Drama as a Therapeutic Medium in an Educational Context:
The Double Mirror

by

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Abstract

This thesis analytically investigates Drama as a therapeutic medium in an educational context. It emphasizes the inter-relationship between Drama and Therapy implying the connection of Drama as a helping medium to Drama Education. By interviewing each of eight practitioners, representing categorical archetypes in the field, the researcher transcribes their data into narratives. These experts from the field include a former Drama student, an author/researcher, secondary and elementary Drama teachers, a university Drama instructor, and artist/educators. A follow-up session with this group produces a schema of themes that recur in all narrative data. The analysis integrates these themes providing thirty-four points in support of the thesis. The study concludes that Drama represents a “double mirror” for Drama Education. It shows that Drama as a therapeutic medium has meaning, both personal and shared, that affects the interpretation of the role and function of the Drama teacher in the whole educational system.
Acknowledgements

My thesis is, indeed, a “Double Mirror”. It reflects my passion for research/teaching/learning, my commitment to Drama-in-Education, and the respect I have for my “teacher/mentors/supervisors” at OISE/UT: Professors Emeriti, David Booth and Richard Courtney. It was their faith in me and my work that guided my Ed. D. quest.

Richard’s encouragement provided the frame for my thesis. His recognition of Drama as a helping or therapeutic medium that provides a “mirror for reflection” inspired my study. He acknowledged me in the preface of one of his last published books, The Birth of God, (1997) noting my contribution of “first suggesting that such a study was possible.” In fact, he is my double mirror reflection as he convinced me of the possibility of my study. The dedication of the thesis to Richard’s memory is an eternal reflection.

It was, however, David, as my final supervisor who gave me hope and spoke to me in the language of the heart. He defined any thesis as “an accumulation of life’s experiences but carefully articulated”. With this simple and powerful direction, I was able to move forward.

I am grateful to my Drama students from the secondary schools in the Hamilton-Wentworth, Peel District, and Toronto District Boards, the student teachers who I supervised from various faculties of education, pre-service teacher candidates from my university teaching sessions, my colleagues in secondary, middle and elementary panels who experienced my “in-service” sessions, and my colleagues in Drama teaching. I have learned a great deal from working with them. Each and every one of them allowed me to develop my perspective of the tri-dimensional role of Drama-in-Educational settings.

I am most grateful to the following practitioners for being my partners in a crucial “healing dance” during the final stage of my dissertation: Ann Braund, PT, Sheila Haslam, CST, Dr. Shelley McLean, and Simone Valere, RMT. I am very grateful for the gift of friendship and support unselfishly offered by: Dr. Robert Campbell, Ann Clark, Heather Epp, Corilee Fox, Eleanor Gal, Rochelle Klein, Kathryn McIntyre, Dr. Toni Marlow, Rev. Wallace Metcalf, Dr. Larry Swartz, David Ward, Dr. Bernie Warren and Dr. Michael Wilson.

I am especially grateful for the continuous emotional support and editing expertise of Virginia (Ginny) Robinson from the onset of the study. She inspired the chart format of the data analysis. I owe a great deal to Stephen La Frenie for his transcriptions and numerous technological consultations.
I cannot begin to measure my gratitude to my companion, Phil Isaacson, for his nurturing love and to all members of my family for celebrating my achievement, each in his/her own special way.

One can compare the developmental process of my thesis creation to a theatrical production. In the true spirit of a collectively created production, I especially loved the on-going five-year collaboration with all of the teacher/artist participants of this study: Ken, Julie, Stephen, Steve, Terry, Larry, Naomi and Bemie who played more than one part in this creative process. They had double roles playing both cast and crew who edited, transcribed and updated interviews, photos, and references for the bibliography. I truly felt like I had been the director of a play with all the associated performance anxieties. I scripted it, cast it, directed it, produced it, designed it, and rehearsed it. I am indebted to them for the level of their engagement and the "wizardry "of their therapeutic teaching.


At the heart of the dramatherapy experience is the art form, the act of creation through a process of impersonation. The essential role of the dramatherapist is to embody the creative principle and mirror-like, to turn it back on the client. That principle implies that, through the act of creation, new lives and worlds can be born and developed and old ones can be shed. That principle implies that the creative act is a revolutionary act, a healing act...At the end of the classical story, the Wizard of Oz becomes a simple, vulnerable man again, his machinery exposed. But even so, he gives gifts, and all return home, in their everyday roles. Such is the wizardry of the dramatherapist....

I hope that this thesis will be a springboard for future research and provide a useful resource: a reflective "pool" for teachers in the field, a mirror: double, meta, and eternal. In the reading, I hope that they will benefit from seeing their reflections in the participants’ stories and recognize that they, the audience/readers, are equally the archetypes.
Foreword

The inter-relationship between Drama and Therapy in an educational context, has been my passionate, on-going study, throughout my teaching career. This thesis is an activity-based, qualitative investigation of this inter-relationship. It is not about Drama as Therapy. It is about the therapeutic role that Drama performs as a medium in education.

My focus in this area has led to a recognition that my personal philosophy is similar to that of Slade (Schattner, G., Courtney, R., 1981, p. 77), who equates Child Drama as a form of Therapy.

As a result of this research, I define Dramatherapy within an educational context as esoteric, subtextual, personal and dependent on the specific context.

I have continuously and informally tested this philosophy in my Drama classes, extra-curricular theatre experiences, in workshops at conferences and in-service with colleagues from elementary and secondary schools. During my graduate studies (Arts and Education, Curriculum Department, OISE/UT), I researched a class of physically disabled children who were residents at Bloorview Children's Hospital in Toronto. I planned and implemented a Drama program for this class, and I was able to observe the dimension of the value in dramatic activity for this special group. I accomplished this through personal interaction, facilitation of the dramatic activities, team teaching of Drama, combined with forms of qualitative methodologies and data collection (journal-keeping, video-taping, analysis, interview, observation, teacher shadowing). From this experiential mode of research I confirmed the effectiveness of Dramatherapy as a helping medium in a special educational setting. 'The stage was set'. From that point, I have continued to implement a variety of practical applications of Dramatherapy both overtly and covertly in the classroom setting with my own Drama students.

I was co-director of The Arts with the Handicapped Foundation of Canada (Arts Carousel) from 1975 - 1995. On behalf of this organization, I contributed research analysis on Arts with the Handicapped Organizations in Canada for the Report of the National Inquiry into the Arts and Education (1976).
Throughout my career, I have presented to groups, led workshops and in-service sessions, continuously basing these professional contributions and publications on the connectedness of the techniques and goals of Educational Drama and Therapy. I have built an on-going bibliography related to this topic, extending from the research. It is, therefore, my belief that my continued involvement and commitment to promoting the recognition of the multiple-facets of Dramatic Arts in general education validates my ability to have implemented this study.
# Table of Contents

Abstract .......................................................................................................................... ii
Acknowledgements ........................................................................................................ iii
Foreword ......................................................................................................................... v
Table of Contents ............................................................................................................ vii
Chapter One: Beginnings: A Personal History ................................................................. 1
  Moving to a New Beat ..................................................................................................... 1
  What Was “Child Drama”? ............................................................................................ 2
  A Distant Drummer ........................................................................................................ 2
  What Was “Developmental” (Child) Drama in Canada? ............................................... 3
  Watching the Pendulum ................................................................................................ 4
  What is the Purpose of this Study? ................................................................................ 6
  What is the Hypothesis? ................................................................................................. 10
Chapter Two: Drama-In-Education: Its Tri-Dimensional Role in the Curriculum .......... 12
  A Philosophical Base For Drama-In-Education ............................................................. 12
  Drama as a Therapeutic Medium ................................................................................. 14
  The Learning Dichotomy .............................................................................................. 19
  Spontaneous Drama, Dramatherapy, and the Learning Dichotomy ......................... 21
  Igniting the Spark of Spontaneity ............................................................................... 25
  Bond Fires: The Helping Quality of Spontaneous Dramatic Action in Dramatherapy and Psychodrama ................................................................................. 29
Chapter Three: Methodology .......................................................................................... 34
  Pilot Study .................................................................................................................... 35
  Methods of Qualitative Research for this Study .......................................................... 35
  Collection of Data ........................................................................................................ 36
Chapter Four: Classifying the Learning ........................................................................ 40
  Interpreting the Data ................................................................................................... 40
    Ken Dryden: “For today’s kid” .................................................................................... 75
    Julie Hard: “Choosing the mask” .............................................................................. 48
    Stephen La Frenie: “Theatre is the therapy” ............................................................. 61
    Steve Russell: “The collective process and whole group role play” ....................... 75
    Terry Slater: “Reflections on both sides of the mirror” ........................................... 105
    Larry Swartz: “The melding of the two approaches” ............................................ 116
    Naomi Tyrrell: “You make it into a jewel” ............................................................... 124
    Bernie Warren: “A double balance in context” ...................................................... 143
    The Group Forum ..................................................................................................... 150
  Classifying the Data .................................................................................................... 163
Chapter Five: Significance of the Study ....................................................................... 211
  Personal And Shared Meaning ...................................................................................... 212
  Governmental, Systemic, Curricular Meanings ......................................................... 217
  Future Research ........................................................................................................... 225
    My Ideal Vision ......................................................................................................... 225
    The Path of the Pendulum ......................................................................................... 226
Bibliography .................................................................................................................... 227
Appendix A: Interview Candidates For Pilot And Research Study .............................. 236
Appendix B: Questionnaire ............................................................................................. 238
Chapter One

Beginnings: A Personal History

Moving to a New Beat

My career in Drama Education began with my first taste of “Drama”, when, as an adolescent, I met regularly on Saturday afternoons at the Public Library in Hamilton, Ontario with Bob Barton, David Booth, and Sharon Enkin. Barton and Booth are recognized as pioneers in the field of Educational Child Drama. Barton, as a free-lance consultant and author, continues to tour the province, specializing in storytelling modes of Drama. Booth, who was a member of the Faculty of Education at the University of Toronto, and instructor at OISE/UT, moved on to his appointment as Professor Emeritus at OISE/UT. He has authored numerous books, and journal articles on topics, not only for the Arts, but also for the art of Teaching. Ms. Enkin has administered the Golden Horseshoe Players, a Professional Drama in Education company that has toured the province with collectively created shows based on contemporary social/moral issues confronting youth.

During these sessions at the library, the above instructors led me through a series of spontaneous Drama exercises. I froze to the sound of a drumbeat, imagined myself in a variety of Dramatic roles and contexts and moved freely to rhythmic stimuli exploring my voice and body rhythms. I was hooked!

Then, in high school, I joined the extra-curricular Drama club: a few dedicated ‘artsies’ putting on a school show, or play. And, on a few memorable occasions, I was called to the stage to receive acting awards. That was all there was in the 1960's. However, I could not forget my special experiences from adolescence, those Barton/Booth/Enkin days, while I was developing as a stage actor focusing on stage performances for audiences at school and summer camp. My personal dichotomy of Drama versus Theatre was deeply rooted even in my teenage experience.
What Was “Child Drama”? 

For those who walk with their eyes open it can be found in any place on earth where there are Children, parched and battered though it may be. It is a creation, a skill. It blossoms where there are patience, understanding, happiness, freedom, observation and humility. It is born of Play and is nurtured, guided, and provided for by the wise parent and the able teacher.

Child Drama is an Art in itself... (it) tells the teacher who and what the Child is and where it has got to in life. It helps the teacher to become a friendly and sensitive person, enriching both the mind and personality enormously. It provides within it the two forms of Play. Personal Play is obvious Drama; the whole Person or Self is used. It is typified by movement and characterization... From projected Play the Child gains, to an extent, emotional and physical control, confidence, ability to observe, tolerate and consider others. There is also a process of blowing off steam, and a great realm of adventure and discovery is encountered. (Slade, 1954, pp.19, 106, 29)

A Distant Drummer

In 1972, I received a flyer from the University of Calgary advertising a course being taught on Child/Developmental Drama at Goldsmith's College in the southwest of London, England. It was coordinated by Richard Courtney with his wife, Rosemary, and Victor E. Mitchell from the University of Calgary. I didn't know at the time that this would be a critical turning point of my career path.

I had just completed my undergraduate degree that year so I decided to register for that summer course which eventually determined my “fate”. I scrounged together enough pounds and began the quest. It was a result of that summer experience with experts like: E.J. Burton, Dorothy Heathcote, Peter Slade, Brian Way, the actors from his Child Drama Centre, and fellow students: Fabian Lemieux, Ellen Messing, Brenda Parres et al, that I felt compelled to apply for teacher-training at the University of Toronto. It was a decision that I have never regretted.

In 1975, I was hired by the Hamilton Board of Education to teach English and used a minimal amount of Dramatic activity in the classroom (I'm ashamed to say). I was a new teacher grasping for survival techniques. Little did I realize
that Dramatic activity would have been a most comfortable and exciting method for me to use in my teaching. Drama in the classroom was not trusted as a method for teaching the core academic subjects so I merely followed the curriculum guidelines and advice of my Department Heads. It was, however, acceptable to use some role playing exercises, in the study of plays and other Dramatic literature; it was not acceptable, however to use these forms of activity all the time. Educators were hailing group or cooperative learning as the new truth to learning; but timidly, I did not call it by its other name: the Dramatic approach. I completed my Drama Specialist's qualifications at the Faculty of Education (University of Toronto) and received my Master of Education degree in Arts and Education, Curriculum in 1978 (OISE/UT).

After that, I returned to the Secondary School panel in Hamilton in 1978/79. There, I taught Drama for thirteen years, dabbling in amateur community theatre after hours, while maintaining a commitment to my growing philosophy of Drama-in-Education.

In 1989, I moved to Toronto, to pursue Doctoral studies at OISE/UT. After that year in residence, I was fortunate to find a position with a School of the Arts in the Peel Board of Education. I taught there for two years until I applied for a position of responsibility at my current secondary school. I became the Head of the Dramatic Arts Department there until 1999, when the conservative School Reform movement caused the Provincial reorganization of the structure of schools. This political dynamic, in its effort to standardize all curricula in the province, would again emphasize a dichotomy in Drama-in-Education.

**What Was “Developmental” (Child) Drama in Canada?**

Developmental Drama involves the personal growth of the student. It uses dramatic forms and strategies in a dynamic, sequential manner, based on the physical and psychological stages of human development. Stressing personal physical and intellectual growth, Developmental Drama places greater emphasis on affective learning than on cognitive learning and on the learning process than on the product or presentation. (Katz, S. & Manson, B., 1986)
Watching the Pendulum

When I arrived on the teaching scene in 1975, I was well aware that Drama was only beginning to achieve official approval in educational systems. It progressed from being called Theatre Arts to "Dramatic Arts" in Ontario. Ten years later, tens of thousands of Grade 8-12 students were taking courses; and teachers took Drama pre-service in a Bachelor of Education degree, and three summer in-service courses to become Drama "specialists", proceeding to graduate degrees. My personal history applies here.

It was called "Drama" elsewhere in English Canada but it was "L'expression Dramatique" at the University of Montreal where Gisele Barret developed a strong graduate program. Simultaneously she began to influence work in Western Europe. Also, in Quebec, Helene Beauchamp developed the relation of "jou" to theatre.

About this time a number of other British teachers (Heathcote, Bolton, O'Neill etc.) and Americans (Haaga, McCaslin, etc.) visited. This aided the impetus for Drama to be included in official programs and curricula. At the same time, Canada produced its own homegrown leaders such as Bob Barton, David Booth, Sue Martin, Dennis Mulcahy, Joyce Wilkinson and others supported by Canadian scholars like Otto Weininger and Peter McLaren. Canadians no longer had to travel overseas to obtain high calibre qualifications. What Canada is noted for is its assimilatory quality - it incorporates British, American and French influences. It melds together notions from education, therapy, social work, and theatre. The bilingual and multicultural reality, together with the provincial independence of a federated state, means that even while there is a common curricular core in Drama curriculum, there are wide differences between localities across the country. This diversity means that Canada has developed a plurality in Educational Drama. (Courtney, 1987).

I agree with Courtney's words, written in 1987, "Canada's influence on the field has been assimilatory." In 1993, teachers were travelling to England (Newcastle, and London) to take summer courses with Heathcote, Warwick Dobson, Jonathan Neelands, Tony Goode, Cecily O'Neill etc. organized by Larry Swartz (OISE/UT) or Larry O'Farrell (Queen's). Through these Additional Qualifications programs for Dramatic Arts, teachers could receive upgrading certification even beyond their specialist's level.
Experts in the field from Australia, England and the United States, were being invited to lead workshops and teach short courses at conferences, and continuing education University courses. Canada's own leaders from the 1970's e.g. Booth, Lundy, Johnstone, Kemp, Morgan, Saxton, Wilkinson etc.) made way for new leadership.

And Canada has slowly developed its own literature in the field. Initially readers had to rely on foreign works. Apart from a selection of plays, the first major books did not appear until the 1970's. That was fifty years after the initial works from Britain and the United States. The 1970's and 80's saw an increasing number of books. These were bewilderingly diverse, ranging from “how-to” texts to learned publications; there were totally different strategies, techniques, and philosophies (separating Drama education and Theatre education). Although the book market in Canada is small compared with Britain and the US, some publishers have even issued books with a predominantly local appeal; e.g., Layman in Newfoundland (1976) and Keller in B.C. (1975). In contrast, other books by Canadians have had world-wide sales (*internationally: Courtney/Campbell’s history of educational Drama, Booth/Lundy’s texts (1985, 86), and Warren’s, A Theatre in your Classroom (1991). (Courtney, 1987)

Courtney had discovered through his collecting of data for his book of bibliographic information that there is no Canadian learned journal in the field existing. The void remains still.

What has happened since the 1970's to the “image” and “acceptance” of Drama education? Skepticism reigned in the early years and built a strong anti-academic following. It was a time when those purists at the extreme end of the pendulum axis, devotees of the British leaders in the field, opposed theorists and “academics” who wrote analyses, models for Dramatic action, and referred to theatrical theorists (Brecht, Stanislavski), developmental psychologists (Erikson, Piaget, Kohlberg), sociologists (Goffman), philosophers (Aristotle, Plato, Locke), anthropologists (Mead) and others of such kind. I listened to criticisms about those academics who didn't “teach” Drama in the classroom. The critics argued that Drama is about “doing” and those who talked about or wrote about “doing” were hypocrites who used only recollections of teaching experiences.
This opposition to theorists, the likes of Courtney, were vaguely understandable then. Drama-in-Education had not been included as a specific subject or discipline in University graduate degree programs because it was considered to belong to either The Fine Arts or the study of Dramatic Literature.

When I first began my M.Ed. program at OISE/UT, there was no such Arts and Education specialization within the Department of Curriculum. Therefore, I had to acquire special permission to connect all my research in the category of Drama education. And it was those perceptions, which kept many Drama educators away from graduate studies. Since the 1980's, however, there has been a considerable growth in the number of applicants to graduate programs.

Drama Education has become a subject in its own right at the high school level, and an assessment category on the report cards of the middle and elementary schools across Canada. Boards of Education in their hiring practices have sought out qualified individuals to assume positions of responsibility and leadership in the Arts. The 1990's have been a time of accountability for Drama educators - it has not been merely good enough to be an "experienced" practitioner in such a competitive and dynamic field. In the new millennium, there will be an even greater demand for the "degreed" practitioner to keep the pace of the competition.

**What is the Purpose of this Study?**

How is Drama a helping or therapeutic medium? This question was the basis for my investigation of the inter-relationship between Drama and Therapy in an educational context. Since the topic of inquiry is a considerably extensive one, I have defined the terms of the relationship while focussing on the narratives of a selected number of Dramatic arts educators/artists/specialists.

The title of the study connects “Drama and Therapy” and does not imply “Drama in Therapy”. This difference has been clarified in the research process. Similarly, it has been important to compare educational goals and those of therapy in the objectives of the study. The Dramatic medium in an educational context is holistic, offering multi-applications and uses. However, Koltai's firm belief is that a good educator needs to possess some therapeutic skills just as
the effective therapist has to be able to teach when necessary. This philosophy expresses an ever-present duality in the nature of the Dramatic medium and suggests the mutual benefits of the educator and the therapist accepting each other's input (Koltai in Schattner, G., Courtney, R., 1981, p.200).

In the Dictionary of Developmental Drama, Courtney (1987, p.30) defines Dramatherapy as "physical, psychological health in educational settings." This definition is limited and asks for clarification of what exactly the expression "educational settings" means. Dramatherapist, David Read Johnson (Schattner G., Courtney, R. 1981, p.13), provides a more detailed definition which emphasizes therapeutic goals being primary and not incidental to the on-going activity:

Dramatherapy is the name for the group of therapeutic approaches which utilizes in a significant way the nonverbal and symbolic media of creative Drama and Dramatic role-playing...
(Dramatherapy) expands the range of therapeutic possibilities...

Furthermore, the definition by the British Association of Dramatherapists (Schattner, G., Courtney, R., 1981) supplements those previously mentioned:

Dramatherapy is a means of helping to understand and alleviate social and psychological problems, mental illness and handicaps; and of facilitating symbolic expression through which man may get in touch with himself both as individual and group through creativity structures involving vocal and physical communication.

Much earlier, Peter Slade, (1954), came to use the term “Dramatherapy” to describe Dramatic activity in education that leads to “confidence, hope, feeling of security, discovery of sympathy and concentration”. This definition will be the most useful for this study.

Landy (1986) portrays Drama as a subset of the larger field of educational Drama and theatre. He aligns with both Heathcote's and Bolton's positions that Dramatherapy is a subject or discipline in its own right and that educational Drama and theatre becomes one source for the related but separate field of Dramatherapy. Courtney's (1982) research supports this view: "Drama is a central process in human existence, extending not only to learning but also to playing, working, thinking, and to healing.”
Landy (1986) includes the definition from the National Association for Dramatherapy (1979): "Dramatherapy can be defined as the intentional use of Drama/theatre processes to achieve the therapeutic goal of symptom relief, emotional and physical integration and personal growth."

The most significant part of what Landy says, is that the goals of Dramatherapy bear resemblance to educational and recreational goals and relate in some ways to many major psychotherapeutic theories viewing the client as embodying a confluence for conscious and unconscious processes of mind, body, feeling and intuition.

Thus, the use of such a clinical term as therapy may ignite a variety of negative connotations. I agree with Warren (1990) who includes Drama with all the Arts and does not isolate it as a superior medium in his assertion that "all the Arts can claim legitimately that they serve some positive function in an individual's development or well-being, but they also can be described as a treatment method. The Arts contribute to the same general aims as other aspects of education, rehabilitation and health care." Warren (1990) refers to Moss (1987) who differentiates the gap between Arts Therapy and Arts for Health. She suggests that Therapy focuses on the "cure of a specific diagnosed condition" while Arts for Health works towards mental and spiritual wholeness, without reference to this specific condition. The quest for "healthy-mindedness" should, in fact, close the gap between therapists and educators as practitioners whose goals are congruent.

A dilemma becomes evident by the negative attitudes expressed regarding the use of Therapy in educational settings. There has been traditionally a skeptical view held by Drama teachers concerning the place of therapy in the (Drama) classroom; conversely a similar avoidance by therapists to use Drama in Therapy. In a sense, we have two instances of Dramatherapy Phobia. Society is now cut up into experts and non-experts: the notion of doing Drama is compared with the professional theatre and, thus, a response from a Drama class will often be "I can't act. As a result, ordinary non-experts do not "do" Drama. (Jennings in Schattner, G., Courtney, R., 1981, p.61)
Warren (1990) describes the "battle lines" which exist between artists, art educators and arts therapists and acknowledges the different skills required to accomplish their specific aims. He warns that the "stitching of the banner of clinical therapy onto that of artistic endeavors allows the battle lines to be more clearly defined. I support both Koltai and Warren in the belief that unless the suspicions, insecurities and fears associated with territorial encroachment disappear, progress in all fields will be limited.

Consequently, it must be established that the use of Developmental Drama as a therapeutic medium exists separately from the medical/psychotherapeutic domains, which use Drama strategies as intervention techniques with individuals and groups. In addition, the research must show that the goals of Developmental Drama described by Slade (1954), Heathcote (1971) and Courtney (1977) parallel the objectives of therapy.

With respect to 'techniques used by unskilled leaders, Jennings (in Schattner, G., Courtney, R., 1981) added a warning that "Dramatherapy can be destructive if not used with responsibility and it is easy to fob this off on people with ritual and pageantry, appealing to gross sentiment and self-indulgence."

Other complications in the planning of the research arose when one considers that in past research methodologies of arts therapy, inquiries have been "concentrated within quantitative psychological/psychotherapeutic/medical research...have attempted to achieve a result that the research tool was not capable of achieving..." (Courtney, 1987, p.109).

Courtney (1987) suggested that research methodologies for the Arts therapies have been limited for two main reasons: (1) methods have been primarily quantitative and address a question from outside the field and (2) the field is new...tending to piggyback upon other disciplines. In his summary of research in the creative arts therapies, Courtney recommends that research should:
1. Distinguish between assessment and evaluation
2. Primarily address a problem from the viewpoint of the discipline of the creative arts as therapy
3. Develop methodologies where the focus of the research is the creative arts activity used in therapeutic contexts and not in the service of another discipline.

In concurrence with Courtney's recommendations, the inquiry has attempted to develop an appropriate method, qualitative in style and structure, within the Dramatic Arts field while satisfying the following specific objectives:

1. To show how Drama is perceived as a helping tool by practitioners in the educational field.
2. To show how Dramatherapy techniques are available and adaptable to specific teaching/learning settings
3. To determine the perceptions held by teachers and students about the practical applications of Dramatherapy
4. To help teachers recognize the value of their role as helpers in a therapeutic sense
5. To support the definitions of Dramatherapy by direct application and demonstration.

What is the Hypothesis?

The research acknowledges those external disciplines in the medical field while working within the parameters of Developmental Drama in the educational field. The hypothesis was that Drama-in-Education provides a medium for therapy. My task as the researcher was, therefore, to analyze the extent to which Drama is perceived by students, teachers and experts in the field as a therapeutic tool in their domain.

And, there has been a lack of qualitative research done on this topic. Although there has been some theoretical/philosophical research exploring the social and emotional benefits of using Drama in the classroom, there has been an apparent lack of practical, experiential inquiries done from a similar point of view. Most educational research explores a problem, which serves a field outside the domain of Developmental Drama giving emphasis to the role of the (expressive) Arts in therapy. (Duplessis, J. & Lochner, O., 1981, & Creadick, T.)
1985). Other research shows how Creative Drama has potential as a therapeutic tool with special populations (Rainwater, A., 1982). However, the implications of this research topic for non-special or general populations seem to have been avoided.

Since the research of this particular study has focused on Drama as a therapeutic medium but in the generally unexplored context of educational settings, the results were unpredictable. I held certain expectations but these were based on outcomes of other qualitative research (informal, personal). The questions that arose at the onset of the study included:

1. Would there be questions about the reliability of findings based on the narrative style of research? This problem may be due to the duration of the study as well as personal bias(es) of the subjects and the perspective of the investigation.
2. How would these relate to the teacher's personal backgrounds?
3. How would teachers' different interpretations of developmental Drama affect their teaching practice of therapeutic strategies in the Drama classroom?

My overall prediction is that Developmental Drama as a creative art will be valued as a helping/therapeutic medium in the classroom affecting individuals and groups.

Eisner (in Connelly, M., Clandenin, D., 1988) makes an important point when he comments about the lack of acceptance of interpretive analysis. I expect to justify my use of qualitative methods. “Conceptions of “best method” are supported by conceptions of measured outcomes. Both require standardization; both focus on what people do, and both neglect what people experience...it is possible to develop observation schedules for rating teacher and pupil behavior with perfect reliability and yet miss most of what counts in their lives - what they make of what they are doing.”
Chapter Two
Drama-In-Education: Its Tri-Dimensional Role in the Curriculum

A Philosophical Base For Drama-In-Education

The field of Drama-in-Education is related to the larger field of Curriculum Studies in Education. It currently fits into the New Ontario School Curriculum in three significantly practical ways: as a subject, as a method, and as a helping or therapeutic medium. However, prior to the implementation of the 1981 Curriculum Guideline, Dramatic Arts, Intermediate and Senior Divisions, the curriculum development and implementation of Dramatic Arts as either methodology or subject discipline were limited to the following:

- Awareness of Drama as a mode of education involving active learning;
- Sparse inter-school, extra-curricular activities (i.e. play productions),
- Interest in theories and techniques of child development,
- Theatre Arts courses, limited mostly to senior grades and only at the general level.

Nonetheless, the value of Drama as a classroom teaching methodology was gaining recognition throughout the system. Indeed, the Ministry acknowledged the value of Drama in developing its general educational goals for primary/junior students as The Formative Years (1975) and Drama in the Formative Years (1984). Likewise for secondary students, Dramatic Arts: Intermediate/Senior (1981) emphasized the role of Drama, particularly in the affective areas of learning. And it was expected that boards through their principals, directors of education, would begin to implement the guidelines no later than September, 1982, to enable teachers to design effective courses of study and to provide practical directions for implementation and programming. In 1981, Drama was defined by the Ministry Guidelines as follows:

1. Drama can be considered both as process and as form.
2. Drama can be considered both as method and as subject.

Drama, in the educational context, can be a lively and enjoyable method of exploring and learning about a number of other subjects and can be a separate subject and discipline in its own right. Drama, as a process in the curriculum, offers unique educational...
opportunities, which relate directly to the four goals of education for the Province of Ontario:
The curriculum will provide opportunities for each child (to the limit of his or her potential):
1. To acquire the basic skills fundamental to his/her continuing education,
2. To develop and maintain confidence and a sense of self-worth,
3. To gain the knowledge and acquire the attitudes that he or she needs for active participation in Canadian society,
4. To develop an aesthetic sensitivity necessary for a complete and responsible life.
As a learning strategy in other subject areas, Drama can aid in understanding personal and human experiences, allowing students to enter into the reality of imaginary situations and characters. Students can explore emotions, attitudes, opinions and relationships, and accommodate these abstract concepts more readily by representing them in a Dramatic, and therefore, more concrete form.
Second, because Drama makes constant demands on a person's imagination, it develops a student's ability to think more effectively. A student involved in a Drama activity will be called upon to practice several thinking skills, such as: inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analyzing, accommodating, selecting, refining, sequencing, and judging.
Third, the skills of group interaction are fostered through Dramatic activity by the need to work in groups, to discuss, to negotiate, and to reach consensus. (Ministry Guidelines, 1981)

There is a prevailing philosophical base for Drama being employed as a subject discipline or a teaching methodology in the educational field. Practitioners and authors in the field from England, the United States, Australia and Canada have contributed to the philosophy that Dramatic Arts is "developmental" or "creative", which means that it is "process-oriented" rather than "product-oriented", and melds together notions from education, social anthropology, social work, therapy, dance, music, psychology and theatre.

The pedagogical contributions of a number of noted authors to the field include concepts, teaching strategies, structures, and approaches that have influenced the curricular development of Drama as either subject discipline or methodology implemented across the curriculum. The common thread in all theories (whether they be specific discipline or learning-medium based) of
Drama-in-Education over the past fifty years, is the recognition of its inherent value to the whole school curriculum. (See Appendix D)

**Drama as a Therapeutic Medium**

In its developmental capacity, Drama plays a third vital role in the curriculum and that is as a helping or therapeutic medium. It must not be confused with the separate field of Dramatherapy but recognized as a medium, which offers significant implications for the field of Drama-in-Education.

In Way's *Development Through Drama* (1967) and Slade's *Child Drama* (1954), one can see clearly a solid argument for Drama as a separate subject discipline and not simply a tool for learning in other subjects. Slade stood strongly against children (especially under the age of twelve) 'performing' for an audience. His concept of Child Drama involved personal and projected play. Way (1967) relates child development to various kinds of activities (i.e. social Drama); and the word, developmental', by his contribution, has since remained a preferred titled by the field over "creative", "interpretive", "improvisational", or "spontaneous". Alternately, in the writings of Heathcote (1971), Bolton, O'Neill (1984), Neelands (1990), Booth (1994), Swartz (1988), we are given a multitude of teaching/learning methods applicable across the curriculum.

Courtney's texts (1974 - 1980) have combined both views showing how Drama enters all programs and implementation. He established that Drama is a discipline in its own right, which is also basic to all education. The thesis of his work was that Dramatic education should be central to the educative process as Drama is the Dramatic process in life as a whole; that is, Drama has intrinsic value for self-development, aesthetic value as an art form, a transfer agent of learning to other subject areas, and a contributing factor to motivation for learning.

As a helping or therapeutic medium, Drama prepares the student for life and provides a 'mirror for reflection'. Through Dramatic action, the participants are empowered to transform themselves and their everyday worlds as a natural process of enactment.
A skeptical, and even phobic view of Drama-in-Education as a therapeutic medium has continued to be a controversial issue in the educational field since Courtney told his vicar in 1948 that Drama could help the self-concept, motivation and emotional development of the children...as a kind of natural Therapy. "But my students are not mad! ", said The Vicar [cited in Courtney, in Dramatherapy and the Teacher in Jennings (Ed.) (1987)]

This illustrates a terminology issue relating to certain and incorrect assumptions, including the role and training of teachers, and changing educational goals or outcome-based educational curricula.

In 1954, Slade described Dramatherapy as “any Dramatic activity in education that leads to confidence, hope, feeling of security, discovery of sympathy and concentration.” His definition confirms that the helping qualities of Drama are implicit or incidental to the on-going Dramatic activity in the educational Dramatic process. The therapeutic goal is not primary in Drama-in-education. What Landy (1986) adds is that the goals of Dramatherapy bear resemblance to educational and recreational goals, and relate in some ways to many major psychotherapeutic theories that view the client as embodying a confluence for conscious and unconscious processes of mind, body, feeling and intuition.

It has been observed that practitioners in the field today do not appreciate their role as helpers in a therapeutic sense. The use of Developmental Drama as a therapeutic medium can exist separately from the medical, clinical and psychotherapeutic domains that use Drama strategies as intervention techniques with individuals and groups. Courtney's (1982) research supports the view that Educational Drama is a source for the related field of Therapy. "Drama is a central process in human existence, extending not only to learning but also to playing, working, thinking, and to healing."

The goals of Developmental Drama described by Slade (1954), Heathcote (1971), Bolton (1979) and Courtney (1977) parallel the objectives of Dramatherapy. Developmental Dramatherapy (Johnson, 1982, 1986) is, however, a specialized approach in Dramatherapy using Developmental Drama
techniques from educational models. The developmental approach, according to Landy (1993) is based primarily on an object-relations model and proceeds from lower-to-higher-order competencies through sound, movement, and verbalization. This approach is only one of many used by Dramatherapy. Other approaches crossing into both fields are improvisational and theatrical, which base their work on an aesthetic model. The role method, an approach used extensively in Educational Drama, is similarly used as a means of treatment in the therapeutic domain.

Courtney (1986) asserts that these objectives are essentially developmental and humanistic, with the focus on ‘the self’, dramatizing in the modes of ‘being’, ‘sounding’ and ‘moving’. They share the use of Dramatic action as a psychologically healthful medium of expression. Both are seen as a continuum: aimed at human transformation, learning and change. In both fields, there is emphasis on life skills, as they promote individual and personal growth, and group dynamics as essential, learning outcomes. Similarly, teacher and therapist use inference to meet the students’ or clients’ needs; they may apply a particular approach in either clinical or educational practice to meet these needs, but their purpose is holistic, encouraging people to develop their own intrinsic qualities so that they may function to their maximum capacity.

The writings of educational Drama theorists, Bolton (1979, 1981, 1983, 1984, 1985, 1986) and Heathcote (in Johnson, O’Neill, 1984, 1980, 1982) give additional credence to the role that Drama plays as a helping medium. Bolton's approach focuses on emotional release, combined with the detachment of representation. He avoids the usage of the term "catharsis" and concerns himself with psychological disturbances in the student within the Drama experience. He concurs with Dorothy Heathcote in recognizing the value of children expressing their feelings. He refers to Freud, who recognized an affinity between the creative and neurotic processes. Yet, Bolton clearly differentiates between teacher as clinician, and teacher, as sensitive helper using the arts (i.e. Drama) to help a distressed child. He emphasizes that this is
not a priority for the teacher. "The teacher is not a clinician monitoring his class in terms of potential sickness".

To Bolton, Drama is not about reactive expression (to relieve chronic emotional deprivation) nor concerned with the purging of otherwise socially disruptive energies in schools: It is about a reflective expression of emotional responses available to the child. He states that arts educators do not want to be thrust into the therapist role. His references to "safety" throughout his writings indicate a certain personal bias about the helping qualities of Drama. Ironically, the central thesis of his work espouses "Drama for understanding".

For Heathcote, teaching is the act of benign interference in the lives of children. Her style is group-centred, focusing on shared experiences with her pupils in a large group structure. She has departed from Slade's psychological symbolism of the "child's personal circle" to the anthropological one of "communal expression". Her goal of achieving a "we" experience directly relates to Buber's "I and Thou" philosophy. She is aware of the social health benefits that Drama brings to her students, however, she does not use the term "therapy" nor does she list it in the indices of her work. It is her belief that the teacher is a 'change agent' involving transformation, projection and development. In other words, the teacher uses Drama as a medium for Therapy.

As the role of the Drama teacher as "helping agent" is increasingly recognized, it will certainly influence education. For example, the regular classroom teacher and the Drama subject teacher may have to recognize the need to develop curriculum that clearly designates "helping strategies".

Current conceptions and orientations of curriculum include (Eisner & Vallance's) self-actualizational and (McNeill's) humanistic with the cognitive, technological, social re-constructionist categories (Jackson, P. (Ed.), 1992). Their equal weighting of humanistic curricular perspectives aligns with Miller's (1985,1988) holistic curriculum theory. It is primarily his definition of holistic education, which supports the tri-dimensional, and especially the helping or therapeutic role of Drama in the curriculum.
In the holistic curriculum, the student examines these relationships (between linear thinking and intuition, between mind and body, between various domains of knowledge, between the individual and the community, between the ‘self’ and ‘Self’ so that he/she gains both an awareness of them and the skills necessary to transform the relationships where it is appropriate. (Miller, 1985)

Miller moves far beyond the cognitive curricular theorists (Harris, 1880, Bobbit, 1924) whose behavioural and atomistic emphases rely on the cognitive domains and transmission of information, "a one-way movement to inculcate the student in certain skills and values". He, then ventures past the reconstructionists such as Dewey (1938), and Kohlberg (1970) whose positions focus on experiential, active learning and curriculum strategies that facilitate problem-solving (either personal or contextual). Miller's position is that education should stress transformational programs. In this position, education becomes "confluent" (Brown, 1971) integrating the affective and cognitive domains as well as the intra-personal, extra-personal, and transpersonal. Transformational education includes mostly techniques and strategies associated with Drama (e.g. role playing, the expressive arts, movement, visual art, writing) and shares common aims:

- Developing skills in subject matter or forms,
- Achieving personal, interpersonal and social development, and
- Learning process skills that will help students attain their own personal goals (transpersonal).

Slowly but solidly, the field of Drama-in-Education has impacted the curriculum and educational practice in three significant ways: (1) as a method for learning, (2) as a subject for developing specific skills of the discipline, and (3) as a helping agent. The future, ideally, may see all teachers and the Drama Theatre subject teachers as "generalist/specialists" as a result of the tri-dimensional effects of Drama in the curriculum and various trends. The current, competency-based curriculum de-emphasizes credit counting and course-based programs, which is a more holistic approach. Ideally, as the curriculum moves closer towards holism, and accepts the transformational framework, the whole
curriculum could incorporate a variety of Drama/Theatre techniques, integrating ideas from gestalt, psychodrama, sociodrama, eastern philosophy, martial arts, dance, (Rudolf) Laban movement awareness, cooperative physical games, and Forum Theatre (from Boal's Theatre of the Oppressed).

In an ideal world, the curriculum would be empowered by Dramatic methods making Drama intrinsic to the core, allowing students to see the interdependence of all subjects. However, in this less-than-ideal world, Drama can still play a multi-faceted and unique role in the curriculum.

**The Learning Dichotomy**

The field of Drama-in-Education is a dichotomous one; it demands that teachers possess a “middle-ground” viewpoint to accommodate the opposing stances of activity-based learning/guided learning defined by Courtney, (1982). Any Drama teacher, in a metaphorical sense, is a juggler having to perform a balancing act with these contrasting instructional methods.

However, in the following chart (Table 1), I have used other descriptors from the field to identify the same dichotomy.

Table 1

<table>
<thead>
<tr>
<th>Activity Based</th>
<th>Guided</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice</td>
<td>Theory</td>
</tr>
<tr>
<td>Creative</td>
<td>Theatre</td>
</tr>
<tr>
<td>Spontaneous</td>
<td>Rehearsed</td>
</tr>
<tr>
<td>Informal</td>
<td>Formal</td>
</tr>
<tr>
<td>Process</td>
<td>Form, product</td>
</tr>
<tr>
<td>Experience</td>
<td>Behavioural skills</td>
</tr>
<tr>
<td>Personal &amp; social development</td>
<td>Appreciation of art form</td>
</tr>
<tr>
<td>Developmental</td>
<td>Pre-determined objectives</td>
</tr>
<tr>
<td>Non-linear</td>
<td>Structured, sequential</td>
</tr>
<tr>
<td>Play – natural</td>
<td>Social, external order</td>
</tr>
<tr>
<td>Holistic – transformation</td>
<td>Transmission</td>
</tr>
<tr>
<td>Free, independent</td>
<td>Controlled</td>
</tr>
<tr>
<td>Discovery</td>
<td>Negotiation, transaction</td>
</tr>
<tr>
<td>Problem-solving (explorational)</td>
<td>Representation of meaning</td>
</tr>
<tr>
<td>Affective</td>
<td>Cognitive</td>
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<tr>
<td>Open</td>
<td>Closed</td>
</tr>
</tbody>
</table>
What exists today, in the practice of Drama-in-Education is a middle-ground view. Courtney (1982) sees Theatre as the "tip of the iceberg" and the whole (iceberg) is Drama "the spontaneous human process of identification with, and impersonation of others". Theatre is the art form of the Dramatic process". Since Courtney sees a continuum of discovery and guided learning, he does not advocate just one-way of teaching Drama or Theatre. In his "middle-ground" view, everything depends on persons + culture + context and cannot be predetermined by theory. This accommodation of the opposing ends of the continuum is evidenced in the various curriculum documents for Dramatic Arts as well. These documents provide a framework for integrating Drama both as process and form in all grades, levels, divisions and subject areas.

The Guidelines of the past three decades have defined Drama, in terms of the dichotomies, as both process and form.

It is a process fundamental to human experience...it involves the exploration and representation of meaning through the medium of the whole person body, voice, mind and emotion and is marked by the participants interacting within the Dramatic situation. "It may be manifested in various forms of artistic expression. In these forms the Dramatic play is shaped and moulded and even scripted with a view towards performance for spectators... (Ministry of Education, Dramatic Arts, 1981).

Let us examine some of the differing perspectives within this theoretical debate to understand the philosophical basis for the dichotomy.

One theoretical viewpoint about modern educational Drama emerges from the ideas of educators such as Rousseau, Montessori, Bruner, and Dewey. They say that learning happens through active participation, or as Dewey states "learning by doing". A related instructive technique is Brunet's "discovery-learning environment" where the student experiments and explores solutions to problems and the learning transfers to related tasks and applications. To Dewey "the primary root of all educative activity is in the instinctive, impulsive activities of the child, and not in the presentation and application of external material..." (Courtney, 1989)

Dewey's pragmatic view of social "experience" is extended by Courtney (1989) who clarifies that learning is Dramatic "doing" where Personal
considerations effect all knowing."...the child knows Christopher Columbus or numbers by replaying them. Reality is what we know when we play."

The opposite approach of the Dramatic dichotomy is based on such views from Ausubel, Skinner, and Gagne. "They collectively see learning through "reception of material" and instructional methods prompting responses. The need for independent discovery is minimized (Gagne). Rather, desired learning behaviours with strong teacher control over the learner's progress are emphasized." (Courtney, 1982)

Courtney (1982) points out the existence of sub-dichotomies within the meta-dichotomy of Creative Drama. "Within the discovery approach are two differing modes: guided discovery which is based on teacher's pre-specified objectives and inquiry-based learning which is based on learning how to inquire rather than what is to be learned." Learning through guided discovery is advocated by the Creative/Spontaneous Dramatics approach (from the United States); learning through inquiry-based discovery by Educational Drama advocates (from Britain, Australia, Canada). Courtney adds that these two modes are the extremes, acknowledging variations in both approaches, and in all countries.

**Spontaneous Drama, Dramatherapy, and the Learning Dichotomy**

The connection between Theatre and Spontaneous Drama (or Creative Dramatics) has been sustained historically. After WWII, viewpoints in British educational Drama circles differed significantly regarding the best approach and this created an unresolvable dichotomy.

These views included the use of the Dramatic method for literature, speech and movement (Tyler); theatre education where children were to be educated by being an audience (Devine); Child Drama as an art form in itself and a natural dramatic play for personal, social development (Slade). In the United States, however, Winifred Ward inspired the practice of Creative Dramatics combining elements of storytelling, creative playmaking and children's theatre. In Ward's view, the purpose of "play" was to lead to artistic form...Children's spontaneous Drama should be led from the teacher's knowledge of theatrical form. (Courtney, 1989)
Ward's middle-ground view has had considerable influence on the approaches of Spolin, Siks and Moreno.

They linked creative Dramatics to theatre more extensively than Ward. For example, Ward called it “an art for children”. From the 1970's on, Spolin and/or Johnstone's methods influenced the use of improvisation (in theatre games, sports) in classroom Drama work. Spolin's improvisational games focus on the inner workings of the dramatic medium (the ‘as if’ act) and not on the extrinsic or aesthetic value of the form. Her work breaks from Dewey and involves the learner in the "here and now" moment of the situation. Her work is less concerned with problem solving and more on immediate action or what happens? (Courtney, 1989)

Thus, her approach being highly spontaneous and open-ended, strongly opposes the more cognitive and structured view. Where the middle-ground view appears on the continuum is in the form of Theatre Sports (an extension of her method). This combines Spolin's improvisational techniques with the elements of competition and rehearsal. Theatre Sports or Improvisational Olympics shares the characteristics of sports: it has teams, time limits, audience, scores, judges, rules, and rewards. It is feasible then to combine both elements of spontaneity and structure through the practice of Theatre Sports. Even though I do not concur with the inclusion of this process/form in the curriculum due to my philosophical perspective, I must admit its validity for classroom Drama practice.

Another prime example of a middle-ground view lies in the therapeutic approach of Jacob Moreno. He established his "theatre of spontaneity". This method, paradoxically combines both views. Therapeutic/spontaneous methods of sociodrama and psychodrama are based on improvisation structured by the director/therapist.

The dichotomy is further revealed in differing theories about the retention and transfer of learning. The guided learning theorists oppose the trial and error learning of the discovery technique. Courtney contrasts the function, desirability and success of error making in the learning process with strongly guided and reinforced learning. He summarizes research studies that support the middle-ground view stating that opposing instructional strategies can be mutually effective in learning, retention and transfer. He concludes that the discovery
methods provide greater transfer of learning, increased motivation and may not be as effective as structured methods in immediate recall but assists retention over longer time periods. The strategies would be used for particular purposes and would depend upon the purpose or intention of the teacher. This position is intermediate or middle ground and considers:

- Expected level of skill performance
- Economy of time
- Applications
- Consistency in responses
- Later learning situations
- Pacing (external or self)
- Open or closed loop tasks

Courtney seems to have favored the Creative Drama methods as forms of instruction. "Students learning through Creative Drama methods are apparently able to approach a transfer situation (which is also free of guidance) with a well-developed method of attacking the problem. They learn such a new task in fewer trials and in less time than that required by students learning under highly structured conditions. Furthermore, the more often Spontaneous Drama is used, the more effective it is as a form of instruction." (Courtney, 1989)

From my own classroom practice, I have been able to identify a number of instances in which the opposing methods are not mutually exclusive. For example, for 'presentation' of rehearsed work developed from improvisation or dramatization, students are either given the criteria to be used as assessment tools of skill development and aesthetic or they are discouraged from criticizing shared work. In the second instance they are encouraged to respond only to the content and interpret the meaning of the work.

Students also are given opportunities to be an audience (at professional theatre performances); (they're asked)...to understand that as part of a theatre audience, or as participant/percipient in a Drama lesson that they can recognize the mask of appearance and be aware of the reality behind it. They learn about the essence of duality and dichotomy. The approaches are blended to ensure
that each Drama lesson leads to a significant and purposeful experience and each participant is provided with grasp of tension, focus and symbol. (O'Neill, 1988)

O'Neill adds that Drama teachers, work in process, improvisation and an artistic medium. She refers to Peter Brook, the theatre director, who compares the role of director to that of a "guide" of new and unexplored territory:

Leaders of process Drama are also guides to new worlds, traveling with incomplete maps to the terrain, taking risks, and not knowing what lies ahead. I like to imagine these guides, the liminal servants to the work, trying to lead the way while walking backward, so that they do not become intent on reaching a predetermined destination as quickly as possible...in process Drama, the outcome of the journey is the journey itself. The experience is its own destination. (O'Neill, C., 1995)

She extends Brook's metaphor to the Drama teacher whose task is to "find appropriate starting points, develop worthwhile objectives, and yet be able to negotiate the meaning, think on our feet and find the kinds of flexible structures and framework which will support true exploration among our students." In her summary of the role of the Drama teacher, she lists a combination of instructional tasks from both sides of the dichotomy.

Some theoreticians today even persist in favouring one aspect of the dichotomy (i.e. David Hombrook sees Theatre Arts as the "proper" outcome of Drama while Richard Schechner (Booth, D. & Martin-Smith, A., (Eds.), 1988, Chap. 18) sees process work as the true leading edge of knowledge). O'Neill (1988) concludes that generally, educators find it difficult not to think of process as lower in the Drama hierarchy than product. She takes a middle-ground view to the whole issue with the belief that because Drama work in process is unpredictable, teachers need an understanding of how theatre works to help shape their process work.

I will say, that there are adequate examples to illustrate the effective integration of the learning dichotomy in Educational Drama (Theatre vs. Drama). My position, however, acknowledges the accommodation of a "middle-ground" - an intermediate point that incorporates both activity-based and guided learning.
This position, has drawn, primarily, on Courtney's complete theoretical investigations.

**Igniting the Spark of Spontaneity**

On numerous occasions, during post-Drama discussions, I have questioned my students about the spontaneity of their Dramatic activities. It has become increasingly fascinating to me that students can identify their personal "eureka experiences" (Moreno, 1953) so easily, describing what was unplanned, new unexpected, surprising in their Drama work. My personal teaching experiences reveal that students intuitively know when they are being spontaneous, and accept the moment as a positive one, yet they do not know exactly what it is, or how they can achieve it. My notion is that a better understanding of the concept will help to eliminate a resistance to accepting spontaneity as a component of creativity and its related element of imagination as positive qualities.

Yet, there seems to be a linguistic problem in capturing one acceptable definition of this enigmatic concept of spontaneity. If it is the moment or the intense "here and now" (Moreno, 1953), then it appears to be an act or product; if it is the liminal state of "readiness to act" (Moreno, 1953) or the moment before the "here and now," then it is clearly a process.

Courtney (1987) has used the adjective form of the word to describe spontaneous Dramatic action and views that action as "helpful in the development of self-concept, motivation and emotional development of (the) children, helping them psychologically as a kind of natural therapy in educational settings." (Jennings, 1987). Moreno (1946,1953) has used the term as a noun to refer to his theatre of spontaneity or therapeutic theatre with spontaneous improvisation in psychodrama, sociodrama, psychometry and group therapy in clinical settings.

Psychodrama and its associated approaches offer a method of how to cultivate the integrated process of the conscious and unconscious, the emotional and rational, intellectual and physical in creativity and is committed to bringing psychodrama to the present moment. (Blatner, 1988, p. 50)
According Bernstein (1979, p. 37), through (Spolin's) theatre games, a group creates improvised, spontaneous theatre and achieves transformation. Blatner (1988) believes that creative Drama and improvisational theatre games need to be integrated into more aspects of our schools and that informal, more imaginative play needs to be encouraged in childhood and adulthood as catalysts of creativity" (1988, p. 60) and that psychodrama "be used beyond the medical model, in education." (1988, p. 69). Blatner (1988) states that it is easier to understand spontaneity by example than by definition and provides some instances of its presence in the following:

- Improvisations in the playing of jazz musicians or in ragas from India.
- Unstructured, make-believe play of young children; also much of their drawing, painting and exploratory behaviour.
- A person trying out new ideas in cooking, on the spur of the moment.
- The singing of a mockingbird, the play of kittens.
- The inspiration of a poet, the impromptu sermon of a preacher.
- Two people falling in love.

I asked certain individuals from the field of Education to give their own, simple definitions in order to gain an initial understanding. A variety of mixed, "spontaneous" responses gave valuable insight to my search for meaning. My colleagues identified it in:

- Sudden, bubbling laughter between friends.
- Dancing by yourself.
- The "triggers" (memories, urges) from a song, a photograph
- Staring at droplets of rain on a window.
- Jaywalking, driving and finding yourself on a different route home.
- Doodling.
- Starting to hum a tune (in a shower).
- Cuddling.
- Planning to do something and suddenly changing your mind.
- Acts of habit such as washing your hands after going to the bathroom.
- Talking.
Prayer and meditation.

Relevant questions beyond initially defining the phenomenon seemed to emerge: Can one quantify spontaneity? Can spontaneity be cultivated in an individual, or in a group? I will attempt to deal with the latter question most obviously by emphasizing the prominent features of the phenomenon, its existence in the helping quality of Dramatic action (specifically, improvisation) and its close link to creativity and imagination. I will also discuss the philosophical and psychological theoretical bridge, which connects spontaneity to both areas while emphasizing its educational implications. "Behaviour that is automatic, habitual, fixated, compulsive, rigid, stereotyped, or practiced to the point of sterility is the opposite of spontaneity" (Blatner, 1988, p. 66).

Johnson (1981) defines spontaneity as "the ability to act responsively to situations: It necessitates a degree of self-confidence, emotional control, and adaptive capability. Therefore, the individual's level of spontaneity in role playing can be used as a general measure of the individual's mental functioning" (1981, p. 16). He sees the phenomenon as a mainly responsive one in which a person responds to a specific situation. He also points out that spontaneity may be inhibited by three things: a) a person's level of anxiety, b) ingrained patterns of response (cultural conserves), and c) a person's lack of experience, education, or intelligence, which limit knowledge of alternatives.

Blatner (1988) defines spontaneity as a "primordial force, a source of non-conservable energy characterized by elements of surrender, innocence and this results in the expansion of consciousness (1988, p. 64). He suggests that spontaneity can be fostered by the establishment of a context or the necessary conditions (1973, p. 42). These conditions "include a sense of trust and safety; norms that allow for the inclusion of non-rational and intuitive dimensions; some feeling of tentative distance, and a movement toward risk-taking and exploration into novelty" (1973, p. 42).

To Blatner (1988) the essential qualities of an essential act are an openness of mind, a freshness of approach, a willingness to take initiative, and an integration of the external realities of and internal intuitions, emotions, and
rational functions. Spontaneity, he further explains, is not mere impulsivity or random behaviour; there must be some intentionality toward a constructive result, whether aesthetic, social or practical (1988, p. 64).

Blatner (1988) proposes the ontological validity of the "liminal field". He explains liminality as a "kind of metaphoric doorway of transformative process" (1988, p. 58). One of the paradoxes of spontaneity is that mastering skills or becoming familiar with the subject matter increases our capacity to be more spontaneous (to play and improvise) (1988, p. 67).

Spontaneity, like catharsis, is based on the central paradox of dramatic experiencing. Two realities exist side by side: that of the real world and that of the dramatized/play world. When in the spontaneous state, the individual exists in both realities. There is also an implication of existing in two time frames: the past and the present. Although acting spontaneously means fully living in the present, fully focusing upon and experiencing the moment as it occurs, the spontaneous person is also basing his actions upon past experience. To be spontaneous, an individual must create the 'illusion of the first time' and behave as if he was performing rehearsed actions for the first time in the presentation of the self to the world. This fear of entering the unknown quality of the "here and now" presents a risk of failure and humiliation to the individual. (Landy, 1986, pp. 105-106)

Goffman (1961) sees people as continuous actors, co-acting at the same time a number of roles in everyday life. He suggests that people prepare unconsciously 'backstage' – in the bedroom, in the living room with guests, or when entering a good restaurant (Schutzenberger, 1975, p. 133). This rehearsal process is in some way a measure one takes to prevent failure in presenting the self to the world. The individual avoids spontaneity to protect the self; therefore, avoidance is self-perpetuated.

The climate for evoking spontaneity demands "warming-up" (Blatner, 1988, p. 67), or establishing a receptivity to the unconscious. It is impossible to will it to happen or to control it; it is a magic process, which can be captured given time and proper receptivity to the unconscious.
**Bond Fires: The Helping Quality of Spontaneous Dramatic Action in Dramatherapy and Psychodrama**

"Both Dramatherapy and Psychodrama share a common aim of facilitating spontaneity and creativity" (Davies, 1987, p. 104).

Dramatherapists, today, focus on dramatic action and work within both clinical and non-clinical settings. Their techniques are "eclectic," using variants of sociodrama or theatre or other media; however, they share a common philosophical base in Dramatic action as a positive force for learning, personal growth and healing (Courtney, 1989, p. 83).

The Dramatherapy movement evolved from the work of Peter Slade, in Britain, in the 1930's. His contribution to the field recognized the value of achieving catharsis in the Dramatic action of children (Courtney, 1989, p. 83). Landy (1986) supplements this notion by pointing out that catharsis can occur only if aesthetic distance is achieved: the concepts of distancing and catharsis become crucial in Dramatherapy when the natural means of distancing in everyday life break down. The client will often manifest his dysfunction or disability through an imbalance in his behaviour, feeling, or thought. By improvisational means, the Dramatherapist will first help him represent that imbalance, then move toward establishing a balance of distance which takes a visible form in role playing and catharsis; thus, the spontaneous person enacts an improvised role in such a way that self and role are distinct yet merged (1986, p. 105).

The role of the Dramatherapist, then, in Landy's view is "a liberator, one who liberates the client from impulsive acting out and compulsive withholding to achieve aesthetic distance. The Dramatherapist must choose carefully between theatrically stylized devices (e.g. mask, puppets, etc.) or realistic ones (psychodrama, documentary, etc.) for treatment (1986, p. 103).

According to Landy, the Dramatherapist helps the client reach spontaneity "by accessing the unconscious, giving form to repressed feelings without being
overwhelmed by them. The therapist allows the client to release unconscious imagery.”

In Dramatherapy, Landy further explains,

Both the Freudian and Jungian notions of the unconscious are useful. The Freudian view of the unconscious as a reservoir of infantile psychosexual feelings symbolized through language and behaviour is useful in analyzing the dramatizations of clients in terms of their personal histories. Thus, the therapist often turns to story material (i.e. fairy tales) so that the client can recreate the story in terms of his own personal fears. The unconscious, from Jung's point of view, is not necessarily a source of dark, disguised fears and desires but rather a morally neutral area that embodies the mythic substance of the human race. In adapting Jung's perspective in Dramatherapy, the therapist helps the client to see that his unconscious imagery is connected to the normal interplay of opposites (i.e. fantasy and reality, love and hate which are dialectical concepts that underlie a universal conception of human nature. [1986, p.106])

Landy emphasizes that the major issue for the Dramatherapist involves helping the client to arrive at a spontaneous state and express his unconscious feelings through appropriate imagery. He believes that this can be accomplished by moving the client toward aesthetic distance or psychic balance. He alludes to those psychological theorists such as Mead and Piaget who say that healthy functioning is based upon certain psychic balances. “In psychoanalysis, the id, ego, and superego, are in balance with the id mediating between the self and the outside world. For Mead, the I and Me are in harmony balancing the personal needs with the demands of the social world; for Piaget, that balance is achieved through assimilation and accommodation (enactment through imitation).” Landy includes Moreno's psychodramatic model with those significant therapeutic models (Freud's psychoanalytic, Jung's analytic, Reich's biofunctional, Laing's existential, Roger's and Perl's humanistic, Skinner's behavioural, Satir's family-therapy) that apply the restoration of balance to the self by means of working through the role.

Similarly, Drama-in-Education is linked to Dramatherapy as it involves role-playing in which the child projects himself into imagined roles and situations:
it involves "stepping into another person's shoes" (Slade, 1954). This capacity to stand in another person's shoes is related to the individual's ability to relate to objects in his external world, moving from a position of universal omnipotence to an acceptance of objective reality which are steps toward individuality. Wilkinson (1980) linked the concept of subject-object relation or illusion to its function in education. Drama students are actively involved in learning through created roles. Wilkinson defined "role" in a broad sense, referring to another person, quality, feeling, attitude or a particular way of behaving. The other important facet of this area between subject and object is that it is allowed to the infant and, as Winnicott stated, it represents the early stages of the use of illusion. The value of this illusion is inherent in the acceptance of toleration of the paradox in the subject-object relation: that is, the object or phenomena is at once separate from and external to the subject (it is "not I"); however, its presence is necessary for meaning to be created (Wilkinson, 1980, p. 63).

Stanislavski (1937) claimed that role-playing involves firstly, the student discovering the basic similarity between himself and the role. This is based on relating the emotional import of the role as perceived by the student with the emotional memory of the student....striking a certain emotional response within the student. Secondly, Stanislavski maintained that this aspect of identification in role-play involves imaginative projection. Both of these are essential if role is to be created. "Identification in Drama is the process of the individual conceiving within himself, states and ranges of behaviour, even those in which he is not involved" (Wilkinson, 1980). Wilkinson explained that this is probably the most prominent feature of the relationship between spontaneity and imagination in the Dramatic process. The basis of spontaneity is the perceived role must provide opportunities for meaningful action which relate to the student's capabilities and experience. Out of this arises commitment to the experience and a sense of control within one's limits. If this cannot be accommodated, identification becomes largely a matter of external involvement and imagination is relegated to the superficial. Through identification, the student extends his self-concept to incorporate the role.
Bolton (1986) described the dangers in the requirement of such an act of submission. He supports the need for a balance between calculation and intuition in Drama-in-Education. However, he warned that an inherently high degree of concern for one's own image produces a holding back and lack of spontaneity in Drama experiences so that a teacher must be responsible for protecting the student from the wounds of being vulnerable too soon. In this sense, if one follows the philosophy of British Drama specialist, Brian Way (1967), beginning the Drama where the student or client is (presently functioning emotionally, pedagogically, developmentally) and needs to begin, then one can begin to see the positive effects of spontaneity in Dramatic action.

Psychodrama was the first organized application of Dramatic action to the solution of interpersonal problems and the growth of the individual-or group-awareness (Davies, 1987). It was developed in the 1920's and 1930's by Moreno, whose spiritual and philosophical view of the human condition emphasized ideas about spontaneity, creativity, action, self-disclosure, and risk-taking in "encounter." He also emphasized the importance of the present (coining the term "here and now"), the significance of touch and non-verbal communication, the cultivation of imagination and intuition, and the value of humour and the depth of Drama. In his view, the psychodramatic method and its derivatives are the primary vehicles by which people can learn to develop these potentialities in themselves (Blatner, 1988, p. 4). Moreno's philosophy was part of the tradition (Liebniz, Spinoza, Bergson, et. al.) that emphasized the innate creativity of every person and the potential of spontaneity in every moment. To Moreno, both "the phenomena of spontaneity and creativity involve metaphysical categories" (1988, p. 53). Courtney (1975) discussed Moreno's development of a theory of spontaneity as the "readiness to act" -a creative response resulting in creative products (the cultural conserve) which are no longer spontaneous (1975, p. 7).

Schutzenberger (1975) explained the cultural conserve as the end-product of a cultural endeavour, the fixed conserve or preserve of culture, the contents of all libraries, the teaching in all the schools, the knowledge acquired
by a child in the home or at school....all the 'conserves' of the past creativity of others offered to the intellect" (1975, p. 142).

Schutzenberger (1975) described Psychodrama as a form of group psychotherapy or training in which the patient (or subject or 'protagonist' ) enacts his problems or conflicts, instead of talking about them, in a kind of spontaneous sketch, role play or Commedia dell Arte, with the support and participation of the group, and the help of the psychodramatist. Courtney (1975) felt that Moreno's work on psychodrama was only "marginally useful in school but his techniques were adaptable" (1975, p. 50). Courtney (1981) added that Moreno used improvisation for its own value to provide a specific "catharsis" directing attention to a specific problem of a patient. The inclusion of spontaneity training in the Drama curriculum, borrowing techniques from Psychodrama and Dramatherapy could be an effective means of liberating the spontaneous creative potential in people. Educators could ignite a new form of "spontaneous" combustion and set the world on fire!
Chapter Three
Methodology

The type of research method used for this study is qualitative specifically employing data collection and analysis techniques, which have been unfamiliar to many (special) education researchers (Murray, C., Anderson, J., et al., 1986, p. 15). What has been called "qualitative research" conveys different meanings to different people and presents considerable diversity as the unity of qualitative research vanishes. (Jacob, 1988, p. 16) Methods of inquiry in contemporary education are either qualitative or quantitative. The quantitative form is mainly associated with objectivity while the qualitative with subjectivity. Drama/Arts Education research refers to the specific qualitative studies in either the field of Drama-in-Education or the general field of Arts Education.

In the past, I have been involved in this qualitative method of inquiry in Drama-in-Education, and found the experience to be a valuable preparation for my thesis. One such inquiry in Drama Education specifically asked, How do Drama teachers empower their students to ask questions for learning? This small-scale study emphasized the use of Dramatic role-playing in one elementary classroom to develop students' skills in questioning. In this research, I was a participant-observer. The data consisted of transcripts of teacher-in-role with a class of senior public school (Grade 7) students.

Mainly the report was practical, contextual and interpretive containing generalizations from the analysis of data. This research also possessed traits of the scientific by the reference to a measurement in the search for the meaning. (i.e. How can we, as Drama teachers, empower our students to ask questions for learning?)

This study was successful in achieving its objectives. It could not have been conducted in any other way since the essence of Drama/Arts Education is unquantifiable: It is about process, attitudes, quality, expression, context, intrinsic, extrinsic and aesthetic learning.
Pilot Study

To inform, inspire and strengthen the design of my qualitative research, I ran a pilot study in 1990-91. For this study, I interviewed a Child Psychotherapist, a Child and Family Psychiatrist and a senior Student in a Regional Arts Drama program, referred to me by the latter. Based on the first draft of my initial thesis proposal, I completed one interview with each of the above participants, who represented the fields of Drama, Therapy and Dramatherapy in educational and clinical contexts. The information gathered, the overall experience and insight from implementing these interviews, assisted me in the formulation of questions for my final research questionnaire and the revision of the original thesis proposal. The raw data of these interviews, however, did not contribute to the analysis component of my study.

In summary, I learned that my original, more expansive, practical methodology would have to be modified to adapt to my change in teaching assignment from a special Regional Arts Drama program in Brampton to a regular Drama program in Mississauga, in 1992. As well, I learned that the focus of my research needed to be altered, reducing the eclectic range of participant categories and magnitude of the scope of data collection and analysis, thus making the method of inquiry possible to facilitate.

The pilot study served its purpose well. Through these three, initial interviews, I was able to validate my decision to focus on models of Drama teaching for my data as opposed to students in specialized, product-oriented Drama programs. I was able to envision the inter-relationship between Drama and Psychotherapy, and the concepts of intended versus accidental purpose, theatre toxicity, and Dramatherapy phobia. My commitment to unraveling the therapeutic perspective of Drama through educator/artist’s eyes clearly became my personal priority.

Methods of Qualitative Research for this Study

In this study, I have combined the following kinds of qualitative research methods to produce a structural framework of the data for analysis:
1. Narrative, Naturalistic/Descriptive, Portraiture
2. Descriptive:
   a) observational
   b) dialogic
   c) grounded theory
3. Interpretive
4. Phenomenological

Collection of Data

At the onset of the research process, I compiled a list of 20 candidates for the study from the recommendations of colleagues, and my professional network in the educational field. (see Appendix A)

The list included a spectrum of candidates: a retired secondary Drama teacher, elementary teachers, a transformative theatre therapist, guidance counselors, to coordinators of Arts in Schools of the Arts, a Vice-Principal, a children's Dramatherapist, a psychotherapist and former Drama students. The list was reduced to eight, specific archetypal candidates. I was satisfied that these archetypes were sufficiently diverse for the purpose of the study. Those candidates who comprised the final list, were those who were genuinely interested in the investment of their personal time for the required video-interviews, and who I believed, would see the study to completion. The final list of educational/therapeutic archetypes included the following:

1. An author (former Ontario Youth Commissioner)
2. A kinesiologist (former Drama student)
3. An artist/educator of physical theatre
4. A secondary school Drama teacher
5. An English as a second language (ESL) teacher (former actor)
6. An elementary school teacher, textbook author, AQ instructor of Drama
7. An artist/educator specializing in mask, mime and conflict resolution
8. A university professor, specialist in Dramatic Art.

Each of these experts for the purpose of my study had a unique and significant "starting point" from which they became committed philosophically to
the value and practice of Drama-in-Education. I have identified them in Chapter Four by their surnames (see section 4.2: Classifying the Data), and in alphabetical order. For my interpretation of the data (see section 4.1) however, I have used a more appropriate and informal style of identifying them by their first names.

(Ken) Dryden, as an author and researcher had been an observer of students in a senior Drama class for a year at a Secondary School in the Peel District School Board (T.L. Kennedy Secondary School). He spent a fair amount of time “trying to get to know the drop out and what might be done to change that”. (Julie) Hard was a Drama student at my school for four consecutive years.

(Stephen) La Frenie, an artist in the classroom, for over twenty years, had the most experience of the group with Drama as Therapy due to his association with an acting teacher, Gary Pogrow. La Frenie naturally empathized with the needs of students from his own challenges with shyness in his youth.

(Steve) Russell provided insights from his teaching at different levels of Drama Education as well as his reasons for moving away from the Professional Theatre. Slater, a professional actor, who holds a Master of Arts degree in Drama, had studied at The Drama Centre in London, England and performed for Inner City Youth while searching for a more “organic experience” than the Theatre offered him.

(Larry) Swartz represented Elementary Education. He had discovered the richness of Drama in his passion for using Drama as a tool for the enrichment of learning in the Language Arts in education.

( Naomi) Tyrell contributed her expertise to the study through her experiences with a spectrum of students from both the Secondary and Elementary Panels in Education, from physically challenged to “tough” teens. She had found, through her personal learning challenges, that Mime, Mask, Song were tools that “made a difference”.

(Bernie) Warren, who is a Ph.D. and instructor at University, represented the Post Secondary level of Drama Education. Calling himself a Drama specialist, rather than a Drama “therapist”, he has had a lengthy history focusing
on Drama as a helping medium in his university studies, his teaching, and from his working in Theatre for Change. The identified participants of this study created a cross-section of experts who, in my informed consideration, would successfully represent the main categories and levels of education.

There were considerations that affected the establishment of the following five main parameters of the study. They were:

1. The duration of the complete study would be no more than one year from the end of the full interview process.
2. The setting for the interviews would be in the uninterrupted and comfortable atmosphere of my home and/or the homes of the participants.
3. The voluntary nature of the interviews would affect the scheduling of interview appointments.
4. The initial interviews would be a maximum of 90 minutes long, limited to two meetings with each participant. The length of the updates for any of these interviews would be based on the extent of the new information supplied.
5. There would be a maximum number of eight participants. Gender, age, ethnicity, disability would not be criteria for their suitability in the study.

I then followed the steps as outlined below:

1. The pilot study.
2. The questionnaire preparation process:
   a) The formulation of questions ensuring that the ones in the questionnaire relate directly to the objectives outlined in the rationale of the proposal and that they would focus on:
      ● Perceptions and definitions of Drama as Therapy/Dramatherapy in education,
      ● Identification of therapeutic modes, techniques in (their) classrooms,
      ● Identification of those personal development and social skills learned through involvement in Drama,
      ● Recognition of the role of teachers as helpers in a therapeutic frame.
   b) The field-testing of the questionnaire.
3. The identification process (a maximum of eight participant/experts in the field).

4. The selection process: preliminary communication with participants (inviting their participation in the study) and the formal procedure of ethical review.

5. The field work process: interviewing, videotaping, dubbing, updating of interviews.
   (a) Interviewees: eight teachers/artists to provide individual narratives for analysis.
   (b) A Group Forum after the completion of all interviews to provide further material for analysis.

6. The transcription process (from the videotaped interviews).

7. The interpretation process: emergent themes identified and analyzed for their significance to the study.
Chapter Four
Classifying the Learning

Interpreting the Data

Ken Dryden: “For today’s kid”

Ken Dryden came to T.L. Kennedy Secondary School in Mississauga for one year in 1993 to gather research about the life of a typical Canadian school for a book on that subject. He needed to shadow a number of students who coincidentally happened to be enrolled in my grade 10 Drama course. And that is how he became a regular, weekly visitor to my Drama class throughout the first semester of the academic school year (1993/94).

Ken’s connection to the field of education had been, up to the time of his research project at my school, mainly through involvement with his own children’s schooling, and through his personal style of writing. This approach to writing was developmental and stemmed from self-understanding. He had also done some consulting in educational areas. But, it was laterally that position which encouraged him to write a book on schools. He had been the Youth Commissioner of Ontario for two years and his job related to Youth Unemployment. A high percentage of the youth who were unemployed were high school drop outs, so he had spent a fair amount of time in schools, trying to get to know the drop-out and trying to imagine why young people did drop out and what might be done to change that. And when he wrote his final public report, half of it dealt with education and half of it with other aspects of unemployment. After spending the year at T.L. Kennedy, he followed that with some educational projects.

So, Ken initially became aware of Drama as a Therapeutic Medium by visiting my Drama classes. Where it was most obvious to him was in the ‘Pass the Cane’ exercise of students expressing themselves. Ken explained,
Whereas in the regular classroom or the classroom of the traditional academic subjects, most kids don't say anything for extended periods of time (and it can be days and weeks without them expressing themselves in any way), just through the weekly exercise of Pass the Cane, pretty much everybody is going to talk about something and if you are not very good at talking about things that have to do with algebra, you may well be fairly good at talking about things about your friends or about doing something at the mall or your part-time job. That's your turf. The algebra is somebody else's, perhaps?

That specific ritual of Drama, offers an occasion to get young people talking and when they open their mouths, they start to reveal themselves. It is the way in which they express themselves, even the tone of their voice that can give the listener, the teacher, a fairly good sense of how they are feeling on a given day. And then, the kids are also talking about something and that content may also reveal something about them and how they live, what their priorities are and what their goals may be. This starts to reveal the person.

His thoughts about teaching people rather than subjects, support the Developmental Drama adage of Brian Way that commands, "You have to start from where they are!"

As referenced in his book, the two areas in a school where this occur for students are in both Physical Education and Drama classes. He clarified, "I think to some extent it happens in Art and maybe in Music as well but I wasn't in enough classrooms to know whether that is the case. But, those courses, which are often under some pressure to justify themselves in terms of the value of their course content, have as their greatest value not the course content but the atmosphere that they offer. That "open, expressive" atmosphere allows a lot of other things to happen."

Ken's further describes this unique learning environment in his book.

It is an extraordinary sight. Drama class; sixteen kids of all colours, their shoes off, in a ragged circle on the floor, some sitting cross-legged, others lying on their stomachs, heads propped on their
hands, almost touching, touching, ... the class going on. (Dryden, p. 193)

Ken's purpose in attending Drama classes at T.L. Kennedy School for the preparation of his book made him a suitable candidate as an interviewee of this dissertation. He was not "in role" as a student. He explained, "I was there to just try to be another person who was there and to sit and look the way they did and in doing all of those things, not to be a distraction. The first time around, I would have been a distraction; the second time I may have been; the third, less of one, and by the fifth time, I would be almost 'the wood work', and as a result, experience as close to what would have been going on if I hadn't been there. And I think that we pretty much got to that point as the year went on."

Ken's personal philosophy of Drama in the Educational process lies in its inculcation of a student's personal and social values. He thinks that, "the apparent value in terms of the course curriculum would have to do with the student becoming better at self-expression. And a large part of getting better at this is practice. They are not just expressing themselves in front of their closest friends but in front of somebody who they do not know very well or in front of a group of people that they don't know as well." That is what he has assumed was the understood value of Drama.

It is not just being fluid in how you speak but in all your body language and ways of expressiveness which what others might call acting, but is really portraying yourself and your feelings." The second value, is the way in which a person reveals himself to his friends, his teachers and then indirectly to others in the school. And the third value may well have to do with social and personal values. The subject matter that is brought up may lead to interesting discussions that relate to issues in a student's life and that can be an additional by-product. And those things are useful to have as a focus of discussion because they may be the things that people find the easiest to talk about in order to fulfill the other goals of the course. The goals that are reached may include making a commitment to a larger group and fully expressing themselves. That kind of thing may well
happen at least initially if you talk about smoking in the school as opposed to talking about the comedies of Shakespeare.

To Ken, the development of social values is not the direct purpose but is more of an “add-on benefit” of Drama-in-Education. Before going into my Drama classroom, Ken had thought that the reason that Drama was in a school curriculum, only had to do with developing the skills to express yourself and act. His attitude probably started out with the feeling that, 

Acting can be fun! and the chance of getting some experience at that would be the reason for its existence. And the secondary purpose of acting is even if you are expressing somebody else’s lines, at least you are getting words out of your mouth and you are speaking in front of other people.” But after being a part of the Drama classes, he discovered that third purpose, which in the end, could be at least as valuable as the first two. And whether it is an intended but most likely an unintended purpose, it’s a useful one.

In terms of this third, more therapeutic value of Drama, he would have thought that somebody who talked about Drama or Art Therapy was “selling him a bill of goods and he was not buying. And he only ended up ‘buying’ because he didn’t realize that he was buying it.” In other words, he had experienced it “in action” before he even knew what it was supposed to be:

And again, the most vivid example for me was watching people who had been sexually abused as kids and working on an Art project. The project was to create little sculptures that would be part of a much larger sculpture. They were working on their squares of a quilt and what they were supposed to do was to try and express what the sexually abusive experience had meant to them, and what meaning there had been in their lives before that happened and in the present. “ The young people had a very difficult time talking about their abuse except when they were able to almost separate it from themselves and have it take the form of a square that they were working on. They could talk about why that image was there in the square and why that written message was there as well. And,
in that way, they talked openly about their abuse. If they had been asked directly about it, they wouldn’t have wanted to talk about it and couldn’t have talked about it. And so, the focus on the activity of Art helped them to express lots of experiences, feelings, and understandings by separating the abuse and themselves.

One of the students Ken had shadowed for his book was Sofia, who he had been re-named for confidentiality. He observed her process of transformation in the Drama class during the semester. “Here Sofia is different. She doesn’t push so hard or run over everyone’s words. She laughs more. Others laugh with and at her.” (Dryden, p. 196)

What he remembered about Sofia, (not her real name) in the other classes was how absorbed she was with what the teachers were saying in the lesson and that she would respond to questions as if there was nobody else in the room. “And so, every question was hers to answer and she would often blurt things out before anybody had a chance and created a little ill will in the class and it made her something of an object of fun.” As a result, she was mocked for being somebody who was such a keener. At the same time, she alienated those who also wanted to answer questions being seen as a monopolizer who took away their opportunities. “In the Drama class it worked. It started to work differently. And then her experience of being involved in the school play (Twelfth Night) just represented something to her in a number of different ways that helped integrate her or helped her fit in and helped others see her as more than “a blurring answer machine” that she was in some other classes.” Ken seemed quite impressed to learn from me that she was in fact a second year student at McMaster University hoping to study medicine

When Ken was in the process of observing or being a “fly on the wall” type of other person in my Drama class, he admitted to reacting emotionally to some experiences revealed by the students.

It is a revealing experience and what is revealed is tough. It is emotional in some way. And it might be poignant, triumphant; it may be lots of things.
But, it is personal; it is revealing and it is real. So, yes, it is the kind of story that is there in every classroom but does not get expressed.

Ken’s understanding of the intrinsic therapeutic value of Drama-in-Education is apparent in Chapter Eleven of his documentary, published in 1995. He believes that students need to experience the processes of Drama in their educational lives and if this is not possible, they need to find something that can have the same effect. He was not sure how it happens but some students find other ways to express themselves just by growing up in relationships with their own families. He said, “Yet, that kind of ‘others getting to know you in certain ways’ and ‘teachers getting to know you’ is more likely to happen to the better students in the class who sit in the front row, asking lots of questions and seeing the teacher before and after every class. The teacher cannot help but get to know those students.” But Ken’s concern is the ‘other’ student and how the familiarity happens for them. “It might happen in Physical Education and clubs they join (if they join them at all) but, it is important for the students in the school, as well as for their teachers that this familiar relationship does indeed develop.” Ken sees Drama as one more useful way to encourage it to happen. “In Drama, kids get to know kids, kids and teachers get to know each other. They talk and listen, and because talking and listening is part of the course’s curriculum, there is time for both.” (Dryden, p. 197)

Ken’s understanding of the objectives of Drama outlined in educational documents parallels the average person’s understanding. “The Government’s understanding of it is probably that Drama can help you with a skill and you may end up in the school play which makes it a little unserious or frivolous to the public, a frill, soft, discretionary, a luxury. And in times when you can afford luxuries, you know, sure, it’s nice to have around and in times when you can’t, it’s one of those areas that gets cut back.” It is always based on economics.

Ken provided his own definition of “Dramatherapy” which he gained from an earlier experience. His previous one had been that students, in Drama, were given a very important chance to talk about themselves, for others to listen, including teachers, and for them to get to know each other. But, from his
aforementioned experience with Art Therapy, that had helped victims of child abuse, he had observed the therapeutic dimension when a sculptor worked with these survivors. "And so, I think I understand that part of it now, which I wouldn’t have two years ago. I think beyond it being an experience where you are being encouraged to express yourself and to reveal yourself, and there are not that many instances where that happens; then in revealing yourself, you put out on the table, certain truths about yourself, in a way you might not otherwise. Then, once you get them out, you have that much better a chance to engage them."

He realizes his definition is a controversial one for teachers because "on the whole, teachers feel they lack the ability to deal with that depth of revelation. 'Acting out' happens; that is a form of revelation in a way, but transformation occurs usually over a longer period of time than a semester can provide, but it does sometimes happen in a smaller time frame. When you are talking about 'change' that familiar red flag goes up." Ken explained his newer definition as the following:

Students don’t go in with a problem and have it solved through Drama but it can and does 'sometimes' happen. Dramatherapy does not mean Drama as 'acting for the school play' but means what he had observed in the classroom. There are certain ostensible things that Drama does which are useful.

We must not underestimate the fact that teaching and learning are very personal enterprises. And the best teaching and the best learning come from engaging the person (the teacher engaging the student and the student engaging the teacher). That only really happens when you have a sense of that person, when you know something about that person. So, what are the instruments by which you can get to know a kid? I think that this is one of them.

Ken does not feel that "today's kid "had changed substantially since the publication of his book. "Not in ways that we have been talking about. Nor have schools changed in ways we had been talking about. Sure. You point to any
number of changes. But how basic are those changes. How do they change the larger questions around the kid? I don’t think very much.”

So, he now promotes Drama as a method for teaching with therapeutic benefits as well as being a subject on its own in the curriculum. “Informal, unself-conscious, verbal, familiar, active, profane, authentic: Drama class is made for today’s kid.” (Dryden, p. 196)
Julie Hard: "Choosing the mask"

Julie Hard was a former student of T.L. Kennedy Secondary School where she studied Dramatic Arts for a period of four years. I had been one of her Drama teachers. At the time of this interview, she was a third year student in the kinesiology program at McMaster University. She hoped her studies would lead her to a career in education, physiotherapy, or something that would "deal with people".

Julie was a member of the executive in the building she lived in on campus and she used Drama activities for various purposes but especially as icebreakers to "get to know you" due to the constant turnover of students in the building. She would play improvisational games, or other such icebreakers that she had learned throughout her study of High school Drama. "It helps so that people will come out of their shells to talk to others and get to know them. The ice-breakers create a common ground. Everybody is acting 'silly', being performers in their own way and expressing him or herself in order to get to know everybody else." As a member of the hall executive at McMaster, she also had an opportunity to apply her knowledge and skills to set up the Drama presentation for the university orientation week at university.

Julie had learned about Drama-in-Education essentially from me. After she had completed the Drama program, she assisted with one of my classes, and with the directing of my grade eleven class' final exam performance. She taught them about staging and blocking of their play for their final presentation. She had been cast in a production of Departures and Arrivals and helped with its adaptation to a one-act format and the direction of it as well. Julie become aware of Drama as a Therapeutic Medium when she was in a workshop at the T.L. Kennedy school site with Stephen La Frenie who taught the students a method of "getting into" character by pushing themselves beyond normal limits. She has applied this skill at University as well as in the business world.
I have to learn to relate to other people. The method is kind of like finding something inside of yourself so that you can understand what somebody else is going through; for example, a break-up on the floor, someone has an emotional crisis. You try and remember back when you felt that same pain and you are able to relate to that person a little better. In one exercise, Stephen assisted me to achieve an intense state of anger that I had trouble reaching on my own. Intellectually, I understood that the character was upset and wanted to stand up for herself but releasing that anger was the challenge. My own, easy-going personality, rarely allows me to lose the control that this character needed to.

Stephen had used his critiquing of the scene to push her until she literally had her “back up against the wall”. It was only at this point that she felt the anger that duplicated the character’s anger “welling up inside of her”. She was then able to effectively portray the role because she felt the explosion of anger, which she used to push Stephen back again. “The released explosion was fantastic and made me feel as though a weight had been lifted even though I had no seeming crisis in my life at that time. I also gained an appreciation for the intensity of anger that the character had felt.”

Julie’s early introduction to Drama, had been primarily through her friend, Ryan Kennedy. And although she explained that she was never involved directly with him in his Drama classes, she liked to watch his performances since he had a magnetic personality and a strong stage presence.

Watching him I realized how much fun Drama could be. At the time I was just beginning high school, finding a course that looked enjoyable was high on my priority list. I wanted to share in the enjoyment that Ryan was experiencing and that’s how I decided to take a Drama program. From there, the teachers have been a great influence, especially Sandi.

In a unit in Greek theatre, masks were used to put on and explore a different persona. That unit intrigued and inspired Julie to take Greek studies at University. “Being able to “put on” a face applies to the business world as well; for example, you put on a face that says, “I am serious now and I mean business
and people know that I mean it.” After she had worked for the Marriott Corporation she understood those shortcomings of wearing the “business face”. It made her “bottle up” that same anger that had exploded in Stephen's workshop.

Julie's relationship to me has changed over the years. “Initially our relationship had been a teacher- to-student relationship. Outside of that relationship we became the director and the stage actor, the director and assistant director. Surviving that, we became friends. It’s interesting to see how the roles change!”

Julie believes that Drama is an integral component to the educational process because it deals with the expression of human emotions which must be regarded in all human interactions. Social and personal values are established and shaped primarily in the framework of these interactions. Therefore, taking a Drama course can affect a student’s social life. And especially,

Quiet students who are in class and never say anything to anyone change as soon as the lights are down and the stage lights come up, and they transform into a completely different person. At this point, you actually begin to identify with them. Maybe it’s not even that you are identifying with the character but acknowledging the fact that the transformation has taken place. So, socially, people are coming out of their shells and doing things that they normally would never do. Those same quiet students would really have no reason to come out of their shells unless there was a Drama class.

However, Julie does not see herself as one of the “quiet ones”. She sees herself as outgoing and active. Therefore, “to witness a social transformation is exciting and a way to look at another who is less expressive with a new and refreshing perspective.”

Drama, in Julie’s opinion, also teaches individuals to speak in front of people more effectively. “Students are made aware of their body language, how it is sometimes interpreted and that it can be used to their advantage or disadvantage, depending on what meaning they are trying to get across to their
audience.” She said that, “in Drama, students make more friends and develop close relationships. For instance during a performance of a school production of Fame, while we were backstage waiting and watching others, we encouraged each other as we each took to the stage. Everybody is supportive of each other making it more like a family than anything. In that particular performance the family atmosphere provided a comfortable and light-hearted social framework.”

Julie has developed into a more artistically – aware and appreciative person. She appreciates just looking at a stage set, and having worked with my Grade Eleven class.

I never thought about how much work and effort goes into a performance. You take it for granted and it teaches you to appreciate more the artistic value of something or the Dramatic effect of something. Even driving down the highway, seeing a billboard, I appreciate that more. Just watching the painting of a backdrop, I say, ‘Wow! That really takes time, skill and effort’.

Julie feels that she, herself, has grown personally as a result of Drama. She referred again to her experience dealing with her own anger in Stephen’s workshop. “It had been an incredible realization that there was something inside that I hadn’t known before. Bringing it out requires a little bit more concentration, calming down and focusing. Focusing is a big part of Drama. I have learned to focus more than I did when I was younger.”

To Julie, the special dynamics of human interaction has been altered by the influence of technology. “The distance between people imposed by computers and information technology has removed us from our physical expression.”

Julie has been actively involved in Dramatherapy experiences as well as having had some minor associations with Drama as Therapy directly. She said that she “had experienced a kind of therapy in the relaxation activities that were done in classes, but these were never actually called, therapeutic. There was never a label used. But I always felt good coming out of the classroom; and after a high energy exercise like throwing a ball around, my day’s pace changed and I
had a 'pick me up'.” She had been exposed to Dramatherapy in a number of ways and had observed other peoples’ exposure as well. She also had been a participant when she was involved in Drama activities and workshops with guest artists. She acted as an instructor with the grade eleven class and with the cast of Departures and Arrivals. And she was the instructor for an assignment in her own senior Drama class. “It was during the relaxation exercise when we would have everybody warm up at the beginning of the class. I would have everybody lie down and I would verbally go through a series of images while the lights were down low, and the students’ eyes were closed. The purpose was to have the students slow their breathing down and allow their muscles to relax by concentrating on the weight of their limbs and focusing on the medium around them.” She acted in the role of a participant when her classmates led their various relaxation exercises. When she came in late to class, she could observe other people leading the relaxation warm-ups. For example, in Stephen’s exercise in which everybody wore a neutral mask, she purposely “stayed off to the side” frozen in a tableau that symbolized waiting on an imaginary dock.

Our tableau was watching the intensity build for five other people that were to imagine they were standing at the edge of the dock, being held back by some sort of rope or string, or “force”. At the very end of the dock there was somebody leaving who they had to say goodbye to for some reason. Watching as the intensity of their urgency built was really exciting. The impressive part was how different people would bring that energy in and let it out. All the while I was still concentrating in my groups’ tableau; I was witnessing other exercises that could be considered therapeutic going on.

That exercise was therapeutic for Julie, because she was able to concentrate more and when people talked to her, she could focus on what they were saying. Now, when she is talking to me, she said that she “knows when I am listening to her and vice versa. It’s a body language thing.”

I noted an interesting point for analysis. Even though I hadn’t asked Julie to define Therapy, it was clear that she understood the meaning of the term.
It was her reading of the chapter, by Terry Slater and myself, in Creating a Theatre in Your Classroom, which stimulated Julie's awareness of authorship in the field. She told me that just doing the interview with me for this thesis further added to her awareness of the positive effects that Drama can have on people in general.

Authors write scripts for a reason, perhaps, to express themselves. It's personally therapeutic to write about a social problem. Look at Dennis Foon or Carol Shields who wrote Departures and Arrivals. It's kind of like writing about the human condition and maybe to them that is therapy. That's what therapy is to me, to relieve yourself and if you have a problem, it works it out.

I assumed that she meant that problem-solving could be accomplished. Julie confirmed that she did not use the language of therapy in her work. She had experienced observing the practice of therapists she used to work for and could see how much time and effort that was required. She would feel like a therapist at certain times when she was responsible for the students in her residence building. “They came to me with their problems and I would listen to a lot of things that I couldn’t possibly relate to or couldn’t imagine relating to, but it was my job to imagine what they were going through. That is how I would use Dramatherapy.”

With regard to using any therapeutic language, she said that she has only acted as an outlet and does not use any set phrases. Yet, in certain situations, she has used “trust words, or phrases”. “I don’t use any Freudian, or psychological evaluations; it's more of a social and personal one-to-one. I ask them if there is something wrong and once, they’ve confided in me, there’s an obligation afterwards to say, “Are you ok? I am here for you now”, or “do you want to talk about it still?”

She had used therapeutic relaxation methods in her work with the first year university students. She also did a number of trust exercises such as standing in a circle and pushing the person in the middle of the circle back and
forth. She did this at the end of the orientation week when everybody was getting to know each other.

It's like a seminar where we invite five hundred people; it's kind of hard to get to know people. We'll do the name games, tableaux, things like that. It gets the team working together and that's how we have used therapy. And then there is the theatrical aspect of us putting on the black light show for them. It shows that we care that they are there; this is what we want to do for you. This is who we are. The executive introduced itself in an entertaining, humorous, low-risk way for the new students who were not directly involved, but, in a way they were, because they were applauding.

She has had many different responses to emotional occurrences in her work. “You get some people who are so accepting and trusting of other people and it’s like everybody brings their own baggage with them to university.” For Julie, it would be the same in any secondary school.

In dealing with such a diversity of students in the University, she has been impressed and surprised by some people’s response to Drama. During relaxation exercises, some people would fall asleep interpreting the activity as a “nap time”, or an opportunity to escape the moment and sleep. Others would actually “get into the groove of it” and concentrate. Instead of responding negatively to that, she would say, “More power to you. At least you are getting something from it!” and she would feel gratified that she had done something worthwhile. “If five people fall asleep, and if one person actually does achieve a feeling of relaxation, then, it’s worth it.”

I wanted to know what she thought about participants who go through emotional “working-out” or have psychological revelations in Drama. Julie believes that it is helpful to have a trusting environment in which that can occur.

That person trusts you and then you develop the trust with them and then a friendship develops. Like between you and myself. I can trust you. Through all the exercises and with all the confiding in you that I have done, I would like to feel that you can trust me as well. And it’s a good feeling.
Julie thinks students need to experience the processes of Drama in their educational lives to help them mature. In Julie’s high school days, she felt frustrated watching other students “goof around”. To her, the Drama process offers them opportunities to work at a higher thinking level but, if they don’t choose to participate in the process, they remain at the same level. “Grade ten or grade nine students who are just taking it so they can get their credit because they can’t take any other Arts program; they aren’t going to benefit from it because “it’s what you put in, you get out”. She said,

Drama class, then, becomes a game where there isn’t any learning happening. You are just going to class to play. I mean, play is good, you get a lot out of play; it’s kind of an emotional release but it’s nice to think that there is something more intellectual behind that, and that will get you to that higher level that will interest your mind to expand and grow and that’s where the process part comes in; I think that’s important.

Drama permits individuals to express themselves in such a way that others can understand their feelings. This two-way form of communication is relevant during the educational process because students experience such an array of emotions; Drama provides students not only with a medium for expression but also with an experimental playground to test out human reaction scenarios. That kind of learning, in my opinion, doesn’t come readily in any math class.

The methods Julie used in her work at the university were confusing to those unfamiliar with the Dramatic approach. But she said that she respects those students “who are willing to let go and not worry about what other people think”. She feels confident in her ability to motivate people but if they resist, she doesn’t push them; she lets them proceed at their own pace. “I haven’t had any complaints about my methods and I think I’ve been pretty successful considering that I have people who have come back to me. They have left the building and they are still phoning me up at home and asking, ‘Listen, I’m so stressed out, what can I do?’
For example, somebody had phoned Julie and was crying hysterically because she had seen her ex-boyfriend with another girl. Julie told her to:

Calm down, to focus on her feelings, to relax, to bring everything into perspective and concentrate on what’s really important. And if she wanted to continue to cry, she should just let it out. Let it out and cry away and I am here listening to you and when you are ready to calm down a little bit maybe we’ll take a step back and look at what you have done.

What Julie had learned from Drama was that if a person thinks they have failed, then she can always take two steps back and ask, "How can I make this better for the next performance?"

Administrative documents published by the Residence Life committee at the University contained therapeutic objectives from Julie’s perspective. These help students, deal with stress and include exercises that she had done previously in Drama classes. She thinks that people overlook Drama as important for teaching practice. She would recommend that her professors, give their classes a more human touch; students would be able to learn better, be more interested, and more imaginative. Even she would feel more comfortable to approach the professor to ask for an explanation. “Perhaps professors, in general, should look at their pedagogical methods from a different perspective and say to themselves, Drama is therapeutic and almost guarantees or draws the students’ interests more. It would definitely be worth observing or maybe even adopting a few new philosophies that aren’t my own.”

Julie defined Dramatherapy “as the working out of inner conflict and inner turmoil, or inner thoughts through the use of Drama”. In her view, Drama includes movement, thinking, concentration, focus and imagination with the key phrases being, “working through, or working out”. Julie loved doing mask work and saw it as the best vehicle for long-term, personal, therapeutic results.

There are times when you don’t want people to know what you are really thinking or you don’t want to be a part of that and you can’t put on a face. Or if you are having a really lousy day and it’s the day when you are
putting on a presentation in your class and you can't show that you are having a bad day. As soon as you put on that mask, everything is good; you’re better at performing and your presentation goes better and you can always go home and take that mask off. People around don’t pick up on it and I think it’s kind of important to keep a little bit to yourself and the mask can be so secretive. There is something mysterious about putting it on.

It was so easy for Julie to quickly turn the mask over and change personalities. “When I am at home with my family and my friends, they know what is behind the mask, however, speaking in front of a forum of a thousand people, I don’t want them to know what I am like. Sometimes I do, it’s just a matter of opinion, a judgment call. And that’s therapeutic, to be able to put on a mask and play, I am calm and collected, here I am.”

Today, Julie is a Kinesiologist at Physiotherapy One, a clinic in Mississauga. She deals with patients who have been in motor vehicle accidents, who have been referred from the hospital and present “a real grab bag of different scenarios.” After the assessment and treatment procedures are completed by the other medical staff, she takes over and works with the patients on their recovery programs. Part of her responsibility is “to help them get back to, and on with, their daily lives”.

The programs involve daily workouts in the gym as well as hydrotherapy, which Julie runs in the clinic. One of the important focuses for her is to try and make it entertaining for the patients. Some people can slip into depression as a result of their trauma and daily pain management. She has held theme days at the pool. “For example one of the days was Hawaiian Day. They played appropriate music and everybody who came to the pool had a lei placed around her neck.”

Julie wants to go back to school to specialize in pediatric Physiotherapy in the near future. She has worked with young children at the clinic and she could see how Drama can play a vital role in helping her work. The atmosphere in the clinic can be very intimidating, so the therapists call on her to deal with the little
children because “she tends to be more expressive and creative working with them. Her creative personality allows her to set them up in exercises that appear to be, or in fact, become more entertaining for them to participate in. This can also work with older clients as well who find the monotony and rigor of the program magnified by the technical explanations of the exercises.”

Julie doesn’t think that she uses Drama techniques intentionally. Rather, the techniques are situation-driven where she might have to improvise quickly. A therapist may describe a patient case study to Julie: “The patient is very pain focused. She’s been in a car accident, has fibromyalgia and she’s just lost her husband.” Julie said that she would react very differently to “somebody like that, than to somebody who had sprained an ankle in a bar brawl.” So she has to read the situation and, spontaneously react to it. “When there are children for example, I can’t come across as being the professional and start talking about kinesiological terms or the human anatomy right off the bat. The script has to change.”

As physiotherapists, they need to play the “good cop/bad cop” game. She always played the role of the really nice kinesiologist and the “bad cop” character was played by another therapist, named Tracy, who is a heavy, crack the whip type of therapist. When she hasn’t been able to get a response out of a patient or the patient has been difficult, Tracy would ask for Julie’s assistance and Julie would coax the patient gently back into her program.

Julie is happier in her present job because she can express herself more honestly and not wear ‘that bad guy mask’. She has had to put on different faces periodically but feels that the work she is doing now is more suited to who she really is.

I watched Patch Adams. I love that movie. To me he’s right on the money. I do believe that medicine and surgeries and other modalities are necessary but there’s something to, you know, making people laugh.

Why can’t people laugh and heal themselves?

Julie’s former experience in management for a restaurant company demanded that she “put on” a business mask. She was in a middle management
position and she had to play “the heavy” which did not reflect her true personality. The company had hired her specifically for this role and trained her accordingly. After six months, she found herself hating her job so much that at times, she would cry in the mornings before going to work. She noticed that she was becoming the “character” she was playing at work. Her family and friends noticed the change as well. She had little time for her friends and when she was with them she couldn’t relax and enjoy their company. Later on, a co-worker pointed out that the job was “eating her alive” and recommended that she resign because the change in her personality had been so dramatic. From this experience, she realized how important it is to choose a career that aligns with one’s true personality.

Julie found that wearing the “serious mask” had helped her to a degree in certain circumstances because she did manage get her staff do what the upper management wanted. The trap was that the longer she wore the mask and played the role the more she actually began to transform and become that person.

Julie said that she misses being involved in Drama. Seeing her mother’s boss, a “crusty old man”, approaching retirement, perform in amateur theatre reminded her how much she enjoyed this “outlet”.

Every once in awhile it’s really fun to go and watch because you see him in the business world in his suits and then you see him on stage. He’d played a role in a funny play and at one point he had to pretend to take his pants down to show somebody a tattoo or a buckshot that stuck into his bottom. So he started to take his pants down and my mom and I just killed ourselves laughing because that’s completely out of his own character. It was hard for him to do that but it was good. I look at that and I really miss just being part of a group and doing all that stage acting.

To Julie, Drama-in-Education is “important, necessary and therapeutic because it allows people to express themselves through their feelings or emotions”. She feels that technology has taken that away from society because people are now expressing themselves through e-mail over the computer. “A lot
of people spend too much time behind the computer. They lose the ability to relate to people and understand body language and to use their own bodies to express themselves.” Similarly, my understanding of the general goals of Dramatherapy for developing skills for life, connect with Julie’s.
Stephen La Frenie: “Theatre is the therapy”

Stephen La Frenie is the artistic director of Graphic Mime Theatre. His forte is mime and physical theatre, which is mainly based on physical expression as opposed to acting or spoken theatre. Stephen has always considered himself primarily a teacher, although he writes, directs and performs as well.

He believes that he has a real empathy for the quiet, seemingly withdrawn students in the classes he has visited. “When I was a teenager, I was very shy and withdrawn. I had no self-confidence whatsoever. To be perfectly candid, I was sort of a geek.” Therefore he was left with a lack of confidence but a strong desire to express himself. His parents were separated when he was five years old. “My Dad walked out. My Mother, although I experienced a lot of her frustrations, never discouraged me from what I wanted to do. So, from her I get a strong sense of will and stubbornness.” She taught him to have a strong sense of “who you are “ and that, he believes is what’s most important.

He was seventeen when he settled in Vancouver and started acting classes with Gary Pogrow. Pogrow who was from New York taught theatre from two perspectives: Drama as Theatre and Drama as Therapy. He was, therefore, experiencing the classes and exercises with people who were non-actors. They were psychology students and therapists who wanted to take the classes specifically for the Therapy techniques. “This created a very interesting duality within the group.” Stephen spent the next two and a half years (1976-78) with Pogrow, studying theatre and, getting therapy at the same time. Pogrow brought in a lot of aspects of Gestalt therapy. “In pain there is humanity” is a quote that Steve associates with the Gestalt exercises he did and found very frightening at the time. The workshops had two purposes for Steve: for personal therapy in order to learn about yourself and why you do what you do, or as legitimate acting
exercises for character study. It was always the student’s choice though, and some of the acting students constantly went back and forth between the two.

The exercises were designed to bring out emotions. Some people broke down and cried but Gary made this duality of purpose clear and always gave the students a choice to do an exercise. Sometimes the students were specifically warned that an exercise had more of a therapeutic application than a theatrical one. Stephen remembered having to stop some exercises before they finished because he felt things were “getting out of hand”.

We did one exercise that was very scary. This is the one that is still a mystery to myself. I have always been very hard on myself mainly because I am really trying to prove something to myself as opposed to proving something to the world. Upon entering the room everyone was told to lie down in the dark. The exercise was to have a fantasy. You lie down on the floor and start to fantasize about anything. My fantasy is that I am up on stage, a small stage, like the coffeehouse in Vancouver, called the Classical Joint. This was a coffeehouse in Vancouver where I loved to play chess. I had always wanted to perform there. So, I am up on stage and I am doing a mime routine and it is a café with candles on the tables. There are tables, chairs, and the stage. Then there is this presence in the back watching me and I am very aware of that. I don’t know but it was much more real than the third eye watching. It was not me who was watching the fantasy take place; there was some thing, some one within the fantasy, at the back, that couldn’t be seen. In retrospect, I believed this was me. This very large ‘presence’ watched everything I did. I also remembered that there was no audience; just the presence.

After a certain time, the teacher asked everyone to get up and asked for a volunteer to go first. Stephen volunteered and related to the class his coffeehouse fantasy. Once he was finished the teacher asked the other students to go up one at a time and “perform” Stephen’s fantasy. He was a spectator watching his fantasy come to life. Then they
all started talking about who they were in the fantasy, simply describing literally what they are in the fantasy. It was somewhere in the midst of all of this that Steve remembered becoming very scared watching his fantasy unfold. "I felt like something was being ripped out of my body. Something deep inside was surfacing. I broke down, started crying and asked them to stop."

He doesn't remember to this day why he stopped the exercise or why it was so frightening for him. He never followed up on it because he invoked the workshop's most important rule. He chose to stop and not talk about it. "I was given time to compose myself. Since I did not want to talk about it, Gary let the matter drop and proceeded with the next person".

Some of the other students appreciated Steve's willingness to stop because they too were there to study acting and were feeling pressured to reveal things they did not wish to. He knew that if he had wanted to dig deeper into the reasons for his breaking down he could have. "I never felt obliged to go further and I had already tuned in to the fact that I could always do it as a form of self therapy."

Stephen believes strongly that there is a mythology in the theatre that you have to reveal everything about yourself in front of the audience. Hollywood magazines and publicity machines deliberately push this myth. Some actors themselves, according to Stephen, enforce this myth with a perverse desire to expose themselves personally in public.

There was, however, an exercise during which Stephen made a very dramatic discovery that influenced the rest of his life. The exercise involved taking an event that was happening in your life and telling it to the class as if it were a stand up comedy routine, in the style of Lenny Bruce.

At the time Stephen was working in the optical industry. There was a union problem and a vicious attempt to decertify the union. He had decided to become a shop steward and represent his section. He emphasized that he got along very well with his bosses and other employees. He heard, first hand, a lot
of nasty things that the company was doing, especially in its treatment of women. So, after Stephen became a shop steward everything changed. All of a sudden, people wouldn’t talk to him. Some people were even dismissed at the end of their three-month trial period. The anti-union employees and some management people even spread rumours and told outright lies to new employees. “My favourite was finding out that I was living with my brother in a sexual relationship.” He said that on one occasion he was even threatened physically in front of the other employees in his section. “Now he was in a situation which reminded him why he had left home at seventeen. With his mother’s stubborn streak, he decided to stick with the union and at the age of 19 became its vice-president and even president for a while.”

So, this was the situation that Stephen chose to speak about in his stand-up comedy routine and specifically about the time his manager came into his section with copies of recently-filed grievances. “In front of everyone he told me to take the grievances and shove them up my ass and tell the Labour Board he said so. This was always a big joke around everyone because I knew that if I had said that everyone had heard him say that, everyone would have denied it.”

Stephen told me that in his routine, he talked about how after he joined the union he had stopped existing for everyone. “I didn’t exist anymore for some people and I remember saying off the top of my head in the routine, ‘Well yes. Sorry. I do exist. I exist for the one brief moment it takes him to tell me to take the grievances and shove them up my ass and tell the Labour Board he said so.’ And everyone looks at me and laughs in my face.”

At the end of his routine Gary asked him what he thought the point or message of the routine was. “That talking to my manager was like talking to a brick wall.” Gary disagreed that that was the point of the story. Stephen became very uncomfortable and afraid and said, “I don’t care what you think”. Gary apparently took this in stride, shrugged his shoulders and said, “Then you’re wasting our time.” At that point Stephen gave up fighting the revelation that was coming and asked Gary what the real point of the story was. “The point to the story is that you don’t need those people to tell you that you exist. You need to
tell yourself that you exist.” That may have seemed like standard advice but it really hit home and Stephen said that it has shaped his life ever since. “For someone who needed to find a validation for his existence, that was a very important discovery.” Stephen explained that that was what the workshops and exercises were designed to do: “to bring about a self-awareness that could be applied to yourself and consequently help you understand a character from a play.” Therefore, Stephen had two choices: to therapeutically keep doing exercises like that to work on his self-esteem or use the exercise of shaping personal experiences into a stand-up comedy act. He felt that Gary was capable of taking his students in both directions.

I asked Stephen to clarify if this story was about a real situation in his life. He said that it was. I inquired further as to whether Gary allowed the students to use the exercise for extended role-playing in which Steve would have played the steward and someone else role-played Stephen. For Steve, it was important to tell his personal story as a joke, not to use it as a role-play situation. “One of the hardest things to do is laugh at yourself and as far as I am concerned, there is not enough humour in the world.”

The exercise brought out a real sense of objectivity and that was a real challenge for Stephen because he couldn't just look at himself as a victim. “Everyone else is laughing at you and there you are shaping it into a joke. You wanted people to laugh at you.” To Stephen, therapy comes naturally through the theatrical process.

You naturally reveal things about yourself. You can reveal very specific things that are too difficult to reveal through your normal daily experiences and that alone is therapy. Theatre itself is the therapy. Once you reveal something to yourself or out loud, you can speak about it. It doesn’t have to happen through role-playing. Therapy does not have to happen in a private session between patient and therapist. If group therapy works for people, then that is very good.

But Stephen doesn't feel he has the qualifications to dispute it. For Stephen, what he has seen coming from his students, and from his own
experiences is that the process takes a longer time than any group therapy can
give. He used the stand-up comedy exercise as an example. "If somebody had
played my boss, well big deal. If I could have said in an improvisational situation,
'Ok, you jerk, you asshole!' That is not therapy because you have said that
already; so saying it in a role-playing environment doesn't do anything for you;
you are saying out loud what you have already said in your head and you can
never say it as strongly as it is in your head."

Stephen feels that therapy has to happen in public, as an expression. This
is why he feels art, as an artistic expression, is much stronger than doing group
therapy in terms of role-playing. "Someone pretends to be your dad and you say
whatever comes into your mind. Actually to talk out loud in that sense is very
good but you don't need the other person playing the other role. All you have to
do is storytell, to verbalize, to start talking."

One of the techniques that he uses for teaching is to have the student talk
as fast as they can and he feels that does the trick.

If you talk as fast as you can and sometimes even as loud as you can,
things come out of nowhere; they just start appearing. Through rapid
storytelling one expresses sensory images. This is how most people think
and dream. So, the images don't always make sense. The challenge of
this technique is to remember what was said and start associating the
images, which changes them, but at least they have been expressed.
From a theatrical point of view your body has a memory and remembers
on a subconscious level. "If I slip and am about to fall, my body will grab
something and then, only afterwards do I react with awareness. Oh! I
almost fell. However, my body has reacted already and says, 'I know. If it
wasn't for me you'd be down there!'" Stephen has worked with students
who have been heavily medicated and yet, to the surprise of their
caregivers, have been able to remember physical activities week to week.

His first experience applying this technique was in a clowning workshop
for prisoners at a medium security prison in Guelph, Ontario. He told me that
during the exercises, the prisoners talked about why they were there and how
they felt about it. They did this both as a clown routine wearing a red nose and as a movement piece. The clowning techniques Stephen used came from his experience in the workshops of Dean Gilmour, a graduate of Ecole Jacques Le Coq. One of the techniques was to play the role of an authority figure named Monsieur Loyale, an authority figure who would pick on the clowns and even at times give them a little slap on the back of the head. He would place the clown under extreme pressure, always grilling him/her about what they were doing. The clown had to keep constant eye contact with the audience or with the authority figure, which is very difficult for most people to do. “You discover your clown by discovering how you react to pressure.”

One of Stephen’s exercises involved the men choosing an emotion and expressing it in a simple movement sequence. “You started on the floor and proceeded to rise to standing and return again to the floor. How you did this was your choice.” Later on, Stephen told me, they performed this for the other prisoners in the program. He specifically remembered a prisoner who had been given a jail sentence for his ninth drunk driving offence.

He had a real addiction to alcohol. He was extremely angry and couldn’t figure out why he was in jail. He was always fighting and this was how his clown would reveal himself. He would say that they were always making him do things he didn’t want to do. Denial and anger emerged as he talked about why he was in prison. And, of course, he refused to put on the red, clown nose for the exercise.

He finally did the movement exercise and it was very simple, direct, and self-revealing. He started by sitting on the floor. He had his head bowed and was very tense. He kept looking to the left at a very specific spot. There was a definite struggle going on and finally he couldn’t stay where he was and got up and went over to the left and poured himself an imaginary drink and then sat back down. That was his problem. What he finally said in a short twenty-second or so movement sequence was more than he could get out in words. With words you can fight and dance around the revelation. He knew he had a drinking
problem. He could express it without saying it in words. The men were free to make the movement abstract and just express a feeling but this man couldn't because he was by then too self-aware of his problem from all the rapid talking and pressure. It was out in the open. It is not the public confession that is therapy; it is only self-revelation that is therapy and your self-awareness.

Stephen also believes that subconscious memories and feelings can be brought back through physical movement. He raised the subject of hypnosis and related the mistrust he has for it because he believes that you are turning your sub-conscious over to someone you don't know, which, according to him, is a very dangerous action.

Physical memories, however, which come out through improvisation, place the control with you. Revealing something while you are in control, works therapeutically. To reveal something through hypnosis and be confronted with it is frightening. When you are not in control and must keep relying on the therapist, there is no therapy happening Therapy happens when you are in control. This was a vital thing that had to be taught to teenagers in the school system: to be in control and accept responsibility for their actions.

To Stephen, skills such as leadership, motivation, and self-confidence are just natural results of Drama and Theatre. I indicated that from the last twenty years of my teaching experience and readings, I had been aware, that the prime focus must be on those other aspects followed by theatrical skill development. Stephen appeared to be reversing this. “In my opinion, it is the reverse. There is no reason to do that. So, to teach theatre as social skills, you are getting into, what are ‘social skills' and it damages the theatrical experience. This becomes a form of ‘theatre for social therapy' with no clear idea what ‘social therapy' is. You are not socializing teenagers by teaching them role-playing in the classroom.” He said that that doesn't work for him as a teacher and he doesn't think it works for students. “If you taught theatre strictly as theatre, everything would follow suit; they would naturally become more confident and sensitive. The qualities that
emerge from theatre naturally flow into other areas of the student's life and school environment. In theatre, you have the confidence-building techniques that you need for presentation skills in other subjects. Theatre brings out the ability to learn math."

In Stephen’s opinion, this is not recognized enough. “Drama is watered down to a point where it is not challenging anymore.” He believes that students are capable of meeting greater challenges. He also feels that high school Drama programs worked, only when they had a teacher that could inspire. “You should be hiring special teachers to teach that kind of thing. Unless you recognize the legitimacy of the art form, you can't teach it as a technique in something else.” I asked him if he meant professional actors when he said ‘special’ teachers.

Professional, theatrical persons, but not necessarily actors. Not all actors can teach. Teaching is a profession, an entity in itself. Just because someone is a professional actor, doesn’t mean that he can teach theatre skills. Someone can be a wonderful teacher and not necessarily be a great performer. It is one thing to understand the process and another to actually cope with being in front of people.”

Although Stephen studied Drama as Therapy with Gary Pogrow and had read some of Carl Jung’s work he still has a great mistrust of therapists and Psychology as a science. “I criticize Art as Therapy in terms of the methods of using it. I don’t think it’s a science; maybe Psychiatry is because it is based on medical research but I certainly don’t think a lot of therapists are legitimate.” In fact, he thinks that there is an oversell of therapy in our society. For him all therapists do the same thing which is “to take the authority to take the control of your own life away from you only to hand it back to you as the solution to your problem. Therapy steals that from you first.”

I asked him how Drama could be different but still therapeutic. Stephen explained that he sees how Drama reveals your own feelings and forces you to deal with them. “For example, if you act a role of somebody who is really frustrated, then you naturally came in contact with your own frustrations.” The one important thing that is missing is what he described as the myth that there
must be somebody there to say, "Yes, you have solved your problem. Yes, that is the problem. Even though you have realized what the problem is, there still must be that formal confirmation to everything." Stephen could have gone to a therapist when he was younger, but by doing "theatre" he said that he had accomplished the same thing.

Therapy has become, according to Stephen, simply whatever a particular therapist's personal opinion or philosophy is. "It's not based on any scientific study or on any real factual evidence." He gave an example of a girl of eighteen he knew who had been raped and went to a therapist.

In her first session, the therapist said that he was going to pretend to be her attacker and that he wanted her to say whatever she felt she wanted to say to her attacker. This had a devastating effect on her. "Maybe he had a whole background of why he wanted to do something like that but the opinion of this young girl was, 'fuck you. I am not coming back here any more because you are just weird!'" Stephen feels that therapy is really just talking and there is an over dependency on therapy. I guess it's basically this: a good friend is as good a therapist as any Therapist is. I asked him if he felt that a teacher could be as good a therapist as a professional psychologist? In certain areas he believed it was possible.

Kids aren't as messed up as we think they are. They are neglected by their parents, and they need a role model and a listener, not necessarily a father or mother figure but simply someone older who they see as being older. They need a parent; they need an adult to go to and if you are always their buddy, you are no longer an adult. That line has to be there. Traditionally teachers were role models. Now, teachers are so overloaded with all their responsibilities and at the same time restricted in the way they can talk to students, that they can't act as an effective role model. The danger with Drama as Therapy and other forms of Therapy is that therapists don't necessarily take the responsibility for what they have "dragged out" of people.
I asked him if that was what teachers were afraid of? Stephen feels that teachers should be afraid of that because they have to accept the responsibility. “If a teacher provokes it, if it comes out of his class, he has to deal with it and not necessarily solve the problem, but acknowledge it and help the student over the initial shock of realizing that it is there.”

The main philosophy behind his teaching is self-confidence, unfolding creativity and nurturing the independence that already exists in the student. It’s all based on a ‘self-centered’ point of view. We have a mythology about what self-centred means, and believe that it is selfish to be self-centred. There is a difference between being self-centred and self-obsessed. Once you have confidence, you give more. You don’t have to teach a philosophy of giving; it’s usually there already. People who give without needing a return are people who have been given confidence. Some people give because they get something in return. This is only an exchange, not giving.

In our school systems and in therapies, Stephen believes that we are still grooming people to be subservient to someone or something else. You have to be subservient to a philosophy, to a corporation, to a boss, your parents, teachers, and the school administration. We say we want students to have confidence but as soon as the students break out and begin to show independence and start to challenge things, then it is quickly squashed. Sort of have self-confidence. Be something and we’ll tell you it is good and then go out and get a job. That’s not really independence. It’s just grooming people to be good employees.

With reference to cultural diversity and its connection to developing self-confidence, the situation that Stephen has found in Canada is that students of different cultures have become ‘Canadianized’. “This means, that they have come to accept that it’s not their culture, and that for example something like eye contact is not impolite. So, although at times it would take longer, with the cultural aspects or backgrounds of the students, he has not experienced any problems teaching a culturally diverse student population.”
You couldn’t tell somebody who had come from a different part of the world or a foreign country where their entire family had just died of AIDS or had been gunned down by whoever, that you know how to get them to express sadness. That’s not the point to Drama; Drama gives the self-confidence to be able to go into a math class and actually heighten learning skills. Drama allows you to go into science class a make the conceptual leaps and bounds that you need to make in science. Einstein was incredibly creative because he looked at a series of figures and conceived of possibilities but he first had to conceive it. That’s creativity. That’s what science needs; that’s what business needs. If we take Drama and Art or any form of personal expression out of the schools, then we would get a lot of neurotic adults wandering the earth.

Stephen doesn’t think that people really know what teenagers are like, believing that they are violent and pre-occupied with sex. “If you don’t give them a chance to express themselves personally and discover their true selves, then after a while they start believing the stereotypes.”

Stephen feels a Drama teacher should be able to match the energy of the student or exceed it. He said that his excitement and joy rubs off on his students so, when he is telling them to speak as fast as they can,”he is not standing or listening impassively. He is matching the students’ energy and reacting to it.”

To give inspiration to somebody else is to give them the confidence and the joy that what they are doing is good. And it is not rubber stamping either. A teacher has to have the confidence within themselves to let the student do and go; the teacher has to accept what the student does and put it into a framework that is there. And in the High school it is much more restrictive but you always have to work within that framework.

Today, Stephen is still concerned with the creative process in his teaching and believes that through this process, therapeutic results can emerge. He does not use any of the catch phrases belonging to Dramatherapy and continues to create his own Drama exercises. He has noticed a difference in the students over the past few years, though. “They have appeared to be less mature, and
they are more reluctant to do things and even less willing to jump in and try new things.”

He teaches less mime technique now, concentrating more on Commedia Dell Arte, which he described, “requires a lot of fast improvisations.” This creative process, is the focus of his teaching that he wishes to continue. “The enthusiasm and dedication of the teacher himself is the key to a successful program in Drama. It is not the curriculum. It can’t come out of the curriculum but only out of the individual Drama teacher who is there.”

He still sees many teachers using Drama class time to deal with behavioural problems. “Drama has the unstructured environment that allows that. It is not possible in a Math class, which has a specific structure that can’t be interrupted. Despite this though he feels that Drama is still used as a dumping ground for troubled kids who aren’t wanted in other classes.

I did teach one class where the entire class time was taken up because the teacher had to solve a problem that happened while she was away, a very abusive situation, so she sat down and all the kids talked about it. The problem was directly related to a project I was doing with the class the next day. It dealt with racism and racial beatings and so they had to deal with the same kind of abusive language. So I sat in the office waiting to start the class but unfortunately it took over thirty minutes because the students had to talk it out and wanted to talk it out. She has that kind of influence over her students. She also found it very frustrating that she had to spend a lot of her teaching time doing that.

I agreed that this is the double-edged sword that is Drama. Drama sparks those kinds of things. Stephen feels that what is important is students realizing who they are and accepting who they are in terms of their possibilities.

I get a lot of rebellion from students about how complicated the project they are doing appears to be. I tell them, “Well the words came out of you so those are your words and I know you can do it. I’ve been doing this for fifteen years and I’ve seen incredible work come out of students
so I know that you're capable of it so that's why were doing it. There is no reason not to”.

But why stop a student from expressing pure joy or pure abstraction? If he has a fantasy that he's wearing a cowboy hat and riding an ant down a hill well we can play with that. We can play with those images and see where they go and what they can do. That is what I mean by students accepting themselves.

My philosophy of Drama is similar to Stephen's and it is his background and training in the various contexts of Drama (Theatre, Therapy and as a Therapeutic medium) that connect his work to my thesis.
Steve Russell: “The collective process and whole group role play”

I first interviewed Steve Russell in 1995. Steve was, at that time, the Head of Drama at Turner Fenton Secondary School in Brampton, Ontario. He is a Drama Specialist who is sincerely committed to furthering his learning about Drama-in-Education.

Steve told me that he has been teaching Drama since he was fourteen, when he was a day-camp counselor. Although he didn’t know it at the time, the games and activities that were used by the camp counselors were really Drama games that he said, “are the root of a lot of Drama work; that is children’s games of imagination and play for the purpose of group bonding.”

His formal education in Drama was primarily at the University of Western Ontario, where he earned a double honors degree in English and Drama and an Education degree at the Faculty of Education there. He has also worked as an actor, and a technician in the theatre. But, when he realized that this was “a lousy way to make a living”, he went into teaching. From that point, he has been involved at many different levels in Drama-in-Education.

I have known Steve for over eight years and our association has been mainly through the Peel Drama Heads’ organization, even before there were Headships for Drama in the Peel System. We have been Co-Chairs and executive team members for the Peel Drama Heads’ group, doing all kinds of political action on behalf of Drama in the school system. We have attended each other’s workshops and Steve said that he has especially benefited from my work on Laban movement theory and has used that in his teaching. We have talked a lot about that process and that very interesting approach to Drama work.

Knowing that he had written a letter to Jonathan Neelands about his confusion with Theatre and Drama, I asked him to elaborate. He explained,

Although it may not have been interpreted by Jonathan as such, the letter attempted to give voice to the dilemma that a lot of Ontario teachers find
themselves in, coming from school systems where courses were called, Theatre Arts, not Drama and where the basis was Theatre. We now, find in Drama-in-Education, a great deal of influence from people like Jonathon Neelands and Dorothy Heathcote for a different kind of Drama work. It's a different approach. It's a different process and the goals are more clearly identified for the participants whereas I think, in Theatre-based Theatre Arts, or that form of education, there has been an emphasis on creating a product that was for an audience and would please an audience. And the craft of Theatre was the focus. With Drama-in-Education, we are looking at the students as the products, themselves, and the process they go through should be enriching for them, as students and the audience are of secondary concern or a later concern, perhaps.

In the letter to Neelands, he said that he was trying to express his feelings on behalf of other Drama teachers, that this is an on-going struggle for teachers and that this kind of Drama-in-Education is considered very meaningful and worthwhile, but that it was causing teachers to change their basic approach and to ask the question: “Is there value in teaching theatre craft to high school students any longer? That's what we were taught; so is that worthless now?” Steve added, “This kind of teaching helped them to get where they are. And it had some value in connection and meaning in their lives and it still has relevance and pertinence but there is something ‘more’ there or something different that can be included in education. And, that is the struggle.” I said that I thought that this discussion was significant and equally as important to include here because it was a compilation of his present attitudes regarding Drama-in-Education.

Steve's early influences include Jeannie Nishimura who was his instructor for the Part Two Drama Additional Qualification course at the University of Toronto. It really was the turning point in his career, moving him towards Heathcote, Neelands, Goode, O'Neill, and that ‘approach’. “It still amazes me that I was a fully qualified Drama teacher without ever having heard of Dorothy Heathcote or that methodology. My Part One course at Althouse was based on
Theatre and we worked from a textbook that was written in 1963, and I remember chapters that had to do with how to sit and stand up on a stage. Very Theatre Arts." So, he admitted that he was able to be a fully certified Drama teacher in secondary school without any other Drama-in-Education background. It was only in taking that Part Two course at U. of T. where he met Jeannie and recognized another form of practice.

He had used David Booth's books, and Booth and Lundy's, *Interpretation* and *Improvisation* as textbooks, but had simply neglected chapters that he didn't fully understand that dealt with the collective process and whole group role-playing and those things which were not part of his experience up to that point. Since completing Part Two, he has gone back to those books and found some excellent material in them for that "other" approach to Drama. He said that Jonathan Neeland's work has been very influential; his books have helped him a lot to understand the process. *Making Sense of Drama* and *Structuring Drama Work*, have both been invaluable resource books. Workshops that he has attended with Jonathan and Tony Goode and Warwick Dobson have been fascinating and they have really opened his eyes to that process.

Another workshop that he took had a little more to do with Therapy and that was at a CODE conference. The workshop was titled: *Drama for Counseling Groups* and he told me that he naively thought that it had something to do with counseling and course selection and perhaps, boosting the enrollment. But in fact, it was Drama psychotherapy, or counseling group therapy, and it was a very intense workshop that lasted three hours. "Although it was not scheduled to last that long, we were so deeply inside someone's psychological history, that we simply couldn't end the workshop and leave her 'a sobbing dishrag in the corner'. So, we worked on through a kind of group therapy using role-playing and the support of the group."

Steve said that it was a fascinating experience and took him a long time to sort through what had gone on there. He had vivid images of that process and the particular woman who was the focus of the group and whom they were attempting to help with Dramatherapy in a way that he had never experienced
before. “It was fairly influential and in a way it taught me that there is a great power in Drama and in the group process, that if you are not a skilled psychotherapist, I think there is a danger that we may open a can of worms that we are not prepared to deal with. So, I think we need to be careful about what we are doing with psychotherapy and Drama.”

For Steve, one of the most profound things was going to the Banff School of Fine Arts in Alberta, for a summer. There, he bonded with a group of artists from all over North America, who were extremely talented and went through a process that was very intense.

The simple and crude way to say it is, they broke you down first so that they could build you up again. So, you had a feeling after the first week that you didn’t know how to walk, to talk, or to move. You didn’t know anything and they started you over again. The group went through this process together and saw a higher level that many of them had never been to.

It was magnificent! And working with Paul Draper. Paul was seventy-six years old, and he led the dance classes all day long, led the work-out for the whole school in the morning and then taught hour-long dance classes for the rest of the day, at seventy-six, and was magnificent! He was pure grace, and earlier in his career he had fused ballet and tap and his movement courses built strength. It was a fantastic experience in my life and one that I would repeat in an instant if I could.

Then Steve went into theatre and began auditioning and going through that process. He was hired to do a show and that was one of those experiences that caused him to turn a corner. He was finally working in professional theatre and realized that the collective process, the shared group goal that he had always associated with theatre, was not there.

All through high school and University, we were volunteers and we did it because we loved it. And the goal was to make the best show that we could make together. It was very supportive, dedicated and always very professional, or at least I always gravitated to a core of people who took it
very seriously, and that attitude remains with me. But in the professional theatre, the emphasis is on self-promotion. There isn’t a group goal. And at many turns, if an actor could make me look bad to make himself look better, he would do so. I was such a tiny part of the creative process that I found it disillusioning and I didn’t find the artistic satisfaction that I had found in other things.

He had played other roles in University productions but always “as part of an ensemble that was growing together and moving together toward a fine production.” But that wasn’t part of the professional theatre experience that he said that he had. For example, when he worked as a stage manager, or as a technician’s assistant or any other jobs he could land in the theatre between acting jobs, he wasn’t satisfied. He found that there were walls that could never be crossed.

That’s why he said that he went back to the Faculty “looking for a way to make a living with some artistic satisfaction.” He said that he hasn’t regretted that decision because he has managed to some degree to find a creative satisfaction in his work and has experienced growth as a person throughout High school or University, associated with the theatre experience. He has tried to give his students a similar experience, “a chance to shine and to grow and to learn something about themselves and the process.”

I asked Steve to look at Drama, as a helping medium. (Note: I avoided using the word “therapy”). I suggested that the definition of Dramatherapy would enter the discussion, as we spoke. So, I asked him if Drama had helped him personally in any situations, and if they have helped, nurtured or developed certain aspects of himself.

Steve believes that his successful experiences in the theatre, have given him the confidence that he would not have had otherwise. He proudly recalled that in grade eleven, he won the Lion’s Club provincial public speaking contest, which had an “enormous prize” of five hundred dollars cash at that time. And the local Lion’s Club honoured him for being the first person from Bramalea to win at that level. They had a dinner with the then Premier of the province as the guest,
keynote speaker. Steve delivered his speech again and was photographed with the Premier. “All of this wonderful glory for a grade eleven kid was very exciting and it gave me confidence and that turned into more leads in school plays and I became the student council president in my senior year because of the notoriety, and also the ability to deliver a campaign speech.”

He believes that this experience in grade eleven really shaped him in many ways. It led to his student council presidency; he was valedictorian twice, both in the grade twelve and grade thirteen classes. Would he have had that without his Drama experience? He didn’t think so. “Confidence and self-esteem are so essential to one’s development.” He believes that he was one of the few people who auditioned for Stratford because of that experience and believing in himself. “Because in small ways, I had gained success and I knew people, and was not consumed by my fears that they may not like or trust me.”

Consequently, he thinks that he has gained a much better vocabulary of human relationships. He understands the signals because he has worked with actors and has seen others work with them. He has a heightened level of listening, of concentration, on stage in the theatre, in the rehearsal process, and he thinks that extends to those levels in other situations. “To control your emotions, is all part of that process too.” He gave me the following example: “If I go to see the principal as a department head and argue for more budget, there are times when I am concentrating on facts and figures, on my relationship with that person, and trying to think about what he is thinking about. Those are processes of extending your imagination into another character that are part of my background. That is what I have done for a long time.”

I asked him to comment on resolving conflict through Drama, which is a part of problem solving. He said that conflict resolution is something that he has been focusing on more, and he has read some books on assertiveness training as well. “When you read books about assertiveness training, you suddenly realize that you know a lot about it; you may not have formally known it, but in the school of real life, you have learned a lot about how to assert yourself without being overly aggressive, or without being too passive.”
In the role-playing work that he has done in teaching his classes and after thinking through some of the processes that Neelands has pointed out, such as, “who is served by an action”; he feels that those kinds of things give a deeper understanding of human relationships and interaction. And that too goes for the work that he did in the past with the Second City Improvisation Team exploring status relationships.

The work in Improv, the book by Keith Johnstone about status relationships has been extremely eye-opening and the applications of that in class have given him a clearer understanding of it. “And as I interact with people ever since reading that book, it has been a part of my way of thinking. I understand a status maneuver; I understand when someone is lowering his status or condescending to me, you know, acting out of an elevated sense of his own status relative to mine.” Steve said that this “vocabulary of human interaction” allows him to respond to someone who is making a really high status offer because he understands and sees it for what it is. So, conflict resolution comes into that, but also in finding one’s way through the world. “Walking through a crowd, I see the interactions of people in ways that I would otherwise not see.” He was referring to his own behaviour as well as of others.

I wanted to know what his familiarity had been with writers in the field of Drama and Therapy. In Schattner and Courtney’s book on Dramatherapy, there are a number of chapters from practitioners in the field who use Drama techniques for specific therapeutic purposes and about people who have been institutionalized, or the elderly. Did he recognize any of those kinds of terms from his readings, such as Sue Jennings’ “movement therapy”, and other terms like “catharsis”, “acting it out”, that he has used in his own classroom? He said that he didn’t want to pretend to have a great deal of knowledge about Drama as Therapy because it has not been an area that he has focused on in his own study, so he may not have a grasp of the terminology from that study. Yet, he confirmed that there is a crossover of the terminology into the educational context.
Absolutely. “Acting out”. Any of the improvisational work that I do in class that deals with situations where the students are relating their own personal experience and bringing that into the classroom in a safe situation, a rehearsal for life if you want to use that phrase. I think that is extremely therapeutic for them.

And if he uses Augusto Boal’s Forum Theatre exercises, he knows that the students as “watchers in the circle” are relating to their own lives.

There is a great deal of intellectual involvement there and mental involvement in that Drama, that is at the center of the circle where the kids are acting out what they would like to say to Dad when he comes home with beer on his breath. And then the group processing through talking about, ‘Your Dad got angry because you insulted him. You could get him to stop drinking without insulting him!’ deals with the fabric of teenage experience there, in a supportive group session. I think that if that isn’t what Dramatherapy does or attempts to do, I don’t know what it does. Catharsis? Yes!

Steve mentioned that students often will go through an emotional experience; they’ll break down crying during the process of a Drama class. He couldn’t say whether that happens every day or week, but he has certainly been a part of a ‘catharsis’ where someone has really ‘let loose’ and said something that needed to be said. “

The Drama situation gives them the opportunity to express that and deal with it and bring it out into the open in a safe enough environment. And the group allows them to bring out that emotion and does not abuse them for it but supports them through it, processing all of it and dealing with their own hardships.”

On many, many occasions when that has happened, you know it’s everywhere; in a mask someone becomes almost entranced; this character comes forth through the mask that is remarkably powerful. And afterward, the student is sitting shaking, trembling, from having gone through that experience, not knowing what overtook him. Where did that
character come from? Where did all that emotion come from? It's only period two! They are overwhelmed by what the process has done and brought out of them.

He described a class workshop, he led, in which he was trying to deal with the issue of homophobia. "The Drama structure required the group to build belief in an "imaginary friend" who had withdrawn from them. Later, it was revealed that this friend of the group had tried to kill himself. Their friend was in the hospital and it all had to do with his realization that he was gay. Immediately the class became polarized; there were those who instantly hated him and those who supported him. The real Drama was with the class and their "real reaction" to this imaginary situation." He said that he has seen students becoming extremely emotional in that role-playing situation, defending that person's right to be what they want to be with passions that have surprised even the students themselves.

"For those who hear it, witness it and who are role-playing opposite that kind of intensity and passion, there is certainly a paradigm shift for those people. And, they come to see beyond the labels and have enormous personal growth as a result of those experiences."

I was very interested in his perception of the place for "emotion" in the classroom including his pre-conceived notions and fears. Considering what he had just discussed, I wanted him to reveal the origin of those fears. I think the whole idea of pre-conceived notions and fears, which I have termed, "Dramatherapy phobia" is prevalent and teachers are staying away from many significant areas of Drama teaching because they don't feel 'qualified' whatsoever to deal with their students' emotions. Steve admitted that he personally fears opening up "a can of worms" and getting into something with a student that he doesn't feel qualified to deal with.

If it is there, or if that is my student, what choice have I got? What am I there for? It can't be neglected. I suppose I am not afraid, not so much of harming someone. I don't know. I have this image of creating the situation whereby I leave someone exposed. Suddenly I leave someone
naked before the group and I am responsible if someone in that group is not supportive.

As a teacher, he thinks that the reality of his fear lies in: “I can deal with the person exposing their pain and their suffering and calling out for help and I can do whatever I can to help them; but, I am fearful that within a group of adolescents there will be those who are not capable of dealing with the situation in a mature way and it’s that experience that I am most fearful of, the part of it that I can’t control.”

Do Drama teachers need additional training to deal with ‘emotion in the classroom’? The problems that students bring into the classroom nowadays show how tough their lives are and the whole idea of dealing with their emotion and reality is equally tough. “The further we go with these kinds of processes, the more we’ll be opening up.” He thinks that our society is rapidly changing and that students need Drama because they don’t have any other support group.

They are ignored by their parents so they fall together into random peer groups. If they smoke, they will form a peer group on the smoking hill; they may form their peer groups from their neighbourhood, or their interest in hockey or football or what have you. But, in an organized, institutional way, students are becoming more and more isolated. They sit, cocooning all the time.

Many subject areas in secondary schools, in his opinion, are geared toward ‘cocooning’. “You know, here is your computer and in the home there are five TV sets and in front of each TV set there is a different family member watching a different program and they basically do that as a form of existence. They come to school, they read, they write, they work on their computer terminal, they answer their math questions, they may observe the teacher and they may be part of a Socratic lesson or taking some input from that source and then they work on their own material that is outside of themselves.”

However, in a Drama class, it is an entirely different experience. In Visual Art, it is essentially the artist and the canvas and the creativity is very self-centred. The audience comes much later, if at all. The individual
has total control over the artwork. Drama offers a different kind of experience and one that is an essential part of human development.

The vast majority of Steve's students, he has observed, have no religious or spiritual experience in their lives. And, he added, “If they are connected, they are alienated from their peers because of their participation in that organized religion. They have very little family connectedness. How many parents come to parents’ night or have even show the simplest form of interest in their son or daughter’s experience in school? These kids don’t talk to their parents.“ He gave me the example that when he has given students an assignment to interview their Moms or Dads about when they first met, they don’t know that before the assignment and most of the responses that he gets are, “I didn't know this! My mom and I talked for two hours.” So, where in their lives is ‘interaction’? It's missing and Drama provides a lot of it.

To Steve, Drama class allows his students to explore a social issue, through a role-playing structure and learn something beyond the sort of superficial media input that they are so accustomed to.

How did he think his various Drama teaching methods were perceived by outsiders and how did these affect the student/teacher experience in his classroom? He felt that I had really touched on something with this question and that Drama educators would do much better if the name, Drama, was dropped as a subject name. Steve feels that we should be offering our Arts courses in Secondary School under another heading.

Arts subjects should be referred to as “this is people to people or this is interpersonal relationships, or as job training, and we would have enrolment coming out of our ears!” We are constantly fighting a perception by parents and, therefore, by students, that Drama is Theatre, or just acting. And all of that carries the connotation, of “entertainment” which means, it is superfluous, or something that happens after work when all of the important things of life are finished. “Then there’s the fluff, the entertainment.” And actor training as a route of some kind of vague notion of entertainment has a very low value in parents’ eyes.
And Steve understands that when it is perceived in that way, that it is a problem. “The enormous value of what goes on in a Drama program for students is often misinterpreted because of that lack of understanding of what a Drama experience is about. Much effort had gone on with developing the Drama Outcomes Rubric and the Drama Standards. The Provincial Outcomes are a part of the Common Curriculum and the Peel Board has its own Ten Essential Outcomes.” His feeling is that we are missing a lot of those essential elements of Drama-in-Education in those Outcomes, for example, because it is very hard to see the outcome of such a concept as catharsis.

How does one describe that and how does the teacher assess to what extent a student has experienced an emotional catharsis or some sort of paradigm shift? It is very difficult to see. The Outcomes do not look for that which is too hard to see.

We are in the age of accountability in education where sadly, the Ministry and its partners from the business world are viewing education as job training more and more rather than a preparation for a life. The focus is on skills, or getting the dollar’s worth out of a teacher by making that teacher accountable, by saying to the public, “Here’s the learning outcome”. The student has come out of the course able to do this and here is the demonstration of that ability.

That mind-set, or that kind of Henry Ford production line model doesn’t fit well with Drama, doesn’t fit well with profound human experience and it doesn’t fit with social learning because the demonstration of the greater ability to interact with peers is a subtle thing. And the rich reward of helping another person, the gain for one as helper, someone who has done something nice for someone will be remembered for a lifetime, but it won’t show to the teacher.

Steve supported this point with the case of a dysfunctional student who gravitated towards Drama because people were forced to be kind to him in a Drama class. “But, they didn’t choose to be that way in any other classes he took and so he was having a lot of problems in them. By the end of the grade ten
Drama course, his class voted him and awarded as ‘the most improved Drama student.’” And, Steve confirmed that this wasn’t his idea. He felt that they all gained enormously by performing that act of kindness. It was wonderful. The students had recognized a kid with a lot of problems who was working them out and was really growing and developing in that course. And the teacher, ironically, was scrambling to assess that as: concentrates for a longer period of time and listens with more focused attention. But nowhere can we assess that as an outcome of that Drama program: a student has gained a sense of his own value as a human being that he would not have gained in any other situation. We can’t document it, but it is there and it is the most important thing in his life. And the students who performed that act of kindness for that kid, some of them had tears in their eyes. The students had felt something; they had experienced something and delivered it to that other person. That is as important as any other skill that they may pick up along the way in High school and he is certain that in ten years time, when they remember High school, they will remember that experience long after they have forgotten the Pythagorean triangle formula or something like that.

I wondered if a Drama teacher would have to be aware of certain “therapeutic techniques” or “self-concept exercises” or “other activities which are more helpful to social development”? In Steve’s practice as a Drama educator, more and more, his role is to diagnose a class, or to say, “these kids have this problem or if only they would do this, we wouldn’t have these difficulties; we could progress.” And once having made that diagnosis, he said that he will look through whatever resources he can find or through his own experience with games, to find something that will help them use the skill that they need in order to function better as a group or to learn an important lesson about interaction.

I said that I thought it was an amazing accomplishment for a teacher to develop or encourage the development of an individual; that’s what we are there for: the individual but also, for the development of the class as a unit in itself.
Steve agreed with me that it takes an enormous amount of energy but that is what is done. And it goes back to Brian Way’s philosophy of “starting from where you are”. And he added, “You start from where that group is. Some groups do not listen to or respect each other and you cannot proceed until they establish some kind of social contract in that classroom.”

Often Steve refers to Neeland’s, *Making Sense of Drama* and he takes out the section in that book where he talks about a very unique learning contract for Drama classes and,

Just to introduce that concept, that there is such a thing as a social contract to students. There is a set of rules that we all agree to in order for this group to function well as a group and when the students begin to enforce those rules themselves, to really accept those rules, to police it, to accept responsibility for their participation in a group under that contract, then you are ready to proceed to more profound and meaningful experiences which will result when you have set that kind of groundwork.

Some groups, arrive very close to that, very ready for that launching pad. That is, in his opinion, the process, or the central part of the process of Drama-in-Education. “You have to develop that trust, the rules, the implicit kind of self-discipline, and group discipline and ways of functioning together in order to move on.

Steve wanted to go on talking about the Theatre end of that. “After processing that, after the group has explored an issue and made some statements that hopefully involve some new realization, then there is a later process of refining that learning and reshaping it into a presentational form. And that is where my background in Theatre Craft comes in.” He said that he couldn’t always do that because he is always fighting against the ever-shortening attention span that the media is helping to produce in students. “They lose interest because they are not accustomed to holding their interest on a particular topic or focus for very long. And in Drama-in-Education, there is a process of distracting them and stepping outside the theme or issue.” For example, he said that he will introduce the Laban movement theory, for a few of days and then he
will come back to the previous theme or topic to see if the Laban theory can be applied to that. “This is ‘teacher trickery ‘ in order to help or enrich the process of learning for the students.”

I asked him if he thought that the “reflective writing” assisted the student either individually or in a group. He does think that sharing reflective writing is often very helpful for the group to share a number of different perceptions of the same experience.

I don’t do it as often as I should, but whenever I do it, I find the quality of the reflective thinking always impresses. And we have talked about promoting Drama. It is one of the best vehicles for promoting Drama because it forces the students to realize, and to put it down on paper. They gain an enormous amount from this experience; they do get new insights. ‘Experience without reflection is meaningless’, is true. We can have a wonderful experience but if we don’t reflect on it, the meaning is lost.

He believes in reflective writing because it has always revealed so much about the students’ learning. It is a really important part of the process. The difficulty he sees in the High school setting is ‘beat the clock’” “You know you have seventy-six minutes exactly for a lesson. We must move the students quickly to a level of profound meaning and then have time enough left for them to reflect and write about (with limited writing skills).” I asked if he thought that you could expect them to do it later, at home and what would be the value of that. “Homework”, he laughed,”simply isn’t done. Or if it is, it is done quickly and it is so distant from the moment they are asked to reflect upon.”

He often has thought that using reflective activities during the Drama class, is more useful and in Neeland’s, Structuring Drama Work, there are a number of reflective activities that are done quickly and don’t require writing skill. This is certainly important in junior level classes and basic level classes where the writing skills interfere with that process.
Steve gave me an example of where, he believed, Drama had failed as Therapy. He said that he was not involved as the teacher, but as Department Head.

At the end of the semester a grade eleven class was required to prepare a show and sub-groups in the class must prepare an anthology – type show. Within one of the small groups, there was a girl with a lot of family problems: a victim of incest, alcoholic, abusive parents, had a lot of troubles. And she was helped by her Drama class.

But, under the pressure of presenting, preparing to present material and given the on-going problems at home, she was unreliable, late, absent, uncommitted because there were things going on in her life that were certainly more important to her at that time than the work. However, under the pressure, 'the show must go on' and the group began to exert pressure on this student. They begin to ostracize, and become demanding, cold, and unsupportive. They were tired of her antics and her lack of participation. They tried to shut her out and reduce her contribution. She resented that and she found that further rejection from other quarters in her life were too much. And in the end, she stormed out; she refused to work with these people; she was venomous and lashed out at them because she saw a sudden change in their supportive nature. And why? Because the show must go on. And the kids felt that and the teacher was structuring evaluation around the presentation of material that had been prepared in a certain time frame. Therefore, the goals of the course, in assessing the work, contradicted the therapeutic benefit of Drama for that kind of student.

It was therapeutically beneficial for the short term, in his opinion, but would be hard to project for the long term. He asked the following questions: “Would the failure hurt her or would there be some residual benefit of for once in her life she had been a part of a supportive group, where people cared about her and showed that they cared? Or was that all washed away by the structure in which Drama is done?” In retrospect, he realized that if she had worked in a
therapy session with a counselor, there wouldn’t have been the pressure to put on a show at the end, so the group would never have to focus its attention away from its members and onto a product that is far less important.

I told him that he had just talked about the dynamics and characteristics of a Drama course itself and how evaluation is inherently, “untherapeutic. By trying to please the administrators, Steve believes that we try to fit “it” into a round hole. And as a square peg, Drama doesn’t fit very well. There are gaps, and there are problems. And being forced to have a final exam in a Drama class has always struck him as very odd. The therapeutic value of an “exam” for a student with extremely low self-esteem who has had enormous growth but who winds up with a mark of sixty-seven per cent anyway, is questionable. “Their self-esteem never really gets launched when they see that final report and that mark which is based on the structure of that course and verbal skills and it averages in marks from early in the semester with marks from the end and the formula is consistent and accountable to people who are totally outside of the experience. Those are problems and limitations on the therapeutic value of Drama-in-Education that I don’t think are easily solved in the public school system.

A case in which the Drama experience had been “therapeutic” that came to Steve’s mind involved a very talented young man who had an enormous challenge in his family life.

His father is a drug addict, not living with the family; his mother is suffering from Lupus and worsening states of health and he was diagnosed with Lupus at the age of seventeen. He was a class clown, hyperactive, and one who many teachers disliked intensely because he didn’t seem to take his work seriously. He was manic most of the time and disruptive in class, always making a joke out of everything. He was a musician in a band (heavy metal) and often worked himself into states of sleep deprivation and then he would crash. He was a fairly intelligent student but with a lot of problems and not a lot of school success
because of his attitude towards a lot of things. His attitude with Drama was that he would get one hundred per cent in "Drama" because he was so funny and always made everyone laugh; he wasn’t afraid to go onstage and make a fool of himself. And he was quite comfortable doing things in very poor taste, as long as he got a laugh.

So, it was a therapeutic approach for Steve as his teacher to use role-playing situations and to try and make him seek a higher level of comedy and to appreciate that there were times for comedy and times when comedy is inappropriate. The idea for the Drama arose because he said that he was frustrated as a teacher with an extremely talented student who was unable to discipline his performances, and who was unable to share the stage with his fellow players. So, Steve “diagnosed” that this was the Drama Structure that this boy needed. Of course, this student had a real flair for the absurd; so, Steve figured that a Drama Structure with a clown would work and developed a scenario where there was a person who was a clown.

We developed in class a little story about a clown who wanted to be taken seriously and at times, he was in role as the clown, and at times he was playing other roles. He was playing the people who needed the clown to be serious. I believe that it had an enormous effect on him. But, that is one of the intangible things; it is very difficult to measure; it is very difficult to report that it was a definite success that could be measured.

But the feedback from other teachers that followed that time of his working with Steve in Drama, indicated the success of the work. I wanted him to discuss whether he had felt apprehensive as an instructor to actually do this approach and whether it was a Structure that he had used before or one he had created for this situation. “It did serve other purposes since we had been exploring comedy which is on the curriculum with Commedia dell’Arte and so on. But, this structure was really developed because this kid was in my class.” And he did not think that the experience would have been threatening for the student.

The basic idea was that we were going to examine how a clown, someone who couldn’t help being or looking funny, would function in the
world. And then, it was in the back of my mind that I would find a reason why the clown wanted to be taken seriously. So, over the first day, an eighty minute period, we explored the idea through scenes that the students made in small groups and presented to each other, those sort of everyday situations: first day at work, meeting your new roommate, those sorts of simple situations. And one of you is a clown and everyone laughs at you and you hardly have to do anything to make everyone crack up around you. There was a funny nose and everyone who played the clown person wore the nose in the little scenes. So, as we role-played the character coming downstairs for breakfast, they would have the nose on. This was a mask as I commented to Steve. Steve clarified that it was a mask of the clown. The reflective group discussion on those scenes and what was found funny and why it was so funny, was really an interesting one to Steve. He felt that it had seemed to open his students’ eyes about comedy.

You can’t escape being funny. You just are funny all the time and you know, there was a range of reactions. Some of the players loved it and they just thought that it was the most fun and wouldn’t it be great if you could always be funny. And other thought that it got tiresome. It was very interesting talking about it. And I don’t know if the student that we had been talking about, picked up on the parallel that this was for him. I certainly tried to keep that quiet, in the background. I didn’t say, “This is all about you”.

On the second day, Steve said that he wanted to move the Drama Structure along a little bit further. He decided that the clown wanted to be taken seriously because there was a problem in his workplace; he needed to be recognized for the valuable contribution to the workplace and the students took that in their own direction such as he was asking for a raise or he wanted a day off. But, the situation that Steve gave them was that the clown was not being recognized for the true contribution that he was making in his workplace and that was his problem and they were supposed to see how the clown was going to solve the problem getting the respect he needed to have for whatever reasons
they came up with. “So, they saw a number of scenes again prepared in small
groups that were shared and then there was some reflective discussion after the
scenes had been presented. And they looked at the strategies and then the
discussion went into more personal anecdotes. The questions that arose from
the Drama included if they had ever had a time when they weren’t respected or a
time when they needed to get the respect from someone else or to be taken
seriously.”

After Steve had read the boy’s reflections, he said that he didn’t recall
anything from them that was unusual. “And so, it was perhaps avoiding, really
going into it. But he certainly understood the idea that there are times when a
person is perceived in a particular way that they don’t want to be and it is very
hard for them to get out of a role that they have built for themselves.” And after
that class experience, Steve taught that student for many years. “He took the
OAC course three times. And in fact, in the last year, which would have been his
grade fifteen, by the end of the semester, he wasn’t attending anything else; he
was just doing the OAC Drama for the third time.” He added that he has gone on
to do some stand-up comedy at Yuk Yuk’s Comedy Club and gigs with his band
as the front man doing zany actions on the stage. But, he has learned, Steve
believes, how to shape things, how to discipline, how to support other players
onstage and how ‘give and take’ can produce a better audience response. “And
that was the problem with him as a performer in the beginning. He was a stage
hog.”

Steve had modeled this Drama structure on a behaviour - modification
approach through role-playing.

The role-playing which we did in the class was always done with the
effort not to make the Drama work too personal or focused on any group
member. But, the students picked up on the personal reference because
the “problem student” was such an extreme case.” But, it remains in the
sub-text of the classroom. Those who clue in will indicate that to the
teacher with a knowing glance but it remains at a sub-textual level in the
group or the class. "Weeks later, somebody will say something to that
student, (let's say his name is Tommy). They'll say to Tommy, 'Tommy, you're being such a clown!' or 'Get serious. I am not clowning!'

Steve realized that this was Group Therapy. And it became a new vocabulary for the group to use in order to function more effectively. For example, in another Structure that he had done with IALAC, he said that the 'helping' experience gave the students a vocabulary for asserting themselves within a group.

Without having gone through that Drama experience, they don't have that vocabulary, and they tend to assert themselves more aggressively and inappropriately and create more problems. The Therapeutic activity, IALAC is an acronym for "I am a lovable and capable human being" which is printed on a piece of paper and worn around one's neck for a day. It is used as a "technique" of developing self-worth in the grade nine Integrated Arts course that works very well.

It comes from the book, One Hundred Ways to Enhance Self-Concept in the Classroom (Canfield, J., 1994). There's a little story in the textbook and the way that you proceed through the introductory lesson is that you put this sign around your neck and you read the story of Bobby or whoever it is who gets up in the morning and all of these things happen to Bobby that diminish his sense of self-worth, or hurt his feelings. Like, his mother says, "Get up you lazy head!" and you rip the corner off your paper. So, there is a very Dramatic demonstration of the impact of hurtful, killer statements as they are called in the book. And you go through reading the story, quite amazing the effect that it has on the class. They are stone silent and they relate to this story. You know, I adjust the story so that it is a grade nine boy and he is late for his bus and has to walk back to the house and ask for a ride. It goes on and on with experiences that students can relate to and a number of things that do, in fact diminish one's self-esteem.

Then, you give all the students a piece of paper and a string or tape and they write IALAC which stands for "I am lovable and capable"
and they wear that paper around their neck over the next several days no matter what else is being done in the class over those few days. And you explain to the students that we all carry within us an IALAC, a sense of being lovable and capable. We have that and we are just going to wear that on the outside for a few days and if anyone says anything or does anything to you that tears your IALAC, you have the power to tear a piece off your piece of paper. The teacher is alert to tearing sounds over the next few days. And if you hear someone tearing their paper or getting into a discussion about why they are tearing it or "I didn't mean to tear your IALAC!" You can stop whatever else you are doing and discuss it and bring it all out into the open.

There was a case of a specific young male student, who was very thin to the point of looking very weak and frail. He was a very bright boy but sort of a computer geek (that's what the kids called him), and he didn't get along well with the others, always got into conflicts with the other boys who picked on him. And they would torment and tease him because he would throw a little tantrum and that would be quite delightful to them as it would get him in a little trouble.

So, he was in a group with whom I am doing the IALAC exercise and the most revealing thing in that case, was on that second day, when students arrived in the class, this young man came running in, full of energy, and he came straight to my desk and asked me," Are we going to wear those IALACS again? Do we have the IALACS today?" He was very excited about that IALAC and he had used it constantly. Every time those bullies were after him, he would rip it and he would call my attention so that I would help him deal with that situation.

Steve observed the Therapy working for that student. "To see that kid come in almost desperate to get that shield on, tells me that it was filling a need for him." It gave him a way of asserting himself, defending himself, which wasn't aggressive. He would always get the short end of any kind of aggressive act; and
he didn't have the social vocabulary yet and he didn't know how to defend himself."

I asked Steve if they compared the size of these IALAC labels at the end of the exercise. He said that he didn't do it in front of the class because he didn't want to embarrass those students who had only a square inch left. By the end of several days, he noticed that the class was down to a few, tiny pieces of paper just barely hanging together by a piece of string. He has done that same activity with many classes since and has always heard his students saying, "But I didn't mean to". "That's the greatest revelation! To become conscious of your self-esteem is a crucial step in development and it's taken in that program and the students remember it."

He commented that he integrates it back into the course at the end of the semester by putting it on the exam. "It's one of the themes they can choose to focus their work on in their final exam presentation. And they certainly all understand what it means and often choose to create scenes about the destruction of someone's self-worth or how people assert themselves in difficult situations." But, he emphasized that he doesn't choose to go further with it very often because he does not see himself as a Therapist.

The students have not selected to come to a therapy session. It becomes a little too much focusing on your self-worth and on your killer statements; it's too close and too personal for people who are not there for those reasons. They are taking Drama because they want to explore Theatre and Acting and participate in Drama; they don't want to do Therapy. So I try and give them what they want.

I asked him if he felt that there might be some students who would benefit from taking a full course like that (focusing on self-worth, killer statements, etc.) where he could go further and would he be able to teach it? He thought so, stipulating that it has to be taught by the "right" teacher. At Steve's school, he said that they offer a Basic Level course so that they can stream the students, and work with groups of Basic Level students trying to meet their needs more directly. "And there is an abundance of material that discusses the self-esteem
needs of the Basic Level student. I think the school will find that those students' self-esteem is boosted."

Different modes of Drama can work therapeutically in Education. In one of Steve's classes they were doing a Drama structure from a literary source in which a teenage girl had to decide whether to have sex with her boyfriend who has been expressing his desire for sexual relations. And he has gone ahead to the bedroom and she is faced with the dilemma whether to go into the bedroom. This is the Advice Tunnel mode that ensued.

The entire class lines up in two straight lines facing each other, forming a hall way and a student in role as the character must walk slowly down that hall way and as she passes that person, they give her advice. (I have also used that mode with the characters from the Drama forming the hallway). So, her mother, her father, and her friends from earlier work in the Drama Structure (or her "real classmates") give personal advice to the character as she walks down the hallway making her decision. And as she walks down the hall, each person has his moment to advise her. So, she hears all the voices in her head and we hear all the different possible thoughts that may be there (which of course are all the reflections of our own attitudes and morals). The person gets to the end of the hallway, opens the door and walks in. That ends the Drama mode.

After this, the whole group formed a circle, Steve described how he asked the student who did the walk down the hallway, what decision she believed the character she had portrayed, would have made and why she believed the character would have made that decision.

And then, she was asked to reflect about what advice really struck her and how she felt going down the hallway. What were her thoughts as she heard the advice being given. Had she already made up her mind? Had she ignored the advice to the contrary? This mode can be a very effective method in looking at all the implications of making a decision.
I wondered if Steve had done this “decision tunnel” or “advice line”, as a therapeutic exercise in itself or had he done it as a prelude to an improvisation in which someone was having a conflict, like a fight with a boyfriend, for example? It’s a way of stopping the narrative or plot development in the Drama to deepen our understanding of what’s going on for the characters in the story. The Drama Structure spanned a couple of weeks exploring the idea of date rape, teen sexuality, and virginity and all of those issues for teenagers. So, on the day that we had already talked about the pressure that people put on each other to have sex we created this mode to explore the internal conflict of the character as she is walking down that hall, deciding, am I going to go through with this? How am I going to tell him no and salvage a relationship and so on? It was a part of a longer Drama Structure, a method of deepening and understanding the thoughts and feelings of the characters in the situation.

I wondered where the helping or Therapy came in and was there a level of helping which had occurred on more personal level? To Steve, there was.

In another experience that he had with the same Drama Structure, he described an incident involving a young female, who was a General level student, with low self-esteem, rather pretty, from a blue-collar family, simple and had very low expectations for herself and her career. He recalled the time when he was on patrol duty outside school in the parking lot, and was just saying hello to her at a distance and her boyfriend who he had not previously met was with her. He saw her boyfriend grabbed her breast while he was standing there. And the surprising thing about that to Steve, was that she didn’t react.

It seemed to be a rather degrading and embarrassing thing in front of a teacher or in front of anyone but she just accepted it with a chuckle. And, she withdrew and shielded herself and gave him a smack on the arm but she did not assert herself against that thing in the future.

In his role as a teacher, Steve said, he told her boyfriend that he thought that the behavior was inappropriate, rude and offensive, and not to do it. So, given that situation, this is the way that this girl lets her boyfriend treat her and
she is in Steve’s class that is coincidentally doing work on “date rape” and the power games between young men and women, and their sexual relationships.

I believed that doing this Structure would have been very helpful for her. Steve said that it was,

Especially when we got to the section in that Drama Structure, where we talked about the warning signs of what kind of guy is likely to become a date rapist. There are some warning signs in the date rape literature that I think is important to bring to the attention of young women. We look at men who don’t ask the woman’s opinion about where you are going, what you are eating, and they order for you, they choose the movie, they dominate and treat you like an object. And they say things like, ‘I paid for the dinner; you’ve got to put out.’ They reveal in a lot of telling signals that those are their attitudes towards women. And a boyfriend, who will grab your breast in the school parking lot, in front of a teacher and whoever else may be around may be the kind of boy who is not treating the woman as a respected equal partner in a relationship. So, when we got to that section where we dealt with the warning signs, I was quite conscious of this young woman listening. And I made it a point to emphasize inappropriate touching, or, or uninvited touching or any act that is perhaps degrading, or comments that are made about your body parts, or jokes that demean you as a person who is not worthy of respect and dignity. I think that it was very helpful.

Steve didn’t want to take credit for saving the young lady from being raped, but he told me that he knew that she had broken up with her boyfriend. “And whether that was part of it or not, we’ll never know, but I would like to think that raising her consciousness was a part of that. Because she certainly didn’t seem conscious of his inappropriate act at the time that I witnessed it.”

Steve professes to keep an issues-based approach within a certain structure in his courses. “There are certain topics; for instance, we do Commedia dell’Arte at the Grade Twelve level so there is a focus on that style of theatre within that program. But, if you’re writing a Commedia dell’Arte style show, it can
be about date rape, suicide, incest, or any issue that you might want to bring in (it's rather strange to do that in Commedia style) but you can still work with issues and relevant Drama no matter what the style of presentation or the focus of the course."

He said that he, very often, will adjust the theme or the issue that is the focus, based on what is going on with the group. He had an OAC class, for example, “that was openly homophobic and was making inappropriate, hateful statements about homosexuals and this seemed quite acceptable to the group. The comments were coming from a just a few individuals but the group did not seem disturbed by it in any way.” So, within a few days, he said that he started a unit based on homophobia, which attempted to address the issue and broaden their understanding of homosexuals as human beings.

Yes, we are looking at social issues, using Drama to raise awareness and that's one of the most rewarding things about my work. I would obviously have a bias about not wanting them to become date rapists, or homophobic. So, it pleases me most when I see an attitude change in the direction of my own attitudes but I certainly don't try to force them all to think the way that I think. It's more a matter of making them aware of where their attitudes come from and what those attitudes are and if they choose to change, as they grow, that's very good. But, at the very least, they are more aware of hurtful nature of their homophobic or sexist comments. Therefore, raising the issues, bringing them out into the open, giving them a vocabulary and a context in which to examine the issues closely, in a more human way is therapeutic.

I asked him if he had ever had a student say, “Let's do the tunnel” or “let's do the hot-seat”? He answered that giving them those exercises with the new vocabulary had become part of the process.

It's often 'a way in' or a way of building in the commitment of the class to say, "I think we need to explore this character. I don't understand this character and why he is doing these things? How can we learn more?" And the students then say, "Maybe we should hot-seat the character?"
Maybe we should meet other characters from his life and see what their attitudes are? Let’s interview the mother and the father.” So, by the end of a semester, the students are selecting the modes that will help them to explore more deeply. And that’s helpful. It certainly shows that they understand how Drama can be revealing and how as a group they can bring a number of points of view into the Drama.

Since the collapse in 1995, of the Dramatic Arts Consultants Association due to Ministry of Education cutbacks Steve reported that he has moved on to the CODE (Council of Drama and Dance in Education) executive and has been active in that organization, which, recently included Dance under its umbrella. Another consequence of the cutbacks, affecting Steve directly, was the elimination of all subject Headship positions by the Peel Board of Education (including Drama), accompanied by the time release necessary to support colleagues teaching Drama in his school. As technology moves forward and as the student enrolment shifts in that direction, he has felt compelled to move to teaching television as an extension of Drama. In order to maintain a competitive profile and out of personal interest, he says he is focusing more on media-related activities. Steve has won awards of excellence for his innovative Television Arts program he developed and for the show he built in partnership with Roger’s Cable Television, Brampton.

Today, Steve is a writer of the grade ten course profiles for the province, still using Keith Johnstone’s book (Impro., 1981) in the preparation of those profiles. He also has holds an ad hoc headship for secondary school reform in his school. In this leadership position, he is responsible for helping staff deal with the Secondary School Reforms, and all of the new policies.

I asked him if he saw a trend in the curriculum changes. He thought that the politicians had become too heavily involved trying to make the curriculum conform to their own political jargon, and making it too rigorous, as a result. In doing that he felt they had devalued the Arts and Drama and “shoved in a couple of ridiculous, expectations in theatre history for all grade nine Drama students that are beyond the resources of 99 per cent of the teachers in the province to
deliver." He said that these expectations would even be too challenging for the OAC level students. "Trace the development of an element of comedy from ancient theatre to the modern day. For grade nines, to do that kind of research, it's really absurd and quite pointless and it flies in the face of the true value of Arts-in-Education."

Over all, he thought the Drama teachers who contributed to the new curriculum writing process did a good job trying to present a range of skills, techniques and approaches. In his view, the expectations for Drama are written with enough flexibility that you could do a more theatre-based curriculum or you could do a more Drama role-playing process-oriented kind of program and still meet the expectations.

He did note that Drama as a therapeutic medium in an educational context, was not represented within these expectations in the curriculum because the politicians who reviewed them at the various levels did not understand Drama in that capacity. In his opinion, the expectations, have been written in such a way that could still allow Drama to fulfill a therapeutic function. "The teachers will have to know what they're doing beyond what's just written there. They'll have to, you know, put those values back in while they're delivering those expectations or create opportunities for the students to meet those expectations. If they do it right they'll be able to create a helping environment for students. It's not overt though. It's not in the text; it's in the subtext." He thinks that it is still a "short-sighted and counter-productive view" of the conservative politicians currently in power in the province to present Drama as an offshoot of the entertainment industry. "Drama is something more than that. It develops the ability to communicate, group skills, the concentration, the mental agility, the understanding of human relationships." It is frustrating for Steve to see expectations about Theatre History and about careers still in the Drama curriculum. However, he applauds those Drama Educators who tried to influence the writing of those expectations since they did include a number of expectations "that have real value". Steve believes that we need Drama more than ever because
We've got to get, the students, to think critically about the media and cyberspace. They have to pull their heads out of the television sets and sit with other human beings and realize the truths and the realities of human relationships. Their relationships are all with their television sets, their television idols and characters. They're not all stories that end in half and hour and there are consequences to actions that are real.

Unless young people begin to deconstruct the media and really think, he feels they are in danger. They need to understand that the media is constructed and the world is not. They are building the world and they need the human relationships that they develop in the Drama class more than ever.

Steve's appreciation of the collective group process of Drama, his analysis of the Drama/Theatre definition dilemma, and his foresight, as I understand it, provide a strong link to this thesis.
Terry Slater: "Reflections on both sides of the mirror"

Terry Slater teaches Drama at Morningstar, a Secondary School in the Peel District School Board. He has been teaching Dramatic Arts for over 10 years. I was fortunate enough to work with Terry for his first eight years in the Drama Department at T.L. Kennedy School.

He holds a Master of Arts degree specializing in Drama. Terry studied as a professional actor at the Drama Centre in London, England and he is a member of both professional actors' associations in Canada, ACTRA and Actors' Equity.

His first experience of Drama-in-Education during the completion of his Masters degree occurred when he and group of students created a summer theatre project for inner city youth. "What impressed me the most was the involvement of everyone. We were working together to create something wonderful." This sense of togetherness, the shared experience, has always been the underlying passion for him in Drama. He realized, while working with his fellow students that commitment to the individual was the most important aspect he needed to develop. He believes that the teacher must not and cannot only see himself as one who possesses a body of knowledge that is then passed on to the student. It is, rather, a shared experience with learning occurring on both sides.

He stated that the most profound influence on his theatre work was his involvement with Robert Freid and the Drama Centre, London, England. Robert Freid was himself a graduate of the Drama Centre and a professional actor and director who immigrated to Canada from Israel via England. Up until that point, Terry had taken classes with Joseph O'Flaherty of Second City fame and was very unhappy because he felt it wasn't the organic experience he had been looking for.
Terry identified Freid who had opened his eyes for the first time to the “organic, holistic nature and honesty that was Drama”. Freid's approach to acting was, in fact, a method approach. In that respect Terry could see an immediate connection with Therapy although people would loathe seeing it that way. “They're afraid of the ramifications and implications of the idea that Therapy creates demi-gods and gurus which happens even if it is Therapy or not. Showing a vulnerability, showing a truth that's there but that isn't always shown is by its very nature creating a dynamic between appearance and reality, mask and core mask.” The exciting possibilities that Theatre and Drama held in what Freid was talking about was what Terry had been searching for.

Freid became a mentor for Terry because he was a man who was committed to teaching the whole individual and saw everyone capable of transformation, which was the ultimate goal. “It encapsulated for me all the disparate feelings that I had had about life and about Art and relationships and society. It made sense. I felt like I had become a member of a guild, of a group of people who shared a similar ideology.” Terry said that he not only began to see the multitude of possibilities but saw a radical step away from the commercialization that he saw everywhere around him.

Terry ended up going to the school for three years and felt it was a valuable experience for him as an individual first, secondly as an actor, and he came back with a great deal more confidence. “The school was very grueling, very demanding, and it did prepare me very well to be a stage actor in Canada.” The vagaries of the business according to Terry are such that you are never able to have a full appreciation of your talent because it is in reality a thankless profession. Actors have to put up with comments from theatre professionals such as, “Your career is not my responsibility!” when in fact, Terry felt that these people had positions of power that certainly could and did affect one’s career and future. This creates a sense of dishonesty in the business and Terry has never regretted that he never spent his time banging his head against a very tough brick wall. He decided that he did not want to spend his life aiming for a brass ring of very questionable value, which was commercial theatre.
Because he wanted to do something more valuable with his life he went into teaching. As a teacher of Dramatic Arts he would be directly involved in the work of Art and Drama. He received further encouragement from Chuck Lundy of the Faculty of Education at the University of Toronto who remarked to him, “You can only start from where you are at.” A second statement by David Booth also had an effect on Terry. Booth told him that he was glad that he was working because there was a great need out there for good Drama teachers. This gave Terry a lot of confidence.

Terry felt that the most important approach with young people when you’re asking them to risk as much as you are is to take them seriously and not to over emphasize that you as the teacher have this body of knowledge, of experience. He thinks that when it comes down to it, if you are really looking at what is going on in a Dramatic moment or a Dramatic situation, “then it is that unknown uncertainty which is both the curse and wonder of it because anything wonderful can happen. It requires a lot of faith and a lot of commitment.”

I asked Terry how he used that. He had mentioned David Booth and Robert Freid and so I asked him to elaborate more. For Terry, these men were instrumental in terms of getting the whole process going but he thought that it was first, having good colleagues who care and have a similar understanding of what Drama is truly about that has allowed him personally to develop and apply this philosophy.

“Drama is not spelled out all neat and tidy, as so much of the world of Education wants it to be.” But he thinks it is the unspoken aspect of Drama, often the understanding of the intuitive that forms how we work in Drama. He thinks that his best classes come from just trusting his intuition and the whole organic process of taking all the multitude of factors as a classroom teacher into account such as, "Is this valuable to continue?"

Terry first became aware of Drama as a therapeutic medium when he began to work with me. He recalled that Therapy was a dirty word for a lot of Drama teachers in his opinion because it smacked of mind control, the teacher being in charge and playing with someone’s mind. He said that from his
experience as a method actor that there was indeed truth in that fear because it was easy to play those mind games.

As a teacher he was very aware of that and remembered that two or three years after he had been teaching he was having his students work as robots and all of a sudden had an uncomfortable feeling that he was treading the line between classroom teaching and wielding undue authority. He found himself immediately stopping an exercise and having the students talk about it.

I did it largely because I didn't want to enter into that world; so I feel honest in saying that I don't have a personal agenda when it comes to Dramatherapy except when it comes to making students aware that there is so much more to be aware of about themselves. There are many different ways of looking at something, and their own lives and their sense of their own possibilities.

To Terry, that attitude could probably form his mission statement as a teacher of Drama. In a world where knowledge is doubling every eighteen months or some incredible figure like that that he didn't see how one could ever hope to provide absolutes anymore. The only one was to create an environment, which is safe and good, and one which is truthful and fun because he thinks that we are at a point where Drama is needed to socialize and to reintroduce people to the idea of community, which he feels, is sadly lacking in our world.

When Terry looks at a group of students who are enthusiastic and want to learn, especially something as wonderful as Drama, which is essentially a chance to explore themselves, he recalled something that Chuck Lundy had brought to mind. "The industrialized, Victorian concept of 'I have something to teach you', is an outmoded concept in the world we now live in. And, the idea that the student is the subject of the course naturally changes the relationship between the teacher and the student." This is, he believed, a demanding idea because you're asking the student to move closer and to let you understand where he is relative to what you're trying to teach. "It is demanding also because it is not as black and white as other courses. The whole focus of education, and the way teachers teach, is changing very quickly." A good teacher according to
Terry is constantly examining what he is doing and trying to make it work better rather than simply relying on what is ‘tried and true’.

He became aware of the power of Drama as a therapeutic medium even before he was a teacher. It was in the past when he was convinced that there was a still a right way to teach Drama and he needed to learn that in order to make Drama or Drama as Therapy most effective was to do it as Drama itself. “In other words, the Therapy came from simply doing Drama because you were providing lessons for living throughout the course in a most immediate way.”

I reminded Terry of a course he taught in a grade twelve unit called, Theatre for Living and asked him if he would have considered that a form of Drama as Therapy? That unit was a good example because he remembered, many of the students, when they first started, knew there was going to be a public performance but didn’t understand the full dimension of what that entailed.

The way the performance was structured included a question and answer session in the presentation that was divided into two sections: 1. The actors in their roles in the play, and, 2. The actors speaking about the experience of having performed a play. These were two very different things. Many of the students talked about how being in the play had changed their opinions about race, sexual orientation and other issues. And having had the experience of doing the play and exploring the emotions around it, they could now see more sides of the questions of identify.

Having this experience of how we deal with others was a learning experience for the students and, therefore, in his opinion, a very therapeutic one.

Terry believes that Drama is indispensable today to properly educate a young person. He believes that like any exploration of the Arts, it inevitably must offer a reflection in the mirror for the student. The teaching situation in order for it to be successful on both sides requires a clear and full use of self and the more a teacher can do that, the more a student will do that as well. An example of this was his desire to enjoy teaching and not just see it as a job. He sees his classroom not as his grandstand stage, which as an actor was one of his pitfalls.
Becoming a teacher who could make the students more important was extremely therapeutic to him, and he now sees that the more "silly" he is willing to be then the more "silly" the students are willing to be in the sense of being vulnerable. A case in point was a day when his students asked him to participate in the Improvisational Olympics.

So I did. They had some difficulty with conflict and creating conflict and allowing it to work in a particular scene. I made a drastic decision and proceeded to be very serious and it opened a floodgate of tremendous work from grade nine students that I think even a professional director would find amazing. I think it comes from creating an environment of trust where the student is valued and the work is valued and where people feel ultimately safe. Those are the conditions for growth and any good classroom should provide that and the teacher must work to create that environment. A teacher's role is clearly much more than that of a process facilitator or an environmental coordinator if you will.

Terry sees Drama as a metaphor for life itself and therefore sees the job of a Drama teacher as exposing the student to life and the questions that life will ask of them. They should prepare for those questions and find a way of living as well as learning a certain amount of knowledge to be employable.

Terry had taken numerous workshops in the past in which the use of Drama was dynamically evident and had both a cathartic effect on the participants and the observers. However, it has seemed to him that the results of his work over the years have given him the most evidence of this cathartic power and have had the most impact. “After ten years of teaching and reading the reflections of students, their own words themselves speak of the power of the Dramatic process to change their perceptions, their attitudes and their behaviour.” Just being able to be responsive to the needs of that many people and being able to feel that one could be successful at it, have given him more confidence to continue to travel the road he had chosen.

Regarding the field of Dramatherapy, Terry had a list of names of experts at his fingertips: Dorothy Heathcote, Gavin Bolton, Warrick Dobson and
Jonathan Neelands were at the top of the list. He saw in the work of these Drama practitioners, the very level of engagement and commitment that can only work if there is direct personal involvement and that that very act implied change and personal growth, therefore implying Therapy. It did not matter if they themselves ever used the word, Therapy.

He values vulnerability, risk-taking and self-esteem in his teaching and learning goals. He thought that using the words truth and honesty was using the language of Therapy and the language of commitment, teaching and healing. The case of two girls he had in his class exemplified this type of language:

The girls began physically fighting in the class and, according to school regulations, Terry could have sent them to the office. Instead, he chose to bring them into his office and confront them with what had happened. When they left his office, it was clear that although they weren’t going to be friends they had at least connected enough to realize that they could be in the same room together without harboring more hostility. He had simply asked them to logically figure out the consequences of their actions and then to describe the event in their own words. He told them that they had to engage one another and that silence was not going to be acceptable as a resolution. In the end, they apologized to one another. He reminded them that they were going to be in the group until the end of the semester and that there was no way they could avoid each other for that long. This was an attempt to make them understand the language of responsibility. “This I think is part of what Therapy tries to achieve in an individual.”

Another example of his using therapeutic methods in his teaching involved a boy in his class who at the very beginning of the year struck Terry as being quite mature.

He had noticed that this boy liked to stick his nose and mouth in places where it was not warranted. The situation came to a head when he spoke out of turn without raising his hand and made a rude comment about a specific girl in the class. She told the boy that she thought that he didn’t
have to be talking out loud in class and he started swearing at her. Terry immediately intervened and told the boy to go into his office. And, like in the previous example, he talked about his prerogative to send the boy to the office, knowing that if he had, the boy probably would have been suspended. He left the student isolated in his Drama office for about twenty minutes. Normally, he would have gone in right away to deal with the situation but because he knew that this boy wanted to be at the centre of attention and that maybe that desire was where a lot of his “acting out” was coming from, he waited. He was then able to discuss the situation with the boy in a non-confrontational way and believed that he was able to get him to deal with some of his immediate behavioural problems. Terry spoke to him about his behaviour and reminded him that he had impressed Terry as a leader within the class and that there was no male leader yet within the group. The student later wrote him a letter and described in his own words how his behaviour had been inappropriate. “I didn’t give him words to say, but I was hoping he would come to that conclusion himself.”

Terry said that he uses a great deal of positive reinforcement when dealing with difficult or demanding students. “He goes out of his way to let students know when they have done something that has indicated growth, or change in a positive direction.” He believes that he is working to create an environment that promotes this kind of growth. Although he doesn’t shrink from confronting his students, he believes that he has to wait for suitable times when there is more privacy in order to ensure fairness and emotional safety for the student. “I find myself repeating myself less, talking less, and not going around in circles as much. All of that creates a better environment for young people who have shorter attention spans and whose moods are so changeable. They must know that I know what’s going on and that I will deal with it eventually, if not immediately.”

To Terry, a word like feedback is very important. Even if the session isn’t that long he still has his students sit down to talk. He gets two or three reactions
to what has been said and then moves on. He felt that that is a part of the therapeutic process because it makes them aware of the moment to moment growth that occurs. “I still make connections myself when I’m giving them feedback and asking for theirs. I listen and learn from them myself.”

Vanda Scaravelli, in her book, *Awakening The Spine* best expresses Terry’s philosophy on the role of the teacher. The book draws from the ancient Indian culture tradition that regards teaching as “the highest level of work required by any civilization in the world.” This is no longer the case in India today.

To teach is an act of love. To teach also implies a certain vigilance and dedication in everyday life. That is why in the past this practice was limited to the very few. There are no good pupils only good teachers. Teaching is not the position of the teacher’s will over the pupil. Teaching begins with freedom and ends with freedom. A receptive state is required by the pupil. A feeling of acceptance even before the brain sees the truth of what is shown. An empty free space that one might call innocence. It is from here that intelligence starts to function. The aim of the teacher is to awaken interest and curiosity in the mind of the pupil giving him a clear picture of the subject. His explanation should be so evident and logical that the pupil cannot but grasp the significance of what is said. Understanding leads to independence and to freedom.

This excerpt reflects Terry’s view of his role and function as a teacher as an initiator of students’ curiosity and caring. “I work to give them the conditions by which they are free to explore, experiment and experience. I, in turn, react to that with a lot of respect and a great deal of concern for their fragility. I have an awareness that limits have to be respected.”

To Terry, doing is learning. “His methods are very often perceived sympathetically and encouraged by his peers. At the very worst he has experienced a few colleagues who were suspicious of the whole process and Terry himself as a proponent of that.”

The current Ministry curriculum documents include the language of therapy to a small degree in Terry’s view. However, he interprets the language
as more clear in its guidelines for student evaluation. “Student achievement is broken down into new categories which, in and of themselves, will allow a lot of latitude but are still specific enough to allow the teacher to give the student the rating the Ministry demands. The expectations are not inherently therapeutic but therapeutic in the sense that they apply directly to changed behaviour.”

Dramatherapy, to Terry, is “the movement from unawareness to awareness: awareness of oneself, and the world, the awareness of one’s connections and the act of learning and the act of receiving and giving. All of those elements combine to create freedom. I was looking at some kids playing a game and realized that in that moment they were all truly experiencing something which might be described as extreme pleasure, joy, fun and they were totally involved in what they were doing. They were free.”

He thinks that storytelling is the best vehicle for therapeutic results. It is therapeutic because either as teller or listener you are working for a connection. The act of having to arrange data, emotional and informational, into an understandable sequence requires all the aspects of creation, which are: chaos, exploration, order and eventual symmetry. “I find that often the simple act of talking as they wish about anything in a structured environment such as a classroom, provides them with the safety that they don’t often have in the rough and tumble cafeteria life. Their stories convince me that they’re under pressures that we don’t even fully recognize.”

This statement made me think of an exercise we both had used which we named, “pass the cane”. Ken Dryden had also mentioned that he saw this exercise as a tool for therapeutic benefits. We used the experiences the students related during this exercise to know them better and to be able to make specific thematic connections in terms of delivering meaningful lessons.

I think of a student that I now have in my Drama class who is a Jamaican girl. She is a barrel kid, which means she was apart from her mother for many years. I feel in providing her with the “cane” and our circle, the opportunity to connect in a meaningful way with peers who are
themselves going through difficulties. She is able to share significant information in a safe environment about the process of what it's like to be new in a country and a new culture and learning to live again with her mother and family after years of separation. She would not have that opportunity in another class.

Because Terry has had extensive experience teaching ESL students, I asked him to talk about its connection to Dramatherapy. To Terry, the ESL student usually learns in a vacuum and this trivializes him and the situation. Drama provides immediacy and a context by which the student learns the necessity and power of language. An important aspect of language acquisition is subtlety and nuance. Drama provides that opportunity especially for students who are attempting to integrate into society and want acceptance. It allows them to make mistakes and connect to others in an authentic way. This is therapeutic because it could only enhance the student's sense of self-esteem and control over his or her own life.

“Again, for the ESL student, the Drama classroom is a safe environment in which to experiment and to take risks which aren’t always provided in life.”

In my interpretation, Terry’s definition of Dramatherapy which he expresses in his teaching practice, with his recognition of the Double Mirror dynamic, connects him to this thesis.
Larry Swartz: “The melding of the two approaches”

Larry’s background as an educator/artist began at the Faculty of Education at the University of Toronto, in 1976, where he majored in Art. His minor subject was Drama. When he first got a job he was a Language Arts Teacher but enjoyed additional qualification Drama courses so much that it became a part of his teaching in Language Arts. Since then he has gone on to do workshops, and has taught at the Faculty of Education. He also has taught classes at the Young People’s Theatre which has helped him to experiment with Drama-in-Education on his own terms.

He has taught the full range of elementary grades. His last teaching experience was in a Primary classroom. He was hired as a Language Arts consultant in '86 and his package was Drama k-8 (Drama and Language Arts) and in the middle of that term he was hired as a Drama consultant for the Peel Board of Education where he was responsible for Drama across the Board, spoke to High school Teachers, worked in the classrooms, developed curriculum in Language Arts before he returned to the classroom. For two years, he worked for the publisher, Meadow Books, as a Language Arts consultant for their Language Arts reading series. He wrote the successful, Dramathemes, and its newly revised and updated edition. He also has written a book on teaching poetry, Classroom Events Through Poetry. He has been working on his doctoral dissertation in Education.

Larry feels that he has been very lucky in his life. He was taught by Julianna Saxton in Drama-in-Education at the Faculty of Education at the University of Toronto. He said that he didn’t work well in groups at the time and didn’t understand much about role-playing but still kept at it. And he also felt lucky to have had David Booth and Chuck Lundy as instructors at the same time. He learned a great deal from them, especially from David Booth, whose work he admired and who became Larry’s mentor in his teaching career.
He took a course with Rudy Schoengroen who he believes was one of the best Drama educators in Ontario and feels that he was lucky to have studied with him. He also worked with Debbie Nyman, a colleague at the Young Peoples Theatre where they talked about ideas together and he learned a great deal from her. And there were members of a Drama group he worked with at the Faculty that included Jeannie Nishimura, Ellen Messing, Kathy Lundy, Ellen Messing, and Carol Thomley-Hall, as well as Debbie Nyman. So, he was very lucky to have teaching partners who helped him to reflect on Drama.

He was very fortunate at the end of the '80's to go to England and work with Tony Goode, Jonathan Neelands and Warwick Dobson who gave him a more in-depth perspective of teaching Drama and using structures for learning experiences. He has taken courses with Cecily O'Neill in Ohio which he felt was an excellent experience. And Bob Barton certainly has been a mentor with his work with 'story'. At OISE, he worked with Richard Courtney in the Arts, and Gordon Wells in Language Arts. So he has been very lucky with these people of academic excellence he has worked with.

Larry met me at OISE when we took a research course with Joyce Wilkinson. We did a research project together investigating the role of questioning in Drama. With the transcripts and tape recordings from that project, we wrote an article for the CODE Journal on that topic. In the course of our Doctoral degree programs, we, collaborated in a colloquium with our advisor, Richard Courtney.

For Larry, the turning points in his career involved a number of changes he experienced. "I think whenever a teacher has a grade assignment changed, it becomes a turning point. So, certainly being hired by the Peel Board of Education as a consultant and then, as a Language Arts Consultant, and giving workshops throughout Canada were turning points. Each of those changes has helped him look at his own beliefs in teaching and sharing those beliefs with other teachers."

Usually, when Larry talks about Drama, he does not use the word "therapy" nor has he been conscious of it as a therapeutic medium in the
classroom. When he would talk about that topic, it would be in terms of social growth, intellectual growth, physical growth and growth through communication, but he would not mention “emotional growth”. Therapy would not be a word that he would use whenever he would talk about teaching Drama. Similarly, when he has worked with teachers he tended not to say that they were doing Drama for Therapy but would recognize its therapeutic benefit. He has come to terms with what the term “Therapy” means but doesn’t “do” Drama specifically to change a person’s behaviours or attitudes.

I asked Larry to explain why he does Drama in terms of its personal and social values. He said that he loves to inspire children’s creativity and letting them have an opportunity to reveal their thinking and feeling is exciting for him. I use literature so when they respond to literature and give their own ideas and share their own personal stories through questions, I find that rather exciting so I would say that creativity is probably the reason I do Drama. But I think it’s more of a releasing of responses that are floating, or galloping around in their heads. I do lots of Drama to promote group and interaction and communication.

He remembered Cecily O’Neill saying that if we can get young people to listen to each other, then it benefits. So, in his opinion, we all have different objectives and he thinks that it’s promoting communication and having them feel comfortable communicating with each other and at the same time learning something about themselves. But he warned that you cannot necessarily know for sure that they have learned. He thinks that it is more of a long-term project.

He realizes that the more he learns about Drama-in-Education, the more he attempts to experiment. “I think I learn from the people that I meet and lots of readings that I do.” And he continues on his quest struggling with the questions, “Can I do that? Should I do that? Why do I do that? How do I do that?” He thinks he is a different teacher than he was because he has learned that “it is more important to reflect than just do and talk about what learning is happening. I hope
that I am a bit more holistic than I was. And that is something that I challenge myself to do.”

He didn’t remember if he had ever witnessed or been involved with Drama as Therapy. “Maybe there was a workshop that did talk about that but I think when I’ve witnessed things (but this would be adults put through Drama situations where they were prompted to share their personal emotions that wouldn’t have been revealed otherwise); that might be Therapy, I don’t think the intent was Therapy so I wouldn’t call it Dramatherapy.”

Regarding texts from the field of Dramatherapy, the book by Sue Jennings, “is a book that I recommend to people who request information in that area, and she deals with a more clinical field.” That book was the only one that he was aware of. He was unaware of his use of any therapeutic methods in his teaching children. “Not in Drama. The things that we do it for I’ll call it discipline. Is that therapy where we try to look at why they behave the way they behave; not just in terms of behaviour but their performances and the processes they go through? I don’t know if that is Therapy when you talk to the kids about why you do what you do, but that goes on everyday, but not in a Drama context is what I mean.”

In a whole class when he is doing ‘hot-seating’, for example, he emphasized that it would be always ‘in role’. “And I don’t think I am doing anything therapeutic necessarily for the child.” He employs the method of hot-seating because it is a Drama Structure and not as a therapeutic mode. “It’s usually in an in–role, improvisational context”.

In his work with students, he has responded emotionally to their emotional, and psychological reactions. “I actually try and do it as a ‘see me later’. I mean I do teach a lot of adults and if they get touched or something or if something is triggered, I let them talk about it with me privately.” He believes that he is sensitive if his students are upset or don’t understand the context. “But, if they choose to reveal an emotion in class, then they talk about it because that is the learning for the group. And he tries to talk about his own responses so that they would feel comfortable to come up and say, ‘You know that bothered me.’
So in that sense it is more of a one-on-one meeting after the class.” He thinks if it happens in the middle of the class, then that is just talking about an issue but he doesn’t think that it is necessarily a personal or therapeutic one. “It is more of a group issue.”

I asked him whether he believes that students need to experience Drama in their lives. When he does do Drama with students (he does feel guilty about not doing enough), he said, “It is about their social growth, cooperating, listening to others.” And he strongly believes in doing Drama to promote those.

In terms of thought, it raises the questions: “My thought? Our thoughts? Your thought?” and Drama helps them see that other people have different thoughts than they do, or that their thoughts could be respected and received. So, he thinks that that is a healthy thing to do and he tries to promote that. In terms of communication and language development, he thinks that it’s an opportunity for students to use their language. “And when you use a Drama context, it’s an art form that helps them to reflect on their real thoughts. Then there is physical activity that helps them work with their physical growth.” He thinks that Drama does all of the above; however, “some lessons do it better than others or are more focused than others.”

As far as needing to experience Drama, Larry believes that students need to listen, to talk to feel, to reflect, to collaborate, to cooperate, to imagine, and to feel. He thinks that these are things that we all need as human beings. “I think that when we do it with young children, particularly at this age level, it extends their world of play which is a whole other issue about learning through play. I think it extends the world of play for young people and helps them look at situations from role play and from imagined experiences.”

In his opinion, his methods are respected. “I would hate to be cynical about how much my ideas are transferred into others’ practices but because my book has been successful, I would assume that they would take some of the ideas from that try to use some of the philosophy that I have.” So he has touched a lot of people through his Drama workshops and he thinks that they recognize
why he does what he does and the potential for what they can do. “But to say that Drama is happening out there may be too optimistic.”

I asked Larry if he was aware of the inclusion of therapeutic objectives in Ministry documents, Board initiatives or literature. “Isn’t there something about the ‘self’ in the Common Curriculum? I think that would include it but that’s as far as it goes.” Larry didn’t believe that there was the use of the word, Therapy, in any of the documents.

Larry defines Dramatherapy as “changing behaviours and attitudes towards emotions.” He underlines the word, ‘change’. “And, as I see it, Therapy is about recognition of personal behaviours. So, Drama recognizes that too so I suppose the two meld. That’s why when I do Drama, it is about some kind of change, hopefully, but I don’t think about it on therapeutic terms.”

In terms of therapeutic outcomes, he wasn’t sure that he could tell in a class if the students had changed or learned anything. “I certainly couldn’t tell in a year and I don’t know what the outcomes are in terms of growth and change and certainly in terms of therapeutic benefits. So, I think it is a long-term thing.”

To Larry, the forms of Drama that has been the best vehicle for therapeutic results would have been probably in the observation, role-playing and hot-seating techniques. For example, when he puts a participant in the other’s shoes and examines behaviours and talks about it and one person is ‘on the line’ (or in the hot seat) and in the group a number of participants are observing and talking about that behaviour, he does not do it to “change” that person. Whereas, in Therapy he believes that the intent is to change that person. “Drama, I just see it differently. The intent is different, I think.”

He felt somewhat insecure about doing the interview for my thesis but noted how it might personally benefit his practice. “When I knew you were coming to do an interview about Dramatherapy, I realized that I don’t know much about it. And it just always lets me question about the Drama that I do. So, it prompted that thought, but I would say that I don’t do it with the intent for therapy.”
When teachers talk to Larry about Drama, they always say, “Oh, I have never seen a kid behave like that!” or “Oh, he surprised me with the things he said!” Larry gets excited when teachers come out with the pride in themselves that it happened through Drama. He thinks that it is a very common thing where the Drama is successful in that way. He would not put himself in the league of some of the masters but he sees the same thing happen when he watches Jonathon (Neelands) work or when he watches David (Booth) work. “You are taken by surprise at the things the children do or say. And, sometimes, without even knowing the kids, you just find out that, ‘Wow, that was something new for that kid’!” For Larry, that would be exciting.

Larry finds it hard to identify any positive or negative therapeutic results from his Drama teaching because he deals with so many students in such a short time. But he said that he likes talking about what he sees in the students. Teachers have asked him, “Did you know that this student is from a ‘whatever’ situation?” And he would always reply, “No, I didn’t know it,” because “he just takes a student for what he is.”

Since 1995, Larry has been a classroom teacher at Silverthorn Public School responsible for teaching grades 2 to 5. He is currently at Burnhamthorpe Public School in a half time position as an in-school literacy resource who works with a classroom on request. Specifically, he is responsible for literacy instruction for the Regional Option in Peel. He has continued to give several in-service sessions throughout the country, taught the summer and winter additional qualification courses in Drama for OISE/UT and was a literacy instructor for York University AQ courses for two years. He also has a half-time position as an instructor in the pre-service program at OISE/UT. He is currently the principal of Dramatic Arts AQ courses at OISE/UT.

His Drama teaching continues to be integrated into his Language Arts and Theme program where appropriate. In his opinion, the introduction of the Ministry Arts Curriculum document has helped promote Arts awareness to some extent. “Because of this document and because Drama appears on the report card,
teachers are at least aware of the need to address Drama in the curriculum." But he is afraid that the methodologies are still limited.

Larry was concerned with these questions: How are teachers going to learn about teaching through Drama? How do they prioritize their curriculum initiatives with all the documents and hundreds of expectations they need to address? His cynical yet realistic self would say that Drama (the Arts) is not a priority. He feels optimistic when he sees the increase in the number of people taking Drama AQ courses over the past few years.

His book, Dramathemes, (1995), continues to be a resource that fills a need for those interested in learning about Drama. Dramatherapy, however, is clearly not a priority for Larry but he recognizes the potential and also his lack of confidence in his ability, knowledge and experience to deal with Drama as Therapy. "I mean Dramatherapy is something that is alien and I am intrigued to read your thesis when it is published and I'd ask you if you did therapy, which is a whole other discussion." I said that I thought that would be a challenge and that he might get a chance to find out the hidden therapies that come out of other people's work.
Naomi Tyrrell: “You make it into a jewel”

Naomi began her story by putting on a character mask that she had constructed. In a reversal of roles, she became that character telling me about Naomi’s educational background. It was a wonderful way for her to ease herself into the interview, and to help her reflect while revealing herself to the video camera and me.

Well, well, I think I know you don’t I? Oh now, it all comes back to me. She was a young whipper-snapper and you (referring to me) worked with special children, is that right? What would you call them? Physical challenges and handicaps? And we’re here to find out about Naomi and how she fell into being a mime artist? She is kinda shy about blowing her own horn, so that’s why I am here. She thought it would be easier because we are almost connected. We’ve known each other so well. She said that it would be fine if I spoke for her on her behalf.

Naomi as the mask character, continued on with Naomi’s story about her background as an educator/artist and her current professional status.

She (Naomi) left school very early. She was very bored at school, always daydreaming. She found out herself, her brain wasn’t very good at school. She found the Arts at nineteen. In mime classes, you know she loved the discipline and routine. When she was young, she was a ham, and was always entertaining for the family. She never knew that was her calling until she went to this first mime class.

It was her dear friend, Paul Gaulin who was her first serious mime teacher. He studied with Marcel Marceau and Marceau’s teacher, Etienne Decroux. So she got a good cross-section of pantomime and corporal mime from Paul. She also learned how to teach through his school and went on to travel, to Hong Kong twice, Japan, off-Broadway, and New York! A wonderful career! She performed mostly, but she taught in
Shanghai China for a group of actors there and it was just a fascinating experience.

I asked the mask character to tell me if Naomi was a natural teacher. "Oh, yes. She feels very comfortable and loves to teach. She's always told me that. Something we have in common. I love to teach, too."

Now where were we? Oh, she worked with Paul and then she had this feeling part of her that needed to branch away from the initial tree you grow from. You need to branch up and try your own thing and she did. She formed a few companies and toured around in schools and she found 'masks'. Her friend made masks and she put them on.

The exciting thing was that up until that time she didn’t have a voice and once she put on a mask, bingo, all of these characters jumped out! So, that was a new and exciting avenue. She started to make masks and meanwhile she took clown classes with a very interesting fellow named Richard Pochinko. In his class, you make a series of six masks with your eyes closed and that seventh is your clown face. It comes through the whole process of doing your six. Each number means something special to you. That really hit home for her!

A fellow named Barry Karp, just a wonderful teacher, introduced her to Italian Sartori Masks. That’s going back fifteen to eighteen years. And then she was really able to branch out into her own thing. Up to that time, Mime was a really great teaching tool but performing was somehow limited in its own way. She never really grew into her own thing until she met the masks and then she added sign language, and singing (she loves to sing).

I asked the character mask to take me on that little journey and end up where she was presently. The mask continued to speak. "Well, really her influences were Paul Gaulin, Richard Pochinko, and Andy Malcolm who made masks. After touring with Paul Gaulin's company and her other School touring companies, Theatre in Motion, The Leotards and Nobby Kabota, she branched out on her own and then went solo."
Now she works with her husband on integrated arts, conflict resolution, as well as her own work in commedia dell'arte, mime and mask workshops. Although she has just apprenticed in conflict resolution, this year she is going to do her own program using mime, mask, sign language and song. And now she has a wild scheme to create a school that teaches totally through the Arts. It's a pipe dream but heck...she started a music church and she wants to marry people and perform funerals.

She broke into working with "little kids" because people just kept asking her if she would teach young children and it evolved from there. She has developed a new science show called, "Nurturing Yourself through Nature" for the Primary Grades, which is all about life cycles of butterflies and frogs and insects. In her words: "It's really fun; I love doing it and I wear my masks and use storytelling, singing, sign language. So, it's just a beginning and I hope to "link in" more and more with the curriculum."

I don't know if you know that part of her that loves to sing so much that she hopes it could be a vehicle to put her spiritual work into her shows. Her heart bleeds for those children out there these days; with lots of problems from ADD (attention-deficit disorder) or ADHD (attention-deficit, hyperactivity disorder) to abuse, to suffering from neglect and low self-esteem, and the teachers and parents are having so much trouble containing these children that they resort to drugs. So many children are now on Ritalin. It is very scary. The teachers are so stressed out as some of them have up to eight needy children in one classroom. I don't know how they cope.

At this point, Naomi was ready to continue her narrative without wearing the Mask. Over the years as a performer and teacher in the schools, she had found that Arts-in-Education was her niche in life. "I really love the challenge of linking the curriculum and important issues like conflict resolution with the Arts to teach and entertain young people." Every show she has written is aimed at Arts Education.
Naomi has not always worked with young people. She first worked with adults. She taught adults for about five years at a year-round school; they would get her jokes and things quickly moved along. Also, when she worked with teenagers who are really serious, in an Arts school, she found that it was just another world.

When she worked with tough teenagers, she could find the way in and crack the ice. “It can be potentially the class from hell and they just break open and they are fantastic and the teacher comes up after and says, ‘I can’t believe that! I’ve never seen my students respond so positively to any kind of theatre workshop before’.”

When Naomi taught conflict resolution, she was an apprentice for a year and a half and that was the time when she really started getting “spooked”. She said that, “she would usually do one - shot deals or two weeks in an Arts school but then she was in a school for a few months that bordered on a really rough area. She started to see the major problems and would leave quite depressed every day and part of the reason why she would leave in such a state was that her son also was in trouble and she didn’t know how to help him.” She felt like a hypocrite. “You know, having a troubled child at home and not being able to help those kinds of kids at school was a very trying time for me.”

Naomi writes about her philosophy in her artist’s statement for the Ontario Arts Council:

In these scary times, when Arts are so threatened by budget cuts, I feel even more motivated to keep them alive, especially for our young people. Children seem to be surrounded by more and more entertainment and education coming from a screen. I feel that the lure of technological advancement is creating a subtle atrophy of the human body, mind and spirit. It is our role as Artists to find ways to inspire the imaginations of young people and to keep them in touch with their creative selves.

There are days when I feel like a dinosaur on the verge of extinction, but I have decided to become like a cockroach, the world’s most adaptable creature. I am finding ways to adapt my artistic approach
to meet the needs of the school curriculum. If the Arts die out it would be like opening the window and not hearing the birds singing. I don't want to live in a world like that. I love what I do and I feel my expertise in mime, mask, and theatre has brought joy to thousands of young people, and it is through them that we keep the Arts alive.

I wondered if her personal philosophy regarding Drama-in-Education had ever changed during her career? "You know when you first start something, you are inexperienced and you are young and I was scared to death the first time that I taught a workshop." But, she became more confident. She learned how to impart information as a teacher and, eventually really became concerned about children. "I guess that was because my own child was experiencing difficulty. He's one of the problem children, who can drive you crazy in the classroom."

She was curious about why those kinds of children behaved like that in the classroom and how one could help them through Drama. "I know always when I go into classes, the teachers would say afterwards, 'So and so, and so and so were incredible and it's funny because they are such troubled kids. They have trouble with the English and Math and blah, blah, blah'." So, she began to realize that those were the ones she was really reaching.

You reach the other kids too. They are challenging, interesting, full of fire. Those are the kids we want to reach as well as the other ones like the quiet ones too on the side who don't say anything and the teacher will say that this child has never talked before or hardly ever talked. And all of a sudden they are sitting there behind one of my masks and it's all coming out.

So, she began to really become interested in the individual and how she could teach them and how she could go into the classroom with teenagers who had a giant attitude and get through to them. They treated her as an equal. "Like they respect me as a teacher but yet I try and have a playful attitude and so they see that I am not trying to be above them; I have a similar sense of humor to them; in a way I never grew up; there's a side of me that 's still a kid and a
teenager." She was proud of the fact that "she could go in and break the ice in any group and have a great time."

She thinks that there's a problem with these kids these days in that there is something they are not getting. “

They are not getting the spiritual connection from their parents. They are not going to Church; not that Church is the answer necessarily but it provides something that the kids seem to be lacking. And parents are so busy, nobody is sitting and talking to them. All educators know this. We have mega problems.

She had seen a child have a seizure, which she thought was an epileptic attack. It was in a public school and the child was between 10 and 12 years old. "I thought this kid was having a fit and I grabbed this teacher that I knew and I held onto her because it was such a frightening thing to see and I asked 'What's wrong with this kid?' and she said, 'It's just anger.'" The child who was having the attack would often have to be dragged into the office in that state. In her opinion, there's a lot of anger in children, a lot of broken homes and transience. So, they don't have a center and she, personally, wanted to help them. This incident, for Naomi was the change in her career direction.

I was a teacher and I was doing it because that's what I did. And then all of a sudden, I started to look at what was going on in society and in the schools. Because the schools are just a reflection of what's going on in society to a large extent. So, it filters down and we see it in our kids. And what's going to happen when these kids grow and try and parent other kids? It's a bit scary.

She knows that there is the other side of the picture: "pockets of schools that were 'just perfect' where the teachers were great and the children seemed very well-balanced. I mean, I am sure that they have their problems too but I really thank God when I go into those schools and it kind of confirms that there is still a lot of good stuff and balanced people in this world." I agreed that we have to work in both milieux. We can't just work in the trouble spots.
She had started to do Integrated Arts with Artists, and Musicians. Specifically, she started to work for Murray Shaeffer, a Canadian composer and things started to broaden. She found that everybody she worked with added more spice to the stew. “You know you start with a bit of Mulligan stew and then it becomes a salsa and it keeps growing and turning into wonderful things and then your repertoire becomes huge. You know what it’s like as a teacher; it feels really good; you have something there for everybody.”

And, her son finally turned around. “It was his wilderness experience. He went on an outward-bound journey and for three weeks he experienced a lot of hardships, especially during a two-day solo in the woods. And he came home just a wonderful human being who was thankful to be alive.”

Naomi’s initial experience with Drama as Therapy was the time we first met, and doing Drama as Therapy had not been her intention. She had been invited by Michael Seary, one of her first Art teachers to come to Bloorview Hospital in Toronto to do white face mime activities with severely handicapped children, and she was accompanied by her first husband, Andy. The children came in to the room, all misshapen, and had no communication skills.

They were wheeled in with their Bliss boards; one kid had sunglasses on. We had never dealt with any people like this before in our lives and it was really early morning and we hadn’t had our coffee yet and we were really blown away by this situation. And then an hour and a half later, when everybody had their whiteface on, these kids were smiling and laughing and making sounds and talking to us on their Bliss Boards; it was such a rewarding experience; it was incredible. She beamed as she recollected the kids making beautiful pictures for her that day. ‘I even remember the girl’s name with the sunglasses. Darlene!’

I concurred that these too were some of my best memories and agreed that I had not been trying to do this as therapy either, but merely had hoped to give the children Drama experiences because they had none previously. Naomi
was surprised that I had found the same thing. She wanted to know if I had really been ‘fed’ through that. I told her that I definitely had.

From that day on, Naomi always enjoyed working with special needs people. “I’ve worked with deaf people and when you work mime with deaf people, you realize what a novice you are because these people are so natural; I mean that’s their whole world and their way of communicating so, I take my hat off to them. I just love watching them; they are absolutely phenomenal.” Those experiences have helped her develop her skills in sign language that she uses in all her teaching with adults and children. “It’s so closely related to mime and it’s such a beautiful language and it makes kids think on a whole other level and it makes them empathize with people who are different from themselves and not as fortunate and it reminds them not to make fun of other people.”

She told me about a special Mask character with defective vocal chords. “He can hear really well but he speaks through sign language. He’s a beautiful character that she loves and has named, Beau. And I call him Beau because I figure that he’s a gift because he allows people to experience a person with a huge handicap. Because they love him, he breaks through ego barriers.” She thinks that’s the best way to get through to children with a “big attitude”.

There was something important to her about Drama and Therapy that she wanted to express. It involved her experiences with clowning and explains why she doesn’t teach that mode.

It was Therapy, basically, but Richard (her clown teacher) never called it that. So it was really an amazing experience. We did masks where we didn’t look; we were blindfolded and we worked in clay and for example we did six masks and you close your eyes and say number one, in your head. This is your mantra. And when you know that you are finished, you take your hands away, open your eyes, and number one is looking at you. And it’s just incredible because you have a vision in your head and you know what number one looks like and when you look at it, it looks nothing like that at all. So, you do number one which is how you perceive the
world and number two is how the world perceives you and number three and so on.

And you paint them. You've done color research (how does pink feel to you?). Some people love pink; some hate pink. So, you know all the colors internally. You know the rhythms of the colors and how you feel about the colors and you put your hands over the masks and you say, 'oh, there's pink there; there's a little bit of green on the ears; there's black' and you learn how to paint them all. Then you play all the characters. What you are playing is different aspects of your personality. So, you get to see your whole range of characters and then number seven is your clown face. So, you define the colors on your own face and you get to know how to play through that pink on your chin; you know why it's there; there's a patch of green on your forehead; so, that's how you figure out your clown. Then, you start doing clown tums. But, I never ever found my clown, which is interesting to me.

I wanted to know if her teacher, Richard Pochinko, had ever explained why? She thought that it was "neat. He lets you find it all." She had no idea why she hadn't found her clown. She believed that she "could do buffoon, which is the clown of the underworld, a kind of a grotesque clown." Her mask characters have helped her find all kinds of character clowns but she hopes that her 'real clown' might come later in life. "Maybe that's the last part of the journey, being the clown? I don't know but it's an interesting thing to strive towards and I will never be crushed if I never find my clown but it would be neat."

She felt that she couldn't really teach clown until she had really found her real clown. This explained why she teaches everything else but clown. So, I asked her if she thinks that finding her clown is finding her true self. "She makes fun of herself in her masks all the time. She has played the old, wise woman, the little kid, who is manipulative but charming and other aspects. I think it's playing me that's hard. So, maybe one day?"
In her classes with Richard Pochinko, she had picked up certain exercises that she found were really profound for unleashing ‘internal stuff’ a little of which she started teaching in her private workshops.

I added my own observation about students’ diminishing demand for classical mime in the schools. “Apparently it’s referred to as, Physical Theatre now in the schools because students don’t want to take mime.” Naomi doesn’t blame the students for this attitude because “personally she too is becoming tired of it although it is a great teaching tool. Once you get beyond the label and the walls and balls (illusions) which turn everybody off, it’s wonderful stuff but it’s that stuff that they have commercialized which makes you want to gag, right? It’s the shopping mall mimes that turn me off.”

I commented that the students really like to do certain illusions like the “wall” and “walking in through a door but I couldn’t teach it like she can. Naomi likes seeing them do it; so she still feels torn. “Because let’s face it, physically it works all kinds of muscle groups and I try and break the traditions of mime so that we can really have fun. If kids have fun and are learning, I think you really have it made.” I pointed out that this was her philosophy right there! “Everybody deserves to have fun.”

Naomi had started to incorporate a bit of Richard’s work in her work with adults and she also worked with, Leah Shadesell who developed the “who breath” and a few other exercises that Naomi could do with her students. “These really had a profound effect! Her students started to reach major, personal issues through the ‘processing’.

A fellow named Ted, an incredibly talented actor who was a stand-up comedian was up there performing and I started to question him because I could see people’s blocks so I wanted to get him through one; he was trying to be angry, and I said, “c’mon Ted, I don’t believe you, give it to me!” So, he broke through and got really angry and started yelling and screaming which is what I was asking him to do but he left totally pissed off because he just couldn’t handle it. He had never dealt with his anger and he came back the next day really upset about the whole thing and his
voice was raw. And I said that I was really proud of him and that was great work but he was really feeling unresolved, upset and asked why was I doing that to him? So, I had to figure it out. I hadn’t had any traditional theatre training experience in my life. I’ve just done the “fringe” stuff. So, I figured that Ted was incredibly talented but he was holding a lot of stuff down and squashing it by not letting the anger go and recognizing the anger and dealing with the anger. So, I wanted him to let the lid off and deal with it and then he would grow as an artist.

So, I asked all of them to do some dream work and I asked them to ask for things in their dreams and then they might possibly receive those things in their dreams. Sometimes it works. Well, it worked for good ole Ted! He had quite an amazing dream about his parents and his relationship with them and I talked to him about it. And good ‘ole Ted made incredible leaps and bounds and he was finally able to deal with his anger. And he gave me a beautiful present at the end of the year and wrote some very lovely things for me. It had been a profound experience for him.

Naomi’s therapeutic technique was spiritual. She believes that we are all connected to a higher Self, so we can just ask for guidance. She has always felt that she wanted to have the same approach as Richard Pochinko, but ultimately, she really believes that she needs to have more training and that is why she has stopped doing it.

As far as further training goes, Naomi “doesn’t want to go back to school because she doesn’t learn well through traditional methods. I don’t learn through books; I learn through people; it all has to be hands-on. She developed all of her own systems of teaching and everything that she teaches is unique, except for the mime technique which is more traditional. Naomi has, however, gone on to teach blindfold masks.”

I go that far. I teach that technique which actually teaches it itself. It’s a mask from intuition; totally non-judgmental. As a student cannot see he is forced to create from his inner eye and that evokes a totally intuitive
experience. And the result is so thrilling as the clay image is always so different from the inner imagination.

She also has used clay in her work with name masks and described how this activity can have a profound effect on the students.

I had a dream about my name mask. The eyes were incredible so it was like the eyes were me viewing the world and then it became the reverse where people were staring at me with these huge eyes. Some of the students loved their masks while some of them hated them. It can be a challenge to get them to play through the things they love about themselves and the things they hate about themselves. She would like to do the whole process with teenagers because she believes that “it is really a wonderful thing and in two weeks we could ‘really do it up’.”

So, Naomi sees tremendous value in doing mask work with students. She has a friend who is a teacher and he has had experiences where light has come through the room and everybody feels energies; he has actually seen people’s energies. “The work goes into La Beyonda.” Her friend, however, has had to stop this work because he was getting burnt out.” I specified that’s not Drama-in-Education; it is on the other hand, adults taking Theatre or Drama classes. And I asked if he calls it Drama and Healing? Her friend also teaches clown every year at a certain High school in Toronto. He starts the kids out and he moves through their blocks; and, the teacher says that it sets the students up for the whole year. If they don’t go through the process, their work is on one level and if they go through the process, they are just sailing the whole year.

At this point in her career, Naomi wanted to end her work in Drama and Therapy but still wanted to work with special needs children.

She went to a place at the Art Center in the Region of York to work with a friend of hers, “who has a beautiful Art center that deals with everybody in her Board there.” So, they created a beautiful project for three different groups of special needs kids who came in to do mask work and they had a wonderful time. The principal doubted that the students would be able to
do that. But “the kids just shone from the first day they came in to me and blew my friend away. She didn’t know where they came from.”

Naomi had been warned that she was going to have trouble with the students. Instead, to Naomi, they were all wonderful. Her philosophy is implicit in the following excerpt from her project proposal:

To expose these special needs children to a new art form, to allow them to create pieces of art that they can wear and explore through movement, sound and voice. Through my set of character masks, they can become a range of personalities and develop a deeper understanding of human nature; how different people react to various situations; thereby, they can reflect on their own reactions to the world around them and review who they are and what causes their behaviour patterns and to learn that they have choices and they can change their mode of operation if they wish to. To develop communication skills through class discussion and have a positive, creative growth experience. To bolster self-esteem and recognize that we are all unique, important individuals.

Some pre-conceptions are lifted when the children are given new challenges and often, special needs children excel in a theatrical medium. Any chance I get to work with special needs children is very exciting for me. Their acute sense of shyness some of them had to work through just to look at you and ask you a question was a very moving experience for me that will remain with me the rest of my life. I have always found these workshops to be extremely profound learning experiences. They enrich my life, not just as an artist but as a human being as well. I am really looking forward to this project.

That brought to Naomi’s mind another “really neat project” that she did with gifted children through the center, in which they did a lot of self-evaluation through theatrical exercises.

Some incredible things happened. For example, one girl who was brought up as a really strict Muslim and her father wanted her to go in a certain direction and she was just freaking out and she just wanted to be herself
and the teacher told me that she was delivering a speech in class that she'd written and she got herself in such a whirl that she hyperventilated and collapsed. She was just going through such inner turmoil.

We had a wonderful time together. We did paper bag masks. They stick on stuff that reflects who they are in society and, on the back, their own perceptions. Oh we did wonderful plaster masks! We also did the gypsona masks where you stick your interests on the outside and then we did an inner discovery through a meditation of the mask (e.g. a computer chip, a butterfly, etc.) and we painted them to represent what's really going on inside. That was incredible and really thrilling.

I concluded that the young, Muslim girl had a positive and “therapeutic experience”.

Another activity, Naomi used, that dealt with words, movement, sound effects and free verse poetry and affected a young boy in a similar way.

First the students write a poem. They figure out how to choreograph it, add sounds, etc. Sometimes I give the students the theme of growth, challenge, change, spirituality, and harmony. These reveal all the various phases of mask work from the paper bag to plaster masks. They look at themselves, at how they are perceived by society and decorate their masks accordingly. One kid taped a computer chip on his forehead and he said, ‘this class is really hard on me, because I can’t get to my computer’. It was really a struggle for this kid to stay with me. But he was a wonderful kid who added so much to the class and he really benefited as it took him out of his head and into the work of Art through gesture, masks and poetry.

His teacher had told her that one of his great challenges was that before he was going on a ski trip, he had said, “Sir, I don’t want to go. I usually don’t enjoy myself on these things. You know I’m just a computer brain, you know I’m a geek.” So, the teacher said, “You’ll just enjoy yourself and become a party animal.” And the boy actually did it.
The teacher was absolutely wonderful. He opened up a lot of his students. He was teaching the gifted program and they wear blinders and the parents love that. Naomi felt that these students, in particular, need the Drama component to find out that they have bodies, an imagination, and feelings.

Naomi purposely doesn’t use the language of Therapy in her work and emphasized that, “she actually stays away from it.” She recollected an earlier event about a woman who had started to process and wanted to bring up some personal issues for discussion.

So Naomi tried to make that a creative experience. And actually from that aspect, she loves what she does because she doesn’t really sit there and chew over their problems, or regenerate them. But, instead, “You make them magic. You kind of see what the problem is and then you do something theatrical and magical with it and you make it a jewel and you blow it into the universe and hopefully it won’t sit on your back anymore.

I thought that was a magical metaphor for Dramatherapy!

Another story that she related to her work with Therapy occurred when “she was teaching movement leading up to mask work, and the students were lying on the floor processing some ‘heavy stuff’.” Just as she was questioning in her mind if she was ready to handle this therapeutic kind of work, the phone began to ring in the studio. So, she answered it.

It was a line where I heard people from different countries. I heard people from India. Like it was a conference call from across the world. I heard all different kinds of people and, you know when you get all spooked and your hair starts to stand on end well that was what it felt like. It felt like, my friend, Richard Pochinko (my clown mask teacher who did this kind of work and who had recently passed away), was calling me and giving me the go ahead. It was so wild. That felt like a sign to her to go ahead do the work.

She doesn’t put total credence in “any of these spiritual, other-worldly experiences that have happened to her”, although she finds them interesting. I
asked her what would be the worst thing that could happen? She responded that the worst thing “would be somebody getting into trouble.”

That’s why I don’t do it. Somebody could go into seizures and if you are not trained you could have a medical situation on your hands. People could go into shock. When you are dealing with childhood memories and incest and traumatic situations, you could put the person into a state that you can’t get them out of and I won’t do that because I don’t know how to do that. So, we make it Theatre instead.”

This must be her safety net. I told her that I, too, have had some concerns about this topic. Whose fault is it if something like that happens? The answer is connected to the strength of an individual’s “ego”. I said, “For example, if you and I were sitting here talking about a subject that could “trigger” a reaction in either of us. But, we can only prepare for that possibility.”

But Naomi does feel responsible in any case. “I take it upon myself, if they are processing something in my class. I should have a St. John’s ambulance course so that I could revive the students if they should have breathing problems. To do the therapeutic work I would like to have someone trained from the clinical field, like a psychiatrist with me and we would be able to do it together. Have someone qualified with me; that would work for me.”

Naomi believes that students need to experience the processes of Drama in their educational lives. She had read about people in the Educational Drama field, also researchers, who have really thought about the question of the need for Drama in Life/Learning.

It’s amazing what Drama can do for kids. I’ve seen it first-hand. If you cut off Drama and Theatre to the world, I liken it to, if you open the door and you don’t hear the birds singing anymore. I mean that’s what a big loss it would be. It’s such a part of our lives. And now that there is television and all that one and two-dimensional stuff, kids are not having real experiences. I think it’s ever more important that we put these kids in Drama. Their imaginations are dying. You know that if we cut off the TV’s
or limit the hours they are watched, things are going to start re-developing and re-growing in their minds and that’s all to do with Drama. If you take The Arts away it’s going to be a sad world. I don’t want to be here if that happens.

Naomi hopes that Artists like herself, will be the resource people for implementation of the new curriculum. She feels sorry for those teachers who have no additional training in the Arts, and all of a sudden, the curriculum lands on their desk.

I would be scared too if I was one of them. It’s a valid fear. How could you go from teaching one way and overnight to teaching another way when you do not have a clue how to do it. So, I pray that it will be kept alive as my first love is Arts Education.

However, the government cutbacks could destroy her career because all of her funding comes through the schools and grants. So, she is going to try and integrate it into the curriculum more and more and her first one will be science. “Then I can get the spiritual aspect of all the animals and how nobody is better than anybody else, yet we are all wonderful and unique.”

Naomi thinks that “some teachers are amazing and that people should go into the classrooms to see exactly what teachers really have to deal with.”

Like some classes are called classes from hell and it’s really true. How can the poor teachers deal with kids that can’t sit still and focus? I’ve seen them. Some of them find the balance and get these kids on track. I tell you I could not do it! And would not want to do it. You have to be an exemplary teacher. You have to be a psychologist, a psychiatrist; you have to be everything. And that’s why I think that everyone who bitches about education should go in and spend a week in the classroom and see what some teachers have to deal with.

Naomi, feels if children are learning and having fun, you’ve got it made! This is how she defines Dramatherapy. “You go into classes and you see kids who are having trouble for various reasons and you just try and help them; you don’t put them down. “ Seeing the good in everybody
is one of her faults. To her, it is important to remain open to everybody and let each know that everybody has their path in life to walk and some are more difficult or more challenging and if somebody is having a lot of trouble, it is not necessarily his fault.

She feels very fortunate because she doesn’t think that she would have come as far in her career if she didn’t have a son who had experienced major problems. She thinks that he was sent to her in order for her to learn how to help other kids like him. “It’s hell and it actually made me physically sick sometimes when I saw my kid having trouble and I couldn’t help him. So, she can sympathize with, the kids, their teachers and their parents too.”

Naomi feels that she has been lucky with the kind of response she has had to her work. People who she has never met have said, “I’ve heard about you. Everyone says really great things about your work!” And she also feels happy that she chose the career she did.

I feel blessed that my good ‘ole mom steered me into it originally because I was like my son. I too did not have any interest in academics once I hit fourteen. My brain was out the window and the only thing that held me was ‘hands-on’ activity. Mr. Seary’s Art class was just about ‘it’ when I was in high school and when I was a kid, it was science and animals.

And I guess my big goal now (in a way it’s like a pipe dream) is to have a school for kids that are like I was, like my son was, where kids in grades nine or ten and kids even younger who can’t cope or concentrate in the regular classroom; have everything taught through the Arts and see how that goes. She thinks that you should have three quarters of things taught through the Arts and one quarter should be regular to ease them into a regular learning situation. If you do it all through the Arts they may never be able to make that transition on their own.

Naomi’s future plans are to keep spreading the messages of Peace, Love, Caring, Sharing through her Conflict Resolution Workshops. These will highlight anger management, empathy and acts of kindness through ‘Chill Power’, a program originally developed by Bruce Miles. Her show, ‘Chill Power:
Hot Issues-Cool Solutions’ is with Paul Gaulin, and Rita di Ghent and helps children make good decisions in dangerous or morally compromising situations re: drugs, gangs, crime, violence, etc. to become creative problem-solvers.

I really care about kids. They have provided me with a mirror to the world. Everything society does filters down and to some degree affects our children. There are many disturbed kids out there and the teachers are having a tough time. It is my goal to help these children through my work. I believe they need to be heard, to feel respected and thereby learn respect for others. They need to feel that they are special, unique individuals with something important to contribute. I feel our role, as Artists is to help them get through their blocks and find the joy in life through their unlimited well-spring of creativity. Artists are like doctors; we relieve stress and write prescriptions of well-being through color, sound, movement and self-expression.

She is also hopes to develop a new show with her own children and her extended family “since they all love to sing and dance and do mime to help her spread the Good Message.” Also, this show will feature a Blues, Soul, Gospel singer, Elaine Kilpatrick who is “indescribably fabulous, very spiritual and totally committed to helping the world and especially, the children.”

Finally, she sees The Music Church making a revival. She believes that her ceremonies are ‘a calling’ which she loves and sees this kind of work slowly growing. It seems that her spiritual goals and her career goals are merging. It is the ‘helping’ nature of Naomi’s work, her philosophy, and especially her unique use of the mask medium that connects her to the foundation of this thesis.
Bernie Warren: “A double balance in context”

Bernie has been acquainted with me since 1987 as a professional colleague and friend. He has worked for nearly 30 years as a Drama and Dance Specialist in the field of Education. He has also worked professionally as an actor, director, choreographer, and dancer with various Theatre and Dance companies in the United Kingdom and Canada. Mostly, his work has been associated with “Theatre for Change”, “Theatre for Young Audiences”, “Theatre in Education” and “Drama-in-Education” but he has also worked with the Royal Shakespeare Company in Shakespearean Drama. His work as a multi-disciplinary specialist in Educational, Institutional and Community settings has taken him around the world.

Bernie holds a Ph.D. and his current position is Professor of Dramatic Art, with the Department of Dramatic Art at the University of Windsor, in Ontario. His most recent research project is taking him to France to investigate the therapeutic uses of Clown techniques in specific, psychiatric, special needs environments.

Bert Amies, who was his first mentor that Bernie assisted for a number of years in the United Kingdom motivated him in his work in Drama-in-Education as well as Drama as a Therapeutic Medium. He also supplemented his knowledge of these fields from certain books. While attending University he created his own ‘minor’ in Educational/Therapeutic Drama before such a course of study really existed.

Over the years, he has participated either in Drama and its therapeutic applications workshops with Keith Yon, Veronica Sherbourne, Sue Jennings, Joel Badaines, Roy Shuttleworth, Gordi Wiseman and other experts in this field. Bernie’s earliest influences were Bert Amies and Keith Yon. He was also influenced by Veronica Sherbourne, and Walli Meier, dance and movement therapists who were students of Rudolf Laban, and his colleague Rob Watling, an expert on Action Research at the University of Leicester.
For Bernie, Blatner's *Acting In* has been a useful text as well as Sue Jenning's *Remedial Drama,* but in both cases they simply re-enforced his way of working. As he progressed, his Martial Arts training has influenced his work more and more as well as the work of Roberta Nadeau and George Mager but most especially those men and women he worked for and with.

In addition to the above, each of the following persons he has met or worked with, in their unique ways have changed the direction of his work: Matsuro Otani, who was his first Martial Arts instructor had impact on his philosophy of Holism. Bert Amies, Keith Yon, influenced Bernie's theory of the significance of breath and focusing. Fred Keating, brought Psychodrama workshops to Canada. Peter Senior, is a pioneer in the Arts for Health, Movement, and Interlink. Richard Courtney, was his intellectual mentor who provided the sounding board for his theories and influenced his own thoughts. He was, for Bernie the intellectual link between things, and sometimes disputed some of the things Bernie wrote. "He worked his own form of magic to support even his greatest distracters and detractors."

And George Mager, from McGill University made him reconsider his philosophy about the quality of Art and its production values. George Hu, worked with him in the Martial Arts. David Reilly is both a medical and a homeopathic doctor who runs the Glasgow Homeopathic Hospital. He is a leader in research in these areas, informing Bernie about alternative and complimentary methods to medical practices, and he is an aficionado of the Arts. Lastly, Caroline Simonds, Bernie's co-author of his most current research, is the Directrice of Le Rire Medecin, a company of professional "clown doctors" who work in hospitals in France. He thinks that her work is "mind-blowing."

Bernie's philosophy regarding Drama-in-Education is "that there is no one way of being or doing. We are all unique individuals. Everyone has the right to make his own creative mark irrespective of ability or disability. The Arts cannot be done to others." Consequently, Bernie does not teach or heal but rather shares a Taoist perspective to engage another in a "dance towards wholeness" whether that is an educational or a therapeutic
'dance'. He attempts to enable the client/patient/student) to take responsibility for his own well being and learning.

As Therapy then, Bernie sees Drama as a preventative tool for wellness. There is a notion in Chinese medical practice that the practitioner is only paid when the patient is well. “My way of working is to give sick people the tools to help them get better, and if they are not sick, to help them keep well; if they have been sick to enable them to maintain their current state of wellness. Therefore, Dramatherapy seeks to make someone like himself, redundant!

Drama, is therefore, a therapeutic mode, in Bernie’s definition, only in the sense that it is “context-driven, and practitioner-driven, depending on who is using it, where, with whom and why.” In that way, he believes that all Drama Structures (techniques, methods, forms and modes) are the same.

Bernie has rarely considered anything that he does to be Therapy. “The notion of therapy, especially in the Arts, is often defined by the observer.” However, he knows that others have labeled his work that way, “so he has simply accepted the label for the work that he has done (influenced by many of his Taoist Masters/Teachers and Freud) much of the time.” He thinks that most people consider a lot of his work to be Dramatherapy in the broadest definition of the term.

Bernie believes that Theatre can be ‘toxic’ as well as helpful. Theatre toxicity is a term that he and George Major coined when they were working together.

It describes people who want to be in Drama because they believe or somebody has told them that it’s good for them but actually it does them no good at all and it even makes them worse. I’ve come across two or three people who that has happened to. I’ve had at least a couple of examples of people who really wanted to be on stage and it’s the worst thing that ever happened to them. It’s made them awful. In one case, he had to be put on medication. Forcing a shy or disabled person to participate in a Dramatic mode can cause depression.
Stage fright is one example of the effect, but it isn't just a case of stage fright. It can happen with people who really want to be on stage. It exacerbates their depression. They really want to be on stage but it's the worse thing they can do, and in fact the way we get around that is putting them backstage and then they start to feel better because they are still doing Theatre but they aren't onstage.

Bernie accepts the view that Drama can be beneficial. "I can accept all points of view, but that doesn't mean that I can buy into them."

He validated that he has read mostly everything written up until 1992, in the Field of Dramatherapy including David Read Johnson, Emunah, Mitchell, Jennings, Blatner, etc. Their biggest influence, for him, was to make him question the meaning of Dramatherapy, and specifically what makes it different from Developmental Drama or Drama-in-Education. He feels that Richard Courtney, Bert Amies, Peter Slade, and Brian Way, who were pioneers of Developmental Drama-in-Education, in his belief, were far more beneficial to their students than many of today's Dramatherapists. "Labels do not change the intrinsic essence of the activity or the interaction."

For some authors this seems to be defined by the context i.e. working in a hospital, while, for others, by the population i.e. working with schizophrenics. For still others, it seems to be defined by the goal, with the exception of some cases of the last example (i.e. when the goal is a specifically designed course of treatment to bring a specific symptom relief). But, none of these are truly Therapy in the strictest sense of the word.

He explained that "therapy is a clinical term, which means 'a specifically designed course of treatment to bring about a specific symptom relief'. It's been interpreted in different ways to meet psychology." He feels that everybody interprets Therapy to mean, "if you feel better or if you feel good, then that's Therapy. It may be therapeutic; it may be beneficial but it isn't therapy in the clinical sense. I gather from my medical colleagues that if something is Therapy, it has to be able to be repeatable with control groups in a blind test. It's got to
deal with the gold standard, which is the medical term for a double-blind placebo study. You can’t do that with the Arts nor, would you want to.”

So, Bernie almost never uses the language of Therapy, Psychology or Psychotherapy in his teaching; however, he said that he “does describe certain words or terms so that if students come across them, they are aware of their meanings (such as A.D.D., attunement, attachment, displacement reactions, etc.).”

He has used techniques that are also used by Psychologists, Psychotherapists, and Dramatherapists. He is not sure if any of them can lay claim to these techniques. For example, the “empty chair “ attributed to Moreno was first used by Stanislavski; the “guided imagery” used very effectively by in such areas as cancer by Simonton, etc. has been used for thousands of years by Taoists in training priests or internal Martial Artists.

The strict medical/clinical definition for Dramatherapy, “a prescribed course of treatment designed to produce prescribed results, is a flawed one in his opinion.

For about ten years, top researchers like Dr. David Reilly (Glasgow University Medical School), Dr. David Eisenberg (Harvard Medical School), and Dr. James Gordon (Georgetown Medical School) have pointed out the weakness in the former definition. To Bernie, Therapists and Arts Therapists are generally, lazy in the articulation and description of their work.

He is increasingly accepting of the work of people like the three medical doctors mentioned above coupled with Taoism and Eastern teachings. The main reason, “is they are more honest in their way at looking at transformation, which is a ‘double balance of energies’. We have been very arrogant in the West in the last fifty years and the Arts Therapists have, by and large, tried to buy into this arrogant “top down” approach.”

To Bernie, there is no best form of Drama that has the most benefit for therapeutic results. “When you seek it, you cannot find it.” Therefore, he has
seen extreme responses to his teaching approach. Some critics have suggested that he “just plays games” or “his work is very simple but powerful.”

Bernie feels that there is little difference between Dramatherapy and Developmental Drama-in-Education. “You could think about Drama being therapeutic or beneficial in this context as long as you didn’t try to suggest it produced cause and effect responses.” To talk about the therapeutic benefits, he believes, is reasonable but,

Most Dramatherapists are not suitably qualified to defend it as a medical or scientific medium. I think people use language without being aware of what they mean. People use terms extremely sloppily. If you’re going to talk about self-esteem or body image you better bloody well define what you mean before you talk about them, because they’re such ‘basket terms’. If you’re going to talk about Dramatherapy or Drama as Therapy, or talk about it in a clinical sense you better be careful about what symptoms you mean to alleviate and how you plan to do it and how you are going to prove this happened. I mean most of the research that’s been done about this has been appalling.

Why would the empty chair exercise be a Therapeutic technique rather than a Drama technique? “I mean I think you can use the same method or technique if it’s in context. You know Neelands can use it, so can Jonathan Fox, so can Augusto Boal. They all use it. Boal’s, Forum Theatre, Jonathan Fox’s Playback Theatre, and Jonathan Neeland’s Drama Structures.” For example, Neeland uses ‘thought tracking’ which is Neeland’s term for ‘the auxiliary ego’.

Bernie’s contribution to my thesis was the only one that examined Dramatherapy in terms of Eastern philosophy.

In Eastern philosophy, there is a notion of ‘double balance’. The practitioner has to balance his or her own energies in the ‘dance towards wellness’ so it’s more than a double balance; it’s a double balance in context. The practitioner is trying to balance the patient’s energies in context with the environment and their own in context with the patient.
With the patient there is an alignment; there are two sets of energies: the energy of the patient and the energy of the practitioner. And both have to be balanced in themselves and in the environment where the dance takes place.

I was interested in his research on ‘clown work’ in hospitals for this study. He said that he was “only at the gathering of information stage but it would eventually involve the study of the effects of having clowns working in hospitals and even on cancer wards.” Bernie’s insights from his experiences with the clinical dimension of Dramatherapy, his movement towards Eastern philosophy in his work, and the links he makes between Dramatherapy and Developmental Drama are connect significantly to my thesis.
The Group Forum

I met a second time with the same group of Educators and Artists who I had interviewed for this study. My purpose was to give them another forum to restate and reflect on their views regarding the extent to which Dramatherapy fits into the Arts curriculum. The Forum included the two professional Artist/Educators: (Stephen) La Frenie and (Naomi) Tyrell, and the two Secondary School teachers: (Steve) Russell and (Terry) Slater. I was a participant and moderator of the forum.

In the first issue related to the topic, we focused on the challenges of teaching identified Special Needs Students. Two student case studies were used to illustrate the concerns of the Group. In the first case, the student who was off her medication was not allowed to get angry nor could she get really excited and run around. She literally couldn't move; she was trapped. She was just trying to cope. How could she participate or learn anything? But, this student who had a multiple personality disorder performed some of the best Shakespeare he had seen. “She loved to do monologues from Macbeth and Hamlet. She did a crazy person auditioning to be Hamlet, she improvised monologues using a telephone as a prop to speak to different people on the line as different characters. Another student, after participating in a Drama exercise where he would have to read quickly while incorporating emotions, would respond with, “I have a form of dyslexia. When I try to read fast, I can't focus on the words.

In the Group's opinion, that was not dyslexia at all, which had been the diagnosis given by a therapist. “It was simply that when the student would get excited, he would not be able to read, which is a skill that most people cannot do without training. The student had been incorrectly labeled with a learning disorder. So, we need to look at children in a holistic manner, and not rely on drug therapy.” The use of drugs as quick solutions was strongly criticized.
Role-playing would be a more powerful therapy for that kind of student. It gives the students freedom to go beyond what is constraining them. "For example, a teacher can say to the students, 'Now you are in role; you are wearing the hat or the mask. Now you can do this. And you can come back. And nobody is going to make you take more drugs because you know that you are in role; it is ok'. Working in role, however, is taking a risk that a student may emotionally break down. The safety of "role" means that the student thinks that he always has to stay in that role.

Another group member said that he liked his students to break out of role, so he can control what happens. "You have to take the risk that a student may punch you or start screaming and break down and cry. But, students usually feel relieved afterwards. The students have a new memory of the "acting out" rather than identifying the anger or the excitement as the cause of the problem."

We discussed the topic of emotional distance in role-playing and concluded that students should be taught that they should use their personal experiences without "revealing everything" to an audience. What they reveal to the audience happens to the audience as a kind of catharsis. "It's how the audience relates to that actor's emotional experience and what it means to them personally too. The audience can achieve the emotional distance as well."

One member of the group related this to a unit in Mask work done with his students at the Central Board Office. He described the event when

A student went into the little child character mask and it became frightening because subtle suggestions were given for the student to 'come out' of the mask and she didn't respond. She was very emotional, crying, sitting on the ground and doing all of this stuff. Even though he believed that the young girl needed to have that release, he made hints like, "You have to go now. I'm sorry that you have to leave." But she, as the child character, wasn't picking up his hints and resisted. It was obvious that she needed to stay in role, and whatever that was that had to come out of her, had to come out. When the students 'come out of the mask', "they are shaking, red in the face, but beaming and radiant. It is a
wonderful catharsis that they have gone through. It's got to be therapeutic! I don't know how else a kid would get that release or whatever that is?"

We agreed that Drama is therapeutic in and of itself and there is only a problem when you switch to doing Drama as Therapy and the students look for problems that may or may not exist:

In one case, a student who was doing rapid storytelling, described images of a horrific car accident where people were maimed. And she just broke and started crying. So, she was allowed to leave the classroom accompanied by another student. When she returned, she told her teacher that she didn’t know where it was coming from and that she had had a rough week. She had ten assignments that were due besides a mime course after school, and all the horrific images she had described weren’t true but were the result of her natural tension coming through.

"There’s natural tension in our thought processes which can be perceived as deep-rooted problems. So, when you approach Drama as Therapy, the trap is that a student can look for a problem that doesn’t truly exist." The catharsis can be misinterpreted and it’s just a “release”. That’s what the fault is with Drama as Therapy. As soon as you put a whole class in a certain framework, they all have to fit in. Students might start saying, “I have to dig out a problem in order to fit in to this class!”

We concluded that when students think in a violent way, like the girl who was describing the horrific accident, this doesn’t necessarily mean that they are innately violent. “We have a concept that kids are violent when, in fact, their hormones are just going crazy and that’s how they deal with it (by thinking in violent images). Today, that’s what being thirteen or fourteen is all about and there are too many pressures. Society is hypocritical for putting adolescents in an environment where they aren’t allowed to express that and yet, wants them to. Kids aren’t being allowed to be kids anymore”.

We discussed another experience dealing with a grade nine class of Drama students at the beginning of the year. “They were playing a particular
game and having fun. They were touching one another and they had a role and they believed in it.” The Group wondered how a teacher could keep them at that level? “Students will say that these games are stupid which makes a teacher doubt the simplicity of the chosen activity.” We felt that the initial uncomfortable level must be overlooked. And, the teacher must accept these critical reactions as part of the students’ mind-set and unfamiliarity with ‘spontaneous expression’.

Regarding this discomfort, we agreed that students make up excuses, become professional hypochondriacs and get into the whole thing of ‘paralysis’ early on. “I can’t do that because I’m partially dyslexic”, or “It’s going to hurt me”. So, we concluded that teachers have to find the middle ground where they are providing students with the experience without defining it.

The Group noted this irony: As soon as a lot of Drama teachers hear the word, Therapy, they ‘freak out’ because they feel that they are not qualified. Alternately, as soon as you get Therapists, you have them inventing problems such as child abuse. “The simple reality is that kids don’t know how to play anymore. Where has ‘kick the can’ gone? It has to come back. People must start ‘unplugging the tubes’.” So, we concluded that we should hide the Dramatherapy inside the curriculum. “Richard Pochinko did just that. Drama touches all that is in us. It’s a release, it’s cooperative, and it’s all about dealing with people.”

Instead of doing games, one Group member said that “she does more structured work, with her masks. Dealing with imaginary objects, to have the focus and concentration to do any kind of mime is Therapy. It’s all Therapy. People have to get back into their bodies. They don’t use their imaginations enough. Drama is one of the saviors that helps bring kids through the hard times.”

There is, as the Group sees it, a confusion that lies with the semantics of the word, Therapy. “As soon as you say Therapy, you think of Psychotherapy, and those pathological students who have problems or try to invent problems to fit in with the therapeutic framework.” We concluded that “using the imagination, or giving students permission to touch each other and have human contact and play and have some freedom for a while is therapeutic. “You don’t have to think
about the pathological reason for therapy; it’s just helpful for them and good for them to be ‘little kids’ and get a chance to play. Society has taken so much of that away from them.” During the childhood of one group member, he used to, 

Grab a stick and a ball and go out into the field to play baseball.

But, today, you get into a uniform and your parents have to drive you and there’s a paid, adult umpire. If I argued that I beat the ball to first base, I’d stand up and argue with the other kid and we’d resolve the conflict and it would affect our friendship and this would affect our conflict resolution and we would decide who won. Now we have “rent a grown-up” to stand and watch and he’ll decide for the kids and they don’t interact. This is ludicrous.

Drama can be liberating for young people, in our view. We see so much pressure on students today. “Teachers, kids, parents are all ‘too bogged down’. The only thing that a family can do to relax together is watch television. The kid says something and Mom says, ‘Shut up!’ because Mom (or Dad) is tired. So, let’s go back to Leave it to Beaver!”

We also feel that the family spends their time together in cyberspace rather than in the living room. “The TV time is not a ‘human time’. And there is not enough spiritual time either with rituals of belonging for everyone involved in the spiritual activity.”

In this way, we blame television for providing the etiquette and the rules for behaviour in the classroom, the school, and the streets. “Kids are slapping each other’s hands like basketball players do on television.”

An example of the influence of television on students is seen in the following anecdote:

Yesterday, when we finished doing our interviews, we had a new boy join the class from the United Arab Emirates. And, of course, one of the questions that the students asked this boy was, ‘What is your favorite TV show?’ Of course, it was all ‘Fresh Prince of Bel Air’, ‘Beverley Hills 90210’ and ‘Friends’. He made the most shocking statement which was, ‘I don’t like TV!’ It was as if he was a social outcast or too weird. And the
class screamed out, ‘Why, why don’t you like TV?’ They thought that this was treasonous!

In summary, the Group had reached a consensus that the Therapeutic process is important to the curriculum in its benefits to students. I asked, “My question to you is what do you see as the implications for teaching, teacher training and the techniques for the classroom? Even though there is not a structured Dramatherapy course in schools, and some of you may even feel that is important for achieving the goals of the curriculum, what are the implications for teachers?”

We identified the contradiction that exists in this result-oriented movement. “Drama is not a scientific experiment. So, this more ‘outcome-oriented’ movement creates a “trap” whereby Drama as a technique to create specific results, overrides the open-ended Drama process. Drama is therefore, used as a technique for anger-management, time-management, and designed to achieve specifically – programmed results. This is the danger in the movement that can affect how teachers deliver curriculum and how they assess their students.”

We believe that teachers would require very specialized, additional training to use Drama methodology to achieve such goals as conflict-management skills for students. “All teachers should be required to take Child Psychology at all Faculties of Education.”

One group member did not remember having to take any Child Psychology courses when he was at the Faculty six years before. He only took the Psychology of Learning course and he regretted not having taken the other Psychology course that was offered. It would have been advantageous, “just being able to identify and see behaviour in a larger and more specific context.”

We believe that teachers who provide this kind of Therapy do not necessarily go into the classroom with the intention of ‘doing Therapy’ but discover that they are being helpful upon reflection.

Sometimes a kid will need more therapy than we knew and will have an emotional outburst, or traumatic recollection and things will happen in the
classroom. So, what is happening to that teacher who may be opening that door to that possibility? That teacher needs to be caring and show that he 'would not abandon, humiliate or degrade the student who is having an emotional experience in front of a group'. Drama teachers need to be “human” or “in touch” with their students. And they have to be sensitive to them and aware of them in many ways, relating to them as human beings, not as science experiments, or as products of a business-framed education system. Or as labels.

The Group views this “factory-style paradigm” as a shortsighted movement:

We are not just producing factory-workers; we are educating the young people of our society. The emphasis is on employability eight hours a day. We are neglecting the rest. And if we frame the education system around employability exclusively, we are missing the boat! That’s the human interactive level that values and imagination play. In a way we are saboteurs, although we have to be because we have to say that we can provide the “employability” skills by playing games or working cooperatively, they are being prepared for a job. But you, as the teacher, also know that you are providing them with a whole lot of experiences that have nothing to do with that.

Some of these experiences include ways of spending time alone, or interacting with people more honestly. And these are skills can’t be “put down" because there isn’t a basis for saying that which is acceptable by the “over-specified world”.

The Group believes that Drama Teachers, therefore, have to be generalists, or as previously described, “humanists who are prepared for ‘spin-offs’ and have the sensitivity and intelligence to recognize students who need further help and take them in that direction.”

Drama will open that door. This is something that a Math teacher is not as likely to encounter in his classroom because he would probably view it as misbehavior. If a student vented in the Drama class and his next class
was Math, the overall result would be that the Math teacher would notice that after the Drama class the kid pays attention and is very calm. But on Day 1, when Math period comes before Drama, the same kid is off the wall, not concentrating, and the teacher will see a tangible result, if they are allowed to vent that way.

It was pointed out that a Drama class is not long enough for certain students with specific problems. This was revealed in the case of a young girl who started to act out and then continued on with this behaviour after class. “She couldn’t compartmentalize the behaviour into a 75 minute period. There is a lack of time within the limits of the 75-minute period for every child to come to closure emotionally.”

Another implication from the Group perspective is the move towards generalization of non-specialist teachers who are brought into Drama Departments and given one section of Drama to teach in their timetable. But, they lack the experience, relying on textbook lesson plans (i.e. Booth/Lundy’s, Improvisation) to get by. Drama teaching as a whole, and a level of learning is affected. “There’s enough Drama in the class; there’s some role-play, they have fun and that’s it. It doesn’t go beyond being a structured class that would be taught in Math.” It is the Group’s view that students should be taught by a Drama specialist at some point in their education.

Is it a positive or negative thing to have untrained teachers of Drama teaching it? Is it ‘real’ Drama? And if it isn’t, then how will teacher training change so that teachers are better able to understand? Perhaps, the organization of the Faculty of Education needs to be restructured. But it’s a fortress. It will be a long time before there will be major changes in that area of the Education System. Maybe.

Drama teachers are being usurped by other subject areas and Drama Departments are beginning to shrink as separate subject disciplines, as the techniques are dispersed throughout the rest of the system. The methodology is being used elsewhere or perhaps the vision or the approach to education is being used elsewhere. There is strong
potential for that happening. That is what happened with the integrated grade nine “Arts” courses. “Half the time, the students were with the visual art teacher and they were involved with perspective drawing and visual arts things which we try to relate to in Drama as their story, personality, whatever. This lessons the affect of the therapeutic benefit for the student since the art teacher may only see the “visual art” aspects of the drawing and may miss the content (e.g. the severed head in the corner or the use of the color, black). That’s not true integration then.”

Therefore, he Group recognizes the need for Drama specialists. “Without their skills, adaptability and flexibility (depth of background and a big bag of tricks) a non-specialist teacher can’t possibly deal with the students as they are and where they are. A student may pour out some emotion in role but the teacher is more concerned that their upstage foot is forward. There is a need (in education) for teachers to get in touch with the people they are working with and not just the subject that they are working with.” The Group acknowledges “the need to deal with them as young human beings and help them to process through their phantoms. It is absurd that we are not allowed to touch students and show how beneficial it is for them to be patted on the back, for example.”

At the “C” School, the number of reports on the number of unwanted, improper ‘touchings’ by teachers has increased as noted by a Group member. “For example, a teacher went to break up a fight in the schoolyard and the placement of his hands on a student’s shoulder was considered improper. The parents of the student, didn’t investigate the incident on their own and automatically called lawyers.” This Group member said that he does take the risk of touching his students because he cannot teach with fear that what he is doing will be misinterpreted. “There is a point, where a teacher says to himself, ‘Enough is enough!’ A situation may arise where the principal calls a teacher in and tells him that there is a report that he molested one of his students; then, he would have to deal with it. And probably his career is finished. That is the risk. But, he isn’t convicted of anything. All he has is the accusation.”
The Group discussed the importance of positive touch in the classroom and the studies that prove this. For example, the deprivation of touch on newborns may have a profound effect on their development.

In the Drama classroom, there are opportunities such as trust exercises where you fall back on people, or in Alexander methods, or in the games structures, to set up these “touch” situations. We can make the kids hold hands with each other, which is astonishing for high school adolescents. But, there is a need to be careful. The students have control of the “on/off” switch: they control who touches them and when they are touched and in what way they are touched. Teachers have to be careful that they are not imposing touch on their students if it’s unwanted.

In one of the group member’s classes, a female, Muslim student, wearing a veil said that she couldn’t play a game and then when the class was playing it, she joined in. Her involvement was not questioned. It was her choice. And he claimed that he had not been otherwise advised by her parents. “No one could ever say that I forced her to do that.” He stated that he always presents a disclaimer at the beginning of the activity, when he gives out the rules, which states, “If you have a problem with the activity, or if there is something physically wrong with you preventing you from participating, speak to me about it. You won’t have to participate.” He thinks that we have lost common sense in so many ways and is irked by the fact that we are ruled by fear, noting the contradiction that we are trying to get these students not to be afraid themselves. “Students know their rights but they don’t know their responsibilities. ‘You can’t touch me. You can’t do this. I am dyslexic; I can’t do that.’ It’s like they have seen too many programs on Law and Order and they hear these rights but don’t allow themselves to get involved in the experience.”

Pornography on the Internet was seen by the Group as one of the reasons for not bringing the ‘net’ into the school and giving students access to that information. “Who is the guilty party when the students find those sites on the Internet? It is the students’ responsibility to choose what they look at and we are responsible for teaching them the consequences of their choices, giving
them the opportunity to reflect on the morality of those choices. Simple, right or wrong, what will happen if I do? Students tend to shift the blame away, not accepting their own responsibility. This, we agreed, is disempowering; Drama does the opposite."

The group consensus regarding the use of Therapeutic Drama techniques or forms was that the intent should not be Therapy. Instead, it was felt that the overall objective should be the development of desirable qualities and skills such as: self-esteem, self-confidence, cooperation, moral values, communication, understanding, commitment and so on. Developing these qualities, we explained, is very different than using Drama for problem-solving or conflict-management. This is an agenda that can be pre-determined by the Drama teacher.

What is the difference with that agenda and the agenda for Therapy? "In the therapeutic domain, the discovery is spontaneous and what is discovered can be dealt with afterwards. There is no manipulation. So the need is the process, not the result and the Drama teacher is not setting up "the" reaction; they are setting up "a" reaction.

As a writer of curriculum, one of the Group members has had to make choices about the themes to study or focus on, to allow a therapeutic experience to happen.

If I take conflict resolution as something that I feel my students need to deal with, then I give them opportunities to discover things about conflict resolution by structuring Drama work for them so that they can explore those topics, or themes. Perhaps, this is where we have to look at the Drama curriculum and examine what it is. Do we need to be more overt in our selections about content? Do we have to deal with, 'how to get along with difficult people and conflict resolution, and the family and relationships'?

With reference to the Alternative school system, the Group learned that the underlying skill that the students learn at the "C" School, for example, was
the skill to adapt to a situation, rather than a specific topic, like conflict-management.

There, the students develop skills in speaking, concentration, and movement to convey meaning, and each of these has a knowledge component as well. In Drama, there is the affective part (getting along with others, showing respect, the feeling of self-worth, building confidence and self-esteem). In the knowledge component of the Drama course, a theme like conflict-resolution can be introduced along with the terminology and theory for conflict resolution. You need both. The therapeutic perspective is 50%. It is always there.

It was acknowledged that this is an easier job for an artist/educator who doesn’t have to teach to the curriculum. “I know the curriculum but can adapt the lesson if necessary. If a student is angry that day, we will deal with anger or whatever comes out of the improvisation.” He doesn’t prearrange dealing with anger because he knows that those students who aren’t ready to deal with anger, will tune out and won’t participate. He thinks that students may influence each other’s moods. And, for him, it is the technique of improvisation that he looks for and not the catharsis.

The general view of the difference between the guest artist and the regular classroom teacher is that teachers do have to shape the lesson and experience so that it leads to a specific outcome.

For example, a teacher could use the list of “the 10 C’s” for the students to refer to after their Drama work. In this way, the students are given a good, reflective technique and can connect their work to the expectations. That is why the structuring that a teacher does, by giving the students a list to choose from and structure their thinking processes, is so important. You aren’t just asking them random questions like “What do you think today?”. This framework is given so that the students can start to see their power as people, the positive results or changes in their behaviour, or the value in their answers. It is not right or wrong; it is what they think they have learned.
It was felt that students do skip school but come to Drama class and they tell their teacher to mark them absent, or they come on their lunch hours because the Drama teacher is someone they can look up to. “Attendance in Drama classes, compared to other classes, is very high. The trust relationship goes beyond the work in the classroom.”

Kids come out of their way to come to Drama class. They need it, they want it and it is something that they enjoy. And that is not because it is easy; it is often very challenging, stimulating and they find the risk-taking exciting. The fact is that they don’t always have to be right and feel successful.

And, it is believed, "there are a lot of students who come back to tell their teacher that they have had their lives altered by their experiences in that Drama class.”

How does a teacher deal with objectivity in Arts education? We insisted that it is not possible to evaluate an emotional response objectively. So, we asked, “Would Drama one day be taught without a grade? Richard Courtney, for over 25 years, talked about that as an alternative to end the controversy in Arts evaluation. He suggested a form of self-evaluation, that teachers ask their students, at the beginning of a course, to write down what they wanted to earn by the end of the Drama course, and then, let be allowed to earn it.” But the Group was aware that “in the public educational system, we have created the currency; marks are the currency. Parents say, ‘My daughter got a 73 and I thought that she would do better.’ Then they look at the other things. That is the unfortunate thing; we should be looking at more than the numerical placement of the student. Yet, it’s hard to get them out of the currency exchange way of thinking.” Similarly, the teacher who values Dramatherapy in the educational context faces that very dilemma.
**Classifying the Data**

This analysis includes the eight interviews and the Group Forum, and provides a synthesis of information relating to the thesis topic through illustrated details and direct quotations. The analysis initiated as a selection of the most significant themes derived from the individual narratives and developed into an integration and classification of those themes that recurred in multiple interviews.

Drama and Therapy are interrelated as well as being unique fields in their own right. The “doing” of Drama is Therapeutic. The process or practice of Dramatic activity, even in an educational context can be significantly helpful to the participants, providing long-term benefits. Clinical Dramatherapy, is related to Developmental and Educational Drama in practice only, not with theoretical intention. It is essentially, the product vs. process duality, which separates the two uses of Drama in each context. Does Drama produce an objectified result as in Dramatherapy or does it unintentionally benefit the participant through the process of active involvement? Needless to say, the effectiveness of specific Dramatic modes for the participant, observer, and instructor, can be clearly identified in this analysis.

The participants of the study included: (Ken) Dryden, (Julie) Hard, (Stephen) La Frenie, (Steve) Russell, (Terry) Slater, (Larry) Swartz, (Naomi) Tyrell, and (Bernie) Warren. Each of them was influenced at various periods in their careers by teachers, mentors, experts, friends, family, authors, and medical doctors, who helped to direct them on an exploratory path, and eventually led them to their current application and practice of Drama-in-Education.

1. **There are various perceptions of Drama-in-Education held by outsiders (those who are not familiar with, or totally unacquainted with the methodology).**

   According to Dryden, the general public and the government hold misperceptions of Drama which are: “It’s a nice skill to be able to learn how to act” or “Drama helps you with a skill and you may end up in the school play.” It is perceived as unserious to the public, a frill, discretionary, a luxury. “And in times
when you can't afford luxuries, it's one of those areas that get cut back.” The most vivid example of Dramatherapy for Dryden was “watching people who had been sexually abused as children working on an Art project. The project was to create little sculptures that would be part of a much larger sculpture. They were working on their squares of a quilt and what they were supposed to do was to try and express what the experience (sexual abuse) had meant to them and what meaning there had been in their lives before that had happened and in the present. This helped him to understand and “buy” the therapeutic model of Drama.”

Russell had a solution to the connotation that Drama is merely entertainment. “Drama educators would be much better off if the name, Drama, was dropped from the subject area because we are constantly fighting a perception by parents and therefore, by students, that Drama is Theatre, or Acting. And actor training as a route of some kind of vague notion of entertainment has a very low value in parent’s eyes. When it is perceived that way, then that is a problem. Drama courses should be referred to as interpersonal relationships courses or as job training and we would have enrolment coming out of our ears!”

Hard contributed the student perspective. “The grade nine students who are taking it, just so they can get their credits aren't going to benefit from it. They are just going to class to play. The Drama class can begin to become a game without any learning happening.” She believes that ‘play’ is beneficial. “You get a lot out of play. It’s an emotional release; but it is nice to think that there is something more intellectual behind that which will interest your mind to expand and grow. And that’s where the important process part comes in.”

La Frenie doesn’t think that a lot of therapists are legitimate and feels that there is an oversell of therapy in our society. To him, therapists abuse their authority “by taking control away from a person only to hand it back as the solution. Therapy has become simply whatever a particular therapist’s personal opinion or philosophy is. It’s not based on any scientific study or on any real factual evidence. It is a risky business.”
Swartz thinks that others respect his teaching methods of Drama. "He has touched a lot of people that way through his workshops in Drama" so he thinks that "they recognize why he does what he does and the potential for what they can do." Dramatherapy, on the other hand, is a practice that he finds 'alien'.

Slater sees that his methods are perceived often sympathetically and encouragingly by his peers. There has been some indifference and at the very worst he had experienced a few along the way, who were very suspicious of the whole process.” Throughout the narratives, those public, student, parental, and institutional perceptions of Drama-in-Education, and about Therapy, in general, were not unpredictable revelations.

2. Another theme that emerged from the Narratives was the existence of a ‘double mirror’ effect with respect to the successful learning process in Drama-in-Education.

For example, La Frenie’s experiences from a childhood, in which he spent a lot of his time alone, feeling like a ‘geek’, have given him the empathy to identify with ‘shy kids’. His self-knowledge developed early on from the empowerment by his mother. And his experience in the Arts has also contributed to his self-awareness. It is, ultimately, his strong sense of self that has enabled him to teach students therapeutically. Because he knows “who he is”, he can relate to his students and begin from “where they are”.

Drama is indispensable to the education of a young person in Slater’s opinion. He believes that like any exploration of the Arts, “it inevitably must offer a reflection in the mirror for the student because of the demand that the subject makes to look inwardly. The teaching situation, in order for it to be successful on both sides, requires a clear and full use of self and the more a teacher can do that, the more the students will do that as well.”

The double mirror metaphor again emerged from Tyrell’s description of her son’s school challenges. From this experience, "she learned how to teach, to impart information and then eventually really became concerned about children. I guess that was because my own child was experiencing difficulty. He was one of
the problem children; one of the kids who could drive you crazy in the classroom." She became curious "why those kinds of students behaved like that in the classroom and how one could help them through Drama." She always received feedback from teachers after her work with their students, that those who had trouble in English or Math or social situations at school, were 'incredible' in Drama." This is evidence that Naomi's own personal story is reflected in her Drama work.

Tyrell had been taught that “finding your own clown leads to the discovery of one’s true self.” But, to her disappointment, “she has not been able to find her own clown. Even though she can make fun of herself in her masks, and finds it easy playing the wise, old woman, or the manipulative and charming little child, she has difficulty playing ‘herself’.” That may have been why she chose to wear a mask to begin her interview with me.

Warren introduced the Taoist notion of the “double balance” in teaching/learning in which the practitioner/teacher balances his own energies as he engages the patient/student in a dance towards wellness. For him, “It is more than a double balance; it’s a double balance in context. It is, likewise, practitioner-specific in context.”

The “mirror” metaphor and the mutually-reflective process for teacher and learner emerged quite consistently from the narratives.

3. The controversy regarding the various interpretations of the term, therapy, as it relates to students in Drama-in-Education, was prevalent in the narratives. Some of the narrators euphemized the word, therapy, with the term, “helping”; while others were more comfortable with a variation in semantics, calling the Dramatic process, “therapeutic”.

According to the participants of the Group Forum, “there is a confusion that lies with the semantics of the word, Therapy. Saying the word, Therapy, associates it immediately with Psychotherapy, and Pathology (students who have problems or try to invent problems to fit in with the therapeutic framework).” In the Group’s view, “just using the imagination, or giving students permission to
touch each other, have human contact, and play at the same time having some freedom for awhile, is therapeutic. Society has taken so much of that away from them. Drama gives the students a kind of liberation.”

Hard experienced therapy in the relaxation exercises done in class. These were never labeled as therapeutic so she didn’t identify them that way. “I always felt good coming out of the classroom, and after a high energy exercise like throwing a ball around, my day’s pace changed and I had a ‘pick me up’.”

Even though La Frenie had studied Drama as Therapy with Gary Pogrow, an acting teacher in Vancouver, and was familiar with Carl Jung’s work, he was critical of Therapy in terms of “the methods in practice and the false sense of dependence on the therapist that is produced.” Drama reveals your own feelings and forces you to deal with them. The myth is that there must be somebody there to say, ‘Yes. You have solved your problem.’ He feels that there does not have to be a formal confirmation. “You can accomplish the same thing by doing Theatre without having to spend all that money.” Therefore, To La Frenie, Drama/Theatre is therapeutic in itself.

Students can look for problems, which may or may not exist but instead come out of ‘normal tension’. There’s natural tension in our thought processes that can be perceived as deep-rooted problems. For example, one of his students who had been doing rapid storytelling, described in detail, to the class, images of a horrific car accident. And she broke down, started crying and left the classroom accompanied by another student. When she returned, she told the teacher that she didn’t know where it was coming from and that she had gone through a rough week at school. She had ten assignments that were due besides the mime course after school. And all the horrific images weren’t true but were the result of natural tension coming through.

To Dryden doing Art is helpful because “it allows students to get out lots of experiences, feelings, and lots of understandings by separating the problem (e.g. abuse) and themselves. They talk about their problem. If they had been asked directly about it, they wouldn’t have wanted to talk about it and couldn’t have
talked about it.” He believes that he has been a witness of how that can work in Drama.
Warren conceded that talking about Drama as a therapeutic medium is reasonable. He warned that,

People use terms extremely sloppily. The notion of Dramatherapy with capital D’s and T’s in it, as if it were Insulin Therapy is what I am opposed to. So, if you are going to talk about self-esteem or body image, you had better define what you mean by each, because they are such “basket terms”. And if you are going to talk about Dramatherapy or Drama as Therapy or talk about it in a clinical sense, you better be careful about what symptoms you mean to alleviate and how you plan to do it and how you are going to prove this happened. Most of the research that has been done about this has been simply appalling.

4. The participants in this study have supported their personal semantic preferences with regard to the usage of terms for Dramatherapy. The choice depends on the user’s agenda and becomes, therefore, “user-specific”. The main purpose of this dissertation, however, does not include this particular dispute in semantics. There is an apparent value in the unintended purpose of Drama.

Dryden had discovered a third purpose of Drama, after he had been a part of the Drama classes at T.L Kennedy Secondary School. “This purpose has to do with social and personal values and could be just as valuable as the first two (entertainment, and self-expression). Whether it is an intended or unintended purpose, (and in many ways, it’s an unintended purpose), it’s a useful one. “

Hard had been unintentionally exposed to Dramatherapy in a number of ways in all of the roles (as learner, observer, teacher) and had observed other people’s exposure as well. She had been a participant and observer when she was involved in Drama activities and in workshops with guest artists. She had acted as instructor with the Grade Eleven classes and working with the cast of the play, Departures and Arrivals (Shields, 1991).
Tyrell had never intentionally attempted to do Dramatherapy in her Drama work with physically handicapped children; yet,” this work had presented her with some of her best memories.” She was mainly trying to give the participants some Dramatic experience which they had not had before.

Dramatherapy can be an unplanned experience for a Drama student. The subversive, and unintentional benefits of Dramatic activity cannot be predicted. And it appears that the benefit of spontaneous, organic activity can only be realized upon reflection.

5. What is the trouble with today’s “kids” and how does this theme impact the Drama curriculum?

The Group Forum participants were intensely concerned about the issue of the increase in student problems in the Ontario School System. The very first concern pointed to the challenges teaching those identified Special Needs Students who encounter certain side effects from prescribed medications. "The student who was off medication was not allowed to get angry nor could she get really excited and run around. She literally couldn’t move; she was trapped. How could she participate or learn anything?” Another concern regarding the misdiagnosis of student learning or behavioural disorders was that “students are labeled wrongly with a learning disorder so that we need to look at a child in a holistic manner, and not rely on drug therapy. Role-playing is a powerful Therapy for that kind of student.”

In his book, In School (1995, p.196), Dryden wrote, “Drama class is made for today’s kid...it is informal, unself-conscious, verbal, familiar, active, profane, and authentic.” He supports the current relevance of his statement with the view that students have not changed much since the publication of his book, nor have schools changed “in the larger questions around the kid” very much.

According to the participants, problems that students bring into the classroom show how tough their lives are and the whole idea of dealing with their emotions and reality is equally tough for them. In Russell’s opinion students need Drama because they don’t have any other group. “They are largely ignored by
their parents, they fall together into random peer groups. And, in an organized institutional way, students are becoming more and more isolated. They sit, cocooning all the time.” So, Drama offers a different kind of experience and one that is an essential part of human development. In Russell’s practice as a Drama educator, more and more his role is to diagnose a class, or to say, “These kids have this problem or if only they would do this, we wouldn’t have difficulties and we could progress.”

You are also fighting against the ever-shortening attention span that the media is helping to produce in students. They lose interest because they are not accustomed to holding their interest on a particular topic or focus for very long. In Drama-in-Education, there is a process of distracting the students and stepping outside the theme or issue. This ‘teacher trickery’ is used to help or enrich the process of learning for the students. For example, Russell will introduce the Laban movement theory, for a few days and then return to the previous theme or topic to see if that theory is applicable.

Another difficulty in the High school setting is the “beat the clock” dilemma. “You know you have seventy-five minutes exactly for a lesson. We must move the students quickly to a level of profound meaning and then have time enough left for them to reflect orally and then, write about their reflections (with limited writing skills).”

The basic level student chooses Drama even as a general level optional subject, which is “very telling about the positive effect for the Basic Level Students. They are certainly getting something that they wanted more of in that program.” As a result, Russell said that “his school offers a Basic Level course so that they can stream the students, and work with Basic Level students in groups and try to meet their needs directly.”

Tyrell empathizes with those children “out there these days with lots of problems ranging from ADD or ADHD to abuse, suffering from neglect and low self-esteem.” She believes that the teachers and parents are having so much
trouble controlling these challenging children that they resort to giving them drugs.

So many children are now on Ritalin. And the teachers are so stressed out as some of them have up to eight needy children in one classroom. I don’t know how they cope. There is something that they are not getting. They are not getting the spiritual connection from their parents. The parents are so busy and nobody is sitting and talking to them and we all know this; all the educators know this. We have mega problems. She thought that what seems to have happened is since parents have become so busy and stressed out, schools and teachers have become the parents.

How can kids function? Families are breaking up, dying and they go to school; they’re just “not there. Teachers have so many problem kids; it’s de-streamed; it’s crazy. I think people should go into the classrooms and see what teachers really have to deal with. Some classes are called, classes from hell and it’s really true.

In Tyrell’s opinion, anyone who “bitches” about education should go in and spend a week in the classroom and see what some teachers have to deal with.

Yet, Tyrell is aware of the contrasting picture: the pockets of good schools that seem very well-balanced. “I am sure that they have their problems too but I really thank God when I go into those schools and it kind of confirms that there is still a lot of good stuff and balanced people in this world.” I agreed with her that we have to work in both milieus. We can’t just work in the trouble spots.

Tyrell’s initiation to Drama as Therapy began when she went to Bloorview Children’s Hospital to work with severely physically handicapped children (cerebral palsy, spina bifida, multiple sclerosis etc.):

The kids came in all misshapen and no communication skills. They were wheeled in with their Bliss Boards; one kid had sunglasses on.” She and her partner had never dealt with people like this before in their lives and were really shocked by this sight. “And then an hour and a half later, when all of the children had their whitefaces on, they were smiling and laughing
and making sounds and talking to us on their Bliss Boards; it was such a rewarding experience; it was incredible.

From then on, Tyrell has always enjoyed working with Special People. "I’ve worked with deaf people and when you work mime with deaf people, you realize what a novice you are because these people are so natural." Those experiences, she believes, have encouraged her to use sign language in all her teaching with adults and children. "It’s so closely related to mime and it’s such a beautiful language and it makes a kid think on a whole other level. It makes them empathize with people who are different from themselves and not as fortunate and it reminds them not to make fun of other people."

6. Drama is a therapeutic medium for the development of social and personal values. And, the development of these values is an add-on benefit of Drama-in-Education, according to Dryden.

The subject matter that is brought up in any Drama class may lead to interesting discussions that relate to issues in a student’s life. Those issues are useful to have as a focus of discussion because they may be the things that people find the easiest to talk about in order to fulfill the other goals of the course. The goals that are reached may include making a commitment to a larger group and expressing themselves fully. That kind of thing may well happen at least initially, if you talk about smoking in the school as opposed to talking about the comedies of Shakespeare.

It is very easy to see the effects of taking a Drama course on one’s social life from Hard’s standpoint. “For example, quiet students who are in class and never say anything to anyone change as soon as the lights are down and the stage lights come up. They can transform into a completely different person.” In a social sense, then, she sees people “coming out of their shells and doing things that they normally would never do. To witness a social transformation is an exciting, refreshingly new way to look at another who is less expressive.”

La Frenie discovered that there is “a deep sense of moral value and pride in taking responsibility for all your actions and coping with problems that may
arise. This leads to effective problem solving instead of blaming.” He also recognized that students are not as obsessed with sex and violence as everyone thinks. “You ask kids normally to walk in, sit down, and come up with a scene; then, it will usually deal with some sort of sexual or violent nature.” He reported that he hasn’t found anything like that when he has asked them to get up and talk as fast as they can. He has, however, “heard the occasional sexual fantasy but most of them are very colorful, wonderful fantasies that don’t contain either sex or violence. You can play a very violent piece of music and the worst response that you will get is that they were afraid.” In contrast to the opinions of the other participants, he does not advocate teaching theatre as social skill building as, he believes it can damage the theatrical experience. “You are not socializing teenagers by teaching them role-playing in the classroom. That doesn’t work for students and it hasn’t worked for him as a teacher. If you taught theatre strictly as theatre, everything would follow suit; they would naturally become more confident and sensitive.”

In a Drama class where the students explore a social issue through a role-playing structure, Russell believes that they learn “something beyond the superficial media input that they are so accustomed to. What messages are we giving kids? Social interactions are typically violent forms, like football is for boys; girls do something else. Their values are to defeat the other team at all cost, take out another person or, perhaps, be cheerleaders. It’s either in that context or ‘on smoking hill’, talking about CD’s, dope smoking and sex.”

What emerged from the above discussions is that the Dramatic medium is therapeutic in the way it helps students move beyond their familiar and media-influenced view of life. It allows them to see more than “sex, drugs, rap ‘n roll”.

7. Drama has to compete with the impact of technology on society and educational curriculum. Can it survive?

The negative impact of computer technology to Hard is, “the distance between people imposed by computers and information technology has removed us from our physical expression.” Similarly for Tyrell, “the lure of technological
advancement is creating a subtle atrophy of the human body, mind and spirit. It is the role of the artist/educator to find ways to inspire the imaginations of young people and to keep them in touch with their creative selves. Students are not having real experiences with the infusion of television and its one and two-dimensional content.” She believes that “it is ever more important that students take Drama where things can start to redevelop and re-grow. Their imaginations are dying.”

Bringing the Internet into the schools, and giving students the access to pornography is a critical issue, shared by the opinions of the Group Forum participants. “Students are always shifting the blame away and never accepting their own responsibility. We disempower them while Drama does the opposite.” Drama as the antithesis of technology, notwithstanding its relationship to certain forms of the media (e.g. Media Arts is included in the Arts curriculum), empowers students to make moral decisions, to nurture their imaginations, and allows them to express themselves in physical and verbal forms.

8. The subjects of this study were asked to provide their own definitions of Dramatherapy.

Dryden, in agreement with some of the other interviewees did not try to give ‘a’ definition because he believes that in an educational context, there isn’t just one definition. “You don’t go in with a problem and have it solved through Drama in the classroom, but it does happen sometimes.” Hard possesses a subtextual understanding of the term, “Therapy” as reflected in her narrative. She illustrated that even playwrights, in order to express themselves, experience a form of therapy. “Writing about the human condition perhaps to them is Therapy.” She attempted to define Dramatherapy as “the working out of inner conflicts through the use of Drama, which includes movement, thinking, concentration, focus, and imagination.” The key phrase for her is “working out”.

For La Frenie, the mere doing of Art is the Therapy. “All you have to do is look at a Frida Kahlo painting. Tell me, ‘is that not Therapy?’ And, that came naturally to her.” Slater has learned that “everyone is capable of transformation,
which, he believes is the ultimate goal.” He doesn’t have a pre-conceived concept or personal agenda for Drama as Therapy except that he is certain that “it makes students recognize that there is so much more to be aware of about themselves. And, he sees in the work of Heathcote, Bolton, Dobson, and Neelands, that, “even without their reference to the term, Therapy, it contains the very level of engagement and commitment that can only work if there is direct personal growth.” For, Slater, this implies Therapy. His own definition of Therapy is that,

It is the movement from unawareness to awareness: Awareness of one’s self, and the world. [It is] the awareness of one’s connections and the act of learning and the act of giving and receiving. All of those elements combine to create freedom. It is, in essence, the achievement of freedom through engagement. “I was looking at some kids playing a game and realized that in that moment they were all truly experiencing something which might be described as extreme pleasure, joy, fun; they were totally involved in what they were doing. They were free.

As Swartz defines it, Therapy is more about the recognition of personal behaviours and those of others. “Dramatherapy is about changing behaviours and attitudes towards emotions. So, the word “change” is there. Drama recognizes that and Therapy should recognize that.” So, in his mind, the two meld. Because, Dramatherapy is about change in behaviour and attitude, he said that “Drama would have to be more long-term and consistent to achieve that.”

Tyrell purposely doesn’t use the language of Therapy in her work. She has tried to make the problem solving for her students into a creative experience. And, from that aspect, she quite loves what she does because she doesn’t really “sit there and chew over the problems, or regenerate them. Instead, she makes them magic.” She defined Dramatherapy in her own metaphorical way. “You see what the problem is and then you do something theatrical and magical with it and you make it a jewel and you blow it into the universe and hopefully it won’t sit on your back anymore.” She also feels that if children are learning and having fun, a
teacher has ‘got it made’! “You go into classes and see kids who are having trouble for various reasons and you just try and help them; you don’t put them down.” The closest that she has come to the practice of Dramatherapy is through her mask work and teaching Integrated activities.

I determined from the collected definitions of the participants in this study, that to define Dramatherapy within an educational context is esoteric, sub-textual, personal and dependent on the specific context.

9. Drama, as a therapeutic medium, can provide a number of social opportunities in an educational context. The first opportunity is the involvement in the school play.

In Dryden’s example, “the experience of being involved in the school play for a new student from Bosnia, represented something to that student that helped her to integrate, and helped others see her as more than ‘a blurting answering machine’ that she was in other classes.” As another social opportunity, Drama is seen by Dryden as one more way to encourage the very important aspect of familiarity to happen and a useful one in that way. “In Drama, kids get to know kids, kids and teachers get to know each other. They talk and listen, and because talking and listening is part of the course’s curriculum, there is time for both.” That kind of familiarity will happen for the better students in the class as a by-product of their keen motivation to learn. But achieving this familiarity is important for all students.

For Hard, who had assisted with School productions when she was my student at T.L. Kennedy Secondary School, the knowledge and skills she gained from these experiences was apparent in her tasks of presentations for students that were new to the University campus during their orientation week. In her opinion, ‘putting on a show’ for the first year students “showed them that they were cared about, and at the same time, introduced them to the executive. For her, it was a low-risk, entertaining way of creating a familiarity and building a relationship.” Familiarity, then, can develop as an outcome of performance.
Russell confided that he had experienced personal growth and had gained confidence throughout High school and University as a result of his “Theatre” experiences that included winning public speaking competitions. “And I became the student council president in my senior year because of the notoriety and the ability to deliver a campaign speech.” It was his own experiences, which influenced his philosophy regarding the value of extra-curricular Drama/Theatre in School for personal growth. Tyrell finds that “she can go into a classroom and get through to a bunch of teenagers with a giant attitude because she has treated them as equals to her. They respect me as a teacher but I try and have a playful attitude and so they see that I am not trying to be above them; I have a similar sense of humor to them; in a way, I never grew up; there’s a side of me that’s still a kid and a teenager.”

10. Another aspect of social development through Drama-in-Education encompasses the teacher’s role as parent.

Tyrell had witnessed some amazing teachers who found the “balance” and had put the students back on track. “You have to be an exemplary teacher. You have to be a psychologist, a psychiatrist; you have to be everything.” And they need a parent; or they need an adult to go to”, as La Frenie has concluded. “And if you are always their buddy, you are no longer an adult.” His assertion is that this line has to be drawn. And he is aware of the implications. “Traditionally, teachers were role models. Now, teachers are so overloaded with responsibilities and restricted in the way that they can talk to students, that they can’t act as an effective role model.”

Russell referred to this theme as he described the grade eleven Date Rape Unit that he developed and taught. He said that he couldn’t take credit for actually saving his young female student from being raped, but he knew that the Drama work must have had an impact on her decision to ‘break up’ with her boyfriend.

I would like to think that raising her consciousness was a part of that. She certainly didn’t seem conscious of his inappropriate act at the time that I
witnessed it. Yes, we are looking at social issues, using Drama to raise awareness and that’s one of the most rewarding things about my work. There are times when I can take a group and because of the Drama context, I can raise their awareness of issues and hopefully address their own attitude. So, it pleases me most when I can see an attitude change. It’s more a matter of making them aware of where their attitudes come from and what those attitudes are and if they choose to change, as they grow, that’s very good.

Similarly, in his OAC class’ Homophobia Drama Structure, his objective was for the students to humanize the homosexual that they were so easily ‘putting down’. The group had been previously unaware of their derogatory words and behaviour. “I can tell you that the next time that one of the less sensitive male students used the word, ‘fag’ in our class, it was not tolerated by the group.” So, there was a very clear change in their attitudes because of that Drama Structure. Whether the male students who had severe homophobic attitudes causing the Drama Structure had changed their homophobic attitudes entirely, he did not think he would ever know, “but they certainly weren’t allowed to express it in our classroom any longer.”

Throughout the narratives, aspects of socialization as a therapeutic manifestation of Dramatic activity was a theme that arose consistently.

11. The following are case studies provided by the narrators. In each case, the narrators have explained that there was active evidence of the therapeutic process of Drama.

Hard had been exposed to therapeutic Drama in a number of ways and had observed other people’s exposure as well. In one exercise, She had a neutral mask on and stayed off to the side. She was waiting on an imaginary dock, frozen in a tableau with five other people. She was watching a group of five other people in a tableau who were watching the intensity build as they were standing at the edge of an imaginary dock, held back by some sort of rope, string, or “force”. At the end of the dock,
there was someone leaving and they had to say goodbye to that person for some reason. For Hard, the impressive part was how different people would bring that energy in and let it out. She was concentrating within her own group's tableau while witnessing the other exercises going on that could be considered therapeutic.

She found that exercise therapeutic because “she was able to concentrate better and as result, has become more ‘tuned-in’ to the listener in conversations and knows when she is being listened to. “It’s a body language thing.”

In another case, somebody had telephoned Hard. This person was crying and almost hysterical because she had seen her ex-boyfriend with another girl. She told her to calm down, focus, try deep breathing, and other methods that she learned from Drama class. She counseled the person to relax, and bring everything into perspective, to concentrate on what's really important, and focus on their own feelings. “Let it out and cry away and I am here listening to you and when you are calmed down, maybe we'll take a step back and look at what you have done.

Julie had learned the same thing from Drama: "That if you think that you have failed, you can always take two steps back and ask yourself, ‘How can I make this better for the next performance’?"

In one comedy routine, that La Frenie performed, he described how he stopped existing for everyone after he had became a shop steward for his optical union, finding, “I didn’t exist anymore for some people and I remember saying off the top of my head, “Well, yes, sorry. I do exist. I exist for the one brief moment it takes for the manager to tell me to take the grievances and shove them up my ass and tell the Labour Board he said so,” The point to the story for him was that he didn’t need other people to tell him that he existed. This same advice, given by his teacher, Gary Pogrow, “really hit home for him and has shaped his life ever since.” He needed to find some form of existence for himself and that was a very important and therapeutic discovery.
In another exercise that he did with the men in the prison, he had them take an emotion of their choice and express it through a simple movement sequence. “You start on the floor and proceed to rise to stand and return again to the floor. You could choose your own way to do this.” Later, they performed this exercise for the other prisoners in the program. One particular prisoner, refused to wear the red, clown nose in the exercise and was always complaining that the prison officials were 'playing with his head'. “He finally admitted that he had a drinking problem in the movement sequence. It was out in the open. It is the self-revelation and your self-awareness that is Therapy.”

As a workshop leader, at Thistletown, a Regional Centre for emotionally disturbed teenagers, La Frenie conducted a series of ten workshops. “Some of the clients came from abusive environments while other suffered from hallucinations and were heavily medicated.” What he wanted to bring to Thistletown teens was “the sense that mime operated on a deeper, physical level and their bodies would remember the activities despite their condition or mediated state. Mime works by examining something and breaking it down into isolated movements.” However, he found that the Thistletown group had to have things broken down even more than he had expected. “The teens he taught there remembered things that he didn’t or wouldn’t have thought they had noticed. For example, a Chinese girl in the class said that “she had learned how to close mime. At the end of each workshop, he would clap his hands and say, ‘That's your workshop for today.’ He realized that to her, this gesture meant, ‘Mime class is over’.”

At Nelson Boylen Secondary School, La Frenie taught people who were mentally challenged and others in the multi-handicapped program.

Students had physical handicaps as well as learning disabilities. He did mime exercises with them that brought them to life. One young man in his workshop could hardly speak and was slow. After a couple of mime sessions, he performed one of the funniest improvisations he had ever seen. “He started making a pizza. His eye for detail was remarkable and
he didn’t stop at just making a pizza. This guy just kept on going and going until I stopped him.”

IALAC (I am a lovable and capable human being) is a therapeutic activity that Russell had used quite successfully as a technique of developing self-worth in the grade nine Integrated Arts course at his school in Brampton. He told me about

the case of a specific, young male student, who was very thin to the point of looking very weak and frail. The other students called him a computer geek and he always got into conflicts the other boys who bullied him. They would hide his bag so that he couldn’t find it to go to his next class. They would torment and tease him because he would throw a tantrum. The most revealing thing in this case was on the second day of the IALAC activity, when students arrived in the class, the young man came running in, straight to the teacher’s desk and asked if they were going to wear those IALACS again. He had used it constantly. Every time the bullies were after him, he would rip it off and he would call it to Russell’s attention so that he would help him deal with that situation.

Therefore, Russell found that Therapy happened for that student. “It gave him a non-aggressive way of asserting and defending himself, because aggression doesn’t work when you are a fifty-eight pound kid. It gave him a new social vocabulary that he previously had not possessed.” Russell also believes that “it’s healthy for students to have this vehicle to get that needed discussion about feelings and killer statements and hurting each other’s sense of self-worth. To become conscious of your self-esteem is a crucial step in development and it’s taken in that program and the students remember it.”

Slater’s example was about two girls physically fighting in his class. He brought them into his office to discuss what had been happening and told them to describe the event in their own words. They had to engage one another and silence was not an acceptable resolution. They were asked to logically figure out the consequences of their actions as if their teacher
had not intervened. In the end, they apologized to one another. It was his attempt for them to understand the language of responsibility.

For Slater, this is what Therapy tries to achieve. Tyrell related the case of her student “who was an incredibly gifted actor and stand-up comedian but had a block in expressing his anger.” She said that she had encouraged him when he was trying to be angry in a performance and said,

"C’mon Ted. I don’t believe you, give it to me!” So, he broke through, got really angry and started yelling and screaming, which is what she had wanted him to do. He angrily left the class, because he just couldn’t handle it. He had never dealt with his anger and he came back the next day really upset about the whole thing. She had wanted him to “let the lid off” and deal with it so that he could grow as an Artist. So, she asked all of the students in Ted’s class, including Ted, to do dream work. It worked for Ted. He had quite an amazing dream about his parents and his relationship with them. Tyrell talked about it with him. It had been a profound experience for him. He was finally able to deal with his anger.

12. Therapeutic Drama methodologies, which include: modes, structures, techniques, and approaches for teaching practice and their relationship to “non-therapeutic” modes, derivations and effectiveness are discussed in the following excerpts.

La Frenie applied his clown and movement techniques in his workshops for male prisoners in Guelph, Ontario. “During this exercise, the prisoners talked about why they were there and how they felt about it. They did this both as a clown routine wearing a red nose and as a movement piece.” Hard played icebreakers such as an improvisation game, ‘Ten Seconds to Be’, which she believes helps people talk to others and get to know them. “It creates a common bond. Everybody is acting silly, being performers in their own way and expressing him or herself in order to get to know everybody else.” She credited a High school unit in Greek Theatre, using mask to put on a different persona as her inspiration to take Greek studies at University. “Being able to put on a face,
applies to the business world. You put on a face that says, 'I am serious now and I mean business' and people know it.” However, she sees shortcoming to using the ‘face’ because “it can bottle up anger, and you hide behind it, waiting to explode.” Another mode that is therapeutic, in her view, is relaxation through guided imagery that she learned to do in Drama class. “Through neutral mask work she has been able to concentrate more and focus on what people say when they talk to her.”

La Frenie studied Theatre for two years with Gary Pogrow in Vancouver and “was getting Therapy at the same time”. Pogrow brought in a lot of aspects of Gestalt therapy and La Frenie found the exercises frightening.

The workshops had two purposes then. You could use the exercise for personal therapy in order to learn about yourself and why you do what you do or you could approach them as legitimate acting exercises and use them for character study. It was always the student’s choice and some of the acting students constantly went back and forth between the two. This was mainly because they were such strong influential exercises that could “bring out” emotions. Gary made this duality of purpose very clear and he always warned the students when an exercise had more of a therapeutic application than a theatrical one. “In his classes, you could always stop an exercise before you finished if you felt things were getting out of hand.”

In one example of such an exercise students were asked to lie down on the floor, close their eyes, and start to fantasize about anything. La Frenie’s fantasy was doing mime in a coffeehouse being watched by a mysterious presence. There was no audience, just a “presence”. He volunteered to go first and told the class his coffeehouse fantasy. Once he finished, Pogrow asked the other students to group one at a time and re-enact Stephen’s fantasy. He did not participate; rather, he was a spectator watching his fantasy come to life in a certain way. He remembered that he became very frightened watching his fantasy unfold. He didn’t know why he stopped the exercise or why it was so frightening for him. But he did know that he chose to stop and not talk about it.
One of the techniques that La Frenie has used is the Rapid Storytelling mode, in which he “asks the students to talk as fast as they can. In this mode, talking aloud is the objective and no one else is required to role – play the other parts.”

If you talk as fast as you can and sometimes even as loud as you can, things come out of nowhere; they just start appearing. What one expresses through the rapid storytelling are images. That is how most of us think and dream. We sense things. Therefore, as it comes out of your subconscious, it comes out in ways that don’t always make sense. The challenge of the technique is to remember what you said and start associating the images, which changes them. From a theatrical point of view, your body has a memory and it remembers things on a subconscious level. Your body reacts instinctually.

La Frenie has worked with students who have been heavily medicated and yet, to the surprise of the caregivers, in this activity, they have been able to remember physical activities from week to week. Learning Mime techniques helps to develop memory skills. For La Frenie, the therapy comes from the expression of sub-conscious memory. “Getting someone to act out and to move and then to talk about moving, generates the sub-conscious body memory and allows for the access of images that he didn’t know was there.”

Similarly, Slater felt that storytelling was therapeutic in the sense that “either as teller or listener, you were working for a connection. The act of having to arrange data, emotional and informational, into an understandable sequence requires all the aspects of creation: chaos, order, and symmetry.”

The Advice Line/Decision Tunnel, is a mode of Drama that works as Therapy, from Russell’s experience.

We were doing a Drama Structure from a literary source in which a teenage girl has to decide whether to have sex with her boyfriend who has been expressing his desire for sexual relations. He has gone to the bedroom waiting for her and she is forced with the dilemma of whether or not she should go into the bedroom. So, the entire class lines up in two
straight lines facing each other, forming a hall way and a student in role as the character must walk slowly down that hall way and as she passes that person, they give her advice.

He has also used that mode with all of the characters from that Dramatic source forming the tunnel. "As she walks through the tunnel, each person has his moment to advise her. She hears all the voices in her head and we hear all the different possible thoughts that may be there (which, of course, are all the reflections of our own attitudes and morals). The person gets to the end of the hall way, or through the tunnel, and opens the door and walks in, or walks away. That action ends the Drama mode."

Slater became aware of the power of Drama as a therapeutic medium even before he became a teacher. He realizes now, that "Therapy comes from simply doing Drama because you are providing lessons for living throughout the Drama course in a most immediate way." He considered a Grade Twelve Theatre for Living Unit, as an example.

In this unit, the students acted a role in a short play (about racism, sexual differences, alcoholism, teen pregnancy, etc.) and then the student actors speak personally about the experience of having performed a play. These are two very different things. Many of the students talked about how being in the play had changed their opinions. Having had the experience of doing the play and exploring the emotions surrounding it, allowed them to see both sides of the question. Having this experience of how we deal with others was a positive learning and therefore, a very therapeutic experience.

He considers the 'feedback' mode just as therapeutic. Even if a session wasn't that long Slater still would have his students sit down where they were and talk. "I listen and learn from them myself".

Swartz employs the method of 'hot seating' because it is a Drama Structure but he didn't see it in a therapeutic context. "It's usually in an in-role, improvisational context." For him, the best modes for therapeutic results would be observation, role-playing and hot-seating techniques."When he puts a
participant in the other's shows and examines behaviors and talks about it (which is a form of hot-seating), so one person is one the line or in the seat and in the group with a number of participants, observing and talking about that behavior, it is not done to change that person. In Drama the intent is different."

Tyrell understands clown and mask work in Drama to be Therapy but she said that her teacher, Richard Pochinko never called it that. She has taught blindfold masks to children. "I teach that technique but actually I don't have to teach it; it teaches itself. It's a mask from intuition; it's totally non-judgmental."

When her students do their names as masks in the clay medium she said, "The effect that this activity can have on an individual can be really profound."

I had a dream about my name mask. The eyes were incredible and it was like the eyes were mine viewing the world. And then it became the reverse where people were staring at me with these huge eyes. Some of the kids loved their masks and some of them hated them. It can be a challenge to get kids to play through the things they love about themselves and the things they hate about themselves.

Her friend teaches clown at a certain High school every year. He starts the students out and moves through their blocks. The teacher concludes that it sets a standard for his students for the whole year. "If they don't go through the process, their work is on one level. If they go through the process, they are just sailing for the whole year."

Tyrell's energy work and experiences she has had doing the ‘who breath’ (a breathing technique taught to her by Leah Shadesell) have been quite revealing. To her, it was “like doing Yoga and Therapy at the same time. The class would dance in a workshop situation for hours. Listening to Gospel, African and spiritual music, they would work their spines until their bodies were fluid and prepared them for the ‘who breath’ process.

Warren has used techniques that are also used by Psychologists, Psychotherapists, and Dramatherapists but doubts “if any of them can lay claim to these techniques. For example, the “empty chair” attributed to Moreno was first used by Stanislavski; the “guided imagery” used very effectively with Cancer
patients by Simonton and others has been used for thousands of years by Taoists in training their priests, or martial artists." It is his belief that therapeutic techniques are the same as Drama structures but "they are context driven."

The Group Forum examined the therapeutic aspects of a workshop in Character Masks that had been done with elementary students at the Board office. "A student went into the character mask of a young child and she would not come out of the mask on her own nor respond to suggestions to do so. She was very emotional, crying, sitting on the ground and doing all of this stuff. She needed to stay behind the mask and release whatever had to come out of her."

One member of the Group had observed that, "when students come out of the mask, they are shaking, red in the face, yet beaming and radiant. It's a wonderful catharsis that they have gone through. It's got to be therapeutic! How else a kid would get that release?"

Techniques, therefore, used in both clinical and educational contexts have been found to be synonymous in definition and in their processes of implementation.

13. Conflict resolution work in Drama is an aspect of skill development in problem solving.

This has been something that Russell "especially had been focusing on more and more with his Drama classes." He described how his reading of books on assertiveness training and the influence of Neeland's "who is served by an action?" had impacted his realization that facilitating those kinds of activities helps to give students a deeper understanding of human relationships and interaction. "He had explored status relationships (from Johnstone's Impro, (1981) and had done this kind of work in his Second City training) and had learned to understand status maneuvers and their place in conflict resolution. I understand when someone is lowering their status or condescending to me, and acting out of an elevated sense of their own status to mine." These are phrases that he has added to his vocabulary of human interaction.
Any of the improvised work that he has done that deals with situations where the students are relating their own personal experience and bringing that into the classroom in a safe situation, is a rehearsal for life. It is extremely therapeutic for them. Augusto Boal's Forum Theatre exercises involve the student actors both intellectually and emotionally. He thinks that, "dealing with the fabric of the teenage experience, in a supportive group session is quite similar to (one of) the goals of Therapy, which is, catharsis."

Tyrell works on Integrated Arts and conflict resolution projects, highlighting anger management, empathy and acts of kindness. In these projects "children are enabled to make good decisions in dangerous or morally compromising situations."

Overall, the topic of conflict resolution, viewed by the narrators, possesses therapeutic value and enough significance for inclusion in the Drama curricula.

14. Reflection is a fundamental part of the Dramatic process. As a term shared by Developmental Drama and Dramatherapy vocabulary, it is expressed verbally, non-verbally and in written form (language). The narrators touched on the therapeutic essence of reflective writing

Russell thinks that reflective writing assisted his students both individually and as a group. "Sharing reflective writing and different perceptions of similar situations is often very helpful for the group." The quality of the writing of their reflections is always impressive in his assessment. To further support this view, Slater believes that "their own words themselves speak of the power of the Dramatic process to change their perceptions, their attitudes and their behaviour."

Other aspects of the shared vocabulary by clinical and educational Drama will be highlighted throughout this analysis and will particularly refer to reflection in the Dramatic process.
15. The difference between being a teacher and being a therapeutic teacher was clarified by a number of the narrators. Can a teacher be as good a therapist, then, as a professional psychologist?

La Frenie, qualifies that this is true in certain areas.

Young people are not as messed up as we think they are. They are, however, neglected by their parents, and they need a role model and a listener; not necessarily a father or mother figure but simply someone older who they can respect as an elder.” Teaching is a profession; it is an entity in itself. Just because someone is a professional actor, doesn’t mean that they can teach theatre. Someone could be a wonderful teacher and not necessarily a great performer. It is one thing to understand the process, and another to actually cope with being in front of people.

A good teacher, according to Slater, “is constantly examining what he is doing and trying to make it work better rather than simply relying on what is tried and true, but is always gearing it toward the students he is working with. To teach implies also a certain vigilance and dedication in everyday life. That is why in the past, this practice was limited to the very few. There are no good pupils, only good teachers.”

Hard thinks that “professors at University could give their classes more of the human touch, so their students would be able to learn more effectively. Her interest would be cultivated and her imagination sparked. She would feel more comfortable asking for an explanation of material studied. Professors could examine their pedagogical methods adopting a different and fresh perspective that says, ‘Drama is therapeutic and almost guarantees or draws the students' interests more. It would definitely be worth observing or maybe even adopting a few new philosophies that aren’t my own’.”

Swartz thinks he is a different (and better) teacher than he was because “he has learned to challenge himself to reflect more rather than just do and talk about what learning is happening.” It is really important, for Tyrell, “to teach without judgment and remain open to everybody and let him or her know that everybody has a path in life to walk some being more difficult than others.”
The therapeutic teacher needs to be caring and show that she would not “abandon, humiliate, or degrade the student who is having an emotional experience in front of a group.” The therapeutic teacher, in the Group consensus needs to be human and in touch with her students. She has to be sensitive to them and aware of them in many ways and relate to them as human beings, not as science experiments, as labels, or as products of a business-framed education system. Drama teachers have to be generalists, or humanists who are prepared for ‘spin-offs’ and have the sensitivity and intelligence to recognize students who need further help and take them in that direction.

Being a therapeutic teacher is being a practitioner of holistic pedagogy: a person who is non-judgmental, reflective, self-examining, in-touch, open and sensitive. A Human being.

16. The student is the subject matter and teaching the student and not the subject is what matters. “You have to start from where they are!” This is the Developmental Drama adage first coined by Brian Way, which Dryden supports in the following:

As the teacher, you have something to teach to. You are not just teaching Drama. You are teaching a person. We must not underestimate the fact that teaching and learning are very personal enterprises. And the best teaching and the best learning come from when you engage the person (the teacher engaging the student and the student engaging the teacher). That only happens when you have a sense of that person, when you know something about that person. Drama is an instrument whereby you can get to know a kid.”

Slater thought that the industrialized concept of, “I have something to teach you, was an outmoded concept in the present day.” He thought that the idea that the student is the subject of the course naturally changes the relationship between the teacher and the student. “This idea is demanding of the student because he is being asked to move closer and try to understand where he is at in relation to what you are trying to teach.”
Tyrell believes that she would not have come as far as she has in her career if she didn’t have a child who had experienced major problems in school. “So, she now can sympathize with kids, their teachers and their parents. Teaching with empathy is part of the therapeutic process.”

17. Cultural considerations were evident in the discussions related to “therapeutic teaching practices”.

Through Slater’s extensive experience teaching ESL students in the High school, he makes a connection between Drama and Therapy. Drama provided immediacy and a context by which the student learns the necessity of language. An important aspect of language acquisition is subtlety and nuance. Drama provided that opportunity especially for students who are attempting to integrate into society and want acceptance. It allowed them to make mistakes and connect in an authentic way. This was therapeutic because it could only enhance the student’s sense of self-esteem and control over his or her own life.

In another situation, a female Muslim student, wearing a veil, who said that she couldn’t play a game, then when the class was playing it, made her choice and joined in. He had not been advised otherwise by her parents. “No one could say that I forced her to do that.”

La Frenie’s teaching methods are adaptable in culturally diverse contexts. He has found that in Canada, he works with students who have been ‘Canadianized’. “They have come to accept, for example, that eye contact is not impolite, but rather the opposite. To him, it just takes longer teaching new Canadian students from different cultural backgrounds.”

18. The role and function of the therapeutic teacher as a major topic had considerable weight in the narratives.

Hard has felt like a Therapist at times because she was responsible for the students in her university residence building. “They would come to me when they would have their problems and I would listen to a lot of things that I couldn’t
possibly relate to or couldn't imagine relating to. But, it was my job to imagine what they were going through which is how I would use it."

La Frenie identified the essential qualities that he felt a Drama teacher should have. "He must match the energy of the student or exceed it, making the student get caught in his excitement. To give inspiration to somebody else is to give the confidence and joy that what his is doing is good. And it is not rubber-stamping. A teacher has to have the confidence within to let the student do and go; the teacher has to accept what the student does and put it into a framework that is there. And in the High school, this is much more restrictive than it is for me as an Artist." Slater sees his role and function as a Drama teacher as,

An initiator of students to be curious, and to care. He works to give them the conditions by which they are free to explore, experiment and experience. In turn, he reacts to that with respect and a great deal of concern for their fragility. He is aware that limits have to be respected. "It is the unspoken aspect of Drama, often the understanding of the intuitive that forms how we work in Drama." Slater's best classes come from just trusting his intuition and the whole organic process of taking all the multitude of factors as a classroom teacher into account to ask himself questions such as: Is this valuable to continue? Should I stop taking into account a student's boredom?

It is, therefore, those unique and intuitive aspects including trust, active listening, inspiration and respect, which contribute to the therapeutic profile of the Drama teacher.

19. Opinions relating to the main theme of the Drama Curriculum emerged from the interview data analysis. The first one focused on the opposition of career training in the school system to the more therapeutic benefit of creativity training.

La Frenie was concerned with the contradictory expectations in our school systems and in therapies.
You have to be subservient to a philosophy, to a corporation, to a boss, your parents, teachers, and the school administration. We say that we want students to have confidence but as soon as the students break out and begin to show independence and start to challenge things then it is quickly squashed. Sort of have self-confidence. Be something and we’ll tell you it is good and then go out and get a job.

The Group Forum formulated the opinion that education is becoming too specific in an area that deals with the general development of human beings. “Technology is instant; human beings aren’t. What is being done to prepare students for the ability to adapt and create because they are going to have more than one career in their lifetimes? The fifties mentality where a person had one job for life, no longer exists.” We can see the contradiction of the ‘Corporate machine’ that is looking for creative people without any endorsement for creative teaching. In fact, the opposite is happening in the current educational machine, where the Arts are being devalued and deleted from the curriculum.

20. The second opinion that emerged was that Dramatherapy should be included in curriculum planning. The consensus regarding its inclusion was this stipulation: the agenda should not be Therapy.

For example, we felt that using Drama modes for the development of the desirable qualities of self-esteem, self-confidence, self-awareness, communication through verbal or non-verbal means, a sense of morality, understanding, or commitment, etc. is very different than using these modes for reasons of problem-solving or conflict management. It is all based on the decision of the Drama teacher. So, the need is the process, not the product and the Drama teacher sets up the reaction; he is not setting up ‘a’ reaction. “It is the teacher who makes choices about which themes or topics allow a therapeutic experience to happen. But, there is a need to develop both the cognitive and the affective areas. And, the therapeutic aspect of both is fifty per cent. It is always there. We decided that,
It is easier for the artist/educator to achieve this in a more limited contribution to curriculum planning. He knows the curriculum and designs the units of study to enhance the curriculum; he does not have to teach to the curriculum. Teachers, on the other hand, have to shape the lesson and experience so that it leads to a specific result.

Hard firmly believes that students need the process of Drama as "it offers them the opportunity to work at a higher thinking level; if they don't want to participate in the process, they choose to stay at the same level."

For La Frenie there is a double benefit to learning theatre as a profession. He appreciates that there is a transfer of learning from Drama to other subject areas. "In Theatre, you have the confidence-building techniques that you need for presentation skills in other subjects. Theatre brings out the ability to do math, for example." In his opinion, Drama in the High schools is "presently watered down to a point where it is not challenging anymore." That is why he felt that High school Drama programs worked only when they had a teacher who could inspire that higher level of achievement in students.

Drama gives the students the self-confidence to be able to go into Math class and heighten their learning skills. Drama allows them to go into Science class and make conceptual leaps and bounds that they need to make there. Einstein was incredibly creative because he looked at a series of figures and conceived the possibilities but he first had to conceive it. That's creativity. It's the conception and the expression of that conception. That's what Science needs; that's what Business needs.

One of Tyrell's projects deals with special needs children and involves her favorite form of theatrical expression, the mask. She described the project in the following:

They feel a new presence in the room as I sing and problem solve and use sign language to communicate with four very different types of characters..." She then leads them through a range of character voices and body movements before presenting them with a series of characters to explore in pairs. They are invited to share the new persona with a
group; the performer's voice is disguised and inhibitions tend to melt away. Being in front of their peers seems to be non-threatening behind the safety of a mask. This process serves as a great self-esteem booster and the student is ready to delve whole-heartedly into the world of mask. There are a number of benefits in mask work for the teacher, student, as well as the artist.

In another project with "gifted" children, she used the combined media of words, movement, sound effects, and free verse poetry. "Because these kids are typically channeled, and wear blinders, they need Drama, especially to find out that they have bodies, and imaginations."

21. The Narrators demonstrated their awareness and understanding of Dramatherapy as it appears in the educational directives from the past two decades (1980–2000).

The word, Therapy, To Swartz' knowledge, had not been used in any Ministry document even though he knew that "there was some mention about the self and personal growth in the Common Curriculum (1992)."

Dramatherapy belonged in the Drama curriculum according to the members of the Group Forum; however, we felt that its placement would have to be a subversive act, and a hidden element in the curriculum. But, Drama teachers would know it was there. "Drama touches all that is in us. It's a release; it's cooperative; it's about dealing with people; it is one of the saviours bringing kids through the hard times."

To Slater's knowledge, the current Ministry Guidelines for the Arts and the related Board Directives (Peel Board of Education) had included a small degree of the language of therapy. But, he felt that the language was clearer in the sections on student evaluation.
22. There was substantial critical assessment of the evaluation components in the Arts Curricula.

The Group Forum's opinion regarding evaluation in the Arts (Drama) was that teachers can't objectively evaluate a student's emotional response. We wondered if assessment in Drama would return to its earlier status as a pass/fail subject. I recalled when Professor Richard Courtney (OISE/UT) in his graduate school lectures espoused the benefits of a more self-evaluative approach. He suggested teachers asking their students, at the onset of a course, what grade they wanted and expected to earn and accordingly, let them work to earn it. This is a purist form of self-evaluation which works best in a Dramatherapy context in education. How a student's self-esteem is affected by evaluative structures must be a consideration. "There isn't really a need for formal evaluation of Drama work", was La Frenie's, opinion. "That is a choice." He explained that the unique nature of the alternative school creates specific teaching and evaluation situations. "In an alternative school, a teacher will translate the mark given to the students by the guest artist, and make appropriate adjustments."

We felt that educators should be looking at more than the numerical placements of the students. "In both the alternative and the public systems, where the evaluation currency is marks, the parents get a report card and zero right in on the mark. Then they look at other types of evaluation, such as anecdotes. But, it is difficult to get the public out of that the currency exchange way of thinking."

It can be ascertained from the above excerpts that the topic of evaluation is such a controversial one yet it must be considered as a major implication of this analytical study.

23. Another topic connected specifically to learning expectations in curriculum, supports the fact that language and thinking skills are developed through Dramatic activity.

Hard's own sense of aesthetic appreciation had grown as a result of studying Drama. She has developed into a person who appreciates things more
than she would normally. “I never thought about how much work and effort goes into a performance. You take it for granted and it teaches you to appreciate more the artistic value of something or the Dramatic effect of something. Even driving down the highway, seeing a billboard; I appreciate that more.”

To Swartz, Drama promotes healthy thinking processes and encourages students to ask questions about the thoughts of others. “It helps them see that other people have different thoughts than they do and that their thoughts can be respected and received. Drama provides an opportunity to use language as an Art form to reflect on, and to examine and communicate real thoughts and feelings.”

There are both explicitly and implicitly significant therapeutic benefits of Dramatic activity, which promote language and thinking skills for students at various levels and challenges. Details of this have been provided in the Literature Review and further explanations presented in the following chapter.

24. The positive effect of small and large group experience of Dramatic activity was identified as another recurring theme of the interviews. One of the sub-topics that emerged from this theme, focused on the safe environment of the Drama class.

Within the process of Drama, students make more friends, and become closer, according to Hard. “Everybody is supportive of each other making it more like a family than anything. That family atmosphere provides a comfortable and light-hearted social framework.” Hard believes that it is nice to have a trusting environment in which ‘emotional work-outs’ could occur. “It’s a good feeling to have mutual trust.”

Slater considers Drama as “a safe environment for taking risks which aren’t always provided in life. In a world where knowledge is doubling something phenomenally, how can one hope to provide absolutes? The only way is to create an environment, which is safe and good, truthful and fun. We are at a point where Drama is needed to socialize and to reintroduce people to the idea of community, which is sadly lacking in our world.”
Slater’s students asked him to participate in the improvisation Olympics in class. They had some difficulty with creating and sustaining conflict and allowing it to work in their scenes. He proceeded to be very serious and that opened a floodgate of tremendous work from grade nine students. It came from creating an environment of trust where the student is valued and the work is valued and where people feel ultimately safe. Those are the conditions for growth and any good classroom should provide that and the teacher must work to create that environment. He sees Drama as a metaphor for life itself and therefore sees the job of a Drama teacher as exposing the student to life and the questions that life will ask of them.

La Frenie felt students needed Drama because they need a class where they are de-structured enough to express whatever they want to express. “They can teach and show as opposed to being taught. Drama, which is humanistic, is never taught from the perspective that the teacher knows more than the student.”

In summary, the safe quality of the Drama classroom depends on the teacher’s ability to interpret and establish the degree and measure of trust and risk-taking, which allows for deeper levels of learning.

25. The atmosphere of the Drama class offers learning opportunities that are not always available in the “ordinary” classroom.

In Dryden’s view,

Those (Drama) courses, which are often under pressure to justify themselves in terms of their course content, have as their greatest value, not the course content but the atmosphere that they offer. That open, expressive atmosphere allows a lot of other things to happen. “It is an extraordinary sight. Drama class: sixteen kids of all colours, their shoes off, in a ragged circle on the floor, some sitting cross-legged, others lying on their stomachs, heads propped on their hands, almost touching, touching...the class going on.”
That is what differentiates Drama even from other practical, experientially based Arts subjects. Learning can happen in a setting without desks in rows. Vive la difference!

26. Another identified topic for analysis was that Drama has a transformational, "therapeutic" effect.

According to Dryden, transformation occurs in Drama classes mostly over the long term and sometimes over the short term. An example of Dryden’s observation deals with a specific student's transformation in her Drama class during the semester. She had been one of the students he shadowed for the research of his book.

She had been constantly mocked by students in her other classes for being such a keener and had an uneasy relationship with them. In the Drama class, it worked. It started to work differently. And her experience of being involved in the school play, just represented something to her in a number of different ways that helped integrate her, helped her to fit in and she was seen by others as more than a "blurting answering machine" that she was in other classes.

27. Rich material for analysis was given in response to the query about whether Drama is needed in the curriculum. The responses were clearly in favour of Drama as a necessary tool for developing skills in self-expression.

To Dryden, the apparent value in terms of the course curriculum has to do with the student becoming better at self-expression. "Students' life stories exist in every classroom but in the Drama class they get expressed." Hard, similarly feels that Drama teaches individuals to speak in front of people more effectively. "Students are made aware of their body language, how it is sometimes interpreted and that it can be used to their advantage or disadvantage, depending on what meaning they are trying to get across to their audience." In the same regard for Swartz, the physical activity of Drama helps young people
work with their physical growth. “As far as their needs, they need to listen, they need to talk, they need to feel, to reflect, to collaborate, to cooperate, to imagine. Drama extends their world of play and helps them look at situations from role play and from imagined experiences thereby learning through play.” In concurrence with Cecily O'Neill, Swartz suggests that “if we can get children and young adults to listen to each other, then Drama benefits. Drama allows them to feel comfortable communicating with each other and at the same time learning something about themselves. But, you don't know for sure that they have learned because it's such a long-term process.” Tyrell thinks that it is amazing what Drama can do for children because she has seen it first-hand. “If you cut off Drama and theatre to the world, it would be like if you open the door and you don't hear the birds singing anymore. That's what a great loss it would be. It is such a part of our lives.”

I understand that there is a definite need for Drama-in-Education for the purpose of personal and social communication. This point was supported by the Narrators without argument.

28. Similarly, Drama is viewed as a necessary component of the Drama curriculum as it allows self-revelation.

Dryden found the ritual of Passing the Cane (or the Talking Stick) a really useful and interesting exercise.

That ritual of Drama is an occasion to get people talking and when they open their mouths, they start to reveal themselves. The way in which they express themselves, even the tone of their voice can give the listener (the teacher), a fairly good sense of how her students are feeling that day. And the students are talking about a topic whose content may also reveal something about them and how they live, what their priorities are and what their goals may be. “It is a revealing experience and what is revealed is tough, it is emotional in some way. And it might be poignant, triumphant; it maybe lots of things. But, it is personal; it is revealing and it is real.”
Hard had been taught the skill of pushing herself beyond normal limits as a method of getting into a character. She said that she had used this skill both at school and in relating to people in her job. “In one character building exercise, she was challenged to achieve an intense state of anger that she had trouble reaching by herself. Intellectually, she understood that the character was upset and wanted to stand up for herself, but releasing this anger was her challenge. Her own easy-going personality would not allow her to lose the control that this particular character needed to.”

La Frenie’s story about an exercise in which he felt “like something was being ripped out of my body and something deep inside was surfacing,” supports the above point regarding self-revelation.

He broke down and started crying and yelling, "Stop! Stop!" His teacher told him again that he could stop the exercise at anytime. He was given time to compose himself. He didn’t remember why he stopped the exercise or why it was so frightening for him. It might have been based on his need for approval that he had at the time or some other revelation (that he could not remember) that was surfacing. Some of the other students told him that they appreciated his willingness to stop because they too were there to study acting and were feeling pressured to reveal things they did not wish to. Since he had not wanted to talk about it further, his teacher let the matter drop and proceeded with the next person. He never felt obligated to go further and had already tuned in to the fact that he could always do it as Therapy for himself, as a self-analysis.

La Frenie believes quite strongly that there is a misconception or mythology in the Theatre, that “you have to reveal everything about yourself and that you are naked in front of the audience.” In his opinion, some actors enforce and justify this myth with a perverse desire to emotionally expose themselves in public. To La Frenie, Therapy comes naturally through the theatrical process in which, “you can reveal very specific things that are too difficult to reveal through your normal daily experiences and that alone is Therapy.”
A certain prisoner in a workshop he led at a medium security facility in Guelph was always fighting. This was how his clown was revealing himself. Denial and anger kept coming as he talked about why he was in prison. He was an angry clown. He finally did the movement exercise and it was very simple, direct, and self-revealing. He started by sitting on the floor. He had his head bowed and was very tense. He kept looking to the left at a very specific spot. There was a definite struggle going on and finally he couldn't stay where he was, and he got up and went over to the left side and poured himself an imaginary drink and then sat back down. What he said in a short, twenty-second movement sequence was more than he could get out in words. 'It was out in the open. It is not the public confession that is Therapy; it is only self-revelation and the associated self-awareness that is therapy'.

La Frenie does not believe in hypnosis for the purpose of self-revelation. Hypnosis is a very frightening thing we shouldn't participate in. You are turning your sub-conscious over to somebody who you don't know. This is very dangerous. Physical memories, which come out through Dramatic improvisation, place the control with you. If you reveal something while you are in control, it works therapeutically. To reveal something through hypnosis and be confronted with it is frightening because you are trusting that it really happened and that the person didn't implant the idea in you however innocently. You are not in control and must keep relying on the Therapist. Therapy happens when you are in control.

Regarding the therapeutic benefit of self-revelation, Swartz finds Drama to be an exciting medium. "It allows him to inspire children's creativity and gives them opportunities to reveal their thinking and feeling. That is why he 'does Drama'."

Tyrell's capacity to really reach "problem kids" in classrooms through Mask work is connected to their self-revelation. "All of a sudden they are sitting there behind one of my Masks and it's all coming out!"
Whatever it is that is being revealed, it is not that content that is the key, rather the process of self-revelation in a supportive yet controlled environment. That process was shown in the narratives to be quite a natural and therapeutic mode.

29. In the same way, there is a need for Drama as it helps to develop self-confidence.

The philosophy behind La Frenie’s teaching is “developing self-confidence and allowing the discovery of creativity and the independence that already exists in the student.” To him, being “self-centred” is a positive quality. He distinguishes between “being self-centered and self-obsessed”.

Once you have confidence in your own perspective, you can give more. You don’t have to teach a philosophy of giving; it’s usually there already. People who give without needing a return are people who have been given confidence. Some people give because they get something in return, which is really an exchange, not a gift.

Russell said that “he was shaped by his own high school Drama experiences in many ways. It led to his High school presidency, and being selected as the valedictorian of both grade twelve and thirteen classes.” He believes that if he hadn’t had those experiences that he wouldn’t have had the confidence to even audition for a play at University. “Learning so much about human nature gives one a kind of confidence to go on, and a sensitivity to other people. You are not consumed by your fears that they may not like or trust you.”

Indeed, confidence and self-esteem are essential to human development and, can give any student the protective armor for successful, non-threatening human interactions. This benefits the individual’s self-actualization and learning processes.
30. Drama is needed in the curriculum, as it is allows students to release their emotions, and feelings.

Swartz has taught adults who, if triggered by something, are allowed to talk about it privately in a one-on-one meeting. “If they choose to reveal an emotion in class, then they talk about it in class because that is a form of learning for the group. If there is a discussion in the middle of a class, it is used as a vehicle for talking about an issue.” He does not believe, however, that this is therapeutic for the individual.

Russell attempted to deal with his students’ homophobic attitudes through a Dramatic mode. In that mode, he was a witness to “students passionately defending the homosexual person’s right to be what they wanted, with passions that surprised even the students themselves. For those who are involved in the role-playing as well as those who observe it, there is a paradigm shift. They come to see beyond the labels and have enormous personal growth as a result of these experiences.”

It was also a therapeutic approach for Russell to use role-playing situations with a student who was the “class clown”. He described his attempts to,

Try and make the boy seek a higher level of comedy and to appreciate that there were times for comedy and times when comedy is inappropriate. “We developed a little story in class about a clown who wanted to be taken seriously and at times, he was in role as the clown, and at times he was playing other roles. He was playing the people who needed the clown to be serious. It had an enormous effect on him. The feedback that he received from other teachers following the time that boy worked with him in the Drama class, indicated to Russell, the success of this Drama work.

“Working in role is taking a risk that a student may ‘break down emotionally’ or ‘break out of role’. The Group Forum shared their concern that “a teacher has to take the risk that a student may punch him (or another student),
or start screaming and break down and cry. But, usually, these students feel relieved afterwards.”

The issue of emotional distance in role-playing was an expressed concern in the Group Forum. We felt that students should be taught to use their personal experiences as the basis for Drama work, without revealing everything to an audience. “They can reveal things to themselves without revealing anything to the audience, so that the audience can achieve that emotional distance as well.”

Dryden thinks that Drama goes beyond being an experience where students are encouraged to express themselves, and reveal themselves. In the act of revealing, he believes that “you display certain truths about yourself that you might not otherwise. And once you get them out, you have a better chance to engage them.”

Even though there is the risk of “tears” and other exhibitions of emotional release in the extreme, the narrators recognized the therapeutic value in the process of self-revelation.

31. It was found that the dynamics of “talk” in the classroom as part of a larger process of communication can be therapeutic. There are, however, other benefits and variations of “talk”.

A student can gain a much more extensive vocabulary of human relationships from Drama, according to Russell. “There is a heightened level of listening, of concentration on stage in the Theatre and in the rehearsal process” and he thinks that this extends to other situations. He also feels that controlling your emotions is all part of that process.

Giving and receiving feedback in Drama class is therapeutic and part of this dynamic. It is part of the therapeutic process because it has made his students aware of the moment-to-moment growth that occurs. And he listens and learns from them as well.

With respect to this issue, the Group Forum participants believe that mostly students need to vent. “And when students think in a violent way, that doesn’t necessarily mean that they are innately violent. In fact, it is just their
hormones going crazy and that's how they deal with it (by thinking in violent images). Today, that is what being thirteen or fourteen is all about. There are too many pressures. “

The Forum members agreed that society is hypocritical for putting adolescents in an environment where they aren’t allowed to express that aspect and yet, want them to be self-aware. “Kids aren't being allowed to be kids anymore.”

Slater has found that “often the simple act of talking as they wish about anything, in a Drama classroom environment, provides students with the safety that they don’t often have in the rough and tumble cafeteria life. Their conversations have convinced him that they’re under pressures that aren’t recognized fully.” Both he and Dryden were convinced that the ritualistic exercise of ‘passing the cane’ was an excellent example of promoting this kind of talk. Slater used the experiences that his students related during this exercise to know them better and be able to make specific connections for meaningful lessons.

I think of a student that is currently in my Drama class, who is a Jamaican girl. She is a barrel kid meaning she was apart from her mother for many years and I feel we are providing her with the talking stick and our circle with an opportunity to connect in a meaningful way with peers who are themselves going through difficulties. She is able to share significant information in a safe environment about the process of what it's like to be new in a country and a new culture and learning to live again with her mother and family after years of separation. She would not have that opportunity in another class.

Slater connects the importance of talk for the ESL student to Dramatherapy. He sees Drama providing the immediacy and a context by which the student learns the necessity of language. “Drama provides that opportunity especially for students who are attempting to integrate into society and want acceptance. It allows them to make mistakes and connect in an authentic way.
This is therapeutic because it could only enhance the student's sense of self-esteem and control over his or her own life.”

The opportunity to share meaningful experiences in a safe and supportive context, along with learning a new vocabulary for human interaction, is needed by students. It is found in Drama classes.

32. Spontaneity is unfamiliar territory for secondary school students, and therefore, they misinterpret the intent and quality of certain Dramatic Arts activities. Students in high school have difficulty understanding the purpose of spontaneous activities such as playing games in warm-ups. Initially, they believe these activities to be stupid and simple. The teacher must overlook their uncomfortable level and accept the critical reactions as part of the student's mind-set and unfamiliarity with “spontaneous expression”.

However, spontaneous play is not foreign to the elementary school student who has not developed 'blocks' to his own creativity. And there is value in the re-introduction of activities that promote spontaneity for the older student in high school.

33. Dramatherapy “Phobia” was a recurring theme of this study. Dramatherapy (not Dramatherapy) “phobia” has been prevalent among teachers and they avoid many significant areas of Drama teaching because they don’t feel “qualified” whatsoever to deal with their students’ “emotions”.

The reality of this fear for Russell is: “I can deal with the person exposing their pain and their suffering and calling out for help and I can do whatever I can to help them; but, I am fearful that within a group of adolescents there will be those who are not capable of dealing with the situation in a mature way and it’s that experience that I am most fearful of, the part of it that I can’t control.” Slater believes that,
People are afraid of the ramifications and implications of the idea that Therapy creates demi-gods and gurus. The very act of acting is a shedding of layers and is not “showing off” although that comprises a part of it. Showing a vulnerability and a truth that is there but that isn’t always shown is, by its very nature, creating a dynamic between appearance and reality, mask and core mask.

Tyrell had her own story about dealing with Dramatherapy phobia.
She was doing movement work leading up to mask work and the people were lying on the floor doing ‘heavy stuff’. She was questioning whether she was ready to handle this therapeutic kind of work when the phone rang in the studio. It felt like Richard Pochinko, her friend and clown/mask teacher who did this kind of work and had recently passed away, was calling her to give her the go ahead. She felt like a sign was given to her that it was ok to do the work.

So, Tyrell admitted that she doesn’t do ‘it’ because she worries that somebody could get into trouble and she feels that she doesn’t have the proper medical training. “People could go into shock. When you are dealing with childhood memories, incest and traumatic experiences, you could put the person into a state that you can’t get them out of. So, she makes it ‘theatre’.” Theatre is her safety net.

One member of the Group Forum admitted that he does risk touching his students because he cannot teach with the fear that what he is teaching will be misinterpreted. He is, however, prepared for that happening. According to La Frenie, Therapy, in general, is unscientific, and a risky business which he finds frustrating.

I don’t think a lot of Therapists are legitimate.” He had known a young girl who had been raped and went to a Therapist. In her very first session, the Therapist said that he was going to pretend to be the attacker and he wanted her to say whatever she felt she wanted to say to her attacker. “Perhaps he had a strong reason for wanting to do something like that, but the young girl’s reaction was, ‘Fuck you. I am not coming back here any
more’. La Frenie was confused how this method could ever have been therapeutic.

He sees the danger with Drama as Therapy and other forms of Therapy because therapists don’t necessarily take the responsibility for what they have ‘dragged out’ of people. His opinion is that “if a teacher provokes something out of someone in a class, the teacher has to deal with it and not necessarily solve the problem but acknowledge that it came out and help the student over the initial shock of realizing that it is there.”

Slater thinks that we have lost common sense in so many ways. He is irked by the fact that we are ruled by fear, and noted the contradiction that we are trying to get students not to be afraid of this, themselves. “Students know their rights but they don’t know their responsibilities. You can’t touch me. You can’t do this. I am dyslexic; I can’t do that. It’s like they have seen too many programs on Law and Order (American television series) and they hear these rights but don’t allow themselves to get into the experience.”

The trap to approaching Drama as Therapy was identified in the Group Forum. “You may be looking for a problem that doesn’t exist. This catharsis can be misinterpreted as more than just a release of emotion.” That is another fault with Drama as Therapy.

34. In the narratives, a related point emerged regarding the dangerous use of touch as a means of positive reinforcement. Touch, as an aspect of physical contact, is an important element in developing healthy human relationships. Within the Drama classroom, there are opportunities (in trust exercises, where you fall back on people, or Alexander (movement) methods, etc.) to set up these “touch” situations with cautious consideration.

It was the Group Forum’s understanding that students have control of their own on/off switches; they control who touches them and when they are touched and in what way they are touched. Ultimately then, teachers have to be careful that they are not imposing touch on their students if it’s unwanted. “It is
absurd that we are not allowed to touch students and show how beneficial it is for them to be patted on the back, for example."

These excerpts have focused on the final, recurring theme of the dangers, risks and traps associated with Dramatherapy in an educational context. Fear of Dramatherapy is a reality among teachers. The psychological term, phobia, accurately defines the perceptions held by Drama teachers, their avoidance behaviour, their suspicions and mistrust of ‘risky’ methods, only because they feel that they lack the confidence, training and experience to deal with emotional work in Drama.
Chapter Five
Significance of the Study

In this study, a number of implications emerged from my analysis of the data. I have listed these points here in the order that they were classified in Chapter Four. It can be concluded that, as a therapeutic medium in an educational context, Drama has metaphorical significance, representing a ‘double mirror’ for educators, and offers:

- A mutually beneficial reflective learning process for teacher and student,
- Forms of spontaneous activities that provide “unintended” benefits that can only be recognized upon reflection,
- A medium for the development of social and personal values,
- A helpful impetus for students to move beyond their familiar, media-influenced perception of life,
- The empowerment of students to make morally constructive decisions and to nurture their imaginations (apart from technology in the Arts),
- Opportunities for social development,
- A new and useful vocabulary for human interaction,
- Practitioners who value holistic pedagogy, empathic and intuitive teaching,
- Creativity-training in the school system (as opposed to career-training, teaching for employability),
- The transfer of learning from Drama to other subject areas,
- The development of literacy, language and higher level thinking skills,
- The promotion of healthy thinking processes, and questioning skills,
- The positive effect of small and large Group experience,
- An atmosphere for learning that is not always available in the ordinary classroom,
A necessary tool for developing skills that are essential to human development, in self-expression, verbal communication and self-confidence,

- A safe environment for personal growth and short-term transformation,
- A viable component of the curriculum that allows opportunities for self-revelation, release of emotions and feelings.

The identified implications of the study are organized as these categories of meaning: personal and shared, governmental and systemic, curricular, and future research.

**Personal And Shared Meaning**

The first category implies that Drama as a therapeutic medium in Education has important meaning for individuals and groups and especially for the participants in this study. For example, in the update of his interview, La Frenie, cautioned that the success of any Drama program is dependent on the enthusiasm and dedication of the teacher. He repeated his belief, “If you have a dynamic teacher, you have a dynamic program. It is not the curriculum. It can’t come out of the curriculum, but only out of the individual Drama teacher who is there to interpret the curriculum.”

The significant effects of the Dramatic experience are based on more than the context, but on the student’s personal context. That could take into account a student’s response to the energy, personality, gender, teaching style, and other motivational attributes of a Drama teacher.

In Chapter Four, Russell recognizes the major implications for one of his students who had been the focus of a Drama structure about a clown-like character who wanted to be taken seriously. This came from reading the reflections of that student. Russell disclosed that he had purposely established an emotional distance by not making this student the protagonist in the Drama. “The basic idea was that we were going to examine how a clown (someone who couldn’t help being or looking funny) would function in the world. They would find a reason why this clown wanted to be taken seriously.” Russell had been frustrated as a teacher with this student who was extremely talented but could
not discipline his performances, and who was unable to share the stage with his fellow players. Therefore, his diagnosis was that this Drama structure was what the boy needed. “At the end of the structure, this boy understood the idea that there are times when a person is perceived in a particular way that they don’t want to be and it is very hard for them to get out of a role that they have built for themselves.” Russell taught this student after that class experience for many years. “He took the OAC course three times. This showed that he loved the class, because he kept coming back for more. And in fact, by the end of the last semester of his last year (that would have been grade fifteen), he wasn’t attending anything else; he was just doing the OAC Drama for the third time.”

What happened here? A teacher invested in a particular student, giving him more opportunity than encouragement and direction in extra-curricular Drama productions. “This student learned how to support other players onstage and to give and take in a more disciplined way to produce better audience response. He learned a great deal about the need for discipline in the Arts and therefore, in one’s life. In that sense, he became more organized in his life.” This Drama structure was similar to a cognitive-behavioral-therapeutic approach through role-playing. It was not intended that the other students in the class would identify the personal reference to the clown character. But, because he was such an extreme case, it was unavoidable. “The role-playing that we did in the class was always done with the effort not to make the Drama work too personal or too focused on any group member.” But, it remains in the sub-text of the classroom. Weeks later, someone might say to the boy, ‘Get serious! I am not clowning around here!’ It was group therapy. And, it became another part of a new social vocabulary for the group to use in order to function more effectively.

The development of a new, social vocabulary for positive, productive human interactions, as well as the personal growth of the specific student through Drama-in-Education, are clear implications of the study.

What is the “meaning” of Dramatherapy? Another implication revolves around the debate and the clarification of the term, Dramatherapy, as it associates with the term, Developmental Drama-in-Education. Warren reiterated
what he thought to be the major difference between the two perspectives. His philosophy is essentially a Taoist one, which espouses a type of preventative medicine. Therefore, Warren's practice (at the University undergraduate and graduate levels) has been rooted in prevention. "My way of working is to give people, if they are sick, the tools to help them get better. And if they are not sick, or if they have been sick at an earlier time, to help them maintain their current state of wellness."

He said that that was not always the case with Dramatherapy. There is a whole notion of 'Theatre Toxic', which is a term that he and George Major used to refer to this condition of people they worked with. "It means that not everybody feels 'better' doing Drama and in some cases, people may feel 'worse'. It happens to people who really want to perform on stage. Stage fright is just an example of the effect." He has witnessed cases where people wanted to be in Drama either because they believed or somebody had told them that it would be good for them; actually it did them no good at all and in fact made them even worse and exacerbated their depression. One way he dealt with these cases was to putting these people backstage where they began to feel better because they were still doing "Theatre" but not onstage. So, for Warren, Drama can be beneficial and therapeutic but it can never be a Therapy, or considered one in a clinical sense. "He said with reference to all the Arts, "You can't do the kind of scientific study that has to be repeatable with control groups in a blind test, nor would you want to." Instead, he suggests that you could talk about Therapy in terms of its therapeutic benefits as long as you didn't try to suggest that it produced cause and effect responses. He felt that to talk about the therapeutic value of Drama was reasonable but that most Dramatherapists are not qualified enough to present it as a medical or scientific technique. This statement leads to another implication of the study which focuses on the issue of the recognized need, availability, development, implementation and quality assessment of certification programs in Dramatherapy in pre-service teacher training across Canada.
What is the role and function of the Drama teacher in a therapeutic context? The implication of this query is revealed in my personal anecdote: While I was analysing Hard's recognition of the social benefits of Drama exercises as ice-breakers in the educational context (university), a similar experience came to mind which brought a new and clear understanding of the teacher's role in the therapeutic process. I was asked to lead an adult group in the Hora, an Israeli celebratory dance, at a gathering for a colleague's retirement. It was intended as the icebreaker activity of the party. As I was leading the group through the steps of the dance, I was cognizant of their total engagement due to the structure of the way it was taught and not as a result of my knowledge of what I was teaching them. Everyone was teaching each other in two large groups. I had been involved in the process of demonstrating the steps, encouraged the participants and did sideline coaching until there was no need for a "teacher". The participants were collectively working to develop their dancing skills. Therapeutic? Therapy? Yes and No. In the 'doing' there is a fine balance.

At the end of the gathering, my friend, thanked me for making the party a success. She had achieved her goal. She had wanted the participants to be more than audience, to celebrate their own achievements and share the event with her. The 'dance of celebration' energized the group, starting with a simple act of holding hands, moving together, lifting my friend high up on a chair, forgetting gender, age or other physical differences. Being in the moment! There does not have to be a catharsis, or overt transformation for an experience to be a therapeutic; only a vitality, a sharing (of laughter), and a supportive, trusting, collective atmosphere in which the teacher becomes obsolete in the process.

Hard outlined some implications of her Drama "training and experiences" relating to her work as a kinesiologist/hydrotherapist in a physiotherapy clinic. One of her foci, is to make every treatment as “entertaining” as possible for the patient. “For some people, it is very easy to slip into depression as a result of the trauma and daily pain management they endure.” She uses “theme days” at the
pool such as Hawaiian day when everyone who comes to the pool wears a lei around his neck and Hawaiian music is played. Also, because the atmosphere in the clinic is so serious, tedious, rigorous, she uses Drama in her work with young children. “Physiotherapists call her over to deal with the little kids because she tends to be more expressive and creative in dealing with them.” She said that the more “entertaining” approach works with older clients as well. **And, although she doesn't use Drama techniques consciously in her work, “techniques come into play subconsciously in certain situations and she is able to improvise ‘on the spot’.”**

There was another implication that emerged from the answers of the research subjects regarding their personal background. The pattern that was repeated clarified “the double mirror factor” as an element of therapeutic Drama teaching. This means that the teacher allows the student to be vulnerable by showing his own vulnerability and authenticity. Therefore, taking the risk to move beyond the limits of his societally endowed role, the teacher opens the door for the student to relate more openly, willingly, in a spontaneously created role. The student learns to “let go”, to make appropriate selection of the masks in their personal repertoire of characters, and to apply their newly acquired vocabulary to their daily interactions. **What this implies for the discussion of the role of Drama teachers, is that the therapeutic effect connected to their teaching is based on the achieved level and intensity of their personal reflections.**

The development of spontaneity through Drama is another implication of this study. Spontaneity can be cultivated in both individuals and groups in educational settings. The researcher’s on-going classroom research has revealed that students know intuitively when they are being spontaneous and accept the moment as a positive one. Yet, they do not know exactly what it is, or how they can repeat that experience.

**Students can identify their personal “eureka experiences” with greater ease, describing what was unplanned, new, unexpected, or surprising in their Drama work. A more clear understanding of this concept can help to eliminate a resistance to accepting spontaneity as a component**
of a significant process in education. Spontaneous Dramatic action can be viewed as a kind of natural therapy in educational settings as it aids in the development of self-concept, motivation and emotional development. Therefore, creative, improvisational, theatre games need to be integrated into more aspects of a whole school’s curricula.

**Governmental, Systemic, Curricular Meanings**

The current trend in education is to rely on prescriptive curriculum guidelines (The Arts, Grades 9,10, MOE,1999) emphasizing knowledge of content and skill development, standardized report cards, exemplars, and technological assessment tools. Wilkinson (1980) directs this issue to Drama-in-Education as she cautions teachers from putting an overemphasis on objectivity. In her opinion, the combined elements of spontaneity and imagination are integral to this process which permits the individual a kind of I-Thou relationship to the world (Buber, 1937). Thus, the introduction of spontaneity training, borrowing techniques from Developmental Drama, Dramatherapy, and Psychodrama should be included with educational goals in Drama education. It would be an effective means of liberating society’s spontaneous creative potential.

This study also recognizes how Drama as a medium for therapy significantly affects the whole educational system. This includes certain implications for pre-service teacher training, professional development, additional qualification certification, funding of artists-in-the classroom projects, budgetary restraints, curriculum planning and implementation, evaluation strategies and approval of new course codes for the Arts.

The following comments of the interviewed participants are relevant to the significance of the study. The result-oriented trend that has been occurring within the educational system was discussed. This movement creates a trap whereby Drama as a technique to provide specific results, overrides the open-endedness of true Dramatic process. Using Drama techniques for anger-management, time-management, or other specifically programmed outcomes could be dangerous
and could affect how the assessment of students is implemented. If this trend continues, teachers would require very specialized and additional training to use Drama techniques with such goals as conflict management. More psychology courses need to be compulsory in pre-service teacher education. “It would have been advantageous just being able to identify and see behavior in a larger and more specific context.”

Another trend towards a “business” model of education was discussed. In this movement students have been purposely directed towards employability and developing those skills to achieve that. “The emphasis is on employability eight hours a day. We are neglecting the rest. And if we frame the education system around employability exclusively, we are missing the boat! That is the human interactive aspect that values imagination and play.” It can be said that Drama prepares students for the job world, providing employability skills in its own way: through game-playing and cooperative activities. They are also being given other meaningful ‘life’ experiences that have nothing to do with that but the Drama teacher is aware of the reality. Such skills are therapeutic and include learning how to spend time alone, learning how to be more honest, and so on.

Another implication that arose from the discussion in the Forum was the move towards “generalization” of non-specialist teachers who are recruited to teach Drama. “They lack the experience, even if they are given one section to teach in their timetable; they mostly rely on textbook lesson plans to get by. It is difficult to go beyond a structured class that would be taught in Math.” This is an implication for Drama teaching as a whole as it can affect the student’s level of learning. They felt that all Drama students should be taught by Drama specialists at some point in their education. It is, in the Group’s opinion, unproductive to have untrained teachers of Drama teaching it. “Without the adaptability and flexibility (the depth of background and a big bag of tricks), a non-specialist teacher can’t deal with the students as they are and where they are.” La Frenie added his argument that “unless you recognize the legitimacy of the art form, you can’t teach it as a technique in something else.” He is convinced that the
system should be hiring specialized teacher/artists to teach the Arts programs.

Another apparent implication is the overlapping of course content and methodology. It was noted that Drama methodology was being used by untrained Drama teachers from other subjects in the curriculum. Is it “real” Drama? If it isn’t, then how will teacher training change so that teachers are better able to implement the approach and fulfill the vision? How long will it be before major changes are evidenced in teacher education? Swartz asked, “How are teachers going to learn about teaching through Drama? How do they prioritize their curriculum initiatives with all the new documents and hundreds of expectations that they are required to address? How can they do it all?” He said that the Arts (which includes Drama) do not seem to be a priority based on Ministry Directives. Yet, he indicated that the number of people enrolling in the additional qualification courses in Drama, which he coordinates at OISE/UT, has increased. This has given him a sense of optimism.

Also, Drama educators have been watching the extinction of their subject. Drama teachers are being usurped by other subject areas, and Drama departments are shrinking as techniques are being dispersed throughout the rest of the curriculum. That has happened with the integrated grade nine Arts courses, for example. The underlying implication is that “true integration” may not be accomplished. “Half the time, the students are with the Visual Art teacher and are involved in such activities as perspective drawing; in Drama, we try to relate them to Drama things as their story, or personality. The concern for the student is that the Art teacher may only see the “Visual Art” aspects of the work and miss the Drama content of the material (e.g. the severed head in the corner, or the significance of the use of the color, black).

Therefore, the emphasis on Arts integration and comprehensive Arts courses in the curriculum present implications concerning the quality of learning of program delivery.
Dryden's discussion of the needs of “today’s kids” presents another implication of this study. How does the system serve those needs? He promoted Drama as a method as well as a subject in its own right because, “Drama class is made for today’s kid.” If Drama can reach and motivate students to learn through its “informal, unself-conscious, verbal, familiar, active, profane, and authentic methods, then how can its value as a significant component of the curriculum be so unheeded?

Tyrell suggested that mentorship programs, as a way of dealing with the students without sufficient or effective parental role models, should be implemented in all schools. She said, “Kids come in with a ton of baggage and can’t concentrate on their work. How can they function? Their families are breaking up, dying and they go to school; they’re just “not there”. Teachers have so many problem kids; it’s de-streamed; it’s crazy.”

The transfer of learning through Drama to other subject areas begs consideration of its implications. La Frenie said that he believed that the natural qualities that emerge from Drama flow into other areas of the student’s life and school environment. “Theatre brings out the ability to learn Math”. And in a survey of primary and junior teachers and administrators conducted for the Ontario Ministry of Education and Training, it was found that Arts programs help students learn “in the general program of studies through improving perception, awareness, concentration, uniqueness of though, style, problem-solving, confidence and self-worth, and motivation.” (OAC, 1997). And accordingly, the growing public awareness of theories of multiple intelligences, and brain development strongly supports the case for promoting the Arts-in-Education.

Arts-in-Education, therefore, is a therapeutic mode for learning in general.

Courtney (1981) asked: is there a relationship between Drama in learning as a whole and Dramatherapy? This is another important question for future research but is not of primary concern in the present study.

Would students benefit from taking a full course in Dramatherapy, focusing on self-worth, etc. where a teacher could go further with students who wanted to “do” more therapeutic work in the classroom? Russell
thought so. He stipulated that it would have to be taught by a Drama teacher with an additional qualification in Dramatherapy; otherwise, there could be consequences to deal with. Russell recounted one such incident in the update of his narrative in 1999. A colleague had come to him for advice because he had been moved by an experience he had teaching a class of grade tens over a period of three days, but didn’t know how to follow-up the “emotional” experience. They had started reading stories from a book, *Chicken Soup for the Teenage Soul* (Canfield, 1997) and began to share personal stories. The class had “this big sharing experience” in which they were hugging each other and crying and supporting each other. One girl related the story about her father and brother who had died in a highway accident in British Columbia before she had moved to Ontario. They had this big hug fest and one of the kids stood at the door and as each kid left, he pretended to sprinkle “happy dust” on them. The teacher came to Russell for some direction about how to come back to the class after this kind of experience. They looked at the idea of taking some of their stories and abstracting some of the issues into other things. “We had to talk about, maintaining some protection of role in the process.”

What this illustrates is that “a teacher who is well-intentioned but without adequately specialized training could find himself at an impasse and a room full of emotionally-charged young people with nowhere to go.”

This is not Dramatherapy.

Funding cuts, by the new Provincial Government, have demolished important Drama Associations. For instance, the DACAO (Dramatic Arts Consultants Association of Ontario) has collapsed since the ‘cutbacks’ abolishing the role of consultants in many Boards of education. Another consequence of the funding cuts has been the elimination of headships for Drama. Without the head’s time release, virtually, there cannot be any support for colleagues teaching Drama in schools. In the new organization of secondary schools in Ontario, there is one Head per school, responsible for all the Arts. This does not
mean that the appointed Head of all the Arts necessarily possesses equal expertise in each of the Arts areas. The necessity for these qualifications prevails.

Furthermore, through his active involvement with CODE, (the Council of Drama and Dance in Education) and working with the Ministry’s initiative to provide in-service of the new Drama curriculum, Russell was able to update this research with certain implications. He thought that it was made too rigorous in the attempt to make it conform to the political jargon. In doing so, he felt that the politicians had devalued the Arts (and Drama) and “shoved in a number of ridiculous expectations … the theatre history expectations for grade nine Drama students are beyond the resources of 99 per cent of the teachers in the Province to deliver.” He added that the expectations would be a challenge even for the OAC level students. “Trace the development of comedy from ancient theatre to the modern day. To do that kind of research in grade nine is absurd, pointless and flies in the face of the true value of Arts-in-Education.” However, he said that on the whole, the expectations for Drama have been written with enough flexibility that a teacher could do a more theatre-based curriculum or a more process-oriented kind of program using a range of methods and approaches, and still meet the expectations that have been written.

How does this affect the representation of Drama as a therapeutic medium within these expectations? Russell said that this view of Drama was not represented in the curriculum because the politicians who reviewed the expectations at various levels did not understand Drama in this way. So, teachers will have to know what they are doing beyond what is written. “They will have to put those values back in while they are delivering those expectations. If they do it right, they’ll be able to create a “therapeutic” environment for students to be involved in. It’s not overt though. It’s not in the text; it’s in the sub-text.”

What are the implications for the artist in the educational system? Tyrell said that artists, like herself, would hopefully continue to be the resources for implementing and enhancing the curriculum. She was referring to the Common Curriculum Government document in 1995 that had directed that one quarter of
all curriculum be taught through the Arts. Even then, she felt sorry for those teachers because they had not had any additional training and all of a sudden, it landed on their desks. She asked, "How could you go from teaching one way, and over night to teaching another way, when you do not have a clue how to do it?" And she was worried about Government cuts that could "kill" her because all her funding comes through schools and grants. So, she has felt compelled to integrate her work into the curriculum more and more.

Drama, along with other expressive arts therapies, has more than one foot in the door of education (Creadick, T.A., 1985). This is especially true considering the passage of the Government's Bill 82, which deemed that all individuals have an equal right to educational opportunities offered by the public system of education. The introduction of this law in schools has ultimately affected the growth of Special Education programs; it has also instituted individualized programming for students with learning and behavioral disabilities and made the regular classroom teacher more responsible and aware of the need for specific methodologies which will enable them to better deal with the mainstreaming of students with special needs. The pattern of declining enrolment in the secondary school, combined with changes in credit requirements for secondary school graduation (The New Ontario Curriculum, 1999) has necessitated the concept of bi-levelling. Those affected most by this procedure in particular, have been Arts (and Drama) students.

How do the above-described educational changes relate to the significance of the research? More and more it is becoming the educator's responsibility to aid in the early detection of problem behavior and to develop preventative and therapeutic applications. Since Drama is becoming recognized as a treatment modality in its own right (Schattner, G. Courtney, R. 1981), perhaps in the future, its value not only for special but general education will increase. Since all teachers are required to adopt special education responsibilities, mentorship, career and life counseling duties, they too will become more aware of the need for therapeutic strategies in their classrooms.
The development of specialized programs in the Arts and the rise of schools for the Arts has produced a need for educators to become better equipped to deal with the unique characteristics of Arts students in general and common traits of students in specific arts subjects (e.g. Drama). The fact that the Peel and Toronto District Boards of Education have employed psychiatrists and psychology personnel indicates on-going activity in crisis intervention throughout their systems. As Drama becomes a recognized agent for the maintenance of personal wellness, this research will have even greater implications for these populations. The classroom teacher in all Arts areas, then, will have to recognize the need to develop 'helping strategies'.

Warren warned the researcher about defining what is meant by those things associated with Therapy, like self-esteem or body image. "If you are going to talk about Dramatherapy or Drama as Therapy, or talk about it in a clinical sense, you better be careful about how you are going to prove it happened. Most of the research that has been done has been appalling." **This implies the need for further research in the area of Dramatherapy in all contexts.**

This research also has implications for adult education. Enrollment of adults in High school, Community College, University Continuing Education and other programs has not decreased for a range of purposes, the foremost being career training. Drama methodology, therefore, can be a helpful medium in adult learning. "One easily forgets that human education proceeds along highly theatrical lines. In a quite theatrical manner, the child is taught how to behave, logical arguments only come later...It is no different with grown-ups. Their education never finishes. Only the dead are beyond being altered by their fellow men." (Brecht in Schattner, G.Courtney, R.,1981).

Other questions may arise as a result of this study, but primarily, it has been my task to analyse how the therapeutic benefits of Drama-in-Education are being experienced by students and implemented by Drama teachers and artist/educators. **This study, will hopefully promote the recognition of "constructive acting out" (including role-playing) and the rational and reflective**
aspects of Drama, as useful methods for teaching Drama and other subjects in
the curriculum

**Future Research**

**My Ideal Vision**

The future may see the Drama/Theatre educator as "generalist/specialist" which in fact is not a contradiction. Professional artists similarly may be compelled to acquire pedagogical skills to enable the blending of school curricula and performance repertoire. Professionals may have to work more closely with colleges, universities and school systems. Even teacher-training programs may become longer in duration becoming more apprenticeship-oriented or concurrent.

The ideal future of Drama education in Canada would see a variety of "new", therapeutic approaches integrating ideas from Gestalt, psychodrama, sociodrama, Eastern philosophy, martial arts, dance, movement awareness, cooperative physical games, and Boal's Forum Theatre as the curriculum ideally becomes more holistic. And even more idealistically, if Drama were to become the core of the curriculum, students would see the quality and extent of how different subjects relate to one another. As a consequence, future University programs would also have to reflect this holism in a global perspective. As a result, I can see an increase in the number of graduate courses and programs related to Drama/Theatre Education and subsequently an accumulation of theorists, authors, learned journal publications, theses, and dissertations in the growing field. Drama educators would increase the number of "practitioners making theories" (Hunt, 1987). Teachers would become accepted and acceptable as action researchers focusing on the qualitative methodologies within their classrooms. The personal narrative style of the Drama researcher can gain greater acceptance, recognition, and make an even greater impact on the field of educational research.

Other concerns for future forums and research in (Drama) education were raised by the participants at the conclusion of the Group Forum of this study. The
topics included: evaluating the “silent” student (who listens but doesn’t respond verbally), developing emotional intelligence, objectivity versus subjectivity in evaluation of Arts Education, the long-term effects of media and technology, survival strategies (personal coping skills) for Drama teachers in the new millennium.

**The Path of the Pendulum**

For the benefit of students of all ages, the teacher must be an educator in the true sense of the word, "leading out: the potential of people for knowledge, understanding, and creative action in the world." (Koltai, J. in Schattner, G, Courtney, R., 1981). If teachers and students begin to perceive this philosophy as the most desirable goal of education today, then they will be able to "enter the healing dance together, striving for spiritual, intellectual, emotional and physical wholeness". The word, Therapy, need not be feared; the therapeutic value of Drama needs to be understood and appreciated. Eventually, Drama and Therapy may be seen as mutually supportive partners in the pursuit of this educational objective while Drama as a therapeutic medium loses its controversial status and gains recognition as a Double Mirror.

I believe that the educational pendulum's movement has transformational qualities as it gains momentum through time. It does not stop. It connects past, present and future. It has allowed me to gain a clearer vision of the struggle that I and other Drama educators continue to endure as we seek the support for and acknowledgment of Drama as a therapeutic medium in the expansive field of education.
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Appendix A
Interview Candidates For Pilot And Research Study

** indicates pilot study
Bold indicates selected participants

Madeline Ballard-Kennard - Psychotherapist, Peel Family Services Mississauga.

Rosemary Courtney, Ph.D.- (deceased) Former Teacher/author, language specialist, Salt Spring Island, B.C.

Ken Dryden – Author/researcher – In School, Our kids, our teachers, our classrooms, Peel District Board of Education.


Fiona Griffiths – Professional actor/instructor of clown, movement, The Space, Toronto.

Julie Hard – Graduate student, T.L. Kennedy Secondary School, Peel District Board of Education.

**Elizabeth Hiltemann- Drama student, Regional Arts Drama Program, Peel District School Board.

**Rosalind Kindler - Child Dramatherapist, member-CREATE,Toronto.

Jenny Le Riche - Secondary/Middle School Drama teacher, Peel District School Board, Mississauga.

John MacDonald – Elementary teacher, Peel District School Board.

Wallace Metcalf – Former Drama/English teacher, secondary panel, Hamilton Board of Education.

Ginny Robinson – former supply teacher, secondary/ junior Geography, Physical Education, Art; current Department Head, Geography/History Department, Peel District School Board.

**Bonnie Robson M.D.- Child and Family Psychiatrist, Toronto District Board of Education.

Steve Russell - Secondary school Drama teacher, Head,Dramatic Arts Dept., Brampton.

Terrence Slater – Secondary school/ESL Drama teacher/actor, Peel District School Board.

Joy Squire – Counselor/Vice Principal, secondary school, Peel District School Board.

Larry Swartz - Elementary teacher/author, Ed.D. Candidate, Principal/AQ courses, OISE/UT, Toronto.

Allison Stein - Coordinator - School for the Arts – Toronto District School Board.

Naomi Tyrrell – Artist/Educator - Mask, Mime, Movement - Toronto

Ian Waldron - Vice-Principal, North Toronto Collegiate, Toronto District Board of Education.

Bernie Warren - University Professor, Ph. D., Drama Specialist, Dramatic Art, Windsor.

Russ White, Coordinator - Regional Arts Program (Retired), Peel District Board of Education.
Appendix B
Questionnaire

INTERVIEWER: Sandra Katz, Doctoral Candidate, OISE/UT
INTERVIEWEE: ________________________________
DATE OF INTERVIEW: ___________________________
ARCHETYPE (e.g. artist/educator, student, etc.): ___________________________

1. a) Personal Information: at interviewee’s discretion.
   b) Describe your background as an educator/artist? What is your professional status now?

2. How, where and from whom did you learn how to use Drama-in-Education?

3. How, where and from whom did you learn, gain knowledge about and/or become aware of Drama as a Therapeutic Medium?

4. Who were your early influences? i.e. Instructors, friends, colleagues?

5. Did you have a turning point in your career? If yes, please describe the catalyst and the effect.

6. Describe your relationship with the Interviewer? (How long have you known her and in what capacity?)

7. Do you have a personal philosophy/attitude regarding Drama in the Educational process? If so, try to define it in terms of its personal and social values.

8. Has your personal philosophy/attitude/approach regarding Drama-in-Education changed during your career?

9. Have you had any active experiences with Drama as Therapy, either as a participant, observer, learner instructor? If so, describe. If not, have you become acquainted with Drama as Therapy in any other way?

10. Have you an awareness of authors, practitioners, educators in the field of Dramatherapy? If so, who are they and in which ways have they influenced your practice?

11. Do you use the language of therapy in your work? i.e. terms from psychology, psychotherapy?

12. Have you used any therapeutic methods in your teaching, instructing, facilitating? Describe these. Why did you employ these methods? Why not?
13. Describe your own personal emotional responses to participants' emotional, and psychological occurrences in your work with students.

14. Do students need to experience the processes of Drama in their educational lives? Why or why not?

15. In your opinion, how are your various methods of Drama perceived by outsiders (those who are not familiar with, and totally unacquainted with the methodology).

16. Have current Educational Outcomes, Ministry or Board Initiatives, Educational documents, literature included therapeutic objectives from your perspective? Why or why not?

17. Would you consider participating in a group conference to examine Drama as a therapeutic medium in education? What would you gain from the experience? If not, explain your concerns.

18. Would you try to provide your own definition of "Dramatherapy"?

19. What form of Drama has been the best vehicle for therapeutic results (i.e. storytelling, mask work). Explain your opinion from your experiences.

20. Is there anything that you have said that you would not like included in this thesis?

21. Audiotape reflection: please take some time to consider this Interview. Take a few days to reflect on certain cases from your work (one or two cases, which, in your opinion, demonstrated the positive or negative effects of therapeutic approaches, will be sufficient) which would benefit this study. The audio reflection will be transcribed. Names of case studies will not be used in the transcription, if requested. Please return the tape to me in the envelope provided after ONE week has elapsed. Thank you for your time, support and contributions to this thesis.
Appendix C
Letter of Consent

Date: ________________

Dear: ________________

As you know, I am a doctoral student in Curriculum Studies at the Ontario Institute for Studies in Education, which is linked to the Graduate Department of Education of the University of Toronto. I would like to request your participation as a case study in my research. The purpose of this investigation is to examine, through video and/or audiotape interviews, a selected number of teachers and/or practitioners who currently use or recognize Dramatherapy in the educational context. The general intention of this study is for readers to recognize the existence of Dramatherapy in their teaching methods by observing the case studies.

Confidentiality will be maintained at all stages of the research process and with the publishing of the final results. To ensure this, all names may be deleted and replaced by pseudonyms known only to me, if requested. Video and audio tapes will be locked and stored and may be erased, if requested, after the data has been collected and analysed. You will have the option to withdraw from the study at any time. At the end of the study, a copy of the written results will be available to you.

I am sure that you will find this project worthwhile and enjoyable.

Sincerely,

__________________________
Sandra Katz

Signature of Interviewee: ________________ Date: ________________
Appendix D

Provincial Curricular Trends Of Drama-in-Education

The Goals of Education in Ontario

The Ontario curriculum will provide opportunities for each child (to the limit of his or her potential):
- To acquire the basic skills fundamental to his continuing education
- To develop and maintain confidence and a sense of self-worth
- To gain the knowledge and acquire the attitudes that he or she needs for active participation in Canadian society
- To develop an aesthetic sensitivity necessary for a complete and responsible life

Within these goals of Education in Ontario, the following can be achieved for either subject-specific Drama or as a methodology across the curriculum in secondary schools:

- The development of personal resources
- The acquisition of an understanding of self in relation to others
- The practice of communication skills
- The stimulation of inquiry and commitment to learning
- The creation of and appreciation of Dramatic Arts forms. (Ministry of Education, 1984)

These objectives identified Drama both as a subject and as a method that aids in the personal growth and development of the student and preparation for life rather than the development of actors or technicians for the theatre or media industries.

The Ontario Curriculum (OS: IS 1984 to The New Curriculum, 1999)

By 1984, the OS: IS document reasserted the value of Drama as a methodology across the curriculum and as a subject for grades 7 through OAC. 3 OS:IS says of the Arts-in-education:

3.1 "...schools should plan programs that enable students to experience the enriching environment that the arts provide.

For OSSD purposes every student would be required to gain at least one credit in the Arts. In addition to planned and scheduled courses in subjects traditionally identified as the Arts, the school’s program should include an aesthetic dimension as an integral part both of its courses and its co-instructional program. This enrichment can be accomplished in a variety of ways including the use of Dramatic techniques in expressing and interpreting ideas and concepts in all subjects of the curriculum.

3.2 ‘Learning in all subjects can be more effective when individual learners take an active part in the learning experience. The learning process may be further
enhanced through the use of teaching strategies that allow students to participate actively in planning, carrying out, and evaluating learning experiences."

Visual, oral and Dramatic expression extend well beyond the arts subjects into all areas of the curriculum and contribute important learning perspectives along with language.

3.3 "[There are]... number of important dimensions that need to be reflected in the broad program of studies, but that are not always accommodated by individual subject areas. Some of these can be facilitated within integrated units of study, but others should be pervading factors in all or several aspects of the curriculum.

3.4 ...cross-curricular dimensions to be reflected in a variety of learning experiences include appreciation of the role of the Arts in the learning process. (OS:IS, Ministry of Education, 1984)

In the curriculum document, The Common Curriculum - Grades 1-9, (Ministry of Education and Training, 1993), Drama was included as a part of the interrelationship of dance, visual art, and music. This document attempted to alter the way students are taught and evaluated by dividing the curriculum into four core program areas, one of which is, The Arts. The document also defined the enabling skills, values and attitudes and knowledge which students should achieve by the end of grade 9 as the essential learning outcomes which apply to all four areas. The ten categories of skills outcomes were: self-management, interdependence, acquiring information, processing information organizing information, using conventions, communication, inquiry, problem-solving, technological competence. Using language and reflection are included among the above. (Peel Board of Ed., 1994) It was apparent that the Arts could contribute to the achievement of such by developing students' skills in oral language, social group situations and employability.

Also, in The Common Curriculum, (1993), the grade 9 program was de-credited; therefore, the Arts component of the grade 9 program is not equal to the mandatory Arts credit under OS:IS. Unless at least one credit in the Arts is deemed compulsory for The Specialization Years, (Grade 10-Graduation), significant consequences for Drama would result. And Drama would be relegated to the use of teaching/learning methodology across the curriculum.

The collection of statistics on Drama-in-Education in Ontario school systems indicated that the field was gaining more recognition. By 1988, 55,000 Drama students were officially registered in the junior/senior divisions of the Ontario system. (Ministry of Education, 1988). By 1993, board surveys showed the total number of students registered in secondary school Dramatic Arts programs. Additionally, Drama's program percentage of gross credits earned (approximately 2.5% out of the 16 compulsory credits for OSSD for the Peel Board) clearly indicated a demand and justification for maintaining the subject in the curriculum with implications for staffing reorganization in the schools. This growth rate over a period five years (1989 -1993) showed a solid-increase (from 2 to almost 3 credits). (Peel Board of Education, 1994). In contrast, in 1968, there had been no official record of the numbers of Drama students, courses
taught at the secondary level or hours of instruction in Drama. (Ministry of Education, 1988).

While the field was gaining more recognition, Drama teachers had to adapt to new developments in methods of evaluation and integration of the Arts.

This trend towards integration of the arts in the system affected the existence of any subject-specificity for Drama. The benefits of integration include: Allowing students to become aware of the interrelationship of "Art, Music, Dance and Drama", and the relevance of the Arts in a cross-curricular program of study developing a cross-curricular network from working on integrated projects using resources and personnel in a more efficient way with less isolation or competition for audience.

The negative aspects of this integration, however, included the erosion of courses, decline in demand for teaching specialization in any particular Art, and a de-emphasis on skill development in a curricular continuum fashion. Consequently, curriculum links, developing new material for integration, become high priority items for curriculum development.

In September, 1998, The New Ontario Curriculum, Grades 1-8: The Arts was introduced to the Province. Following this, the implementation of the new Grade 9 curriculum (The Ontario Curriculum, Grades 9 and 10: The Arts, 1999) was initiated in September 1999. The new Ministry Document states that the Grades 9 and 10 Curriculum, “has been designed in such a way that it complements and follows on from The Ontario Curriculum, Grades 1-8: The Arts, 1998). The shift from personal skill development to a “broader perspective” is evident in the secondary curriculum. Also, the clustering of Dance and Drama in the elementary curriculum that focuses on “voice and gesture” and “personal material” and makes a gentle departure from personally experienced resources to “a wide range of materials” adds complexity both to the structure and expectations for teaching and learning. The new curriculum seeks to provide all things to satisfy a bureaucratic agenda for “higher standards and consistency” without recognizing the interpretive ambiguities that exist in context.

Does this “new” Drama curriculum impact the significance of the subject in the secondary school curriculum? It reinforces its significant role in the curriculum, but clearly lessens the impact of this role in implementation with attempts to justify its relevance. It is presented as a “link” to other subject disciplines; as “similar” to Dance, as a reflection of “culture” and “historical values”, as interdisciplinary and integrative. Drama, now, is represented as a partner with the other Arts (including Media Arts). In this respect, it loses its former status as it joins ranks with Dance and Art to “help students develop their ability to listen, observe, and enables them to become more self-confident and self-aware, to take risks, and to solve problems, and to be resourceful.” The development of these skills is valued primarily for the transferability to “other endeavours”. The new curriculum demands more reflection “about the self, the world, and working with others” and encourages increased communication in the “exchange of ideas”. Dramatic Arts in the curriculum has not lost its place as a helping medium; rather, it has become devalued as a separate subject entity. Therefore, application of the new Arts curriculum document cannot be realized in
practice; justice cannot be done to the Arts when the credit requirement has been reduced so thoughtlessly reduced to "one". The pendulum's motion has been interrupted by the weight of another "trend" that de-emphasizes the subject-specificity which brings with it, opportunities for deeper and sustainable learning opportunities.

The most current document, The Ontario Curriculum, Grades 9 and 10: the Arts, 1999, which has replaced the above documents follows and complements The Ontario Curriculum, Grades 1–8: the Arts, 1998. The newest document was designed for use with The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment. With regard to Dramatic Arts, it explains:

"...and Dramatic arts are combined in elementary school and taught separately in secondary school, where the emphasis shifts from personal skills and expression to a broader perspective. While the focus is on gesture and voice in elementary school, it broadens in secondary school to encompass theatrical conventions and techniques. Grade 8 students generate much of their own material based on personal experience, whereas Grade 9 students work with material from a wide range of authors, categories, and cultures....there is more reflection about the self, the world, and working with others and the exchange of ideas is encouraged...roles become more complex and are sustained over a longer period."

**The Middle Ground View of Drama in the Curriculum**

The general expectations of the Dramatic Arts courses in the new Ontario Curriculum "are organized into three distinct, but related strands: theory, creation, and analysis. Each of these strands lists extensively achievement expectations for students.

In my opinion, the general outcome statements (of The Common Curriculum), and the achievement expectations of The New Ontario Curriculum (1999) contribute to the "praxis" concept that supports the accommodation of the "Dramatic dichotomy". For example, students are expected to "grow emotionally and intellectually, and socially", on the one hand, and be able to analyse, and discuss the use of techniques, theories and ideas in each of the Arts using appropriate terms. The former expectation is process-oriented; the latter is clearly product-oriented.

In the Specialization Years Curriculum document for grades 10 through OAC (Ontario Academic Credit), students were evaluated in a similar fashion, on the basis of skills and outcomes in knowledge, values and attitudes. Outcome-based or competence-based education incorporates both aspects of the dichotomy. Ministry documents since 1975, demonstrate quite strongly that there is a trend towards the cognitive approach with an emphasis on demonstrable behaviours.

The Ontario Guidelines (1981) dictated that the characteristics of the process of evaluation should be 'continuous, varied, sensitive, open, inclusive, appropriate, developmental, and capable of being communicated. This summary does not support either side of the instructional dichotomy; rather it emphasizes
the accommodation of all aspects: knowledge skills with attitude and value development.

The New Ontario Curriculum, (1999) has identified four categories of knowledge and skills in all of the Arts—Theory, Knowledge and Understanding, Thinking and Inquiry, Communication and Creation (Application). It states: "These categories encompass all the curriculum expectations in course in the discipline. The new curriculum also provides "achievement charts" of standard province-wide methods of assessment and evaluation for each of the categories and levels of achievement." It is concerned with "consistency and standardization" and the reporting of those levels to public. This emphasis on accountability therefore, has diverted from the "middle-ground" view to return to the position of the dichotomy that promotes demonstrable, assessable behaviours

As a Drama teacher, I have accommodated both ends of the instructional method continuum. Certain factors have influenced the focus of instruction and the weighting of activity-based learning (developmental) aims with product-orientation. Mainly in the junior, and intermediate divisions, the Dramatic process is emphasized and the developmental methodologies for personal and social growth are highlighted on the continuum. Whereas, in the senior divisions, the curriculum becomes more skill-based, focusing on the performance aspects and aesthetic appreciation of the Dramatic forms. Even at the secondary school level, students are not expected to perform in front of an adult audience in the first two years (grades 9 and 10). Movement towards play production is seen mostly in grades 11, 12 and OAC.

In my own teaching practice, the consideration has always been made in the weighting of marks for both process and product. Process-evaluated approaches include: reflective-writing, observation, anecdotal reports, interviews; product-evaluation methods include: tests, seminars, production books, critiques, portfolios.

Schools of the Arts, operating in most large school systems in Ontario (i.e. Peel District and Toronto) definitely accommodate the dichotomies in their specialized curricula. From grade 9 to graduation (grade 12 or OAC), students are expected to perform their rehearsed work for a variety of audiences, events and for a variety of purposes. The dichotomous quality of the specialized curriculum is evident since the students are instructed with an integration of informal and formal methods.

For example, in a Drama class, students initially are given a problem or relationship to explore through role-playing or a situation to spontaneously improvise; the rehearsing and polishing of the improvised work follow this process to produce a more structured form that can be scripted for repeated performances. Thus, the process of discovery-based learning can be viewed as a means to an end. That end is the performance of that work; hence, the paradox of rehearsed improvisation. Further examples of the integrated process and product are present in the texts by Booth and Lundy (1983,1985) and Swartz (1988).
In both mainstream and specialized Drama programs, views about Drama are not diametrically opposite; they mostly share similarities. All views regard Theatre as important in varying degrees; all are based on the "as if" bond between creative imagination (process) and Dramatic acts (product). Courtney (1982) sees the field characterized by a plurality of views, a series of perspectives which collectively, make up its theory and practice.
Appendix E

Excerpt Permission Letter

From: Sandy Katz  To: Ann Clar/Ken Dryden

Date: 1/18/00  Time: 2:27:16 PM

Sandra Katz, M.Ed.,
2075 Sherobee Road,
Unit 131,
Mississauga, ON L5A 4C1.


Dear Mr. Dryden:

I am completing a doctoral thesis at the University of Toronto entitled: "The Double Mirror: Models of Drama Teaching: A Therapeutic Perspective". I would like permission to allow inclusion of the following material in the thesis and permission for the National Library to make use of the thesis (i.e., to reproduce, loan, distribute, or sell copies of the thesis by any means and in any form or format).

Those rights will in no way restrict republication of the material in any other form by you or by others authorized by you. The excerpts to be reprinted are: pp. 183 - 197 from chapter eleven of In School, especially pp. 193-197 which begins with "It is an extraordinary sight" and ends with "the connection seems obvious".

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you for your assistance in this matter.

Sincerely yours,

Sandra Katz

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE.

Signature  
Print Name  
Date  Jan 23, 2000
Appendix F
Excerpt from In School: Our Kids, Our Teachers, Our Classrooms (Dryden, 1995)

Chapter II

Wednesday, April 13, 8:32 a.m.

Posters had begun appearing around the school weeks ago—"The Kronicle is Coming." Last week, a tag was added to each one, "April 11." Then a few days later, the second "1" in all the "11"s was changed by hand to a "3." Today, the Kronicle came.

There are newspapers at every classroom door and bins of them in the front foyer near the office. The Kronicle staff are everywhere, proud in their brand new Kronicle baseball shirts, the open-mouthed, growling Kennedy Kougar on the front, a big "94" on the back. For the first time since the mid 1970s, Kennedy has a school newspaper.

Eight tabloid-sized pages long, one page each for "Literature," "Classified," "Sport," "Culture," "Social," and "Entertainment," the first two pages for "Current Issues." Beneath the masthead, its first front-page headline screams out in big black letters, "Is Our School Racist?" A mixture of seriousness, provocation, and timeliness, the story offers the perfect subject, the perfect tone, for a school newspaper.
"T. L. Kennedy has a bad reputation," the story's opening line accuses. "If one were to enter the hallways of TLK on any given school day, he would witness one of the most multicultural places of education in the province. Naturally, given the growing nationalism of regions over the globe, he would expect problems to arise between certain ethnic groups of students. Problems driven by racism." The writer, a respected senior student, is white. "This quick assumption would, perhaps, be correct in some schools. However, at TLK, racism is not as evident." Groups of kids from similar cultures do hang around together, he acknowledges, racial slurs are whispered or written on bathroom walls, but there is no warfare between groups. The majority of kids and teachers simply would not put up with it. "Our school is representative of the 1990s' mood," the writer concludes. "Equality and tolerance among diversity." Canada is a multicultural country, Mississauga a multicultural city, he continues. If the story of the Balkans and the former Soviet Union is that different cultures fight, here the story is that they do not. There may be some violence and racism in the streets and arcades nearby, sometimes between students, but that is there, and this is here. The story is illustrated by a photograph of four Kennedy students, one white, one Oriental, one South Asian, one black; the black kid, with a bandanna on his head, is Nelson.

It wasn't easy for Principal Terry Chaffe to give his approval to the newspaper. On the one hand, the prospect of a school paper was tremendously exciting. He had been thinking for some time that the school needed a kick of sorts. Kids come and kids go, sometimes semester to semester, before roots can be put down. A school should hold a special place in their lives, he thinks. That's how it had been for him, and when he sees kids rushing out the door at 3:10 to their part-time jobs, to Mom's place on weekdays, to Dad's on weekends, he worries that they are missing something, a connection that makes life feel a little
more worthwhile, that makes you want to hang around school a little longer, do just a little more and better. A school newspaper, Terry thought, is a chance to get kids thinking and talking about the school.

On the other hand, he knows, it is risky. After all the thinking and talking, who knows what the kids will say. The excitement he's looking for will come only if the paper is written with a student voice, expressing how the students think about the things that matter to them. A heavy staff hand will kill it. But he also has powerful adults to deal with — parents, taxpayers, education officials — who may feel it isn't appropriate that students write about sex, or drugs, or racism, or abortion. The question is: Who has final authority over what goes in that paper? As principal, it has to be him, even the kids accept that. But how will he exercise that authority, and how will the kids respond? They will surely push at the limits, as kids must; he will surely feel his limits pushed. The kids will cry "censorship," he will cry "responsibility," and after the second or third issue, they will either give up on each other in an explosion of frustration, or realize that tension is part of putting out a newspaper. For what is the real learning experience here, for the other students as well as for Kronicle staff? Is it the direct experience or the indirect one? Is it in learning enough about homosexuality or abortion to write an article, or is it in the research, the writing and rewriting, the give-and-take with editors, the meeting of deadlines, the debate inside the paper's offices and outside amongst students over propriety, acceptability, and community standards? In the end, the real question for all of them: Will Terry and the kids be able to accept the messiness of putting out a newspaper and the public debate that follows as the essential learning experiences?

The layout of the paper is good, Terry thinks, and so too the range of subjects covered. Besides the racism story, "Current Issues" includes articles on Ontario's new graduated licensing
system for young drivers and on Scarborough's "zero tolerance" policy on school violence, and an essay on the environment entitled "It's Our Earth ~ Let's Help!" There are three poems and a short story in the "Poetry Corner," notices for "Education Week" and the school's formal dance in June; an article about the girls' junior volleyball team, and about the curling team on its way to the provincial championships; a "Kultural Kalendar" for May, listing not just the traditional holidays, Mother's Day and Victoria Day, but "Boy's Day in Japan," "Id-ul-adha," a Muslim celebration marking "the success of Prophet Abraham in the test taken by Allah," and the "Ascension of Baha'ullah," commemorating for the Bahai "the passing of Baha'ullah after 40 years as a prisoner."

There is a tribute to the Person of the Month — "some-big-shot-who-hasn't-really-done-anything-but-gets-it-just-because-they-are-an-in-the-limelight person, right?" the article reads. "WRONG!!!" Rather, it's Harry Hilts, one of the custodians and "everyone's pal." A horoscope column, adapted slightly to the school setting. Message to Cancer: "If you shake [the vice-principal's] hand you will have good luck for a whole month."

To Leo: "Stay at least ten feet away from any science teacher." An advice column. "Dear Anonymous": "My parents do not care. [They] never seem interested in anything I do. They always have excuses for not spending time with me... I don't know how to let them know how much this hurts me." Signed, "Hurt."

The student "Dear Abby" suggests that talking to parents directly may lead to more fighting, so to write a letter instead. "I know this hurts a lot, but some parents are incapable of giving the love that all children deserve. Therefore, the best solution is to look elsewhere for emotional support." There is a review of the drama department's play in a local school festival, the one for which Sophia was stage manager; a review of Miss Saigon, which many drama and music students attended on a field trip to
Toronto, the *Kronicle* Kritic awarding it "4 out of 5 Kougars." A "Krossword" puzzle; the Music Charts, the top ten for "R&B," "Pop Canadian," "Rock American," and "Metal": two comic strips, and an article by Rohita on the Black History Club, started by students "who wanted to know more about their culture." "NO, YOU DON'T HAVE TO BE BLACK TO BE INVOLVED," she writes.

As the day goes on, a consensus among kids and teachers develops: a good, solid first issue with too many typos and spelling errors, which particularly aggravate Terry. There will be one more issue before school ends.

****

The Black History Club has lobbied unsuccessfully for some time for a Black History course at the school. Its request, delivered politically to politically sensitive ears, has muddied the easily muddied waters. Are the club's motives in pressing this issue academic or political? Are the school's motives in denying or ignoring it academic or political? Would teaching such a course be an admission of past wrongs, a gesture, a capitulation, a trendy move? As a school are we teaching black kids, white kids, and Asian kids, or *kids*? If there is a Black History course, why not a South Asian History course, a Chinese History course? Shouldn't we be teaching instead to the new realities of these kids? They are living in Canada. Canada is their new country. They need to know about life here, our history, our literature, our ways. Already they start so many years behind; scarce resources of time and money should be spent helping them catch up. Maybe so, critics say, but to teach them our ways, don't we need to learn some of theirs, if only to make them know we care?

The Black History Club meets every week. Lately, however, Lawrence Dillard, the club's driving force, a former Kennedy
student now at York University, has been busy with a part-time job, and hasn’t always been able to make it. Without him, meetings have become sporadic. Last week, he couldn’t attend and a student speaker was arranged to talk about the Somalian experience in Canada. Just eight kids gathered in their meeting room, and teacher Ed Wugalter, the club’s staff advisor. The speaker didn’t show up. Ed had a video ready just in case on black history of British Columbia, and a handout from a news story about Khalid Muhammed, assistant to Louis Farrakhan of the U.S.-based Nation of Islam, who had been refused entry to Canada to give a speech, on the basis of the country’s “hate crime” laws. Khalid Muhammed, among other things, had referred to whites and Jews as “bloodsuckers.” Ed asked the kids if they thought he should have been barred: is freedom of speech an absolute right, or a relative one that can be overridden in certain circumstances?

Indirectly at first, then directly, they began to talk about what it feels like to be black in Canada. What they really want, they said, is to be judged not as “blacks,” or as members of the “black community,” but as their own selves. Whites aren’t “oppressors,” Jews aren’t “bloodsuckers,” but some whites and Jews are, just as some blacks are “criminals,” but most blacks aren’t. One girl in the group is twenty years old with a twenty-month-old son. She talked about newspaper stories, stories on TV, a murder, a suspect, a photo – a black. She knows that at home the viewers, who are mostly white, see that photo, see a black, not a person; they see her and her life is affected. Curtis, who in Lawrence’s absence seems the leader of the group, talked about going into a store, any store, any time. He can’t help it, he said. He looks around, he sees every eye on him, he senses in every mind the apprehension: “He’s going to steal something.” It’s never not that way, he said. The others nodded. It may be the same for every spike-haired punk and metal head, except their visibility is by choice.
They can go home, remove their metal and cut off their spikes. Curtis can't wash off his black skin.

Do you know how that makes me feel? he asked. How do you feel? Ed Wugalter asked him back. What do you do? They shrugged; what can you do? A few weeks earlier, a white woman had been murdered while eating in an upscale Toronto café called Just Desserts. The killing was on the front pages, leading off the news, day after day for a week. People get killed every day, Curtis said, black people, Chinese people - tiny news stories, unnoticed deaths. Here a white victim, an upper-middle-class neighbourhood, four blacks accused, and it's everywhere. And each of those accused is him. Why can't they see me as me? he asked. But you can't just hate others for hating you, they all decided. Hate hurts too much, takes over your life, turns you into something you're not. That's what is so terrible about these stories. It is having someone who isn't me and doesn't know me define me. A white, seeing a white murderer's face in the paper, doesn't see himself. Why should I have to see me?

Matthew is the only black born in Africa among the group. He talked about this black perception problem, quietly, eloquently. "I know what I am," he said. "They may see me a certain way, but that isn't me. I know it isn't me, and it never will be me. I know who I am, what I want to be, and I will be it. Nothing will stand in my way. Not you. Not me." How can he sound so sure? Maybe he hasn't been in Canada as long as the others, maybe he's had different experiences, or the same experiences but has seen them a different way. Maybe his story will always be different; maybe it won't.

Offering a Black History course may or may not be a political act, a gesture, an admission, a capitulation, it may or may not be academically valuable, but it would give black kids a story that is theirs, a reason to see themselves as they feel themselves to be, a them that isn't what others say it is. Another reference point,
something to hold onto when the images all around them, the experiences of their lives, make them wonder.

+++ 

A few days ago, Noel was discussing the persistent use of the adjective "black" in Romeo and Juliet. What does "black" symbolize, he asked.

"Evil," said Ryan.

"Power," said Nelson.

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Claudine Blake began working at Kennedy last November. She was hired through a program created out of the recommendations of a provincial government task force on racism. Visible minority kids, especially black kids, face special problems in this society and so need special help, the report concluded. She is here two days a week, at another high school two other days; the fifth day she spends at the Board offices. She is twenty-six years old, black, without much experience in special education and teaching, with much more in basketball. Tough and determined, she is trained in the intimacy of sports. She likes to get close to people and to know them well.

She and the counselling department identified twenty-two kids, Sheri and Quentin among them, with the intelligence and strength of personality to succeed, but who weren't doing well. She spent much of her first few weeks with them conducting group sessions on managing and coping within the school, on writing résumés, on job search skills, on conflict resolution. She learned quickly, however, that her real job was one on one. She had to get to know each kid, know his or her story well enough to uncover the root causes of the failure, to know each
of them well enough to care. To explain them to teachers, and teachers to them.

One of the kids she counsels arrives to class almost every day in his baseball hat. Wearing hats in school is against school policy.

To his white teacher, one such slip is ignorance, two is accident, three and he wonders: is this kid trying to show me up? It may be that the kid is just forgetful, wears his hat from the moment he wakes to the moment he falls asleep, and doesn't know it's there. Which is it? Unless you talk to him, you'll never find out. Claudine knows.

Another of her kids, Miranda, is doing better, except in science. She had a 28 on her last test. Claudine called her into her tiny cubicle-office. What happened? she asks. Miranda shrugs. Have you talked with your teacher? No. Why? He's weird. You've got to talk with him. Go and see him, today. Ah, miss, I'll go next week. Today. Next week. Look, I'll go with you, Claudine says. We'll go today. Okay. No, Claudine thinks again, you talk over your test with him today, and we'll see him together next week. Ah, miss. Claudine may act like their teammate and partner, but she knows when someone is letting the side down. They strike a deal. Miranda will go to her science class now, talk to her teacher, and she and Claudine will see him after school. After science class, Miranda returns to Claudine’s office, a smile on her face. The teacher isn't at school today. They will see him together next week.

Claudine will stay with these kids the rest of the year, see them periodically through the summer; already she's trying to help them find summer jobs. Next year, she doesn't know if the program will continue, meetings about that are going on right now. She has helped some kids, she thinks, their average grades are slightly higher, their attendance is up, but there have been no dramatic turnabouts and these are turnabout kids. She finds herself so frustrated at times. A few weeks ago, from an upstairs
window, she noticed some of her kids fighting in the parking lot. One fell against her car and dented it. She thought of going down to break up the fight, but decided to watch instead. She was nearly in tears. After all she had gone through with them, the managing and coping skills, the conflict-resolution techniques, and still "they had no way of working out things without fighting."

Earlier in the semester, Claudine held a "Change Your Future" conference for the kids from the two schools she serves. They spent much of the day listening to young black speakers—a lawyer, a teacher, an accountant, a businessman—talk about themselves. Their childhoods, what they liked to do when they were the age of the kids in their audience. Their intended message was "If I can make it, so can you." They spoke one after another of their hard work, discipline, and dedication, the Saturday nights at home preparing for tests or exams while their friends were out partying. They painted a rather grim picture, in fact, though they didn't intend to. Their attitude was a natural outcome of pride in their own achievement. young self-made men and women eager to recall the struggle while forgetting the satisfactions that drove them on, welcoming the kids before them into the fold of success even as they shut the door on them. Still, the symbolism of their achievement did help to get the message across. As Sheri said afterwards, she saw this lawyer, this teacher, this accountant, this businessman, and they were no smarter than she is. Ten years from now, she could be standing there, hushing the room with her story of being shot in the neck, her dramatic turnabout, her accomplishments as a lawyer.

Now five months into her work, Claudine is beginning to sense how wide the divide is between those achievers and her students. She didn't feel it that day, just as the kids didn't. But back in her office, as the same kids come in with the same old problems, her frustration has risen. Getting to know kids may be their first critical step, earning their trust, motivating them, learning
the habits that have to be reversed, but the real slog begins when she tries to reform those habits. Change doesn't come from a pep talk at half-time of a forty-minute game, or in the midst of a season or a semester. Change comes from good habits that form and reform over a lifetime and that kind of change takes time that few kids or teachers may have the patience for. She is learning that dramatic turnabouts, if they come at all, come slowly, like the Hollywood overnight success that is really ten years in the making.

She may share the black skin of her students, which earns her an easier ear, but she is an achiever and they are not, and she doesn't know what it's like not to be one. Like other achievers, like the black speakers at the conference, like most teachers in this and any school, she doesn't really know how she got to where she is. Teachers are much better at teaching good students; the rest are often a frustrating, annoying mystery. Why don't they listen, why don't they come to school every day, do their homework, see me if they have a problem? I did. I would. Until she can delve into her own story more deeply than to the easy maxims of "worked hard," "never gave up," to the *whys*, her black skin and her love for kids won't be enough.

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It is an extraordinary sight. Drama class: sixteen kids of all colours, their shoes off, in a ragged circle on the floor, some sitting cross-legged, others lying on their stomachs, heads propped on their hands, almost touching, touching, two "couples" leaning against each other, an Indian girl and a black boy, an Indian boy and a Portuguese girl. Undistracted by each other, the others undistracted by them, the class going on.

Sophia, Julie, and Leeza from Maria's class are here, so is Rob, the tall, skinny kid who sits beside Doug in Cathy's class. In drama they are asked to break down their inhibitions, to express
what they truly feel and think, what matters to them. Sitting on
the floor with their shoes off helps, so does being this close, so
does having someone who wants to hear what they say. To do
well in drama, you have to trust, teacher Sandi Katz often tells
them, and learn that you can. To take chances, push wider and
farther at what you can do, look foolish to others and to your-
self, fail, try again, and still feel that it's okay. But trust is slow to
feel and easy to lose.

Two weeks ago, in one of the drama classes, a wallet disap-
peared, taken from a girl's purse. According to the owner, in
the wallet was $105 (U.S.) in cash, $50 in Canadian, and a cheque
for $5,000. The cheque was dated three months before; the
girl had been showing it off to everyone since, saying it was
from a modelling agency. The signature at the bottom of it
was her father's. The vice-principals were brought in. They
asked the kids in the class if they would let them search their
belongings. No one objected. They checked some lockers and
found nothing. It was a bad moment for the vice-principals, and
especially for the drama teachers. They felt so "cheap," as vice-
principal Jan Coomber put it. The teacher-student relationship
is based on trust. It is in a teacher's training, his instinct, his
way of doing things. Now they had to say to these kids, "I can't
trust you."

Later that day, the wallet was found in a boys' washroom, with
the cheque, without the cash. One boy in the class had been
excused earlier in the period and became the prime suspect.
Then also the boy who found it. He told Jan that he had gone
for a pee and found the wallet in a stall. How could that be? The
police were called in; there is no resolution yet. The drama
teachers were left to pick up the pieces, to reinstit and re-earn
the trust they had been building since the start of the semester.
They agonized; the kids shrugged. This has nothing to do with
breaking trust, the kids said; this is just smart. I'd check our
belongings if something disappeared too.
Every Monday, every drama class plays "Pass the Cane." Whoever has the cane has the floor, to talk about his or her weekend and where they "are" — how they feel — today. It's a technique to make the kids comfortable talking in front of a group. Often, their comments are nothing more than, "I didn't do anything Friday night, hung around with my friends at the mall Saturday, watched TV yesterday." Just as often, the talk is passionate. Breaking up with a boyfriend or girlfriend, trouble in the family. Last Monday, one girl talked about a fight she had with her father. Sandi mentioned to them how actors have to draw on what they have: and asked if any others have had family problems. One boy talked about his cousin, another about his aunt and uncle. One girl said that she had never met her real father, then talked about how her stepfather had such control over her mother. He runs her life, she said. The girl said she looks around at her family, at her mother's sisters and their marriages and sees the same thing. The same control, same abuse, and she wonders, is that the way it is with females in my family? Is there something in us that makes this happen? Is there something in me?

Another girl talked about going out with a guy Saturday after breaking up with her boyfriend Thursday, having a good time, but not wanting too good a time, not looking for a boyfriend at least for a while. There were nods around the circle. One boy, then two more, talked about a party they went to on that Friday night. The girl's parents were away, a golf club was put through a TV set, a CD player was stolen, one kid passed out on the lawn with a drug overdose and had to be taken to the hospital. Some kids broke beer bottles and smashed their broken ends into a wall. One boy said he met a girl there who wore a lip ring. Before the night was out, he had given her his earring to wear in her lip, she had given him her lip ring to wear in his ear.

One boy spoke of skipping his Greek Heritage language classes on Saturday. He and his friend do it every week, he said; their parents don't know. He explained that his friend, who is old
enough to drive, takes his mother's van and parks it at the school so his mother can see it when she shops at a nearby store, then he leaves. This past weekend, the two of them then went home, got dressed in their best clothes, one of them put on a gold bracelet, the other wadded his money into a ball, a hundred-dollar bill on the outside, and they went to test-drive cars. First an Acura, then a Ferrari. The boy with the money talked up the salesman, at just the right moment bringing out his wad, while the other kid flashed his bracelet. "I sat in a Ferrari, miss," he shrieked. "You wouldn't believe it. I came this close to getting it on the road."

One girl talked about playing basketball and Ping-Pong with friends. Many talked of going to their cousins' or other relatives' for dinner, many about going to church. Two guys and a girl said they went to Square One, the big local mall, on Saturday, for a fight they heard was brewing, which disappointingly never happened. One boy mentioned how he went over to his girlfriend's, helped her and her family strip the walls, "then spent the night." He always manages to drop that in, as if it means nothing to him, knowing precisely what it means to the others.

Informal, unself-conscious, verbal, familiar, active, profane, authentic: drama class is made for today's kid. Here, Sophia is different. She doesn't push so hard or run over everyone's words. She laughs more. Others laugh with and at her. Julie, so sullen in math, is so expressive here: playful, engaged, worldly and girlish at the same time. Even Rob sometimes forgets his awkward adolescent shyness. Leeza, blank and dead in math when she is there at all, who hasn't asked one question or given one answer since semester began, is engrossed here. On Friday, with a few others in the class, she had been at a drama workshop. When "Pass the Cane" was over, she told them all about it. The exercise they did in physical touching, the trust that that requires, the maturity. She stood up and demonstrated, with an earnest pleasure she has never shown before.
Wednesday, April 13

In drama, kids get to know kids, kids and teachers get to know each other. They talk and listen, and because talking and listening is part of the course's curriculum, there is time for both. In phys-ed classes, it is the same. You have no time in a game to wonder what you look like and sound like, you just do, every action exposing you as quitter, cheater, solo artist, or good team guy, revealing you more utterly than any number of months in a classroom. Phys-ed teachers come to know kids, they have something to talk about with them, and the opportunity to do it. When they talk about their subject, phys-ed teachers and drama teachers sound uncommonly passionate, phys-ed and drama students sound uncommonly the same: the connection seems obvious.