really happy because I was pulling my hair out before we started this drama. I was doubting that the drama would work..they were a difficult class behaviourally...[at the beginning] I was thinking 'oh, I don't know if this is the best class for the research!' But now it's so much different, the students and I look forward to the drama every day. Whether I can attribute the shift in attitude and class dynamic to drama or not makes no difference to me because I feel happy doing it" (May 5, 2009).

This change added to the sense of pride and confidence that Grace now held about drama education. It allowed her to rise above any negative attention she might receive from colleagues, permitting her to nurture the community she had with her students.

Grace referred to her school community as one having invisible walls. One that even though it enables vision, due to the open concept, has managed to build barriers that make it nearly impossible to collaborate, communicate and grow together. Fortunately for Grace she was able to take the initiative, despite the lack of support from her colleagues, and build a community within her own classroom. This step took great courage and shows Graces ability to overcome boundaries and borders to achieve her passport.

As a fellow DRED I was proud of Grace and I believed her when she said that she felt excited about drama again. Surprisingly, Grace's journey had affected me along the way. When this process began I never imagined that my identity would change along with my subjects. With Grace, in particular, I became witness to how easily someone can loose his or her passion or vocational satisfaction. Additionally, I have become more aware of my own pedagogy and how I will protect and preserve my passion in a school system designed around literacy and numeracy.

Christine Hudson

I present a detailed background of Christine Hudson including family background, influences, education and the complexities of her life as a teacher and person. The thoughts, comments and opinions gathered for this chapter were collected during the spring of 2009 through interviews, on site observations, and surveys. When I explained to Christine that I would be concealing her identity by using an alternate name for the documentation of this research she asked that I call her “Christine, because that was a name I always wanted to be called as a child...I don’t know why, I just like it” (Christine Hudson, personal communication, March 29, 2009).

This chapter aims to uncover Christine’s’ journey with the implementation of drama education in her grade six classroom. Throughout this section I will examine how drama in the classroom did or did not affect Christine’s vocational satisfaction, her sense of community both within her own class and within her school at large, and/or whether she was aided by drama in her delivery of the Ontario Ministry Curriculum Guidelines. What follows is one version of what happened as Christine participated in this research.

Christine is in her mid fifties and is of Irish Catholic decent. The narrative of Christine Hudson begins in a small town 25 minutes east of Windsor. This southern Ontario hamlet has a population of less than 5,000 people. For Christine it’s a short commute from home to school each day, a drive that she calls relaxing. Her classroom, a 1000 sq ft room backing onto the schools basketball courts is neat and orderly. The room is filled with learning tools and colourful posters galore to help students through ‘The Writing Process’ or questions associated with “VERBS, ADJECTIVES, NOUNS”. Christine has a personal Smart Board. She has created a hang out corner, a reading nook and listening station and everything appears to have been placed

in just the right place. Being in Christine's room is like that of a children's fairy tale, everything is exactly as it should be. It is easy to see that Christine is poised and ready for anything that could be thrown her way. Christine noted that being a 'county school' makes for a different kind of relationship with the Windsor Essex Catholic District School Board. She says that board visits are infrequent and administrators often "...forget that we're out here, which is just as well by me" (March 29, 2009). Christine, for the most part, has a curt way of relating to people, though at times she has shown her softer more compassionate side.

Characters, Places and Information in this story:

Christine Hudson: Primary School Teacher and Master of Education Candidate. In September 2009 Christine took on a role with the WECDSB as a member of the Board Strategy Team.

WECDSB: The Windsor Essex Catholic District School Board- the school board that employs Christine Hudson.

EQAO: Education Quality and Accountability Office - Is mandated by the Government of Ontario to design and implement tests for grades 3, 6, 9, 10 in reading, writing and mathematics; the results of these tests are reported to the public; and collected data is meant to help determine the effectiveness of Ontario's education system.

Teacher in Role (TIR): A method of teaching that utilizes techniques of drama to facilitate education. It is a holistic teaching method designed to integrate critical thought, examination of emotion and moral values and factual data to broaden the learning experience and make it more relevant to everyday life situations.

Christine's Story

As a youngster, Christine says she “was cast into the shadows. Due mostly in part to the sibling rivalry” that caused constant competition for the attention of her parents (April 9, 2009).

Christine, a shy child, got her bearings while at school when she discovered how good it felt to hear praise and to receive attention for her hard work. As Christine continued to receive encouraging feedback she grew more and more dependant on this positive reinforcement and as a result she spent a great deal of time trying to please her teachers and excel with her studies. Soon enough, Christine's classmates began to distance themselves from her and she became known as the teacher's pet. The social distance she experienced with her peers reinforced her reasons for plunging deeper into her studies, as she had nothing else to devote her time to. Today Christine is a confident and sure woman who is extremely passionate about her work. Christine described this confidence as one of finding her stride later in life. In becoming more confident and self assured Christine has outgrown the ‘teacher's pet’ name that followed her as a child. Instead, her colleagues now describe with more endearing terms.

Education

Christine thrived during her elementary school years, “School was the one place that I could go and be recognized for my accomplishments. Praise and approval from teachers and staff members provided me with the much needed and much sought after acknowledgement I so desperately craved” (April 9, 2009). It was this strong attachment to her elementary years, no doubt, that kept Christine considering teaching as a career and eventually pursuing that option upon completion of a psychology degree at the University of Windsor. Making the Dean's list was standard practice for Christine who had no trouble with acceptance to the post undergraduate program of her choice. This star scholar chose teaching and her scholarship allows the reader to

understand why Christine's aims and objectives in the classroom tie so strongly to the curriculum.

In the spring of 2008, Christine and I bumped into one another at the Faculty of Education building, University of Windsor. Formerly, Christine and I had been classmates in our very first MEd course. Since then we had seen one another both at the University and at the school where she was teaching, as I was a frequent volunteer there. We began talking about the ideas I had loosely set out for my thesis work and Christine was instantly interested in offering herself as a participant in the research. In March 2009, with the proper approval received Christine and I solidified plans for her involvement in this research project.

Planning Days

Christine and I are sitting together in her classroom on a chilly Sunday morning to discuss what this research will entail. To begin with Christine states that she's been searching for a way to deliver math differently for some time now.

"I have to admit that I've never really loved math the way I do language or social studies. I can really teach those subjects creatively and I do, I tend to rely on the math text to deliver my mathematics curriculum and I know that the students would fair better if they were more engaged...I dread having to plan math lessons and I struggle to come up with engaging hands on activities. I just don't find the same enjoyment with math as I do with literacy"(April 12, 2009).

As we continued to talk about Christine's life as a teacher her independence began to shine through. Christine intently expressed her disgust for lacklustre teachers and emphasized that she

would never resort to printing off lesson plans straight from the Internet. Instead, she plans her subjects weekly, usually on Sundays, and often spends four or five hours at the school after hours preparing. She says that having an “alcoholic father contributes to the overachiever in me. I guess you could say that as a child I was so desperately looking for attention that school was the only sure way that I could achieve that boost of confidence, that ‘Good Job’ or the gold star that other kids received from their parents” (April 12, 2009).

Approaching day one, Christine and I went back and fourth with the math and drama lesson plans. She struggled to see the importance of the lessons given their lack of testing, handouts and/or pencil and paper tasks. This struggle is something very common for teachers as the standards based movement has itemized curriculum so that the arts are look upon in a way that insists they are less important (Robinson, 2006). Initially, Christine conveyed that she felt good about the lessons but because I’ve known Christine as a classmate and colleague I could tell that she wasn’t convinced. The tension over the lessons grew for several days as I tried to convey to Christine that the students would in fact be learning by doing, instead of learning in the traditional way, which in her case was by the text. I could appreciate and empathize with Christine knowing that this was an uncomfortable change.

Eventually, after careful discussion and planning with Christine I compromised. Seeing her indecision and apprehension I provide her with handouts, from the JUMP Math Grade 6 Manual, to assist the drama learning. (JUMP Math is a charitable organization based in Toronto Ontario. JUMP Math believes that all children can be led to think mathematically, and that with even a modest amount of attention every child will flourish.) The correlating math handouts were to be used as a homework refresher prior to lessons or following a lesson to confirm comprehension.

Christine was excited about the paper and pencil aids, “Wow, this is perfect” She exclaimed, “these are exactly what I needed. I just know the way my students learn and at least some paper and pencil activities is exactly they will need” (April 16, 2009). When Christine said this, I wondered if ‘paper and pencil’ was the way *she learned* or the way the *students learned*. And, it reminded me that as teachers we often ask of our students to conform to our way of learning, simply because we are familiar and confident about that style.

A Day in the Life of...

On day one I informed Christine that I would be present and participate in the lesson as if I were another student. I explained that should she need help, I would be there. However, I felt confident in our preparation thus far, so that was not a concern for me. Christine was a bit nervous, so I reviewed the flow of the lesson and the main purposes again. Because we had been preparing for this lessons delivery for several weeks, I was very sure that Christine would fall into a groove and accomplish the lesson with ease. Christine agreed, but verified that she would have to hold the lesson with her at all times because she wasn’t entirely confident in her ability to carry out each activity in the correct sequence. Later Christine disclosed to me that she doesn’t “like the idea of always having to go back to the paper. I like to know, in my own mind, what’s going to happen next...I very rarely have a pencil and paper with me when I am teaching” (April 20, 2009).

The afternoon started out like every other, a prayer, intentions, roll call and then into the drama. The lesson surprised me. The students did seem engaged but there was that impression that drama was meant to be funny- and shaking that idea was difficult. Not to mention, Christine continually referred the students to follow *my* direction, when in fact, this lesson was hers to

lead. We talked briefly afterwards and I asked Christine what she thought of the lesson, “I certainly knew what *you* were trying to do and I think the kids responded likewise, I may have missed a few things in the lesson but it still went well” (April 20, 2009). Following our first day it was very clear to me that Christine and I had some boundaries and borders to overcome together. The first was to convince Christine of drama’s merit, helping her to see drama’s potential to be more than just humorous. The second was to build Christine’s confidence in her own dramatic abilities, so that she could allow herself to fully engage in the activities. And finally, I needed to help Christine see that the enjoyment she shared with her class during the drama and math lessons would help to build a sense of community and in turn create strong memories, which could facilitate deeper understanding.

As a visitor and participant in Christine’s class for a number of weeks I was able to observe her teaching style closely. The main teaching style that I was able to witness during my time in her classroom was that of *Formal Authority*. Formal authority teachers focus on content and subject matter. This style of teaching is centred on the teacher who is the holder of knowledge, therefore the students become the receivers of knowledge and are expected to do so. The teacher provides the direction and control for all actions in the classroom. And, the focus of the formal authority class is the curriculum rather than relationships between the teacher and student or students and other students (Grasha, A, 1994, p. 146).

Boundaries, Borders and Passports- Teacher to Student

From where I stand, Christine’s personal boundaries have inhibited her from experiencing a new teaching style, while her borders prevented the students an opportunity to know both her and the

subject matter on a more personal level. As the project unfolded I worked alongside Christine to create a passport that would allow her the comfort, control and stress free environment she needed to enjoy the experience of the drama. What follows is a snapshot of my view of these three aspects of my research.

Christine's 30 plus years of teaching helped me, as a participant observer, to see where she put her stock. From what I saw, routine seemed to be Christine's lifeline. "I practice routine and allow the students to be in a predictable and safe environment," she noted when I asked her to describe her classroom environment. Equally important, Christine frequently described the school day as something that was "busy and stressful" (April 29, 2009). Her remarks about the end of the year being the busiest time were in abundance from beginning to end of this project. Undoubtedly, Christine experienced a great deal of pressure with her group of grade 6's. The students fell into the EQAO academic testing year. EQAO, for Christine and many other grade 6 teachers, meant extra hours of prep, additional time spent in class on Math and Language and additional pressures to help her students achieve their best on the standardized test (Kelly, 2009). I believe that stress was a boundary that impaired Christine from fully committing to my thesis project. As noted previously, Oreck (2004) reminds us that stress can, and often does, hold teachers back from arts based curriculum, the feelings of overwhelm from other areas of the curriculum are too great to handle and taking on any new tasks seems insurmountable. And yet, Christine initially showed great strength by, despite her strong ties to curriculum and routine, risk taking by trying something completely new and outside of her comfort zone. In this way, I was able to see Christine's courage and true bravery as someone who took on the challenge, late in her career, of experiencing drama education teaching.

At the onset of our research together, Christine completed a questionnaire in which she answered the following questions:

<i>I consider myself a creative person.</i>	No
<i>I feel confident in my ability to facilitate drama.</i>	No
<i>I feel confident in my ability to encourage my coworkers to adopt these techniques.</i>	No
<i>My students have trouble concentrating on other work after an arts activity.</i>	Yes

(Christine Hudson, written communication, April 25, 2009).

Christine went into more detail one afternoon when we spoke about her view of herself as a creative person. She commented,

“I wish I had that eye, I wish I was a trained artist and that I could bring that element into my classroom. I suppose in a way my students miss out because I do not have that. But ya know? Teachers just end up going through the motions when they don’t have the eye.

They teach the drama last term and it’s the very last thing on the to do list “ (April 25, 2009).

Christine’s honesty in this matter helps the reader to understand her true dilemma. Although she ‘hears’ that drama is good she has no real interest in it, and on top of that she simply cannot set aside time, in a testing year – no less, for drama. This, train of thought, is what typically happens when teachers lack training (Oreck, 2004). One of Christine’s boundaries is her belief that an individual has to be an expert to execute a drama lesson. Believing in this fallacy has stopped many teachers from really immersing themselves in drama (Wright, 2001). Christine confirmed,

“drama has never been my strength so it’s always left me feeling a little uncomfortable. I think that I can relate more to the students who find it difficult to step outside of their comfort zone. On that level I can really relate to the kids “(April 25, 2009).

Christine has perfected other areas of the curriculum and therefore feels a great deal of comfort delivering lessons in these areas. Going back to the work of Heathcote (1994), the three necessities required to utilize drama properly are: Drive, Feedback and Ritual. Having known Christine for an extended period of time I was well aware of her drive, I have also been witness to Christine’s receptiveness to feedback. Therefore, Christine appeared to have only one boundary to overcome, ritual. This boundary was something that Christine had perpetuated for years by making drama her last thing on the ‘to-do list’. Therefore, I knew that it would not be easy to make the drama a ritual.

The first five lessons lacked the enthusiasm, discipline and the heart that I knew Christine gave to her other subjects. She commented, “I don’t feel that I’ve used the drama as effectively as I could....I’m going to change my attitude and I’m going to forget about the time constraints and expectations. Up until now I have looked at the lessons and zeroed in on the math content in the lesson and that is what has kept me from really getting into the drama aspect. Once I have determined what math area I am hitting the math, I look at drama next” (May 1, 2009). What Christine and I found together was that when she took this angle of math first than the ‘frivolous stuff’ she did not ever get to the drama, and this greatly contributed to the fact that after over 30 school days 10 lessons were not complete.

When talking about her connection with her students and their connections with each other

Christine would frequently say that the drama wasn't for everyone in her class. She would also assert that some of her students were actually uninterested. For me this was a huge shock. I asked if she thought that her actions and demeanor might have an effect on the way the students perceive drama. "I don't know if I was conveying messages as a teacher that told the students that I was not completely convinced and engaged myself. You know what? I guess I hadn't thought of how my feelings towards the drama might be adopted" (May 6, 2009). Christine's own inhibitions and attitude toward drama, I believe, began to rub off on her students and prevented their drama experience from being something truly memorable.

Borders

Christine's boundaries prevented her from getting to what I like to call borders; the borders themselves are the fictional places that allow teachers to bring their vocational satisfaction to new and exciting places. Getting over the border, for Christine, meant being able to share in a community with her students and fellow teachers. Christine's strong ties to rote learning and mathematics held her back from ever truly knowing that math through drama learning could actually take place together.

Equally important, Christine's close ties to the curriculum documents confirm her tasks and targets. Her adherence to the curriculum is admirable but it also shows the reader how she feels about taking chances and moving away from the standards based movement. The idea of moving even slightly away from the verbatim curriculum documents, in my opinion, caused Christine visible stress. For example, Christine continually wanted reassurance that the drama based lessons would be connecting to the math curriculum.

In the chart below, which Christine answered early on in this research, the answers demonstrate her stance on drama learning and the feasibility of inserting drama into an already

busy schedule.

<i>I feel that I don't have enough time to teach the arts along with the rest of the curriculum.</i>	Yes
<i>I feel constrained by the demands of the curriculum I have to teach.</i>	Yes

(Christine Hudson, written communication, April 25, 2009).

Was Christine drawing anything from this drama? I didn't know. On one occasion I asked her how drama could enhance her work. We talked about what the question meant and I explained that I wanted to know how she felt drama could affect the way she teaches, relates to the students, relates to co-workers, lesson plans etc. Christine responded saying that this was "...such a difficult question. I don't know where this is going and I don't feel comfortable answering that question. Perhaps as we go further into this I will feel a change and then I can describe how my work has become enhanced...but not right now" (May 10, 2009).

Once more, a transformation can occur by entering the view of another while remembering and allowing past experiences to add to our understanding of drama. The dilemma I encountered with Christine was that she had difficulty actually accomplishing the lessons. Over a period of 35 days the 10 lessons were not completed. In fact, only 6 were ever completed. Christine attributed the lack of progress to EQAO and the time of year. And, as time went on it became increasingly clear to me that Christine would look for reasons to assign paper and pencil tasks and inevitably avoid the drama lessons. Following one particular drama lesson Christine offered this anecdote,

"I know they [the students] were very hyper today, I did have to stop them several times and remind them about being on task. And finally I said to the students, 'I'm not reminding you again, next time you're just going to stop.' And I did have to stop. I told

them, 'This (the drama) is a better way for you to learn, you're more engaged, you're more interested, I'm more engaged and I'm more interested too.' So I gave them a choice, 'It's either follow the code of ethics or in the afternoon we will do strictly paper and pencil activities.' And, their behaviour today actually led to strictly paper and pencil activities for the afternoon" (May 14, 2009).

Listening to Christine's experiences saddened me as a drama educator. I recognized how difficult this process was for her. I could see that she was stretching herself and because she was both a friend and colleague I wanted for her to gain from this experience. I so desperately wanted her to be able to experience drama and enjoy herself. Instead, what I saw was someone who was by obligation caring out these lessons.

Throughout my observations of Christine I witnessed her finding great difficulty allowing her students to enjoy the learning of math. It is my view that because Christine associated math with seatwork she could not comprehend her students actually learning while they were 'playing'. This impeded her desire to spend time on the drama lessons. When I asked Christine if she thought of drama as a fun period or an intellectual subject she answered that she "didn't know. And the only reason I am saying this is because I would like to have more assessment, assessment is what we're all about" (May 17, 2009). Christine went on to explain that legally she had deadlines to meet and grades were expected for other strands of learning. She explained that she "didn't have any time to waste, especially when you have not covered all of the strands" (May 17, 2009). I could hear the stress in Christine's voice. The drama lessons were adding to her already full plate and given that she could not see their value, the drama lessons were also the first thing to go.

Unpacking our bags, No passport, No Adventure.

Unfortunately, I don't believe I was ever able to make drama's open-ended, higher-thinking, kinaesthetic learning valuable in Christine's mind. During our final in person meeting after a lengthy discussion about her experiences with the drama Christine asked of me, "My big question is, why do we even have these extra subjects in the curriculum, that's my big question" (July 7, 2009).

Drawing from my in-class observations of Christine I am left to wonder if her connection with the students was impeded by the strong views she holds about drama's place in the school system. As noted by Oreck (2004) and O'Neill (1995), drama can build a sense of community that cannot be matched by other forms of teaching. By integrating the body, imagination and learning the students are able to connect with their teacher on a different level. My goal with Christine was to help her overcome the fact that she did not have to have a paper pencil lesson aided by a 10-minute drama activity. Equally important, I desired for her to be able to think of the lessons as ours, instead of mine. But what I found was that she took almost no ownership of the lessons. Looking back, I feel this was due, in part, to her unfamiliarity with drama and the immense stress she was experiencing at school. Because of this, I wanted for her to trust my expertise in the area of drama...but I felt that she questioned the authority to which I had gained all of this 'frivolous' knowledge from. Christine strongly felt that the time of year held her progress back. "It's the time of year, because we're under the crunch for EQAO. I think if it had been another time of year- the end of first term or the beginning of second term, it would have been really different" (May 20, 2009). I wanted to know how it would have made the drama easier, Christine answered,

"See I think, and I know that I'm not the only one...but we (teachers) are so concerned

about the expectations, that the drama does look frivolous on the outside. The way I'm trying to look at it now is that this is the way to hit my kinaesthetic learners and it's just presenting the same material in a different way, to help those students through drama" (May 20, 2009).

She said this last bit almost if it were a question. I agreed with her and she went on "I need to change my perspective and my way of thinking. And, I think that this is the only way teachers will be able to adopt this philosophy, to change their whole way of thinking, their whole perspective" (May 20, 2009).

Christine's belief that she would need to change everything made this hurdle even greater for her to overcome. Had she thought she needed only to adjust a few things the hurdle may not have been perceived to be so great. As an outsider I have observed that Christine's view of her starting point was integral to her ability to fully commit mentally to this project. Christine felt defeated by her own diagnosis of how much she needed to change in order to be successful.

Christine's journey was eye opening for me. I had not considered how difficult it could be for a teacher to adopt drama education lessons. At the onset of the project, I imagined that Christine, with my help, would complete the study with a newfound love for drama. This research has helped me to see that baby steps are necessary with the implementation of drama. Further, the perception of drama, the pressures associated with EQAO testing, prioritization of the Ministry guidelines, and teacher available interest all greatly determine whether or not a teacher will adopt drama education or even see drama as a worth while way to spend valuable time.

CHAPTER V

DISCUSSION

Stress is one of the defining characteristics influencing teacher neglect of drama as a subject for cross-curricular use. These teachers often are unable make the effort to embark on drama due to the stress they experience at work. Therefore, they fail to engage with their students in creative ways, and have difficulty developing a sense of community that is rich with care, is purposeful and inspires uniqueness. Various strategies have been used to address these concerns, including drama in education philosophies, as described previously.

This study used two-teacher subjects to observe the effectiveness of a drama in education base unit of study on the lives of the teachers involved. The study spanned a total of 8 weeks, though the units themselves were meant to last between 10-12 days. During the preliminary stages both teachers were presented with opportunities to learn more about drama; further, the lesson planning was a collaborative effort. One where the researcher and subject worked together, much like the work of Lave and Wenger (2001). Due to the unquantifiable nature of drama education (drama is centred on the expression, context, experience, feelings, attitudes, process, and context of learning- rather than on more quantitative goals) I believe that this method was successful in achieving its objectives (Katz, 2000). By utilizing the two teachers and their lived experiences I was able to better understand their circumstance, their feelings and their stance on learning through drama.

During the implementation stage of this research the drama in education lessons were combined and delivered by each teacher subject. The researcher offered assistance, additional training and support throughout this process to help the teachers gain the confidence they needed

in order to achieve their best. The researcher provided both teachers with an exhaustive package complete with necessary props, tools and day plans for effective delivery. At the onset of the lesson implementation the researcher played a more prominent role in both classes to help direct and aid the teacher. Following the initial lessons the researcher began to embrace the observer role more readily. The purpose of this action was to determine if either teachers' behaviour, confidence or connections with the students would change once there was no direct involvement. In the final stages of lesson implementation, the teacher, though still available for help, made an effort to fully allow both teachers a chance to deliver a drama lesson without assistance in her presence.

Results from this study were varied and the nature of participant observer research helped to make the research intimately familiar for the researcher (Bogdewic, 2009). With informal interviews, direct observations, actual participation in the drama lessons as well as analysis of questionnaires and self-analysis, the researcher found that both teachers differed greatly in their initial response to the drama (2009). The finding that stress contributes to an overall lack of available interest towards drama was evident with teacher number two, Christine, as has been the case in many other studies (Cosgrove 2000, Carlyle and Woods 2002, Harden, 1999, Huberman and Vandenberghe, 1999). And, noted earlier, teachers without a specific background or extensive training in an area of study are less likely to take and follow through with a new challenge when they are already experiencing a great deal of stress (Oreck, 2004). Therefore, drama was not found to be a useful tool for Christine to utilize in her classroom. Christine did not complete the drama and mathematics unit, she did however meet and complete the Language, Math and Science areas of the curriculum that term. This suggests that Christine's behaviours were motivated by the pressure of EQAO, the Provincial Standardized testing, and pressure to

teach the basics first- all of which Christine confirmed. The suggestion that pressure from the standards based movement affected a teachers position on whether or not she should prioritize her day is not new (Robinson, 2006). Unfortunately, the skills and tools learned during the research were evidently not maintained beyond the lessons that were accomplished for the purposes of this research. The limited number of lessons could explain this, the time of year (as Christine suggested), the participant's view of drama in education, or the fact that she had never used drama as a medium for the delivery of lessons prior to this research. Kempe (2009), in his study surrounding secondary school teachers and drama, found that in order to 'operate effectively' drama teachers needed to occupy a certain degree of subject knowledge. Further, Oreck (2006) carried out a study of 6 teachers who, like Christine, were faced with almost identical challenges involving "pressure for immediate test-score improvement and standardization of the curriculum, limiting the creativity and autonomy of the teachers" (2006, p. 1). However, in this study, which was carried out over the course of between 5 and 8 weeks, the teachers found a strong motivation to use the arts based on the "diversity of learning styles and needs among their students" (2006, p.1). As for the study, which I conducted, it is not known if these results would generalize to other settings with other teachers. It should be noted that the results of Teacher #1, Grace Keller, were in stark contrast to those of Christine Hudson. In the case of Grace Keller the drama lessons were found to be a useful tool for implementation. In Grace's case she also possessed stress, caused in part to the curriculum, standardized testing and the image of drama as an unimportant subject (Oreck, 2001). Grace completed all of the lessons in the unit based on literacy in a timely fashion. Further, the skills and tools learned during the research were maintained beyond the lessons as shared in follow up interviews with the subject. This could be explained by the connection that Grace was able to experience with

her students. Her class experienced a change in the sense of community and Grace in response experienced a change in her relationship with the students. This change in feeling helped to define the research as it confirmed the transformation that can take place when drama methods are inserted into a classroom, the ecology of that classroom changes (O'Neill, 1995). This change, in Grace, was the catalyst for a desire to continue learning and to not go completely back to the restraints of wrote learning (Pollock, 2007). The participants' view of drama in education certainly had something to do with the outcome. Grace's drama in education background helped to provided for her a springboard from which, once her feet were wet, she was able to launch. Grace described feeling as if her drama flame had been lit following our unit of study. The launching would not have been possible if Grace did not have the theory of dramatic knowledge that reminded her of the advantages of drama in education teaching philosophies. Again, in Oreck's study (2006) surrounding 6 teachers and their journey with drama education, he details how personal choices made up their careers. Oreck highlights that all of the teachers chose interest and passion over the negatives of the teaching profession, such as administrative pressures, testing, time constraints etc. In this study, Grace also chose passion and interest over the straight jacket of standardized learning. For these reasons, it is my point of view that Grace's experiences revisiting drama in education have re-ignited a flame that will not soon be extinguished.

Despite these positive findings with Grace it remains unknown as to whether these results would generalize to other settings with other teachers holding a dramatic background. It is assumed though, that without proper dramatic training, teachers may find the process of implementing drama in a cross-curricular fashion discouraging. Therefore, it is suggested that skills and attributed knowledge be obtained in order for meaningful drama in education lessons to be

carried out.

In summary, more research is needed to clearly determine the connections surrounding stress associated with the teaching of drama. As has been noted by many authors (Davis, 1997, Heathcote, 1991. O'Regan, 2005, Taylor, 2000, Wooster, 2007) drama is an intellectual subject and, when combined in a cross-curricular fashion it can be a learning tool proven to be invaluable. Further research should incorporate longitudinal studies of drama teachers upon graduation and 10 years into their careers, by incorporating a similar idea of unit plans the research may share knowledge as to why or when a change in delivery might take place. By incorporating this longer study it may be determined as to whether a drama background is an effective tool to determine ones comfort level and frequency of use with drama. In addition longer units of study should be implemented to determine if similar results could be maintained over time. For example, teachers may be able to set aside time for 1 unit (10-12 days) of study but can they/ would they want to maintain that delivery all year round?

In conclusion, the fact that drama in education appears to be motivating for one of the teachers in this study suggests the importance of incorporating drama in the classroom. The benefits include a strong sense of community, development of identity, a sense of vocational happiness and less stress while accomplishing the Ministry guidelines. The flip side suggests the need for teacher training and an equalization of all curriculum subjects, not merely the ones on which the government performs testing. It especially points to the need for more knowledge about the benefits of drama. I point to the words of Ken Robinson,

Education is in crisis. Economic, industrial and technological changes are questioning some of the most deep-seated assumptions about what schools are actually for. The

public priority is to intensify the pressures of academic qualifications. This is no solution and the realization is beginning to spread. More than ever before young people need broad based general education to equip them adequately to meet the increasing perplexities and demands of life during, after and beyond school. The arts- all the arts- have an inestimable role to play here, not as appendages to a regressive curriculum but at the centre of curriculum reforms which have now become urgent.

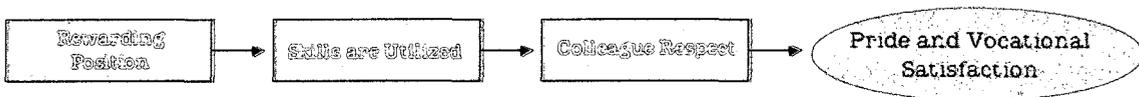
(as cited in: Day & Norman, 1983, p. 21).

The research described above has shown that drama is a viable resource for the classroom teacher. In this study drama motivated and connected teachers and students. I believe that if there were more support from administrators, boards of education and fellow teachers drama in the classroom could be a more substantially used teaching style. Without the support and encouragement from the professional teaching community, drama educators are at a disadvantage. With the proper support and training, drama presents educators with opportunities to engage in meaningful interactions with their students on a daily basis while nurturing an environment, which is committed to overall student achievement.

Appendices

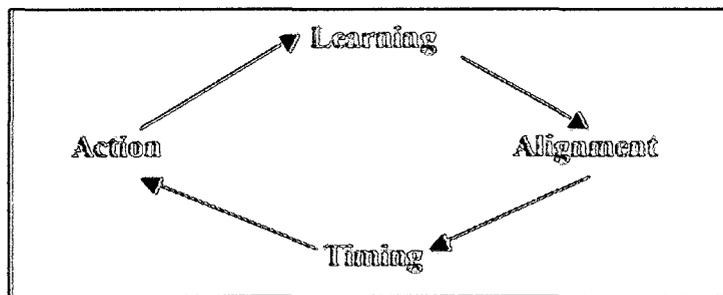
Appendix A. Model for Vocational Satisfaction

(Bruyere, 2010)



Appendix B. Strategic Learning Cycle

Strategic Learning Cycle (Figure 2.2)



(Davies, 2009, p.32)

Appendix C

Teacher Subject 1

Area of Curriculum: Language

Day	Main Lesson Idea
One	Introduction to Drama: Mirroring, Moving to Music, Visualization Activity, Story Ball etc. Graffiti wall is used to see a baseline about student interest in both drama and language.
Two	The Expedition: Story Drama Students become explorers on a native island set back in time. They encounter problems and their teacher, the navigator, helps to direct the students as necessary. The expedition involves teamwork, imagination and problem solving strategies.
Three	The Expedition: Media Literacy and Drama Students use their dramatic event from yesterday to creatively write a news article about the explorers.
Four	Gallery Walk: Harris Burdick Showing Students are led into an art gallery with the work of Harris Burdick displayed on the walls. They are led into a dramatic retelling of his life. Tableaux's detailing each caption are acted out. Students further create sound bites for their picture without using their bodies.
Five & Six	Harris Burdick: Complete the Story Students are challenged, by there teacher (TIR) who is the boss of a publishing company, to come up with 27 new 'exciting, engaging and imaginative stories by Monday!' The students use the pictures from the gallery walk as springboards for their stories. Create an Image to accompany Harris' illustration.
Seven	The Dragon: Visualization/ Guided Imagery/ TV Broadcast Students are led through a visualization activity, which informs them

	<p>of something terrible that has occurred in their small town.</p> <p>Students are launched into a busy new station where they are the next to report on the terrible events that have occurred. In groups they report on the Dragon's whereabouts, destruction and ways to solve the problem.</p>
Eight	<p>LIVE TV Broadcast/ Interviewing/ Alternate endings</p> <p>Students present their LIVE TV Broadcast to the class.</p> <p>Free Write: Write about how you've enjoyed the drama in class so far.</p> <p>Story Ball: in small groups students use a story ball to create alternate endings for this small town.</p>
Nine	<p>Town Hall Meeting: TIR/Hot Seating/Mantle of the Expert</p> <p>Mayor calls a town hall meeting and the dragon incident is discussed. The citizens of the small town have opposing views and opinions; this meeting provides an opportunity for the students to share those views in role. (Example Roles: Police Officer, Mother, Teacher, Baker, and/or Marine Biologist).</p>
Ten	<p>How to Solve a BIG Problem: Creative Ending/ Graffiti Wall Activity</p> <p>In pairs students share how they would save the town if they were mayor. Then, independently, the students write the ending to the Dragon Story, as they would like it.</p>
Foot Notes	<p>All lessons were completed.</p>

Figure 3. Lesson Plans- Teacher Subject 1- Grace Keller.

Appendix D

Teacher Subject 2
Area of Curriculum: Mathematics

Day	Main Lesson Idea
One	Introduction to Drama: Mirroring, Moving to Music, Visualization Activity, Story Ball etc. Graffiti wall is used to see a baseline about student interest in both drama and mathematics.
Two	Follow Me/Sculpting and Mapping Exercises/Readers Theatre In this lesson students use their bodies to walk, hop and crawl following their partner on a mathematical map. The gymnasium was needed for this lesson. Students are paired up and given a ‘What Am I Poem.’ The poems are made up about mathematical shapes. The students are to read the shapes first to their partner and then to the class.
Three	Geometry Gone Forever!/Interviews-TV Reporters/Audio-TIR Students listen to an update from the Owner of Central Headquarters. They are filled in on details about the government removing geometrical shapes of all kinds from the world. Apparently a child was injured with an instrument shaped like a triangle and the extremist have won their lobby to remove shapes. Students report on how the removal of shapes will alter their lives. They are challenged to think, in role, about what shapes make up their everyday lives (wheels on cars, rooftops shaped like triangles...Ect.)
Four & Five	Geometrical Sponge Puppets/Creating roles Students are led through a mathematical sponge cutting contest in which the pieces they cut become a body for a sponge puppet. The students are then challenged to make a personality, history and life for their puppet.

Six and Seven	<p>Translation/Rotation/Reflection/Slides with Puppets</p> <p>In groups of three students create a dance routine, to music, first using their own bodies- as a guide, and eventually utilizing their puppets. The Routine must include Translations, Rotations, Reflections, and Slides. The end result will be presented to the class.</p>
Eight	<p>AMAZING RACE- Belle River/TIR/SIR/Process Drama</p> <p>Students are presented with their teacher as an employee of the AMAZING RACE. She has come to their school to test run a version of the Amazing Race for elementary aged children. She wants to see if the program will fly.</p> <p>The challenges involve translating, rotating and reflecting images to uncover clues and plot answers on a map of Windsor/Essex. Once the students have plotted all of the correct clues, in their teams they will try to uncover the final clue. The final clue involves an accumulation of all of the skills the students have learned thus far.</p>
Nine	<p>AMAZING RACE/TIR/SIR/ Develop Your Own Race</p> <p>Because of each students' excellent display of knowledge yesterday, the TIR urges her students to become writers for the show and asks them to show her their best ideas for geometrical challenges. The show can only hire on a few additional writers and will use these challenges to decide.</p>
Ten	<p>Line of Continuum/Graffiti Wall/AMAZING RACE</p> <p>Line of Continuum- A rope is laid out on the floor with 3 words marking the Beginning, Middle and End: Agree, Disagree, Middle. The teacher reads statements about math and drama and the students place themselves on the line as they see fit.</p> <p>The students swap amazing race games with another group and play their game in role as a final activity.</p>
Foot Notes	<p>* Not all lessons were completed in totality.</p>

Figure 4. Lesson Plans- Teacher Subject 2- Christine Hudson.

Appendix E. Questionnaire/Interview Questions

Christine Hudson- Selection of Questionnaire/Interview Questions

Question	Prior to Research	Post Research
(I feel it is) important for students to read and/or attend a play.	Yes	Yes
Important for students to engage in dramatic activities, which allow them to explore roles.	Yes	Yes
Important for students to engage in music activities.	Yes	Yes
Important for students to engage in visual arts activities.	Yes	Yes
Important for students to engage in dance activities.	No	No
Important for students to view subjects from different standpoints by using their imaginations.	No	Yes
Important for drama to be used in a cross curricular fashion.	No	Yes
I feel there are many students in my class who would especially benefit from more arts activities in the curriculum.	Yes	Yes
I consider myself a highly creative person.	No	No
I consider myself an artist.	No	No
I feel confident in my ability to facilitate drama education activities.	No	Yes
I feel confident in my abilities to encourage my co-workers to also adopt these techniques.	No	Yes
I feel confident in my ability to facilitate lessons, which require me to be in role.	No	Yes
In general, my school is supportive of innovative teaching processes.	Yes	Yes
I am free to use new teaching approaches in my classroom as I see fit.	Yes	Yes
My supervisor encourages teacher creativity.	No	No
I feel constrained by the demands of the curriculum I have to teach.	Yes	Yes
I feel that I don't have enough time to teach the arts along with the rest of the curriculum.	Yes	Yes
I don't have enough space to use movement effectively in the classroom.	No	No
My students have trouble concentrating on other work after a drama activity.	Yes	Yes
I am concerned that arts activities are too noisy or disruptive for the classroom.	No	No

Appendix E. Questionnaire/Interview Questions

Grace Keller- Selection of Questionnaire/Interview Questions

Question	Prior to Research	Post Research
(I feel it is) important for students to read and/or attend a play.	Yes	Yes
Important for students to engage in dramatic activities, which allow them to explore roles.	Yes	Yes
Important for students to engage in music activities.	No	Yes
Important for students to engage in visual arts activities.	Yes	Yes
Important for students to engage in dance activities.	Yes	Yes
Important for students to view subjects from different standpoints by using their imaginations.	Yes	Yes
Important for drama to be used in a cross curricular fashion.	Yes	Yes
I feel there are many students in my class who would especially benefit from more arts activities in the curriculum.	No	Yes
I consider myself a highly creative person.	Yes	Yes
I consider myself an artist.	No	No
I feel confident in my ability to facilitate drama education activities.	No	Yes
I feel confident in my abilities to encourage my co-workers to also adopt these techniques.	No	Yes
I feel confident in my ability to facilitate lessons, which require me to be in role.	No	Yes
In general, my school is supportive of innovative teaching processes.	No	No
I am free to use new teaching approaches in my classroom as I see fit.	Yes	Yes
My supervisor encourages teacher creativity.	Yes	Yes
I feel constrained by the demands of the curriculum I have to teach.	No	No
I feel that I don't have enough time to teach the arts along with the rest of the curriculum.	No	No
I don't have enough space to use movement effectively in the classroom.	Yes	Yes
My students have trouble concentrating on other work after a drama activity.	No	No
I am concerned that arts activities are too noisy or disruptive for the classroom.	Yes	Yes

(Adapted from: Oreck, 2006)

Appendix E. Questionnaire/Interview Questions

Christine Hudson

	My strongest current motivation is...
For myself	I am always looking for new and improved methods of teaching the curriculum, as it can prove to be very dry and passive. If I am enjoying what I am teaching, there is a better chance that my students are also enjoying the lessons and learning from them.
For my students	My students were very excited and energetic when it was announced that we would have drama on that particular day. They were eager to become involved and participate. The drama classes showed me as an educator that there is a definite place for drama in the curriculum.
For the curriculum	The curriculum does not demonstrate the most effective uses of drama cross curricularly. It assumes that teachers are trained in this area; most are not and feel that drama is unnecessary and is only taught because a mark is required on the report card.
For the school board	Administration is concerned with literacy and numeracy, as these are the two areas tested in the EQAO. There is no doubt that this test drives curriculum development.

	I would be motivated more often if...
For myself	If...continued support and training were provided to build teacher confidence, techniques, and strategies to implement drama successfully.
For my students	(No answer provided)
For the curriculum	If...the curriculum documents contained cross-curricular activities strategies.
For the school board	If...professional development days were used to provide the motivation and know how that teachers need and desire to implement drama.

(Adapted from: Oreck, 2006)

Appendix E. Questionnaire/Interview Questions

Grace Keller

	My strongest current motivation is...
For myself	I believe, and am motivated by, in the power of the arts, especially drama. The learning moments that occur during and after are amazing.
For my students	The students' reactions to drama and the arts when it is presented to them, and they are engaged in it motivates me a great deal.
For the curriculum	The arts curriculum is motivational to me because it is broad enough that it is accessible to all teachers and can be used cross curricularly. If not, there would be enough minutes in the day. Using drama in math, science, etc. gets the kids pumped for each subject.
For the school board	My principal was open to the idea of using drama and language arts and encouraged the study to be done. Having his support was huge. He has since retired.

	I would be motivated more often if...
For myself	If... drama and the arts were more highly regarded as subject, I feel I would invest more time (and be allowed to invest more time and money) into creating programs and educating other teachers on what I know about drama and how it can enhance comprehension and skills in various subjects.
For my students	The students are my motivation because they soak up everything like a sponge. If students were given more opportunity for the arts in extra curricular activities, it would be less foreign to them in the classroom.
For the curriculum	If... teachers were provided with cross curricular suggestions it may motivate them to integrate the arts more often.
For the school board	If... PD days were used more efficiently, the time could be used to create cross curricular units of study using drama and the arts as the main vehicles of learning. Having an open minded and supportive staff would make a difference.

(Adapted from: Oreck, 2006)

Appendix E. Questionnaire/Interview Questions

Sample interview questions for both teachers:

- Rank the following subjects in order of their importance to you as an educator: Drama, Science, Language, Math, Religion, Physical Education, Social Studies.
- Describe your comfort level with drama.
- Do you feel that drama could support the Ministry guidelines in your classroom?
- What would you say to a teacher who calls drama “fluffy” and asserts that students aren’t actually learning when engaging in drama lessons?
- Have you discussed the lesson plans with colleagues? If yes, what was their response to them?
- Currently, do you feel a sense of community with your staff?
- Are you eager/excited to implement the drama lessons?
- What does your classroom look like from your view?
- What is your teaching philosophy?
- Do you think that other teachers in your school recognize the potential of drama?
- What would you say to a teacher who said that he/she was too tired and stressed to invest the necessary time and energy that is needed for drama lessons?
- Does a good teacher begin with drama or the Ministry guidelines?
- Do you feel that teachers would still make a point to ‘do’ drama if the Ministry guidelines did not exist?
- Do you see drama as a fun period or an intellectual subject?
- What would you say to a teacher who said that drama took too long and was a waste of valuable learning time?
- Was engaging in the drama lessons more or less stressful than your regular classroom routine?
- When you think of the unit we studied what are your overall thoughts?

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