VOL III

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

by

Jude Collins

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

June 1980

Chapter 9

ANALYSIS OF QUALITATIVE DATA

In this chapter, information gathered from informal observation of lessons, teacher interviews and pupil interviews is considered. The material is organised under five headings: (1) Classroom relations; (2) Movement; (3) Theatrical concerns; (4) The role of talk; (5) Reflection. These headings, with the exception of the last, emerge primarily as a result of data scrutiny, in that they appeared to be matters of importance in many of the observed lessons, and were referred to directly or indirectly during interviews. In addition, these five headings represent important areas in the theory of drama, and feature prominently in the quantitative section of the investigation.

Many things reflect the atmosphere of a drama classroom and the state of relations among those in it. Most obvious, perhaps, are indications that pupils are enjoying the lesson, the extent to which they co-operate with the teacher and each other, and the effort they give the work. Other features, such as the frequency and strength of the teacher's praise or criticism and the pupil's perception of drama as inherently different from other subjects also play a part. Clearly class relations will have bearing on pupil commitment.

Pupil interviews established movement as an important consideration. The fact that drama work is not desk-bound was seen as differentiating it from most other subjects. From the theoretical point of view, of course, movement can play a vital role in building and maintaining belief in a situation.

The connection between theatre and educational drama has been a traditional source of contention, and in the lessons observed it frequently affected the kinds of work undertaken and the criteria applied to them. The presence or absence of audience and the extent to which concern with a final

product helped shape the lesson were particular matters which received attention.

Like movement, concern with talk featured more prominently in interviews with pupils than with teachers. In most lessons it formed a central feature, particularly during initial class discussion and pupil in-role work.

As seen in an earlier chapter, cultivation of reflection might be termed the major objective of drama, as viewed by the theoreticians. Thus lessons and interview responses were considered under this heading in an attempt to establish its place in the thinking and practice of teachers and pupils.

Classroom Relations

It will be recalled that the observed lessons were conducted in each case with what the teacher felt to be his or her "best" class. Even while keeping this in mind, one of the most striking features of the classrooms visited was the atmosphere of animation and enthusiasm. In their approaches to the teacher, their speech and movements in the course of the lesson, pupils showed an attitude to the work that was the antithesis of the traditional classroom languor. Drama teachers responded in kind, and through their interaction with the pupils reinforced or even created this agreeable mood.

Pupils in general showed an eagerness to interact directly with the teacher, whether in discussion or during preparation of work. In one lesson with 11-year-olds the teacher (08) role-played the collector of dinner-money; pupils vied with each other to make their contribution and establish eye-contact as they did so. Many teachers showed a concern to establish a personal rather than a professional relationship with pupils: this emerged most strikingly perhaps with Teacher 24. Working with 4th year pupils, she repeatedly linked anecdotal material from her own life to the points under discussion. For example, in urging pupils to avail themselves of school funds if theatre ticket purchase proved financially difficult, she referred to her own family's limited resources when she was young; and in discussing problems facing young marrieds, she recalled "crying her eyes out in a Sunderland pub" while

searching for accommodation shortly after her own marriage, and the fact that her grandparents had married while still teenagers. This appeared to have the effect of encouraging pupils to draw on their own experience in discussion and in the work generally.

Teacher response to pupil work in most cases reinforced this warm atmosphere. It was unusual for a teacher to be negative in his or her comments, and remarks such as

"I liked very much the way you were following where he was pointing, X,- nice bit of work, that." (08)

"I thought the wolf-whistling was superb" (09)

helped create and maintain an air of easy good humour.

Pupil interaction with each other followed a similar pattern. At no point in any lesson were there signs of serious disagreement between pupils. Statements in role, that might conceivably be seen as hostile or threatening if accepted literally, were modified. In one group of 3rd year pupils (12), the statement concerning "foreigners [black immigrants] changing our way of civilization must be resisted" was quickly followed by a smile that tempered the indignant tone. In the same lesson a group of girls acted out an encounter between some refined ladies and two deprived Geordies. Exaggeratedly grand manners and accents emphasised the comedy of the situation, making it clear that no genuine condescension was intended. Work involving the practice of a routine (e.g., the march route for a group of suffragettes (09) or the arrangement of rostra as trenches and surrounding terrain for a group of soldiers (19)) received in all observed cases prompt and full attention. In discussion, the quantity and quality of pupil contribution varied, but even when an individual pupil's attention wandered, the rest of the group did not appear resentful, and the individual seemed content to accept decisions made by others. Where criticism was levelled ("X, if you were driving a bus, we'd have crashed by now" (07); "Don't just stand there - <u>do</u> something" (20)), it was offered and

received cheerfully. The teacher's presence or absence did not appear to affect group harmony in any marked way - although awareness of the observer's presence may have.

Interviews with teachers and pupils continued this emphasis on good-humoured co-operation and showed it linking with other concerns. Some consideration was given to the drama lesson as an opportunity for pupils to escape from the pressures of the normal school day:

"Two hours of time for kids to be totally free and express themselves, enjoy themselves" (09).

"I want them to enjoy it, but at the same time I want them to see how it can help them for life" (21).

As a rule, teachers tended to look at the work in terms of the present state of co-operation and involvement rather than for more long-term benefits. For some, this meant concern for harmony within the group:

"(I was) trying to get a sensitivity and co-operation, so that they weren't vying for leadership in the group" (08).

For others, enjoyment was valued as a source of enthusiasm, helping create pupils who were "self-motivating, and (had) the ability to motivate others" (12). Another way of speaking of this 'self-motivation' was in terms of 'willingness.'

"A willingness to partake...willing suspension of disbelief - I actually happen to believe that." (08)

This willing absorption in the work was rated consistently highly:

"Involvement, I should think - you know, enthusiasm. Definitely" (09).

"Their participation, giving each other confidence" (21).

"Possibly concentration, and a willingness to become involved" (24).

The benefits of such willing involvement in the work were usually spoken of in terms of at once individual and social development:

"It's a social thing...you're trying to develop the child's personality socially" (21).

"The children's personal belief in themselves...basically establishing themselves as an identity, really...To express their personalities, to express their ideas, and not to be shy about it" (09).

Teachers, then, seemed aware of the need for a classroom atmosphere where enthusiasm and enjoyment could be converted into a spirit of co-operation and involvement in the work. From work of this quality, it was felt, personal and social development grew.

In their interviews, pupils showed a clear awareness of the importance of effort to the teacher. Almost every pupil interviewed felt that effort was more important than acting talent when it came to succeeding in the work. Many pupils mentioned enjoyment as the most important loss suffered by those who had never taken drama in school ("Missed out on doing funny things - making people laugh and making people cry" (08)) and all saw enjoyment as a part of classroom drama. The relaxed atmosphere of the classroom was again reflected in the fact that many pupils agreed some of their classmates would probably laugh when they performed, but very few expressed concern on this score (bravado perhaps, but the tone of most responses suggested otherwise). Time and again, pupils stressed drama's social possibilities:

"Gives you more confidence"

"Get to know each other better"

"Gets people to know you're in the class when you first come" (21)

"Get used to talking to other people" (08)

"The teacher gets to know them better...You get to know other people better too"

"You learn how to join in with other folks in the class" (09)

"You learn how to mix with other people and how to handle different situations" (12).

Both pupils and teachers valued the opportunity drama gave them for interacting with each other - teacher-pupil, pupil-pupil - in a different way from that normally available. This kind of interaction was felt by many pupils to be "fun" or "enjoyment". Teachers more normally linked it with commitment to the work. The result of such enjoyable or committed interaction was spoken of in different terms. Self-confidence was a factor which pupils stressed, and teachers somewhat less so; both groups agreed on drama's potential value for social development. Whether this social development came as a result of insight gained through drama experience per se, or as a result of the general co-operative activities arising in the drama classroom, or both, was not made clear.

Thus what manifested itself to the observer as a warmth of classroom atmosphere was valued by the teacher as evidence of involvement and co-operation by the pupils. From this involvement, such gains as self-confidence and the ability to work with others were seen as emerging.

Movement

Like atmosphere, this feature of the drama lessons claimed immediate attention. In a number of cases, work began with a series of games or exercises - tag-games, musical chairs variations, growing and shrinking exercises, Simon Says responses, movement as people of different ages and occupations, etc. These were normally used to overcome lethargy or break down inhibition. Occasionally, they were directly linked with the main work: e.g., exercises involving slowed-down movements led to role-play as space-travellers (22).

Movement very often formed an important part of the improvised scene itself. A day at the seaside naturally involved a good bit of swimming, ball-throwing, sandcastle building and wrecking; a confrontation between two gangs featured physical struggle; an alien being moved over the terrain in an alien way. Work of this kind was engaged in for the most part with zest and enthusiasm. Not

uncommonly, however, there were signs that the movement was taking over from the drama. A seaside scene tended to centre on the delight of riding on backs, scuffling, playing tag; breaking open a box moved easily to breaking open a companion's head, and back to the box again; three shrieking girls were pursued by a fourth waving a delightfully yucky fish; eggs were thrown at villains in the stocks with satisfied "Csh!" sounds; at a medieval banquet, people fought, were kicked, ejected, killed, beheaded; a cobbler hammered shoes with sound effects; lollipops were licked, parcels unwrapped, dogs scurried. In all cases the movement had its legitimate place in the work; but the involvement appeared to be more with the "glad animal movement" itself than the meaning it had for the work.

Exercise work in the initial stages rarely occurred as group work. Pupils followed instructions in isolation, and when this sort of solo work extended over a period of time, interest tended to drift from the work to the responses of classmates. For example, a class of 3rd year pupils (10) circle the studio, aiming to experience the sensation of moving over marshy land. The class moves in clusters of 2-6, the occasional smile being furtively exchanged. One girl, half-way through her leap from one grassy tuft to the next, glances back to see what those behind her are doing. For most pupils it appeared natural to link their efforts with those of others.

One type of movement invariably elicited high response from pupils: the arrangement of desks or props in preparation for a scene. For example a group of 4th year girls (07) moved from desultroy discussion to animated suggestion and exchange as soon as they started arranging desks to simulate the layout of a bus. A group of 4th year boys (19) became suddenly alive and confident when they moved from general discussion to the arrangement of rostra, chairs and sheets of cloth to represent mountains, trenches, etc. - a stream was drawn, a bridge, a drinking hole, pupils happily scooped 'water' and drank. One reason for this quickened tempo of effort might have been pupil concern to complete preliminaries so that the drama proper might begin. Another (perhaps more

likely) could be the fact that no vagueness or risk was attached to this part of the work: what needed to be done was palpably clear and its execution lay well within their capabilities.

Pupils appeared to distinguish clearly between real and in-role or symbolic action. Occasionally, the fact that an action was symbolic was the source of its humour - as when the head of a companion was 'broken'. Despite the clear in-role/out-of-role distinction in such instances, pupils sometimes felt it necessary to underline which they were operating in. This was noticeable for example in a fight sequence (13) between two boys. The heavier of the two seemed to be seriously involved in the struggle; certainly much more so than the lighter, who repeatedly used signs such as unconvincing punches, small smiles and exaggerated grimaces to indicate that he was in-role, and was not seriously challenging his heavier companion. For both boys the real life situation and the centre of power were controlling and/or inhibiting action, and making full commitment to the work difficult if not impossible.

In interviews, there was a marked contrast between teacher and pupil responses regarding this area. Teachers tended not to refer to the physical or movement element in the work, and when they did, it was frequently as something which might have negative consequences for the work:

"...if it's getting too noisy in a situation, where not everybody's convinced about drama, things get out of hand - I'm sure that is the biggest worry of all drama teachers." (08).

Poorer pupils are the "ones who sit out and watch before they dare to get up, and then when they do, they maybe do it in a silly way" (10).

On occasion the importance of movement in the drama process was mentioned ("I rate very highly the fact that they're learning something in a concrete sense - I mean learning by doing..." (18)) but more frequently teachers paid little attention to the matter in interview.

Pupil interviews, on the other hand, made repeated reference to movement. In particular they saw it as one of the things that made drama attractive as a subject, and distinct from the others:

"Time to run about and do what you want to do"

"Because you move about, learn all the different ways to move around"

"How to speak properly, how to walk properly"

"Playing around - like going hiding"

"Climbing over barbed wire and that"

"You can do nice things - it's not sitting at a desk all day"

One or two pupils had reservations about energetic movement as warm-up:

"Tires you out at the beginning, you've no energy left to do anything else" (06)

A few pupils pointed to movement as being not just one of the joys of drama but one of its objectives as well:

"Got to watch your miming, mostly"

"...you move about, learn all the different ways to move around"

"Posture".

Thus while movement played an important part in many lessons, few teachers made direct reference to it during interview. Pupils, on the other hand, were quick to point to it as one of the attractive things about drama which marked it off from other subjects; some were also aware of cultivated movement as an aim of drama. In few of the observed lessons did movement as such appear to be the focus of the work; nor was there any distinction drawn between cultivation of movement as an end in itself, and as a means towards more skilful drama work.

Theatrical Concerns

Much of the work viewed contained strong theatrical elements. This showed itself in many ways, but particularly in the initial or preparatory stages, in the nature of the advice and support offered by the teacher, and in the comic nature of many "performances".

Emphasis on theatrical concerns sometimes meant that the issues involved in or raised by the work were considered only briefly or were ignored: in the press for theatrical form, meaning sometimes received short shrift. An example of this was seen with the class of Teacher 23, where pupils were working on an original short play for CSE assessment. The teacher's questions were closed, despite their phrasing and were concerned only to elicit more convincing performances.

"How would you come in if it was a robbery?"

P: "Quick"

T: "What sort of mood would you be in?"

P: "Excited"

T: "What had you done just before?" etc. (23)

Initial discussion in this lesson was limited to matters of rehearsal timetabling, the bringing of props and costumes, the making of posters. In Teacher 16's lesson, where a play-reading was the focus of the work, discussion again consisted mainly of teacher comment on the tone and mood expressed in readings, and ways in which these might be more effectively rendered.

Plot appeared to receive considerably more attention than character or theme, in preparation and performance. The teacher's questioning sometimes encouraged this concern with the action:

T: "What were they against the sky, these people?"

P: "Silhouetted"

T: "What did I say I brought from France?"

P: "Brandy" (04)

Having outlined the events that will occur in the performance, in terms of sequencing, timing and positions, the teacher checks that pupils understand, by having a pupil repeat what he has just said (09). Sometimes the teacher as narrator made it clear from moment to moment throughout the work that "what happens next" is what the work is about:

"It's three o' clock in the morning, and all the good citizens of the little town of Hamilton are fast asleep, except for the watchman", etc, (18).

T: "Leader of this gang - yell something at them (other gang)...Start after I say three: one, two...wait for it...three!"

P: "What'll we yell?" (13)

Where consideration of motivation and character could lead the work into more thoughtful areas, the opportunity was sometimes lost: pupils were asked why two gangs might sometimes fight; of several suggestions, the teacher took the last.

"Yes, that would be more complicated, wouldn't it - gives you a plot, doesn't it?" (13).

In some cases concern was frankly with a production for assessment as a theatrical enterprise (e.g., Teacher 23's lesson). But even in less production - orientated lessons, teacher comment tended to regard or criticise in similar theatrical terms:

"I want to really see you looking...Let's really concentrate well, so I can really believe you're looking" (08).

"Let me see in your faces whether it was a good shopping place or wasn't."

"Did you get the punch line? We couldn't hear it, could we?"

"I liked very much the way you were following where he was pointing, X - nice bit of work, that" (08).

"I didn't quite get your point..."

"I don't think you're captivating your audience."

"X, well done, you were bringing your voice much more into it - not like the little whisper weeks ago - remember?" (04).

In such cases of theatrical bias, teacher intervention tended to exercise a powerful and sometimes inhibiting influence. In one lesson with a group of 13-14 year olds (21), a pupil narrator attempted to link the scenes. When he

faltered, the teacher suggested wording - and the pupil repeated exactly and lifelessly. In another case (13), the teacher helped a group of 3rd years prepare a fight sequence by showing them how to bend forward when struck in the stomach. A group of 12-13 year olds preparing a scene involving worship were shown how to raise their hands:

"Once is enough...Get your hands down there. Start again...Now." (11).

"Build up to the end - a big football cheer...I would say you're reading just a little too quickly...and think what you're saying...The cheer isn't loud enough - now try that bit again." (16).

Even when teacher contribution was framed as suggestion, the effect was similar. Addressed to some 12-13 year olds:

"If you want some chairs they're over there...It's up to you - I know I would if I were you" (11).

Or a teacher with her group of 4th year pupils:

"Yes. Good. So you could introduce more stuff like that." (02).

In the first instance the pupils immediately hurried to organise the chairs. In the second, the teacher's insistence that she's "not suggesting you do that" still ended with the pupils drastically revising their scene to fit in with her ideas. Some pupils can resist in such circumstances (07), but the pressure to embrace teacher input is strong.

There would appear to be reasonable grounds why pupils defer so readily to the teacher's judgment in theatrical matters. Most pupils lack (and know they lack) experience in this area. Since the teacher is the drama teacher, his or her ideas will be superior on matters of technique. This leads some pupils at least to lack confidence in their own judgment and ultimately to a sense of non-responsibility for the work's success or failure. This brings the classroom situation back to the traditional pattern of teacher as source of knowledge and pupils as passive receivers following instructions. The 02

group, for example, abandoned the shape they had worked on for some twenty minutes - presumably on the assumption that there was a right and wrong way of approaching the problem, and the teacher, unlike them, could tell the difference.

In performance, the very large proportion of pupil work was humorous. One class achieved this humour by parodying various TV presentations (02). Another group did so by juxaposing a football commentary with a fight, and planning for the inclusion of the incongruous:

"And then I'll go 'Oh my word!"

"Yeah - 'Oh my word!" (Laughter) (21).

Concern with plot sequence and its occasional breakdown was marked by humorous comment on the failure to maintain the symbolic convention. "Not yet!" was a common reprimand, as were such remarks as "There's no pub" (Laughter) (04).

Responses were often outrageously unreal: an old lady slaps violently at a bus conductor, who responds with a smile (07); a languid medieval lady repeatedly faints, delivering herself of such lines as "What would Daddy say?" and receiving such as "Oh Latonia, speak to me!" (18).

One reason for all this may lie simply in the natural tendency of young people to approach issues in a light-hearted manner; as C.S. Lewis points out, "a clever schoolboy's reaction to his reading is most naturally expressed by parody or imitation" (Lewis, 1961: 93). A further reason may be found in the fact that the work is frequently if not always shaped with an audience in mind - the group itself, the teacher, the rest of the class. The desire to win approval can easily become the desire to entertain, which in turn can come to mean broad comedy. A third and perhaps the most important reason for comic emphasis may lie in the question of risk. To treat the material in a light-hearted manner - for example by introducing comic characters or a comic plot - or to convey to your audience that you do not treat the work seriously - for example by

smiling at the most overtly emotional moments - is to run less or no risk of failure. To attempt a serious treatment is to imply firstly that one respects the work, and secondly that an effort is being made to have the audience treat it with similar respect. The first involves the risk of being seen as an ally of the teacher, and so school authority generally; the second of seeking to associate the audience with such a stand. Many pupils, even in the "best" classes, prefer to avoid such risks.

In interviews, teachers ignored or minimized the role of theatrical concerns. Some comment was passed on the matter of skills. One teacher, while concerned not to narrow the notion of drama ("...don't like to turn people off...if you're not an actor, don't apply" (15)), at the same time felt the need to "develop the dramatic side, which I think the kids really want to know about." Another teacher (07), speaking of those things which mattered, referred to "those who have the extra bit of talent". While this might have referred to matters other than acting talent, earlier remarks by this teacher showed the application of theatrical criteria:

"They (the pupils) eventually got something concrete out of it...It (the piece) had a beginning, a middle and an end."

Another teacher (23) was upset when "some of them had come unprepared" (i.e., without lines learnt). The end-product was once again seen as providing a focus for the work:

"I think the performance helps, in that they've got something to aim for - I would say that's the benefit."

This sort of thinking was the exception, however, with most teachers choosing to stress the work as process.

Pupils, on the other hand, were more frequent in their reference to theatrical matters. (This could be partly but not completely explained by the fact that pupils were directly asked to comment on the importance of acting ability.) Practically all pupils saw a pupil with acting talent as doing well

in drama work. Such ability would emerge in details of the work:

"When you turn taps on don't forget to turn them off" (07).

"Don't turn your back to your audience" (15).

The drama class was frequently seen as offering long-term theatrical advantages:

"If you really want a job on the stage, you learn how to go on" (15).

"Lighting and the technical side of it - brings you more fact, like - knowledge" (23).

"...if you want to be an actor or summat like that, if out of a job" (01).

More and better theatrical props was an area frequently mentioned as one in which drama class could be improved. For many pupils, much of the fun lay in performing for an audience:

"I think it's good fun and everything"

"Enjoying yourself"

"If they hadn't got drama they'd miss out on enjoyment, and everything" (23)

"Acting and that - always get a good laugh at that"

"Just for the joke of it - to tell lies" (15)

"I like comedy - doing daft things" (07).

While other things do concern pupils, for most the theatrical element seems firmly part of drama work. One girl expressed this general assumption by smiling patiently when questioned concerning the importance of acting ability to the teacher:

"I <u>suppose</u>. After all, he's teaching <u>drama</u>." (23)

In practice, then, theatrical matters repeatedly arise, and receive attention from the teacher and the pupils. In interview, teachers place much less emphasis on theatrical concerns than pupils, who see the theatrical as important to teacher evaluation, the long-term benefits of drama, and the enjoyment to be had from the work.

The Role of Talk

This aspect of the work was looked at in its three most obvious areas: pre-role discussion, in-role use of language, and talk as a factor in evaluation of the work.

Most usually in initial disucssion, the teacher sought to arouse pupil interest and focus concern on the issue involved. For example, a teacher with some 5th year pupils prefaced role-work concerning jobs after school with a discussion of such matters as the need for intelligence in those recruited by the police, the need for academic qualifications among those who work with their hands, the gradual loss of contact with those known at school, and so on. Similarly a teacher with 3rd year pupils engaged the class in discussion of fights they had recently witnessed or been in, before going on to enact a gang-clash. In neither case, however, for different reasons, did the exchange appear to succeed in its aim. In the first, the teacher seemed to move the discussion from one area to another too hastily. The discussion began with the teacher mentioning that he had been to the bank at lunchtime, linking this with the fact that one of the pupils had mentioned applying for a bank job, and with the fact that pupils would shortly be facing examinations. Having established these connections, however, the teacher then touched on the notion of taking exams simply for the sake of qualifications and a job, the relative importance of money and job satisfaction, the difficulty pupils have in deciding what job to seek, the need for intelligence among the police, the loss of school friends - all within ten minutes. Pupils had little opportunity to explore any issue in depth, and the discussion generally appeared erratic and superficial. In the other lesson referred to - involving 3rd year pupils - the discussion centred on just one matter - fighting - but exchanges remained at the anecdotal level. For example, when one boy remarked that he had been in a fight "over nothing", no effort was made to examine this statement and its implications. When a pupil asked

the teacher: "You been in a fight recently, Miss?" the teacher replied "No, I'm far too sensible" - a pleasant response, but one which cut off the possibilities for examining, say, the difference between young people's conflicts and those of adults.

Much of the discussion tended to be factual. As mentioned earlier, in another context, one teacher recalled the previous lesson with such questions as "What were they against the sky, these people?" and "What did I say I brought from France?" Some teachers, however, appeared to see such discussion as preparing the pupils mentally and emotionally for the role work to follow. Pupils were urged to "think" about their role:

"Think how much money you have in your pocket, if you're going to be able to buy a lot" (08).

Whether such direct instruction could achieve pupil commitment, even as the final step of a cumulative process, seems problematic.

Teachers sometimes used instructions to control rather than to stimulate. For example, a teacher with some 4th year pupils:

"As you're running, I don't want you grinning, I want you expressing what you're feeling"

"Once more, because really you're just falling - I haven't seen one person die yet."

"You can make as much noise as you like for this exercise, but everybody has to end up dead on the floor."

"Right, stand."

"Make a circle please"

"No talking"

"Go"

"Come on girls, stop playing games with the hands." (03).

This case is a somewhat extreme form of a common tendency among teachers -

to use the early part of the lesson to issue instructions which suggest criteria and set clear boundaries for the work.

It was not unusual for teacher instruction to come thinly disguised in the form of questions. For example, a teacher with a group of 4th year pupils (19):

"Is there the possibility of something happening somewhere between this lad - too young to go to war, but keen to go - and the women of the village (Pause) Now let me think - any ideas?...What would your reaction be, if you saw this young lad walking around, and him the age for war...Would you just ask where he was going?...Go on, you're on the right lines."

A more extreme form of the same thing was seen in the case of teacher 12 with the class of 3rd year pupils:

"What's a successful job?"

P: "Respect"

T: "Fine - respect. Anything else?"

P: "Happiness"

T: "Happiness - but what about giving orders?"

P: "Power."

T: "Power" (writes it on the board).

At points this teacher's questioning gave the appearance of seeking to elicit thought and deeper empathy from the pupils.

P: "Sir, I'm a little girl."

T: "But little girls have got a character as well - are you a nice little girl or a spoiled little girl or what?"

P: "Sir, spoiled"

P2: "Sir, I'm poor."

T: "But poor and what - hardworking or lazy?"

P2: "Sir, lazy."

This kind of questioning is just the sort of teacher-controlled approach from which many theoreticians see drama as liberating teacher and pupil. The

exchanges might be justified on the grounds that pupils are learning "to think on their feet", but more open, considered responses might well prove more fruitful. Sitting down to think has its virtues, too.

In addition, of course, drama seeks to teach by providing opportunities to learn in committed engagement with the dramatic form, rather than in this more rational, discursive way. It was noticeable that teachers who questioned less frequently - for example, Teacher 24 - tended to use questions rather more skilfully. For example, at one point Teacher 24 asked: "Do you think that we've discussed this subject sufficiently for you to do an improvisation on it?" Pupil response provided her with factual information, and at the same time furthered pupil commitment to the work. This was reinforced by asking for a show of hands from those who "thought they could handle" working in a mixed group, boys and girls together. In instances such as these the teacher is also using questions to control, but, it would appear, with broader limits and in a more indirect way.

Much of the comedy in the work, referred to earlier, was related to the language used. Sometimes the humour sprang from the kind of comic character being portrayed. For example, a class of 1st year pupils (20) portraying stereotype snobs driving their car through the market, declared loudly "Not for sale - drive on, drive on!" In the same lesson later:

"You're my slave"

"No I'm not",

"Slave, come on!"

A lesson with 3rd years presented almost identical characters and language: several posh ladies, faced with two broad Geordies in their drawing room, pressed them into a chair with the command "Sit down"; later, they instructed a servant "Keep them occupied" before sweeping from the room. A situation where the comedy had its origin in language use itself rather than character or tone was seen in a lesson with 4th years (24). Pupils repeatedly played to the gallery:

"Your mother (glance to ceiling) - God bless her soul."

"Ah, shut your face, you silly old cow"

"I hear something in the passage (singing) - it sounds like a cat being strangled"

"We're pig-sick of living with her mother"

"Oooh, we can't afford one of those (a baby)".

In another lesson (09) a boy delighted his audience by delivering his political speech in an absurd Churchillian voice, frequently joining in the laughter himself.

However, not all pupils used in-role language for laughs. For example, in a lesson involving 13-14 year olds (05), a boy in the role of undertaker explained with impressive conviction that "anyone who dies, comes straight here." A distressed relative was sypathised with and assured: "Right you are, I'll come straight over". Undertaker and apprentice discussed the price of headstones as well as their purpose (The father of the boy in role as undertaker, it later emerged, was in fact a funeral director - an interesting example of pupil sense of expertise influencing the work.) In the same lesson, another boy as bank manager sternly urged some giggling customers to "Come on. People are waiting, you know." Whereupon they did "come on". On the other hand, in the same lesson, a "teacher"'s irritable reprimands succeeded only in stimulating her "pupils" to further antics. The different responses may have been due to the fact that the pupils in the first case had not only the bank manager's example, but also the pressure to act immediately in a given way, so that another specific action could occur. The "pupils" in the school scene did not appear to feel much immediate pressure to act differently. Or it may have been that the bank customers saw their more serious response as being the natural reaction in role, even as the "pupils" saw theirs as being natural - outwitting and disobeying the "teacher".

Sometimes when level of commitment was insufficient, and pupils lacked verbal facility, there was a breakdown ("Sir, stuck, don't know what to say" (15)). While a source of distress to many drama teachers, such honesty can permit accurate diagnoses of difficulties, unlike the more clever, facile responses:

P1: "So you want to join the police."

P2: "No."

The comedy here appeared more conspicuous than the educational benefit.

Some lessons worked in mime, eliminating talk by all except the teacher. The reason for this sort of work was not always made clear, nor was the sequence of exercises. For example, why a group of 3rd year pupils should progress through exercise to silent rescue of a companion from a marsh was never clearly established. In the lesson with Teacher 22, some pupils who had agreed to a unique form of communication ("One squeak means yes, two means no, three means come" etc.) abandoned it when they entered role, and settled for indiscriminate squeaking. In Teacher 17's lesson, on the other hand, silence was fed into one lesson of role-play: "There should be nobody talking; one of your instructions (from your masters back home) is, you're not to communicate with any other beings".

Here concern with discipline (the teacher was in fact a student) may have been the reason for silence - certainly little in the role seemed to demand it, despite alien qualities.

In their interviews, teachers placed some emphasis on the drama class as a place where pupils could feel free, and this included free verbal exchange:

"...to allow children the freedom to do what they want - to jump in the air if they want to, and not to have to sit in desks, to interrupt me if they want to and not get shouted at..." (20).

One teacher commented on the need for genuine initial exchange to discover areas of importance in the pupils' lives. (In this particular case - 24 - they had explored situations involving the use of the birth control pill.) This same teacher was pleased that the pupils had led the discussion, and had done

so with skill:

"Starting off with teenage problems, they took me out of what I considered to be my depth at times, by the things they wanted to talk about...it was more their lead I followed than vice versa..I was quite impressed by their mature attitude towards it." (24).

Language development was sometimes mentioned as an aim, but usually only in passing:

"It's to develop a sense of responsibility...towards others. But also to develop language, to develop a sense that your body's more than just something that kicks a football around." (05).

This same teacher was outstanding in placing language development high on his list of evaluation criteria: the top five pupils were "people whose language, whose language development was just possibly a little bit better than some of the others, and can articulate to me or to the rest of the class reasonably well." (05).

When speaking in more immediate terms - this particular group of pupils, this particular lesson - more teachers made reference to language and its use:

"A fair amount need the verbal skills..." (19)

The discussion was valued because

"they were learning new words from it...I try to develop their language a bit more, and also I want them to be able to communicate with each other a bit more, because they're all very quiet." (04).

"I was focusing on language more than anything else...fluency...and as a lead up, we'd done pitch and tone...and from that lesson, I was looking for fluency over the radio chats, but we didn't get there, you see" (06).

When pupils were "full of ideas, although a bit overenthusiastic at times" (06), this was valued. Only one teacher commented on the questionable quality of <u>his own</u> verbal contribution in the early part of the lesson:

"I wasn't really thinking logically - just throwing bits of snippets of

comments in - I hadn't really worked anything out." (15).

Pupil interviews, on the other hand, repeatedly referred to the role of talk in the lesson. Most frequently mentioned was the freedom of talk in the drama lesson, as opposed to other lessons:

"I like drama because you're all together in a group, and you can express your own ideas and we're all equal" (13).

"Can speak up and do what you want to do" (07).

"Don't have to be quiet all the time" (09).

"You can get into a group and disucss things" (15).

"To give your ideas and express yourself and that" (19).

"You get more freedom - you can say things that you feel...you can talk about anything you like" (24).

"You can say what you want most of the time - speak wor minds and that" (23).

Clearly the emphasis was on the opportunity to speak - in some cases to give voice to individual opinion, in others simply to socialize with friends.

Pupils also tended to be more definite in their views regarding the benefit of such talk. For many, it meant simply improved vocabulary or diction:

"We learn a lot about things...a lot of new words, sometimes..." (17).

"Get the right pronunciation. And vowels. So the majority of people can understand."

"Teach you how to talk properly - speak properly. Twenty years ago people didn't have to move about very much so they all had the same accents, and it probably made no real difference."

"To speak out - speak what you're thinking" (16).

The last of these seemed to value self-expression for itself. Other pupils underlined self-confidence and social ease:

"Not to be shy - to speak out"

"Speak clearly" (07)

"Whether you're self-confident, whether you can speak well, and your diction, and your action" (13).

Some pupils saw the ability to speak and social poise as interchangeable terms:

"In drama, you learn what to say when you meet people" (20).

"Getting to be able to speak to people, and not be ashamed" (08).

"I think you learn how to compose yourself better - I mean speaking to people and that"

"We come out of our shells - if we didn't have drama, a lot of people would still be shy" (15).

"If you have to speak out, and make a speech or something, you're not sort of fighting to do it." (13).

In some few interviews, the pupils appeared to be attempting to give words to their sense of something more involved in the talk of the drama class - something beyond simple life-preparation or the mirroring of life:

"You wouldn't really say (in real life) what you would say in here, but you would still have arguments." (23)

For others, there was the awareness that real relationships could distort in-role verbal exchange:

"Sometimes...stupid in front of the lads - you have to say something personal and the lads laugh - you feel stupid." (24)

These same pupils, however, referred to the importance of preparatory discussion work: "You get talking into things - discuss it." There is the suggestion here that pupils are beginning to see drama talk as a way towards discovery.

There was occasionally negative pupil comment on the teacher's exercise of verbal dominance:

"He (the teacher) likes you to know your lines...he likes you to take notice of what he's saying." (23)

"Pay attention more - and they (good pupils) don't have to be told twice what to do...So they don't ask questions - they just go straight ahead..." (17)

"You don't talk much in drama - you just answer questions and do mime and

things like that." (20)

These pupils saw drama class talk as virtually indistinguishable from that of the traditional teacher-centred classroom. They were, however, a tiny minority of those interviewed.

To summarise: pupils more frequently referred to the importance of talk in the drama classroom than did their teachers. In the large number of cases, pupils saw this talk as either development of vocal skills and/or pre-experience for different kinds of social situations - meeting strangers, job interviews, making speeches. In the lessons observed, there was a wide variety of talk, with teacher talk in general dominant; and emerging often in the form of closed questions and/or instructions to pupils.

Reflection

In lesson observations, this was a major concern of the investigator: did the work result in reflection of some kind, did understanding emerge or deepen? It was also the most difficult area to identify positively. To say whether a person has derived meaning from his or her experiences is, of course, impossible; if it were not, behavioural objectives would be more suitable for consideration of drama and human interaction in general transformed. Accordingly, the investigator sought to fulfil his role of illuminative evaluator: describing what was seen, outlining possible relationships, drawing tentative conclusions.

In its implications for reflection, perhaps the most striking and recurring feature of the lessons observed was teacher control. In many cases, teachers chose to direct the work in some detail, thus restricting pupil decisions. In one lesson (19) the teacher appeared to channel pupil answers to the desired reply, when considering a suitable dramatic situation; during the work itself, he encouraged pupils to follow instructions, largely in practical matters. In the 11 lesson, exercises were controlled - "Get on that magic carpet, think of the colour...choose any colour you like for your clouds" - and so was much of the remainder of the lesson, although perhaps a

little less obviously ("If you want some chairs they're over there"). Many other lessons showed signs of similar teacher thinking:

"Leader of this gang - yell something at them" (13)

"You know what to do...When I say go, go - quietly" (14)

Some teachers, through their own response to the work or dramatic situation, made clear what they saw as good and bad, whether in dramatic terms or moral terms. The intention again seemed to be to shape pupil response. After a session of expression in response to a record:

"(There were) some who didn't really believe in it." (14)

When some pupils contributed to a discussion of violence with competitively gory examples, including an instance of "blood spurting out of this man's head", the teacher was quick to point out that "That was really disgusting, wasn't it?" (03). When the same children spoke of a sense of "joy" during the improvised execution of some French aristocrats, the teacher explained:

"You yourself thought it was a horrible thing to do; in the role of the character in the play, you felt joy" (03)

On the face of it, this teacher appeared to be attempting to force pupil response into what she saw as more socially and morally acceptable patterns.

In many cases, lessons in which the teacher seemed anxious to control pupil action and response were lessons with a strong 'production' element. In the 09 lesson, the teacher pointed out to the girls chanting suffragette slogans that "This could go on forever". The discussion that followed was concerned not with examination of the issue, but with plot details, particularly how and when two of the girls would be ejected from a meeting. Throughout this lesson generally, emphasis was on timing and technical expertise. The 23 lesson was openly theatrical in its nature and concerns:

"No, no, no...You're just not sure of your script...This scene is going to fall apart...exactly one week today."

The 18 lesson involved the repetition of a medieval scene, with the teacher as narrator controlling exactly what is happening, from "At 4.a.m. the cock crows..." until "...the villagers go sadly home, disturbed by the deaths of their lord and lady mayoress." The work's final form had some elements of theatrical shape, but again showed little signs of reflection. In the 08 lesson, pupils appeared to be aware of their teacher as audience ("Let me see in your faces whether it was a good shopping place or wasn't") to the point where most of their energy and attention was directed at producing "good" acting - exaggerated licking of lollipops, broad gestures, stereotype walks. The 13 lesson showed teacher control of decisions in the initial discussion, and emphasis on convincing theatrical detail during preparation. When the "production" gang confrontation finally came in this lesson, however, there was awkwardness and self-consciousness ("What'll we yell?"), suggesting a failure even in terms of theatrical criteria. The 16 lesson - a play reading - clearly had product in mind, and while the teacher occasionally urged imaginative involvement ("You imagine going to work 18 hours a day"; "You're all very very angry and very very hungry and very very tired") his control of the work and its production-nature combined to block such aspirations. The 02 lesson provides a final example in this respect. As mentioned earlier, when pupils received a "suggestion" from their teacher, they immediately abandoned their own approach to the scene. An agreeable attitude and a viable performance before classmates appeared to be the chief concerns. Commitment was to pleasing the teacher and the audience, rather than to arriving at any sense of meaning.

It seemed that the opportunity for interaction - between pupil and teacher, but more particularly among the pupils themselves - was important for the cultivation of reflection. Sometimes the teacher's concern with order and discipline, rather than polishing for production, limited pupil interaction. In the case of lesson 17, the (student) teacher chose to eliminate all pupil response to each other and himself:

"There should be nobody talking: one of your instructions (from your masters back home) is, you're not to communicate with any other beings."

Clearly reflection involves an element of solitary consideration: but equally drama is a joint venture, and meanings arrived at are shared meanings. As a strategy for classroom control, the teacher's isolation of each individual succeeded; but its educational merit seemed less obvious.

Working at symbolic level appeared to be difficult for many pupils. Sometimes the involvement of the teacher in role, rather than providing a positive model had the reverse effect. This was seen, for example, in the 05 lesson, where the teacher's purchase at the village store was greeted by an embarrassed smile that weakened the commitment which had hitherto existed. When the teacher opened an account at the village bank, using a fictitious name, results were similar (although in this case the bank manager struggled against it, with questions regarding the length of the "stranger"'s stay, etc.). In the 19 lesson, like the 05 lesson, the teacher intervened in an attempt to establish pupil role - in this case, by asking the "general" of the soldiers his name; "Sir, don't know" and an unhappy grin made clear his lack of success.

In the 10 lesson, pupils also had difficulty with commitment to symbolic interaction, responding apparently all the time on the real level. Pair work, involving the carrying of an injured companion to safety, provoked much giggling and laughter. The fun of falling into a marsh that was clearly a classroom floor, with an injured companion who was obviously healthy, dominated. Entry to the symbolic world of drama, and experiencing its power for meaning, did not appear to happen.

The 06 lesson provided an example of a teacher creating and then failing to utilise a symbol. A three-hat exercise had been developed in the initial stage, one of the hats being selected as "special" and necessary for the space journey that was to follow. "Now jump up and down on the other two - don't

need those", the teacher told the class. The pupils did so, and enjoyed doing so; but it did appear that the associations of boisterous fun spread to include the "special" hat too. (As it happened, the "special" hat was never mentioned again). In the 22 lesson also, an object with symbolic potential was incldued in the work at the preparatory stage, - each space traveller took along one prized possession. Among the pupils observed, however, this was not referred to again, and the possibilities it held for reflection lost.

In the case of lesson 11, the session ended with a discussion of costumes and props - with particular consideration to whether armbands or insignia would be better for the slaves. This was seen solely, it appeared, as a question of identification: the possible symbolic power was not explored. In the 09 lesson, the teacher issued pupils with hats, to help commitment to role (as audience at a political meeting). The hats were given to them, however, by the teacher tossing them towards the class in a sort of rain of hats. The fact that the pupils then used them for simple adornment, or for humour, or (in the case of a particularly handsome hat) as a subject for heated dispute, may not have been unconnected with the teacher's attitude to them as shown in passing them over.

In some cases an absence of reflection appeared to result form the failure of the work to convey a sense of progress. For example, in the 05 lesson, the pupils quite quickly established themselves in the roles of storekeeper, sheriff, etc. That done, some were able to build belief in their roles by involvement in day-to-day transactions; for several, however, the need for a sense of something happening resulted in spectacular conflict, bank robberies, etc. The teacher appeared aware of this disparate tendency in the lesson, and the way in which the energy for productive commitment was being frittered away in random activity. His efforts to draw the town together failed, however, owing to the self-consciousness of the sheriff. In the 21 lesson, on the other hand, it was a pupil - the narrator - who appeared to be encouraging thought, with his "Whose fault is it - the family's?" Owing to a predetermined lesson

plan, however, the teacher gently set aside any such exploration. In the 20 lesson, the teacher's concern to leave choice of activity form up to the pupils ("Decide what kind of problem you are going to encounter, what use of your servant") resulted in an emphasis on plot, interaction proceeding in a haphazard, unconstructive way, and lacking the pressure to thought that a specific goal or problem might have offered. Lesson 10, again, although closely controlled by the teacher, showed little development in complexity, beyond moving from individual to whole-class work. Nothing in the work appeared to be designed to engage the pupils' thinking fully.

Frequently, the level of thought was established during the initial discussion. At this point, some teachers appeared to miss the opportunity to select from promising material. For example, in the 13 lesson, the discussion of fights remained entirely at the anecdotal level - a boy who had been in a fight "over nothing" was not questioned, nor was the issue explored dramatically. In the 06 lesson, the teacher tended to receive pupil contribution in a cheerful but trivializing way:

(To pupil suggestion of nails) "Oooh, yes, very important, nails - for putting everything together"

(To suggestion of laser gun) "Are you expecting trouble, X? Oh dear, I don't know if I want to go on your ship."

(To suggestion of security force) "Well, I think we'll take care of our own security, shall we?"

The teacher may have had her reasons for limiting or diverting these contributions; it did seem, however, that treated with greater thoughtfulness (and even, perhaps, respect) these contributions could have moved into more meaningful work.

The period of post-improvisation discussion, usually occurring towards the end of the lesson, is a time seen by many as important for reflection on what

has been happening. The observed lessons showed little signs of this. In many cases, there was little such discussion to speak of. More frequently, the lesson ended with a few brief comments or questions by the teacher concerning the parts pupils had played - very often who had what role. Rarely were the issues involved explored. One of the more interesting discussions was that following the 05 lesson - the teacher criticised superficial involvement in a tactful way, encouraged research into some details of the work, and compared the violence of some of the action with the more mundane routine of life in most places most of the time. Unfortunately, judging by eye-contact and facial expression, only about one-third of his audience was listening. More representative was the 06 lesson, where teacher questions were largely factual - who was who in your ship, where was what. No direct consideration was given to the issues or problems raised by the actions.

Noise, of course, affects reflection. In some cases teachers have no control over this - in at least three cases, lessons were held directly adjoining a kitchen area, from which came much shouted conversation and the clatter of dishes and cutlery. Group-work, too, is a generator of high noise level, and in at least one case (12) was of such intensity that pupils had virtually to shout at one another to be heard. In such circumstances, thoughtful work is unlikely. In the lesson just mentioned, it was noteworthy that characterization tended to be broad and obvious comedy the rule.

Another factor which appeared to have bearing on the possibilities for meaning in the work was the number and variety of activities engaged in during a single lesson. In this respect, so many lessons showed so little resemblance to the way in which an artist works, brooding on and probing an issue as he moves towards its expression in a particular form, one cannot help thinking that activity has not so much been harnessed in the cause of understanding as made a substitute for it. Pupils seemed to enjoy energetic and varied physical activity: whether arranging chairs to establish a bus or organizing sheets and

rostra to establish lines for a battle area, energy and effort are frequently high. Physical details also received close attention: the driver revving his engine and blowing his horn, the old lady creaking aboard, the person with the twitching neck, the hiss of the doors, the synchronised stumble. One reason for such care may have been that these matters appeared to involve clear criteria for judgment, and thus were easier to grapple with. The reluctance to think about the implications of the work may also have sprung from the popular notion of knowledge and learning, as something which the teacher has more of than the pupils, and which they cannot have until he or she decides to give them some. Perhaps the most obvious example of pupil attention being moved and changed with unsettling rapidity was seen in the 03 lesson. Following the Red Sea sequence, where pupils re-enacted the destruction of the Egyptians, the teacher addressed the class:

"Has anyone ever been in that situation, of drowning or near drowning? It's a terrible thing - you want to be very careful where you go (Pause) Who can swim? Hands? (Some hands) Make a circle, please" (Beginning of next activity - the French Revolution).

In this case the teacher was shifting the area of thought so rapidly, and in such a diverse manner - from the symbolic to the real and back - that confusion rather than understanding appeared to be receiving encouragement.

Where pupils chose to treat the work in a frivolous way, whether by remaining essentially out of role, or in-role in a farcical way, the possibilities of understanding were limited. The 24 lesson, where the pupils abused each other under thin cover of role; the 18 lesson where girls fainted histrionically, and boys struggled and evicted each other; the 09 lesson, where the teacher's jocular comments ("I'm selling these (watches)"; "I thought the wolf-whistling was superb") encouraged cheerful irreverence; the 10 lesson, where pupils show delight in pulling each other from the lip of death; the 21 lesson, where football hooligans exclaimed "Oh my word!"; the 07 lesson where the old lady slapped the conductor, and the conductor smiled and passed on: all of these reflected

the tendency of pupils to aim for fun rather than discovery of meaning. The teacher must often walk a tightrope between natural enjoyment of play and deepened understanding through experience of the drama's symbolic power. Of the lessons observed, the former was a great deal more in evidence than the latter. Most pupils seemed to enjoy drama; rather less seemed to be enjoying significant insight as a result of the work.

Some lessons, on occasion, appeared to lack both enjoyment and meaning. In at least one case, this seemed to result from the teacher overstructuring the lesson: the reading of a newspaper clipping which prefaced the performance of each short scene received less and less attention as the lesson (21) continued. The most successful reading was the first, where the interpolations of the reader broke in on the role. By flouting the "agreed" convention in this way, the narrator delighted his audience.

The place of audience in educational drama has been a practical problem for some time. One area of difficulty emerged clearly in the 22 lesson. The scene observed involved the pursuit of a Jovian (native of Jupiter) by two earthlings. The observed group, by occasional glances, made it clear that they were aware of the investigator's presence. At times - for example, in the terrified scrabblings of the Jovian creature to escape - the work took on an intensity and power encountered infrequently elsewhere. It seems reasonable to suggest that the observer's presence had contributed something to this quality, even as an audience or its absence can affect an actor or a politician's speech.

In some instances, time to come to terms with an issue and a role appeared important for involvement and understanding. The 15 lesson illustrated this in a striking way: when pupils were allowed to work as a group in the preparation of a scene (although in fact very little serious discussion seemed to occur) the work emerged with striking power. When these same pupils were asked to do on-the-spot improvisations, and switch roles half way through, they produced work that was at best slick (P1: So you want to join the police force, eh? P2: No.) and more often a frank failure ("Stuck, sir, don't know what to say.")

Two of the lessons which showed signs of the fullest and most fruitful commitment to the work were also, interestingly, lessons with a marked theatrical element. In the 15 lesson, pupils not only easily maintained role, but showed skill and subtlety in timing, intonation, variety and balance of plot and character, movement - in general those qualities associated with successful production. In one of the 21 lesson improvisations, what could have been a vapid domestic quarrel took on dramatic power through the complexity of relationships that emerged (the thieving son, threatening father, protective mother; the mother's anger with the son, the father's anger with son and mother, the father's valiant efforts to present the son with a united parental front, etc.). The pupils were playing for an audience - their teacher, the observer, the rest of the class - yet were successful to the extent that they turned from the audience to involve themselves in the work itself. This involvement found expressio in a living through the work, rather than a reproduction of a completed piece. Thus in one sense - in terms of audience - the group remained firmly within a theatrical mode; in another sense - in terms of a performance that largely developed as it was played - they turned away from the theatrical notion of fixed form.

One final point remains to be made regarding observed lessons: most lessons appeared to occur at the level of play, showing pupils enjoying themselves, and perhaps making progress in terms of social interaction and co-operation, but not in terms of insights gained from use of the symbolic form of drama. The failure of most encounters to be meaningful and genuinely lived through was pointed up by a small incident in the 09 lesson. The class's pretty girl - smiling, lively - was one of several suffragettes ejected from a political meeting. She filled the role with impressive energy, shrieking and shouting slogans as ejected. At a later point in the lesson, during preparatory work, one of her ejectors <u>in fact</u> insulted her. Her tone and bearing as she swung round to the teacher to demand "Sir, <u>tell</u> him!" immediately made clear the atmosphere of goodwill and cheerful superficiality of the earlier work in role.

In many of the teacher interviews, emphasis was on affective concerns: the cultivation of empathy and appreciation of the differences of others.

"Trying to put oneself in other people's shoes...learning to live together - not just with people within the group, but people outside that they come across." (1

"I felt those being executed felt the terror of it they pushed against it - weren't just laughing and squealing as they were being pushed along...I felt they were making some understanding of it." (03, regarding the French Revolution scene)

"To present kids with something they're likely to meet, and something they re not likely to meet...To develop qualities of empathy." (09)

"And it helps not only to build up word power, but...understanding of other people's point of view." (16)

"To try and develop their imagination - to think of situations perhaps outside their own environment...and to be sensitive to the thoughts and feelings of others" (07).

"...the degree of involvement and understanding I think they have...the ones that always seem to get to grips with the role - that always seem to be able to put themselves in someone else's shoes." (24 , regarding the best five pupils in the class).

"I like them to use their imagination, I like them to understand another person's point of view by...persuading them to accept the other person's role and become the other person..." (12).

Clearly, drama's power was seen as a potential source of social understanding and sympathy. Other broader concerns also featured - very often in an expressed concern for exploratory and analytical work:

"I think I'm letting them get to know themselves...I give them the opportunity to tell me what they think, and this business of getting to...be other people...and having to think for themselves and make decisions - all the little things that school tends not to let them do" (24).

"The lesson would have been more complete if I'd got them to work out the reasoning behind it - got them more into the situation than me just sitting, saying 'Do this, do that', do t'other'" (17)

"...to get these kids to realise that their actions are possible - are probably governed by these inbuilt prejudices, then I think I've helped them to discover something...to evaluate their actions in an objective manner" (12)

"What I try to do is to make them look inward on themselves, to examine their own actions and their own motives, not only in the drama situation but in life...to make them more aware of their own actions and of the effects of their actions on others around them...and to query the actions of others." (14)

"I look for somebody who works very enthusiastically, organises, is a leader, full of ideas, motivates the others, takes a thing, looks at it in all aspects, all angles, and draws conclusions" (06)

"...really drama is to make them think. It made me think...It's a social thing as well - you're trying to develop the child's personality socially" (21)

"To get the kids thinking about the subject - in ways they hadn't before, or not as intensely." (15)

There is a considerable range here - examination of actions and their results, examination of motives, of ideas. In all, however, the concern is with exploration as a means towards increased or new understanding, often in terms of his or her own social role or those of others.

In practically all cases there is the implicit assumption that the pupil arrives at such insights by his or her own actions, rather than in some passive way. The teacher provides a space where such things may happen, and pupil action within that space wins insight. Some teachers see this in terms of problem solving:

"...having to think for themselves and making decisions" (24)

Others emphasise the importance of pupil control, or at least contribution to the shape of the lesson:

"If you haven't got thinking humans, you haven't got a lesson" (17)

Given pupil input, originality is valued:

"They strike an idea I hadn't thought of, which is particularly good - either from a dramatic point of view or from an ideas' point of view..." (15).

Only one teacher commented on the connection between activity and thought, and that one in a somewhat negative way:

"The children were becoming confused - there was too much action" (05)

This same teacher was noteworthy in his articulation of the difference between play and educational drama and his pupils' understanding of it:

"One or two of the children said 'We don't want to have a cowboy story, because the Indians chase the cowboys, and we can do that outside in the Denery'" (05).

This seems an important point; the activity of the drama classroom takes on significance not in terms of emotional intensity or pupil enjoyment, but as a source of increased understanding. Such pupil grasp of the nature of drama is all the more outstanding in the light of much teacher thinking on the matter.

The distinction that has here been drawn between teachers with "social" concerns for the drama, and those with "refleciton" concerns is, of course, a rough categorization. As mentioned, social concerns can and do involve reflection: to understand another's feelings involves reflection on them, to learn habits of agreeable co-operation with others requires some degree of understanding and insight as well as "sensitivity". Occasionally an interview draws the two concerns together:

"Discussion and exploration that leads to a tolerance of other people's ideas - a receptivity. When you hear something you don't like, you ask 'Why'" (13).

An unspoken assumption, for most teachers, appeared to be the fact that drama provides a new way of understanding things. One teacher appeared to be touching on this matter when she expressed interest in the experience of dramatic form for its own sake:

"I just want them to use another medium, other than written work or oral work, to express their thoughts." (11)

Interviews with pupils showed little concern with drama as a vehicle of reflection. Some mention of its implications in terms of status was made:

"Drama is more babyish than other subjects...not grown up, you know" (11)

"Playing the little games that we sit around - cross my legs and all that - where you're sitting round in a circle...you'd think you were a little baby" (13)

Others disagreed:

"You're classed as a grown-up, not as a young child...like most people do... It helps you to understand things in the outside world." (20)

"It helps you develop more - you feel more grown-up - you feel as if you know more" (10).

Its power to encourage thought, and the need for thought in drama, was not universally accepted by pupils:

" It's easier to do, because you don't have to rack your brains quite as hard" (17)

"You could be as thick as two short planks, but you could be good at drama' (15

"You don't really think very much " (06)

"Don't have to use your head too much" (04)

For others, it was seen as a means of giving form to personal ideas:

"It's what you think about - because if you think of your own thing, well, you can do it best, no one else can do it better than you...You learn to think for yourself." (09)

"...to give your ideas and express yourself and that" (19)

"...how you express all your thoughts - whether you bring all your thoughts forward - or just hide away." (13)

"...the far-fetched things - some people think of the craziest ideas" (08).

The ability to understand one's own ideas was frequently linked with the ability to understand the ideas of others:

"Drama helps you work as a team, to appreciate people's ideas and to help expand your own." (19)

"Sort of look at yourself as a person. What other people think of you - helps you to think what other people think about you" (24)

"...You learn about yourself...you learn what others are like" (18)

"I think you learn more about yourself...just as an ordinary person - how you're going to get across to other people - how you're going to make them think what you want..." (02)

"Helps you understand other people - what they feel like, really" (07)

The power of drama to present events and ideas in a way that is qualitatively different from other more discursive media of learning, and even from life itself, was also mentioned:

"When you read it, you think 'Ooh, that's horrible, that.' But when you've acted you don't forget - you remember." (03)

"You're, like, bringing back the past, and, like, bringing the future towards you." (04)

In general, while receiving some mention, reflection did not emerge as a major concern with most teachers and pupils, either in drama practice or discussion. It should be emphasised again that, even as there is no art to find the mind's construction in the face, reliable signs of reflection are few; and likewise that what people say is not necessarily what they mean or believe. Given these important limitations, the role of reflection still appears to receive less attention among drama practitioners than among drama theoreticians.

Conclusion

This chapter looked at the qualitative data gathered from informal lesson observations and interviews with teachers and pupils. Comment on these was made under five broad headings: Classroom Relations, Movement, Theatrical Concerns,

The Role of Talk, and Reflection. Classroom relations were found to be warm and positive in almost all cases. Movement played an important role in the work, and was particularly stressed by pupils in interviews. Theatrical concerns were prominent in many lessons, exercising an influence sometimes in harmony with and sometimes inimical to the concerns expressed in the theory of drama. Talk was an important feature of most lessons, and was more frequently valued by pupils than by teachers. Reflection was marked by its absence from both classroom practice and the extent to which teachers emphasised it to a greater degree than pupils.

Chapter 10 will consider the quantitative data - formal lesson observations, and teacher and pupil questionnaire returns.

REFERENCE

Lewis, C.S., 1961. An Experiment in Criticism, English University Press.

CHAPTER 10

ANALYSIS OF QUANTITATIVE DATA

This chapter considers quantitative data gathered in the course of the investigation. Responses from teacher and pupil questionnaires are first considered and compared. Data obtained through formal observation of lessons are then looked at, followed by quantitative information derived from the opening questions in interviews with teachers. Finally, selected qualitative information drawn from teacher and pupil interviews and informal lesson observations received consideration. This qualitative information was first grouped under five headings (classroom relations, movement, theatrical matters, the role of talk and reflection); quantified; and then compared with each other, and with selected item scores from the teacher questionnaire.

Teacher Questionnaires

Tables 2-5 and Figure I show the mean scores on all questionnaire items for the 24 teachers involved in the study.

Table 2 presents ranked mean scores on items from the "Teaching Style" section of the teacher questionnaire. The range was limited throughout, with all items scoring between 4 and 5. Top-ranked item was "I encourage my pupils by praising their responses", suggesting that teachers were anxious to establish an atmosphere in which pupils would feel safe to work; while "I emphasise oral work/language development" was ranked last, which perhaps indicated a reluctance by teachers to focus on an area the educational importance of which is still vague for many. All items, however, including this one, showed as being likely to be used by the average teacher in the normal lesson; although how a lesson

with so many prominent elements would operate is hard to envisage. An explanation may lie in the fact that teachers saw all the approaches represented by these items as being professionally desirable, and accordingly rated all quite highly. To the degree that it failed to discriminate between teachers, the instrument was deficient.

Table 3 shows ranked teacher mean scores for 20 items on the list headed "Activities A". Indications are that teachers attached most importance to pupil discussion, or at least engaged in such discussion frequently; while having pupils make their own films and play-reading, along with video-work, were comparatively rare occurrences. Discussion is perhaps popular for several reasons, among them the fact that it lends a rational analytic element to what many teachers see as the more emotional in-role work. The five bottom-ranked items all hold suggestions of the completed performance or production; that teachers report avoiding such work aligns them with the writings of most educational drama authorities, where process and participation receive central emphasis. Items ranked 8th and 11th both deal with movement, and both showed outstandingly large standard deviation scores, which the frequencies explain. This kind of work clearly had attractions for some teachers, while others as markedly avoided it. (It might be added that the lack of film or video work among teachers may be due as much to the absence of comparatively expensive equipment in the schools as to actual teacher preference.)

Figure I presents the returns for "Activities B". The first of these - (1) - shows ideas for the work coming more frequently from the teacher than from any other source, and least frequently from the class alone. While the class and the class-plus-teacher categories combine to make up over 60%, it is noteworthy that teachers on average allow the class to be the sole starting point for the work just over 25% of the time. This is to some extent at odds with drama theory, where a strong emphasis is placed

on encouraging pupils to contribute to the content and form of the lesson.

Section (2), indicating class groupings, shows that pupils worked in small groups almost half the time, and were twice as likely to be grouped as a whole class as they were to be organised individually. Pupils worked in pairs approximately one-fifth of the time. The variety of groupings, with the emphasis on small group work, accords with the concern in much of the theory of drama with pupil interaction and learning which occurs through active engagement by the pupil.

Section (3) shows that much of the time the average teacher works with his/her class out of role. The fact remains, however, that the teacher moving from in-role to out-of-role in the course of a lesson occurs almost one-third of the time, while unrelieved teacher-in-role occurs only one-fifth of the time approximately. Although teacher-in-role work of some kind accounts for over 50% of the average lesson time, there remains a very sizeable time period where teacher rolework is excluded.

Section (4) of Figure I indicates that very little pupil work was offered for outside-class consideration: most of the time the audience consists of fellow-classmates. This goes some way towards supporting the non-performance and non-production emphasis in most theoretical writings.

Table 4 indicates ranked teacher mean scores for items from the evaluation section of the questionnaire. With the exception of 17 ("How graceful (s)he is in the way (s)he stands and moves"), all mean scores fall between 3 ("Reasonably important") and 5 ("Very important"). "How hard (s)he tries" is listed as the most important concern in teacher assessment, but the first four items all score 4.50 or better. "How agreeable and well-mannered (s)he generally is" records the second-lowest score, but a considerable gap separates its mean (3.08) from that of the

bottom-ranked item (1.79). Top-ranked items appear to reflect teacher concern for effort and general cooperation among their pupils.

Table 5 presents teacher mean scores for items from the "Drama Aims" section of the questionnaire. Scoring for the last-ranked item in this section - "Pupils are better able to perform in or produce plays" - was unique, in that all teachers involved scored it as low as possible, at 5. The first item - "Pupils realise the value of cooperation with other people" - received a score of 2 or better from 19 of the 24 teachers. Items recording concern with empathy and self-understanding received the next highest scores - 2.20 each for "Pupils better understand what it's like to be in someone else's shoes" and "People understand the kind of person they are". Concern with the social development of the pupil seems to emerge as being of considerable importance, while opinion is singularly united in rejecting drama as a training-ground for theatre. The notion that "pupils can realise their buried potential and talents" in drama is given a low priority by teachers. This would not seem to be in accord with the theory of drama, where some emphasis is placed on the access which drama provides to other kinds of learning than the purely cognitive or rational. Finally, it might be noted that item 5 ("Pupils think about things that happen to them") while having a mean figure of 2.75, also has a standard deviation score of 1.35, which considerably reduces the importance that can be attached to the mean.

Pupil Questionnaires

Tables 6-8 show the ranked mean scores on all questionnaire items for the 536 pupils involved in the survey.

Table 6 presents mean scores on the 20 items from the Attitude section of the pupil questionnaire. Scores for asterisked items have been adjusted

so that they are comparable with the other positively phrased items on the list. When this was done, the mean for all items were seen to fall within the 1-3 range ("I strongly agree" - "I'm undecided"). The three top-ranked means were all in items which were originally phrased negatively as "I honestly don't believe drama does us any real good", "I'm especially glad if I'm off school on a drama lesson day" and "I have never really learned anything from a drama lesson", respectively. It may be that pupils ranked these items as they did in part because opposition to the negatively expressed came more easily (over 80% of pupils either disagreed or disagreed strongly with the three items in their original form). Scoring of the two lowest-ranked items - "The work we do in drama makes it easier for me to sort out my own ideas about right and wrong" and "Since starting drama, I've begun to understand myself and my family a good bit better" - ran counter to the notion that drama can help in the formation of values, and to the common practice of making the drama lesson centre around situations of domestic conflict.

Table 7 shows mean scores for pupils on items in the "Things our teacher looks for in our work" section of the questionnaire. All item scores approximated to 4 (Important), except for the last-ranked ("How graceful we are in the way we stand and move") with a score of 2.98. The two top-ranked scores are for items that involve effort and cooperation; it is only with the third-ranked item - "How well we can take a basic idea and develop it" - that attention is given to what might be termed "ability". The five "ability" items in the list were in fact ranked fairly evenly throughout the list (at 3, 6, 10, 13 and 17). Only minor importance can be attached to rankings position, however, as little more than 0.6 of a point separates the top from the second-lowest.

Table 8 indicates the ranked mean scores for pupils on items in the

"How important different things are to our drama teacher" section of the questionnaire. Only the top-ranked item - "We will realise the value of cooperation with other people" was scored as first or second in importance by over 50% of pupils; and only the last-ranked item - "We will think about things that happen to us" - was ranked fourth or fifth in importance by over 50% of the pupils. Several noteworthy points emerge. Pupils in general seem to believe that their teachers see enjoyment and acting skills as relatively unimportant (8th and 9th). The belief concerning teachers and enjoyment of the work is one that many pupils acquire at an early school age; the realisation that their teachers distinguish between theatrical and educational drama matters is somewhat more surprising. That pupils rank realisation of hidden talents as high on their teachers' aims as they do, probably springs from the essentially different nature of the drama lesson, as opposed to other subjects on the timetable.

Teacher-Pupil Comparisons (Graph)

Graphs in Figures 2 and 3 compare the responses of teachers and pupils to the Evaluation and Aims section of the questionnaire.

Figure 2 shows comparative graphs for teacher and pupil mean scores on evaluation items from the questionnaires. Overall, the patterns are strikingly similar. Items 2, 14 and 10 ("How graceful (s)he is in the way (s)he stands and moves", "How agreeable and well-mannered (s)he is". "How much skill (s)he shows in details of the drama work") show the greatest gaps, with pupils attaching greater importance in each case. Item 3 ("What (s)he says about the work"), Item 5 ("How self-confident (s)he is"), Item 8 ("How well (s)he can understand the ideas beneath the surface of what's said and done in drama") and Item 16 ("How well (s)he

can take a basic idea and develop it") show closest correspondence between teachers and pupils. Practically all of the aims fall between 3 (Reasonably important) and 5(Very important) for both groups. It would appear that drama teachers both hold and communicate to their pupils a multiplicity of criteria for the drama lesson work, with some misunderstanding of teacher criteria emerging in what might be termed non-reflective items.

Figure 3 compares graphs for teacher and pupil mean scores on items from the Drama Aims section of the questionnaires. Here contrasts were somewhat marked. The outstanding item in terms of teacher mean was the sixth - "Pupils are better able to perform in or produce plays" - listed last by all teachers. Although low in the total ranking, this item was listed by one-third of pupils as either the first or second (out of five) of their teacher's aims. Some divergence of understanding is discernible on the graphs for items 1, 3, 4, 5, 9 and 10, but the widest gap is only 0.9 of a point. Over-all, the similarities of the graphs are more impressive than any differences.

Teacher-Pupil Comparisons (Correlation)

Tables 9 and 10 present correlation values between teachers and pupils for the Evaluation and Aims sections of the questionnaire.

Table 9 presents correlation values between teachers and their classes on evaluation items from the questionnaires. The similarity that marked teacher-pupil thinking in Figures 2 and 3 was much less marked here. Only items 7 ("How completely (s)he can concentrate on the drama work"), 11 ("How well (s)he cooperates with the teacher and other class members") and 16 ("How well (s)he can take a basic idea and develop it") could be seen as nearing a significant level of probability. Two of these three

(7 and 11) are items which emphasise attitude to work rather than skill in it. Considered class by class, then, pupils do not appear to understand fully their teacher's criteria of assessment.

Table 10 shows correlation values between teachers and their classes in Drama Aims items. Significant probability levels were more marked here, notably in items 7 ("Pupils can have an enjoyable time doing drama"), 5 ("Pupils understand the kind of person they are"), 1 ("Pupils realise the value of cooperation with other people") and 2 ("Pupils can solve problems they meet"). Three of these four (5, 1 and 2) are among the top four aims as reflected in teacher mean scores for this section of the questionnaire. These items also cover three central areas outlined in the theory of drama, as found in the literature: individual development, social development, and reflection (or meaning). It would in general appear that most classes have a fairly clear understanding of those drama aims that are foremost in the concerns of their teachers.

Class Attitude Ranking

Table 11 ranks classes in accordance with their total mean scores on the attitude section of the pupil questionnaire. Scores could range from 20 (Most positive) to 100 (Least positive); in fact total mean scores extended only between 52 and 62. This may be partly due to the fact that teachers were asked to work with and have the questionnaire answered by their "best class". It might be assumed that such classes would have a fairly positive attitude to drama. With some teachers in the lower half of the ranking list, the standard deviation was so large - for example, with teachers 13, 16, 21 and 24 - the mean attitude score must receive less importance.

Teacher Questionnaires (More/Less Positive Classes)

Table 12, Sections A-E presents findings when the 24 teachers involved in the survey are divided into two groups of 12 and classified as having classes with a "positive" attitude or a "less positive" attitude, depending on class mean score on the attitude section of the pupil questionnaire. The t-test sought to reveal any relationship between type of class and its teachers's score on items from the teacher questionnaire.

Section (A) shows mean scores for the grouped teachers on items from the Teaching Style section of the questionnaire, and the comparative figure and its significance. None of the correlations were significant, although items 2 and 3 did show the greatest difference between means, with the "more positive" teachers scoring item 2 ("I use direct and firm reprimand to check pupils who are damaging the lesson") more highly than "less positive" teachers, and scoring item 3 ("I arrange things so that the pupils take the initiative in the work") less highly. The suggestion might appear to be that teachers who structure the lessons with the teacher him/herself in firm control have classes more positively inclined towards drama, but the relationship is not significant.

Section (B) shows scores on items from the "Activities A" section of the questionnaire, along with related t values and their significance. Item 13 ("Pupils discuss the drama work") shows as reasonably significant, with a probability level of 0.06. This would appear to run counter to a belief held by some authorities (among them Robert Witkin) that time spent in discussion in the drama class could be more profitably used: insofar as it appears to be associated with a more positive outlook on the work, it is profitable. While saying this, it should also be noted that the difference in mean scores for this item was 0.05, with both

groups scoring the item over 4. Likewise, it might be that teachers of academically more able pupils (and so, often, more positive in their attitudes to school subjects generally) would be in a better position to engage in discussion in the first place, and hence could do so more frequently.

Section (C) presents findings from the"Activities B" part of the teacher questionnaire. Only one item emerges with a notable significance level: the percentage of class time spent working in pairs (5). A considerable difference shows in mean time spent in this way, with "more positive " teachers on average using the approach some 5% less frequently. No other item shows significant difference, although "more positive" teachers have a mean some 10% lower than "less positive" teachers for using the class as an audience for the work (12), and 9% lower for "Teacher moves from in-role to out-of-role" (10). There seems little reason why better teachers or teachers with more positive classes should less frequently group their pupils in pairs, except that teachers of more unruly classes might find them easier to control in pairs, while the teacher with more positively motivated pupils would not feel the need for such a strategy. The fact that the more positive teachers move less frequently from in-role to out-of-role may reflect their tendency to move aside and allow the pupils' drama to develop. It must be stressed, however, that all of these items, even the item concerning the amount of time spent working in pairs, with a significance level of 0.08, are to be viewed with the size of the sample and the possibilities of chance relationships in mind.

Section (D) shows findings for items from the "Evaluation Concerns" part of the questionnaire. Three items emerge with important significance levels: items 7, 9 and 14 ("How completely (s)he can concentrate on the

drama work", "How regularly (s)he attends drama class" and "How agreeable and well-mannered (s)he generally is", respectively). For item 7, while the difference in means is considerable, both are again over the 4 (Important) mark. For item 9, "more positive" teachers scored the item on average more than a full point higher than the "less positive" ones, suggesting again that such teachers tend to have rather more "traditional" concerns than "less positive" teachers. This is supported by the scores on item 14, with "more positive" teachers nearly a full point higher in scoring - but it should be noted that both groups score much lower on items 9 and 14 than on item 7. It may be that neither group is ready to attribute importance to what might be seen as somewhat traditional or even out-moded concerns; while the notion of concentration on work is seen as much more acceptable in educational terms. Despite this lower scoring, however, the difference between the two groups remains of interest.

Section (E) deals with items from the "Drama Aims" section of the questionnaire. The most significant items here were 2 and 7 ("Pupils can solve problems they meet" and "Pupils can have an enjoyable time doing drama"), both with a probability level of 0.08. "More positive" teachers rated problem solving somewhat more highly than "less positive" teachers, but, it should be noted, in the middle range of 1-5. On item 7, however, "more positive" teachers rated pupil enjoyment considerably lower on their list of aims than did their "less positive" colleagues. Once again - particularly on item 7 - the concern of the "more positive" teachers seemed to emerge in the form of emphasis on matters that would tend to be approved by the teacher with academic as opposed to social or emotional concerns. It should be noted, finally, that this section of the teacher questionnaire differed from the rest in requiring respondents to make a forced choice, by ranking the ten listed items in pairs, from 1-5.

Pupil Questionnaires (More/Less Positive Classes)

Table 13, Sections A-C presents pupil questionnaire responses in terms of classes that were rated "More Positive" or "Less positive".

Section (A) shows mean scores for the "Attitude" section of the questionnaire. Since it is on the "Attitude" portion of the questionnaire that classes were assigned the title "More positive" or "Less positive", frequently high levels of significance were expected. Only four items - 2, 14, 17 and 19 - showed probability levels of a non-significant nature.

Section (B) shows comparisons for the "Things our teacher looks for in our work" portion of the pupil questionnaire. Six items - 2, 3, 5, 9, 10 and 14 - record significant probability levels, particularly item 14 ("How agreeable and well-mannered we are"). Consideration of the t values reveals that only in item 5 of these six did the "More positive" group score lower. Again the trend appears to be that those teachers who provided a strong framework of control for their pupils, valuing such things as regular attendance, care for detail, and good manners, are those teachers who have classes with rather more positive attitudes to drama.

Section (C) gives comparisons for the "Drama Aims" portion of the pupil questionnaire. Only one item emerges with a significantly high level of probability - item 6. Pupils in "More positive" classes rated this item rather more highly than their "less positive" counterparts - but both groups produced a mean score which was low when compared to most other items in the section. Thus while "more positive" classes saw their teachers as more concerned with theatrical matters (again, what might be termed a "traditional" concern), classes of both kinds did not appear to believe that this was an important aim for their teacher.

Formal Lesson Observation (More/Less Positive Classes)

Table 14 looks at all items and their scores from the formal lesson observation system, in terms of "more positive" and "less positive" classes.

Of all items, only four emerged with a significant level of probability. The first of these, "Closed questions by teacher" (0.08) shows that nearly all teachers from both groups registered a score under this heading, and mean scores show that "more positive" teachers scored almost twice as high in their mean. This domination of the lesson by the "more positive" teachers is supported by the preceding item - "Teacher instructions issued", which shows one of the higher probability levels (0.10), with mean for "more positive" teachers again approaching double that for "less positive" teachers.

The remaining three items are linked closely - "Teacher comments during in-role work (by pupils)", "Teacher questions during in-role work (by pupils)", and "Total of teacher verbal contributions during in-role work". The significance level is outstanding in all three cases - 0.01, 0.03 and 0.02 respectively. Clearly the normal trend of firm control by the "more positive" teacher was here reversed, with mean scores showing that "more positive" teachers intervene less than half as often as "less positive" teachers. The pattern resembles what Elliot Eisner calls "the third objective" - pupils working at the creative task within clearly defined structures and limits, as might an architect or designer.

When means were considered, some other interesting patterns emerged. "Less positive" classes showed a considerably higher mean figure for "Time given to games", but less than half of both groups used games or exercises at all. Pupils initiated questions somewhat more often in "more positive"

classes, but not strikingly so (15.22 to 11.44). No more than half of the classes from either group registered a score for disruption, but the mean score for verbal disruptions for "more positive" classes will be seen to be twice that for "less positive". This may explain itself in the excitement generated by more positive classroom atmosphere, or could be in reaction to the firmer regime of the teacher. More of the "more positive" teachers appeared to criticise their pupils more often, and fewer praised their pupils, and less frequently, than their "less positive" counterparts. "Less positive" pupils tended to be somewhat more disruptive during in-role work than their "more positive" counterparts, - perhaps as a result of the teacher's attempts to regulate their creative work - but the scoring is low for both groups.

Teacher Questionnaire 1-6 (More/Less Positive Classes)

Table 15 presents factual data obtained from interviews with teachers (Questions 1-6), and presents them in terms of "More positive" and "Less positive" classes.

Two items show a significant probability level: "Pupil background" and "Pupils likely to go on to further education" (0.06 and 0.09 respectively). Mean scores reveal that both groups saw their classes as essentially working-class, but with rather more emphasis on working-class among the "more positive" teachers. This could be explained by the fact that teachers who saw their classes as more working-class in background might feel the need to engage them in the work more urgently than those who saw their pupils as tending to be middle-class, and perhaps more amenable to the teacher's instructions. "Pupils likely to go on to further education" shows the "more positive" teachers again with a lower score; this is in accordance with the established fact

that a smaller percentage of working-class children continue their schooling into higher education.

A source of some surprise was that items such as "Attitude of staff to drama" or "The teacher's years of drama teaching" did not record significant levels. It would appear that social background and education prospects relate more closely to attitude than any other listed item.

Qualitative-Quantitative Comparison

Table 16, Sections A-E presents findings of an originally qualitative nature which were quantified, and compared with grouped item scores from the teacher questionnaire.

Five areas were looked at: classroom relations, movement, theatrical matters, the role of talk, and reflection. The importance attached to each of these in the course of (i) the teacher interview, (ii) the pupils' interviews, and (iii) the informal lesson observations, was separately quantified: a score of 1 was assigned where the area under consideration appeared to be deliberately downgraded or ignored, a score of 3 where the area received clear emphasis, and 2 where there was no clear indication in either direction. These scores were assigned prior to any analysis or consideration of the questionnaire data. An attempt was then made to correlate teacher interview, pupils' interviews, and lesson observation scores with each other, and with the selected item scores from the teacher questionnaire.

Section (A) shows correlation findings in terms of classroom relations. The items from the teacher questionnaire which were grouped and used to arrive at a "Teacher questionnaire" score for this section were: on "Teaching Style", items 6 ("I arrange work so that pupils

interact directly with each other"), 8 ("I accept any strong feelings my pupils may happen to show") and 9 ("I encourage my pupils by praising their responses"); on "Evaluation Concerns", items 4 ("How often he is concerned about other people and not just about him/herself") and 11 ("How well (s)he cooperates with the teacher and other class-members"). The interviews with six pupils were grouped so that the dominant opinion, as judged by the investigator, was taken as representative of pupil feeling.

By far the most striking relationship here is between the combined scores from the teacher questionnaire and the pupil interview, with a probability level of 0.56. This may be due to the fact that the teacher felt readier to allocate some importance to "social" matters, or a pleasant classroom atmosphere, when faced with such matters on a questionnaire to be completed alone; whereas during interview, the presence of the interviewer may have been experienced as repressive of expressed concern for such an "unacademic" matter. Pupils, on the other hand, might be less likely to experience such inhibition during interview. The fact that there is a very low degree of correlation between the teacher questionnaire scores on this matter, and the observer's scoring of the informally observed lessons, suggests either inaccuracy in the observer's perception, or little correlation between the teacher's stated concerns on the questionnaire and his/her practice. The slightly higher correlation between the observation and the teacher interview (0.25) might suggest that perhaps the teacher's ideas as expressed in interview corresponded more closely with the reality than those expressed in the questionnaire. It must be remembered, however, that little importance can conceivably be attached to such a low correlation.

Section B shows the findings for interrelations between grouped questionnaire items on the importance of movement in drama work, and the importance of movement as revealed in interview with the teacher, with pupils, and through informal observations of a lesson. The items grouped from the questionnaire in this case were item 2 from "Evaluation Concerns" ("How graceful (s)he is in the way (s)he stands and moves") and item 9 from "Drama Aims" ("Pupils are less shy and more outgoing").

The most striking correlation from this table is between the grouped questionnaire items, and the teacher interview - a negative correlation. Once more, the discrepancy between what the teacher reports on the questionnaire, and what he/she says in the interview emerges, only in this case more clearly marked. Other relationships are much less emphatic - for example, between teacher and pupil interview reports, and pupil interviews and informal observations. The lack of correlation between pupil interview and informal observation is difficult to explain, if one takes the view that the pupil will be comparatively open in his/her assessment of what matters in a lesson. Either the expressed beliefs do not match with practice, or the observer's perceptions were inaccurate.

Section C presents the interrelationships between interviews, observation, and questionnaire items, in terms of theatrical concerns. The questionnaire items selected here were item 10 from "Evaluation Concerns" ("How much skill (s)he shows in details of the drama work") and item 6 from "Drama Aims" ("Pupils are better able to perform in or produce plays"). Again, negative correlation is the most striking (-0.37) between questionnaire scoring for the teacher,and the observed lesson. Once more a clash between the expressed beliefs of the teacher in the questionnaire and another instrument - the lesson observation - is evident, with a correlation coefficient of -0.37. This is markedly lower than the correlation between observer report and the teacher interview.

There is also little relation between what the teacher reports in the questionnaire and what he/she reports in interview (0.01). Correlation between observation and pupil interview is likewise negligible. The unanimity that marked teacher rejection of theatrical aims in the questionnaire does not appear to be reflected in the lesson itself.

Section D presents findings in terms of language. The questionnaire items grouped in this case were items 3 and 17 from "Evaluation Concerns" ("What (s)he says about the work" and "How clearly and fluently (s)he can explain the way (s)he feels about things"). Two correlations show as being fairly strong here - between teacher and questionnaire items and pupil interviews, and between lesson observation and pupil interview. Thus pupil interview is seen as to some degree disagreeing with the teacher interview on the subject of oral language, but not with the teacher questionnaire; and as agreeing with the observer's report. Again, it may have been that the teacher felt inhibited, or saw no need to refer to the importance of language development during the interview, but when faced with the questionnaire in private, felt safe to report differently. There was, however, no relationship to speak of between questionnaire returns and informal observation - in fact, the correlation is stronger between interview and informal observation than between questionnaire returns and informal observation.

Section E reports on findings for matters concerned with increased reflection and sense of meaning. Questionnaire items in this case were item 7 from "Teaching Style" ("I ask my pupils to follow instructions that require some thought on their part") and item 8 from "Evaluation Concerns" ("How well (s)he can understand the ideas beneath the surface of what's said and done in drama"). Outstanding here is the correlation of 0.49 between grouped questionnaire items on the subject, and teacher report

in interview. There is a very limited correlation between teacher questionnaire report and pupil interview. It seems conceivable that teachers see the matter of reflection as closer to the traditional concerns of the classroom in any subject, and thus are readier to express concern with it in both questionnaire and interview. Certainly the correlation here between questionnaire and teacher oral report is higher than for any of the other four areas.

In general, quantitative findings showed a marked tendency by teachers to promote pupil effort and cooperation above anything else. This emerges in the ranking of teacher questionnaire items. Table 2 shows "I encourage my pupils by praising their responses" as ranked first in the ten "Teaching Style" items; Table 3 shows "Pupils discuss the drama work" as heading the list of 20 items; Table 4 lists "How hard (s)he tries" as the most important of the teachers' "Evaluation Concerns"; and Table 5 shows 14 teachers ranking "Pupils realise the value of cooperation with other people" as first in a list of 10 aims, with the remaining 10 teachers ranking it second or third. While concern that "Pupils discuss the drama work" (Table 3) might suggest an interest in promotion of pupil reflection, findings for Figure I Section (1) limit the validity of such an interpretation. These show the class as being the initiators of ideas for the work just over 25% of the time; which suggests the use of discussion for other purposes than solely the promotion of pupil thought - perhaps to give pupils, under teacher control, a forum for expression of point of view. Whatever the interpretation for the Table 3 findings, the clear emphasis throughout mean returns for teacher questionnaire items is on matters of cooperation and commitment.

When returns for the teacher questionnaires were analysed with

teachers grouped into those with "more positive" and "less positive" classes, signs of a second trend emerged. None of the items in Section (A) show as statistically significant, but Items 2 and 3 ("I use direct and firm reprimand to check pupils who are damaging the lesson"; "I can arrange things so that pupils take the initiative in the work") show mean scores that suggest teachers with more positive classes tend to structure and control the work more firmly. This hint of teacher domination - or at least more traditional criteria for the drama work - is seen in Section (D) where the three items emerging with important significance levels (7, 9 and 14) are concerned with pupil concentration, attendance, and good manners respectively. Something of the same pattern emerges in Section (E), where Item 2 ("Pupils can solve problems they meet") is of considerably more importance as an aim for teachers with more positive classes, and Item 7 ("Pupils can have an enjoyable time doing drama") is of greater importance for teachers with less positive classes.

On the face of it, this would seem to suggest that pupils felt better about drama when it was more "business-like" and when its structure was clearly in the teacher's hands. Findings for Table 14 appear to confirm this suggestion, showing as it does that teachers with more positive classes asked their pupils twice as many closed questions as their "less-positive-class" counterparts, and were less likely to indulge in praise and more likely to indulge in criticism. Whether this was because the traditional curriculum has inhibited pupils to the point where they feel ill at ease without the luxury of teacher domination, or whether drama which seeks to make pupils self-motivating and self-evaluating often results in activities which are lacking in educational

value, remains unanswered.

Consideration of the mean rankings for items on the Pupil Questionnaire confirms what was discovered through scrutiny of Teacher Questionnaire returns. The two items which received the lowest ranking (out of 20 items) were two which involved a degree of introspection and reflection on the part of the pupil. At least one of the two ("The work we do in drama makes it easier for me to sort out my own ideas about right and wrong") bears on the degree to which pupils see drama as helping in the clarification of values - comparatively little, it would appear. Thus, while the first three items on this ranked list indicate that pupils do believe drama helps them, do not like to miss a drama lesson, and feel drama teaches them something, its attraction and value do not appear to be seen as existing in the cognitive or moral realm. This impression is reinforced with findings drawn from Table 8, where "We will think about things that happen to us" is ranked last of ten aims which the teacher is seen as holding. "We will realise the value of cooperation with other people" on the other hand, was ranked first or second in teacher importance by over 50% of the pupils. Table 7 shows "How hard we try" ranked first on a list of seventeen "things our teacher looks for in our work", with an item expressing concern with pupil cooperation ranked second.

Clearly, teacher thinking and pupil perception of teacher thinking are united in valuing commitment to the work and the cooperative virtues it fosters, while reflection is held in considerably lower esteem.

Consideration of Table 16 raises an interesting question as to the validity of comparable investigative instruments. It will be noticed that only under the (E) section of Table 16 (REFLECTION) is there a reasonably strong correlation between teacher response in questionnaire

items and in interviews, and even this is far from conclusive. There could be a number of reasons for this - that the grouped questionnaire items did not accurately represent the five areas being considered; that the quantification of the qualitative findings was inaccurate; that drama does not lend itself to this kind of statistical analysis. It might (instead or also) suggest that investigations into drama can come up with widely differing results, depending on whether they have used questionnaire or interview as the investigative instrument.

It might also be noted that theatrical matters, which teachers unanimously rejected in their questionnaires, show up as rather more important in the observed lessons; and reflection, which teachers emphasised as important in both interview and questionnaire, does not emerge with nearly the same emphasis in the observed lessons. Again, the instruments used could be at fault; but equally there could be a gap between what people say about drama and the way they practice it in the class.

Conclusion

This chapter analysed the quantitative data gathered through teacher and pupil questionnaires, formal observation of lessons, quantitative responses from teacher interviews, and originally qualitative information which was regrouped and quantified. Findings indicated that such matters as pupil commitment and cooperation were of primary importance to teachers generally, with reflection rated much less highly. Pupils appeared to understand the evaluative criteria and aims of their teachers to a considerable degree, with concern for theatrical matters emerging as the exception, pupils believing this to matter more to their teachers than the teachers claimed it did.

Class attitudes to drama emerged in the findings as generally positive, with classes whose teachers controlled the lesson in a firmer, more traditional manner registering more positive attitudes than those whose teachers used a more open approach and passed the formation and control of the work to the pupils.

Finally, the quantification of originally qualitative findings suggested that a considerable gap existed between teacher responses in questionnaire and interview; and between teacher theoretical responses and classroom practice.

Table 2

"Teaching Style" Items ranked according to

Teacher Mean Scores

n = 24

RANK	ITEM	MEAN	S.D.	FREQUENCY LIKELIHOOD OF USE IN A NORMAL LESSON				
				very unlikely 1	unlikely 2	possibly 3	likely 4	very likely 5
1.	I encourage my pupils by praising their responses	4.91	0.28	0	0	1	6	17
2.	I ask my pupils questions that help them think about the work	4.75	0.60	0	0	2	2	20
3.	I arrange work so that pupils interact directly with each other	4.73	0.54	0	0	1	4	18
4.	I accept any strong feelings my pupils may happen to show	4.66	0.56	0	0	5	11	7
5.	I ask my pupils to follow directions that require some thought on their part	4.50	0.78	0	0	4	4	16
6.	I accept and develop suggestions that my pupils make	4.45	0.65	0	0	2	9	13

RANK	ITEM	MEAN	S.D.	FREQUENCY LIKELIHOOD OF USE IN A NORMAL LESSON				
				very unlikely 1	unlikely 2	possibly 3	likely 4	very likely 5
7.	I try to actively involve all the pupils in the work	4.37	0.82					
8.	I arrange things so that pupils take the initiative in the work	4.29	0.80	0	0	5	7	12
9.	I use direct and firm reprimand to check pupils who are damaging the lesson	4.29	0.85	0	0	6	5	13
10.	I emphasise oral work/language development	4.04	0.90	0	0	6	8	9

Table 3

"Activities A" Items ranked according to

Teacher Mean Scores

n = 24

RANK	ITEM	MEAN	S.D.	FREQUENCY very rarely 1	Occasionally 2	Regularly 3	Quite freq. 4	Very freq. 5
1.	Pupils discuss the drama work	4.50	0.65	0	0	2	8	14
2.	Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	3.87	1.29	2	2	3	7	10
3.	Pupils do work that mainly concentrates on talking and language	3.83	1.00	1	1	5	11	6
4.	Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	3.75	1.07	0	4	4	8	7
5.	After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	3.69	1.36	1	5	4	3	10
6.	Pupils play drama games	3.54	1.25	1	5	5	6	7
7.	Pupils practise sense exercises (looking, listening, etc. real or imagined	3.29	1.16	0	7	9	2	6
8.	Pupils do movement they decide on for themselves as they go along	3.16	1.49	4	6	2	6	6

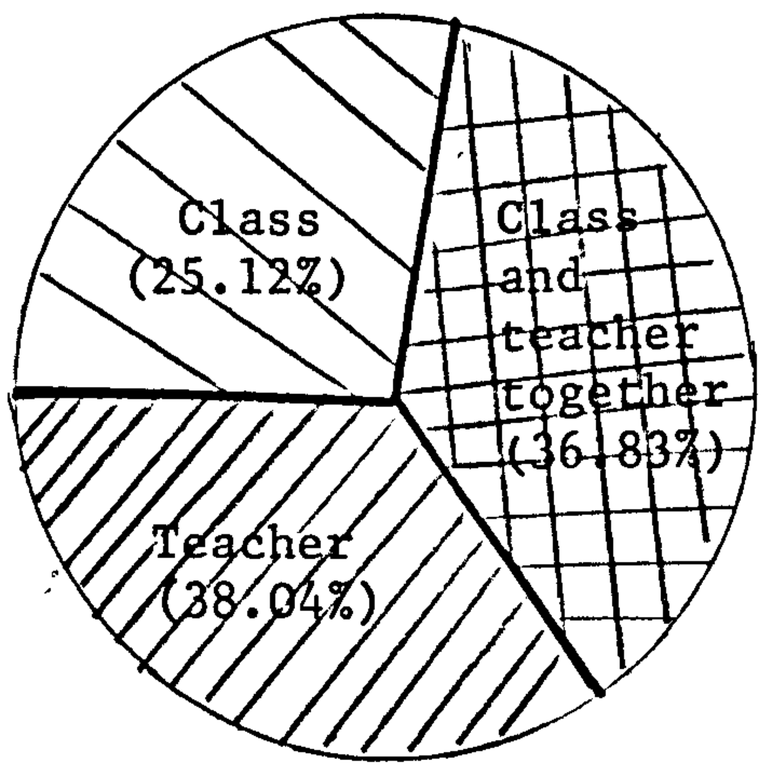
RANK	ITEM	MEAN	S.D.	very rarely 1	Occasion-ally 2	Regularly 3	Quite freq. 4	Very freq. 5
9.	Pupils use drama to help them understand another subject (eg, English)	3.00	1.25	2	8	6	4	4
10.	Pupils do mime work	2.83	1.09	2	9	5	7	1
11.	Pupils practise movement exercises	2.79	1.44	5	7	5	2	5
12.	Pupils do work based on music	2.37	1.01	4	11	6	2	1
13.	Pupils take something like a poem or story and act it out	2.26	1.09	6	9	5	2	1
14.	Pupils work from scripts they've written themselves	1.91	0.77	7	13	3	1	0
15.	Pupils work from scripts written by some author	1.87	1.19	13	5	3	2	1
16.	Pupils make up a play of their own then taperecord it	1.76	0.75	11	9	4	0	0
17.	Pupils do dance work	1.69	1.10					
18.	Pupils make up a play of their own, then have it video-taped so it's like a TV play	1.18	0.39	18	4	0	0	0
19.	After they've prepared and added some bits of movement, pupils read a play from their books	1.16	0.38	20	4	0	0	0
20.	Pupils make their own films	1.13	0.34	20	3	0	0	0

Figure 1

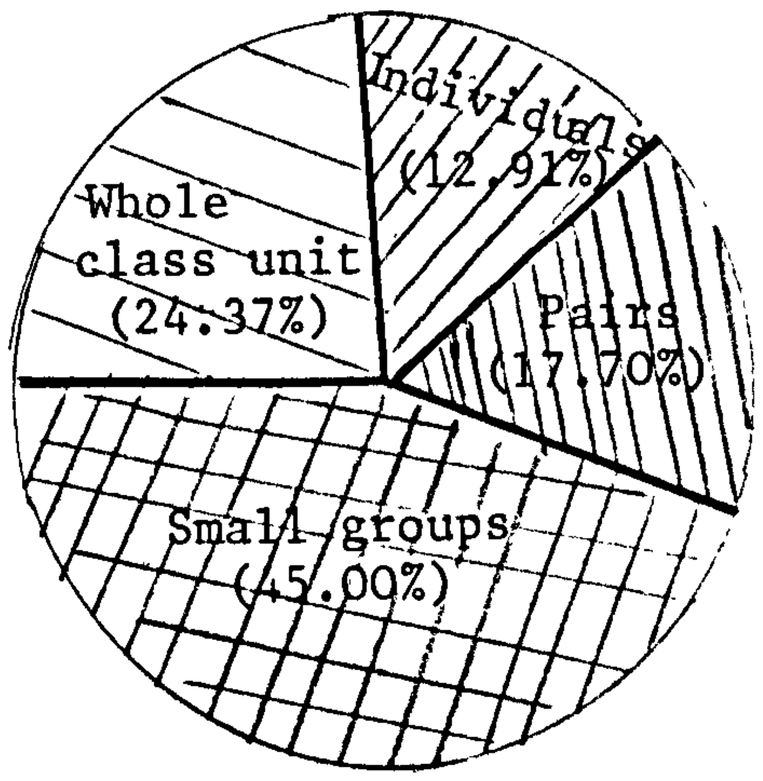
Lesson Organisation according to Teacher Questionnaire

Mean Scores on "Activities B" Items

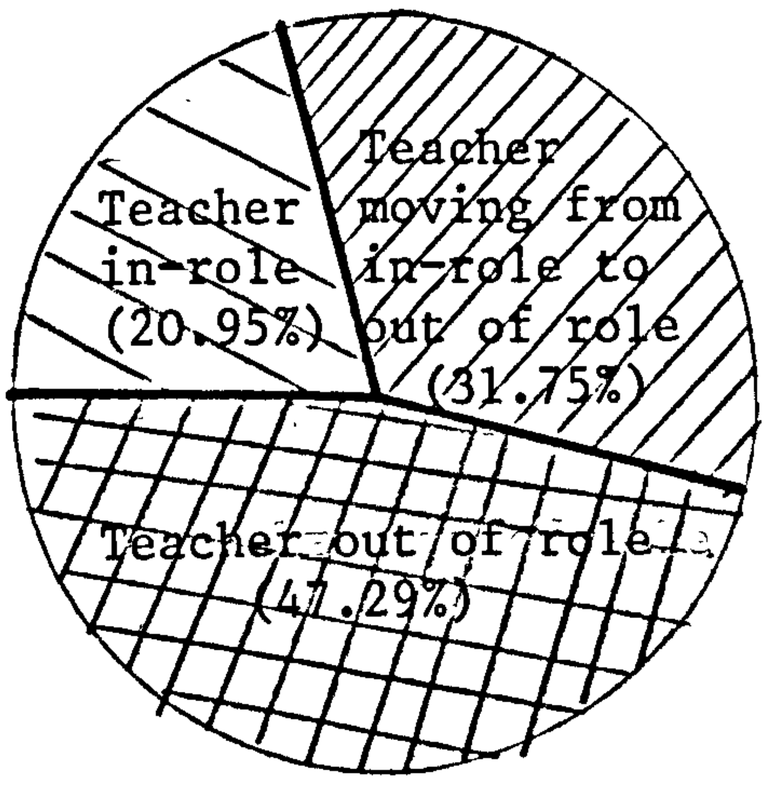
(1) Origin of Ideas For Work



(2) Group Size



(3) Teacher Use of Role



(4) Audience for Work

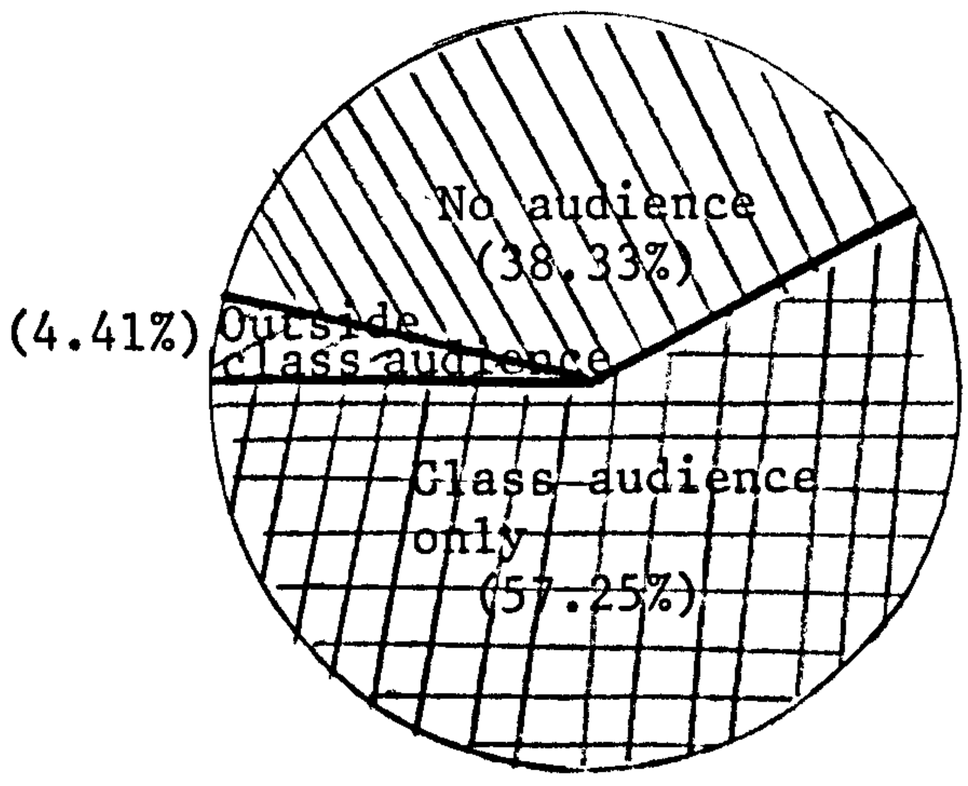


Table 4

"Evaluation Concerns" Items ranked according to

Teacher Mean Scores

n = 24

RANK	ITEM	MEAN	S.D.	FREQUENCY Very unimportant 1	Unimportant 2	Reasonably important 3	Important 4	Very Important 5
1.	How hard (s)he tries	4.70	0.55	0	0	1	5	18
2.	How well (s)he cooperates with the teacher and other class-members	4.54	0.58	0	0	1	9	14
3.	How often (s)he is concerned about other people and not just him/herself	4.50	0.59	0	0	1	10	13
4.	How deeply involved (s)he gets in the work	4.50	0.65	0	0	2	8	14
5.	How completely (s)he can concentrate on the drama work	4.45	0.77	0	0	4	5	15
6.	How much (s)he seems to enjoy doing the work	4.37	0.64	0	0	2	11	11
7.	How well (s)he can take a basic idea and develop it	4.37	0.71	0	0	3	9	12
8.	How willing a pupil is to exchange ideas with the rest of the class	4.37	0.82	0	1	2	8	13

RANK	ITEM	MEAN	S.D.	FREQUENCY Very unimportant	Unimportant	Reasonably important	Important	Very Important
				1	2	3	4	5
9.	How ready (s)he is to say or do something without teacher suggestion or direction	4.25	0.67	0	0	3	12	9
10.	How well (s)he can understand the ideas beneath the surface of what is said and done in drama	4.04	0.95	0	1	7	6	10
11.	How self-confident (s)he is	3.83	0.70	0	0	8	12	4
12.	What (s)he says about the work	3.75	0.98	1	1	6	11	5
13.	How clearly and fluently (s)he can explain the way (s)he feels about things	3.50	1.02	1	2	9	8	4
14.	How regularly (s)he attends drama class	3.26	1.21	3	2	7	8	3
15.	How much skill (s)he shows in details of the drama work	3.12	0.90	1	4	11	7	1
16.	How agreeable and well-mannered (s)he generally is	3.08	1.01	1	6	9	6	2
17.	How graceful (s)he is in the way (s)he stands and moves	1.79	0.88	11	8	4	1	0

Table 5

"Drama Aims" Items ranked according to

Teacher Mean Scores
n = 24

RANK	ITEM	MEAN	S.D.	FREQUENCY 1st in import-ance 1	2nd 2	3rd 3	4th 4	Least in import-ance 5
1.	Pupils realise the value of cooperation with other people	1.62	0.82	14	5	5	0	0
2.	Pupils understand the kind of person they are	2.20	1.17	10	3	7	4	0
3.	Pupils better understand what it's like to be in someone else's shoes	2.20	0.97	6	10	5	3	0
4.	Pupils can solve problems they meet	2.62	0.82	0	14	5	5	0
5.	Pupils think about things that happen to them	2.75	1.35	6	4	7	4	3
6.	Pupils can feel they've achieved some-thing worthwhile	2.83	1.12	4	5	6	9	0
7.	Pupils can have an enjoyable time doing drama	3.33	1.40	4	3	3	9	5
8.	Pupils are less shy and more out-going	3.50	1.28	2	3	7	5	7
9.	Pupils can realise their buried potential and talents	3.91	1.21	2	1	3	9	9
10.	Pupils are better able to perform in or produce plays	5.00	0.00	0	0	0	0	24

Table 6

Pupil "Attitude" Items ranked according to

Pupil Questionnaire Mean Scores
n = 536

RANK	ITEM	MEAN	S.D.	SCORES BY PUPIL PERCENTAGE					
				Strongly agree	Agree	Undec-ided	Dis-agree	Strongly disagree	No score
*1.	I honestly believe drama does us some real good	1.75	1.03	51.7	32.8	6.5	4.3	4.1	0.6
*2.	I'm not especially glad if I'm off school on a drama lesson day	1.76	1.14	56.7	25.4	7.3	3.7	6.3	0.6
*3.	I have learned something from drama lessons	1.77	0.99	48.5	36.8	6.2	5.0	3.2	0.4
4.	Drama class gives you a chance to experience situations you might someday experience in real life	1.78	0.78	37.1	52.2	6.7	1.9	1.7	0.4
5.	In drama you learn how to cooperate with others in your group	1.83	0.81	34.3	54.9	5.0	3.9	1.5	0.4
6.	Drama makes it easier for me to get along with other people	1.98	0.97	34.1	43.5	14.0	5.2	2.8	0.4
*7.	Drama is a good idea not just in the primary school but also in the secondary school	2.02	1.10	37.1	39.6	11.0	6.3	5.2	0.7
*8.	Drama lessons do teach you something important	2.03	1.10	36.9	38.6	11.0	6.3	5.2	0.7
*9.	Drama is fun but it's also making good use of your school time	2.04	1.05	33.6	42.7	11.8	7.5	3.9	0.6
*10.	It would probably be worse for us in the long run if we did less drama work and more work on other subjects	2.17	1.06	28.0	45.0	10.8	13.2	2.6	0.4
11	Working in drama really helps you when you're trying to get across your personal feelings	2.19	0.99	23.3	47.9	16.8	8.2	3.2	0.6

RANK	ITEM	MEAN	S.E.	SCORES BY PUPIL PERCENTAGE Strongly agree	Agree	Undec-ided	Dis-agree	Strongly disagree	No score
12.	At the end of a drama lesson I usually feel I've been doing something worthwhile	2.20	1.02	25.2	44.2	18.3	8.4	3.4	0.5
13.	Drama helps me feel much more self-confident	2.22	1.03	24.4	44.6	18.7	7.6	4.3	0.9
14.	Drama helps me understand much better how other people feel about things	2.23	0.90	19.0	50.0	20.1	9.1	1.3	0.4
15.	We should have drama lessons more often than we do	2.25	1.21	33.6	32.1	12.1	17.0	4.3	0.9
16.	I have a lot more fun in drama than in any other subject	2.25	1.22	35.3	29.1	15.1	14.9	5.0	0.6
17.	Drama makes it easier for me to explain the way I think and feel about things	2.30	0.94	17.4	48.3	21.1	10.1	2.1	1.1
18.	In drama class you learn far more worth-while things than just how to act	2.32	0.96	16.8	49.3	20.7	9.1	3.2	0.9
19.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	2.37	0.99	16.4	45.1	24.6	8.8	3.9	1.1
20.	Since starting drama I've begun to under-stand myself and my family a good bit better	2.86	1.07	8.8	30.0	33.2	19.0	7.6	1.3

Table 7

Pupil Evaluation Items ("Things Our Teacher Looks For In Our Work")

ranked according to Pupil Questionnaire Mean Scores
n = 536

RANK	ITEM	MEAN	S.D.	SCORES BY PUPIL PERCENTAGE					
				Very unimp-ortant	Unimp-ortant	Fairly import-ant	Import-ant	Very import-ant	No score
1.	How hard we try	4.38	0.84	1.5	1.7	9.7	31.0	55.6	0.6
2.	How well we can cooperate with the teacher and other class members	4.27	0.84	0.9	2.4	12.5	36.0	47.9	0.2
3.	How well we can take a basic idea and develop it	4.20	0.87	0.7	3.4	15.5	35.6	44.6	0.2
4.	How much we seem to enjoy doing our work	4.15	0.98	2.8	3.5	14.6	33.4	45.3	0.4
5.	How self-confident we are	4.09	0.94	1.3	3.7	21.3	31.0	42.0	0.7
6.	How clearly and fluently we can explain the way we feel about things	4.08	0.97	2.1	4.9	16.6	35.4	40.5	0.6
7.	How completely we can concentrate on the drama work	4.04	0.92	1.7	3.2	20.3	37.5	35.8	1.5
8.	How willing we are to exchange ideas with the rest of the class	3.99	0.99	2.6	3.7	22.6	33.2	37.7	0.2
9.	How ready we are to say or do something without needing to be told first	3.98	0.94	2.1	3.7	22.0	37.7	34.0	0.6
10.	How much skill we show in details of the drama work	3.94	0.95	1.5	6.0	21.6	38.4	32.1	0.4

RANK	ITEM	MEAN	S.D.	SCORES BY PUPIL PERCENTAGE					
				Very unimp-ant	Unimp-ortant	Fairly import-ant	Import-ant	Very import-ant	No score
11.	How deeply involved we get in the work	3.94	0.96	2.1	6.5	17.7	42.0	31.5	0.2
12.	How agreeable and well-mannered we are	3.92	1.00	1.7	6.7	23.7	32.8	34.3	0.7
13.	How well we can read between the lines of what's said and done in drama work	3.91	0.95	2.1	4.5	23.9	38.1	30.8	0.7
14.	How often we are concerned about other people and not just ourselves	3.79	1.08	4.1	6.7	25.0	32.3	30.8	1.1
15.	What we say about the work	3.77	1.02	3.0	7.6	24.8	37.9	26.7	0.0
16.	How regularly we attend drama class	3.74	1.13	4.3	10.6	22.8	30.4	31.5	0.4
17.	How graceful we are in the way we stand and move	2.98	1.17	10.8	25.0	30.8	20.9	12.1	0.4

Table 8

Pupil Aims Items ("How Important Different Things Are To Our Drama Teacher")

ranked according to Pupil Questionnaire Mean Scores
n = 536

RANK	ITEM	MEAN	S.D.	RATINGS BY PUPIL PERCENTAGE					
				1st in import-ance	2 nd	3 rd	4 th	Least in import-ance	No score
1.	We will realise the value of cooperation with other people	2.43	1.25	28.9	28.0	19.6	15.1	7.3	1.1
2.	We can discover and use our hidden talents, different things we are good at doing	2.74	1.52	31.0	17.0	14.9	16.4	18.8	1.9
3.	We can feel we've achieved something worthwhile	2.76	1.29	20.0	24.8	23.5	18.3	11.8	1.7
4.	We will be less shy and more outgoing	2.76	1.48	29.3	17.5	17.4	16.8	17.9	1.1
5.	We can better understand the kind of person we ourselves are	2.87	1.31	17.9	23.5	23.9	19.4	13.2	2.1
6.	We can solve problems we meet	3.01	1.39	17.4	22.0	20.7	17.9	20.3	1.7
7.	We can better understand what it's like to be in someone else's shoes	3.06	1.41	18.1	20.9	17.4	22.0	20.7	0.9
8.	We can have an enjoyable time doing drama	3.22	1.46	18.8	13.6	20.7	18.5	27.4	0.9
9.	We will be better able to perform in and produce plays	3.28	1.41	14.4	18.7	16.4	22.2	26.3	2.1
10.	We will think about things that happen to us	3.65	1.20	5.2	13.2	22.2	26.3	31.0	2.1

Figure 2

A Comparison of Mean Scores for Teachers and Pupils on "Evaluation Concerns" Items

x - x = Teacher (n = 24)
x ~~~ x = Pupil (n = 536)

(1) How willing a pupil is to exchange ideas with the rest of the class
(2) How graceful (s)he is in the way (s)he stands and moves
(3) What (s)he says about the work
(4) How often (s)he is concerned about other people and not just him/herself
(5) How self-confident (s)he is
(6) How much (s)he seems to enjoy doing the work
(7) How completely (s)he can concentrate on the drama work
(8) How well (s)he can understand the ideas beneath the surface of what's said and done in drama
(9) How regularly (s)he attends drama class
(10) How much skill (s)he shows in details of the drama work
(11) How well (s)he cooperates with the teacher and other class-members
(12) How deeply involved (s)he gets in the work
(13) How hard (s)he tries
(14) How agreeable and well-mannered (s)he generally is
(15) How ready (s)he is to say or do something without teacher suggestions and directions
(16) How well (s)he can take a basic idea and develop it
(17) How clearly and fluently (s)he can explain the way (s)he feels about things

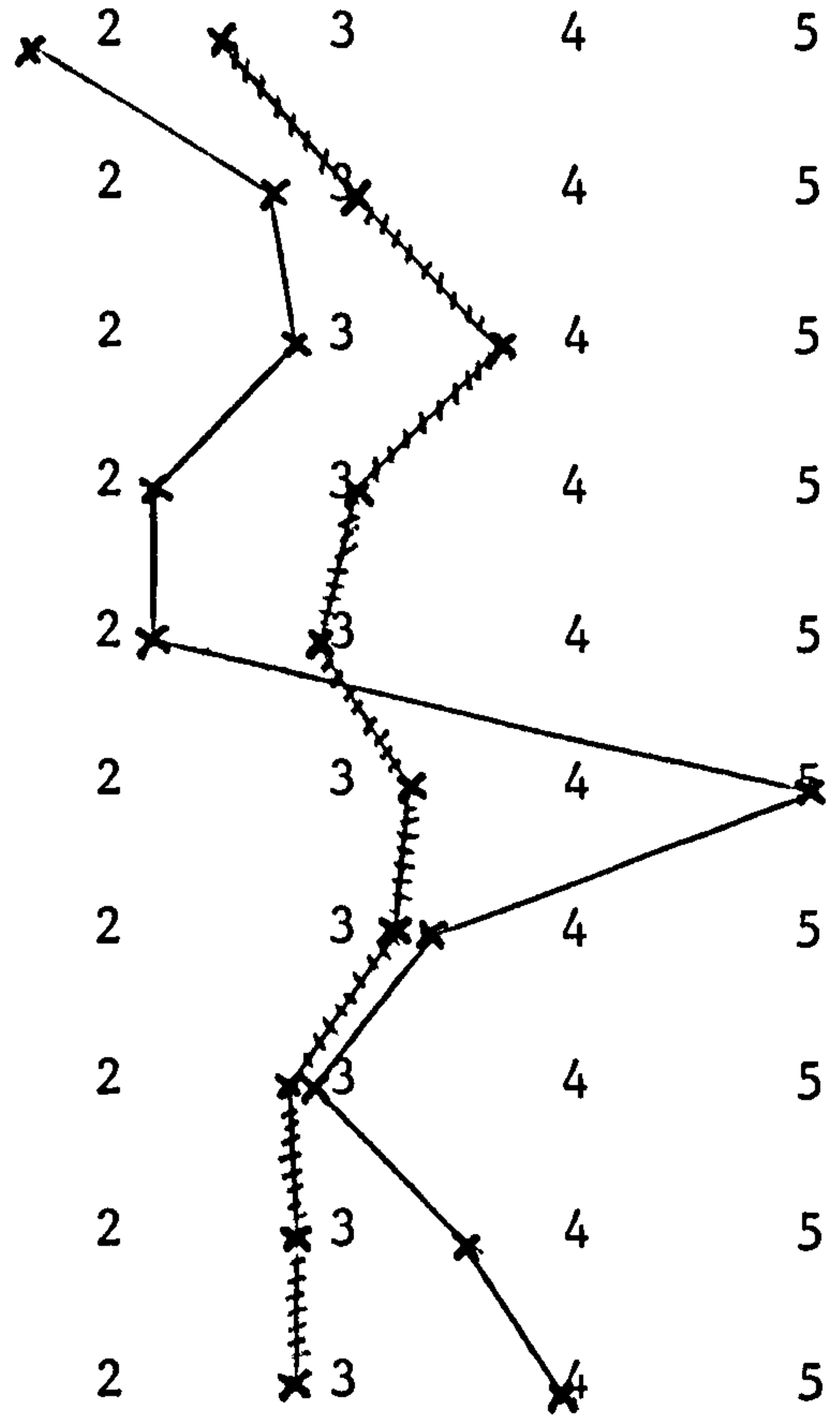
	Very unimportant	Unimportant	Reasonably important	Important	Very important	Teacher mean	Pupil mean
(1)	1	2	3	4	5	4.37	3.99
(2)	1	2	3	4	5	1.79	2.98
(3)	1	2	3	4	5	3.75	3.77
(4)	1	2	3	4	5	4.50	3.79
(5)	1	2	3	4	5	3.83	4.09
(6)	1	2	3	4	5	4.37	4.15
(7)	1	2	3	4	5	4.45	4.04
(8)	1	2	3	4	5	4.04	3.91
(9)	1	2	3	4	5	3.26	3.74
(10)	1	2	3	4	5	3.12	3.94
(11)	1	2	3	4	5	4.54	4.27
(12)	1	2	3	4	5	4.50	3.94
(13)	1	2	3	4	5	4.70	4.38
(14)	1	2	3	4	5	3.08	3.92
(15)	1	2	3	4	5	4.25	3.98
(16)	1	2	3	4	5	4.37	4.20
(17)	1	2	3	4	5	3.50	4.08

Figure 3

A Comparison of Mean Scores for Teachers and Pupils on "Drama Aims" Items

x - x = Teacher (n = 24)
x ⟋⟍ x = Pupil (n = 536)

(1) Pupils realise the value of cooperation with other people
(2) Pupils can solve problems they meet
(3) Pupils think about things that happen to them
(4) Pupils better understand what it's like to be in someone else's shoes
(5) Pupils understand the kind of person they are
(6) Pupils are better able to perform in or produce plays
(7) Pupils can have an enjoyable time doing drama
(8) Pupils can feel they've achieved something worthwhile
(9) Pupils are less shy and more outgoing
(10) Pupils can realise their buried potential and talents



	Teacher Mean	Pupil Mean
(1)	1.62	2.43
(2)	2.62	3.01
(3)	2.75	3.65
(4)	2.20	3.06
(5)	2.20	2.87
(6)	5.00	3.28
(7)	3.33	3.22
(8)	2.83	2.76
(9)	3.50	2.76
(10)	3.91	2.74

Table 9

Correlation Values for Teachers with their Classes' Mean Scores on "Evaluation Concerns" Items

Teachers: n = 24
Classes : n = 24

No.	Item	Pearson Correlation Coefficient
1.	How willing a pupil is to exchange ideas with the rest of the class	0.18
2.	How graceful (s)he is in the way (s)he stands and moves	0.34
3.	What (s)he says about the work	0.18
4.	How often (s)he is concerned about other people and not just him/herself	0.26
5.	How self-confident (s)he is	0.11
6.	How much (s)he seems to enjoy doing the work	0.27
7.	How completely (s)he can concentrate on the drama work	0.07
8.	How well (s)he can understand the ideas beneath the surface of what's said and done in drama	0.20
9.	How regularly (s)he attends drama class	0.37
10.	How much skill (s)he shows in details of the drama work	0.16
11	How well (s)he cooperates with the teacher and other class members	0.08
12.	How deeply involved (s)he gets in the work	-0.12
13.	How hard (s)he tries	-0.20
14.	How agreeable and well-mannered (s)he generally is	0.20
15.	How ready (s)he is to say or do something without teacher suggestions and instructions	0.19
16.	How well (s)he can take a basic idea and develop it	-0.05
17.	How clearly and fluently (s)he can explain the way (s)he feels about things	0.12

Table 10

Correlation Values for Teachers with their Classes' Mean Scores on "Drama Aims" Items

Teachers: n = 24
Classes : n = 24

No.	Item	Pearson Correlation Coefficient
1.	Pupils realise the value of cooperation with other people	-0.05
2.	Pupils can solve problems they meet	-0.07
3.	Pupils think about things that happen to them	0.12
4.	Pupils better understand what it's like to be in someone else's shoes	0.14
5.	Pupils understand the kind of person they are	0.04
6.	Pupils are better able to perform in or produce plays	Not computable
7.	Pupils can have an enjoyable time doing drama	-0.01
8.	Pupils can feel they've achieved something worthwhile	0.32
9.	Pupils are less shy and more outgoing	-0.09
10.	Pupils can realise their buried potential and talents	-0.46

Table 11

Teachers ranked according to Mean Attitude Scores of their Classes

n = 24

Rank	Teacher	Class Attitude Mean Score	S.D.
1	03	52.16	4.78
2	07	52.84	6.90
3	05	54.36	4.27
4	18	54.82	4.68
5	24	55.31	5.15
6	06	55.41	5.67
7	17	55.61	4.18
8	04	55.70	5.07
9	22	56.20	5.64
10	09	56.52	3.51
11	23	56.61	4.75
12	14	57.00	4.72
13	10	57.11	8.22
14	13	57.60	6.36
15	08	57.89	6.10
16	02	58.33	7.92
17	19	58.85	4.67
18	20	58.93	5.52
19	01	59.12	4.68
20	15	59.30	4.99
21	21	59.53	7.44
22	16	59.92	5.96
23	12	60.07	6.09
24	11	61.12	7.45

Table 12

Teacher Questionnaire Returns in terms of Teachers with "More Positive" and "Less Positive" Classes (Mean and T-Test Comparisons)

n = 24

(A)

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

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	12	4.50	0.67	0.30	22.00	0.76
	"Less pos."	12	4.41	0.66			
2	"More pos."	12	4.50	0.79	1.20	21.69	0.24
	"Less pos."	12	4.08	0.90			
3	"More pos."	12	4.08	0.90	-1.28	20.39	0.21
	"Less pos."	12	4.50	0.67			
4	"More pos."	12	4.00	0.95	-0.22	21.93	0.82
	"Less pos."	12	4.08	0.90			
5	"More pos."	12	4.75	0.62	0.00	22.00	1.00
	"Less pos."	12	4.75	0.62			
6	"More pos."	11	4.63	0.67	-0.85	15.71	0.40
	"Less pos."	12	4.83	0.38			
7	"More pos."	12	4.66	0.65	1.05	20.18	0.30
	"Less pos."	12	4.33	0.88			
8	"More pos."	12	4.16	0.71	0.53	20.43	0.59
	"Less pos."	11	4.00	0.77			
9	"More pos."	12	4.75	0.45	0.72	19.32	0.48
	"Less pos."	12	4.58	0.66			
10	"More pos."	12	5.00	0.00	1.48	11.00	0.16
	"Less pos."	12	4.83	0.38			

(B)

1. Pupils play drama games
2. Pupils make their own films
3. Pupils do mime work
4. Pupils work from scripts they've written themselves
5. Pupils work from scripts written by some author
6. Pupils practise movement exercises
7. Pupils do movement that they decide on for themselves as they go along
8. Pupils do dance work
9. Pupils take something like a poem or story and act it out
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)
11. Pupils use drama to help them understand another subject (eg. English)
12. Pupils make up a play of their own then tape-record it
13. Pupils discuss the drama work
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene
17. Pupils do work based on music
18. Pupils do work that mainly concentrates on talking and language
19. After they've prepared and added some bits of movement, pupils read a play from their books
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play.

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	12	3.75	1.42	0.81	20.46	0.42
	"Less pos."	12	3.33	1.07			
2	"More pos."	11	1.18	0.40	0.67	17.96	0.51
	"Less pos."	12	1.08	0.28			
3	"More pos."	12	2.75	1.13	-0.37	21.95	0.71
	"Less pos."	12	2.91	1.08			
4	"More pos."	12	1.83	0.71	-0.52	21.38	0.61
	"Less pos."	12	2.00	0.85			
5	"More pos."	12	2.08	1.37	0.85	19.90	0.40
	"Less pos."	12	1.66	0.98			
6	"More pos."	12	2.58	1.37	-0.70	21.74	0.49
	"Less pos."	12	3.00	1.53			
7	"More pos."	12	2.83	1.64	-1.10	20.99	0.28
	"Less pos."	12	3.50	1.31			

(B) contd...

Item		No. of Cases	Mean	S.D.	T. Value	Degrees of Freedom	2-Tail Prob.
8	"More pos."	11	1.72	1.00	0.13	20.76	0.89
	"Less pos."	12	1.66	1.23			
9	"More pos."	11	2.63	1.20	1.61	18.45	0.12
	"Less pos."	12	1.91	0.90			
10	"More pos."	12	3.16	1.19	-0.52	21.99	0.60
	"Less pos."	12	3.41	1.16			
11	"More pos."	12	2.91	1.31	-0.32	21.93	0.75
	"Less pos."	12	3.08	1.24			
12	"More pos."	12	1.50	0.79	-1.39	21.35	0.18
	"Less pos."	12	1.91	0.66			
13	"More pos."	12	4.75	0.45	1.97	18.01	0.06
	"Less pos."	12	4.25	0.75			
14	"More pos."	12	4.08	1.24	0.78	21.78	0.44
	"Less pos."	12	3.66	1.37			
15	"More pos."	12	3.83	1.03	0.37	21.72	0.71
	"Less pos."	12	3.66	1.15			
16	"More pos."	11	3.72	1.48	0.10	20.00	0.91
	"Less pos."	12	3.66	1.30			
17	"More pos."	12	2.41	1.08	0.20	21.80	0.84
	"Less pos."	12	2.33	0.98			
18	"More pos."	12	4.00	0.95	0.80	21.70	0.43
	"Less pos."	12	3.66	1.07			
19	"More pos."	12	1.16	0.38	0.00	22.00	1.00
	"Less pos."	12	1.16	0.38			
20	"More pos."	11	1.18	0.40	0.00	20.00	1.00
	"Less pos."	11	1.18	0.40			

(C)

1. Ideas for the work come from the class
2. Ideas for the work come from the teacher
3. Ideas for the work come from the class and teacher together
4. Pupils work as individuals
5. Pupils work in pairs
6. Pupils work in small groups
7. Pupils work as a whole class unit
8. Teacher works in-role
9. Teacher works out-of-role
10. Teacher moves from in-role to out-of-role
11. The pupils' work has no audience
12. The pupils' work has a class audience only
13. The pupils' work has an outside-class audience

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	11	29.27	14.58	0.55	20.94	0.58
	"Less pos."	12	25.66	16.86			
2	"More pos."	11	40.45	13.86	-0.13	19.21	0.89
	"Less pos."	12	41.41	20.92			
3	"More pos."	11	39.90	22.87	0.41	20.00	0.68
	"Less pos."	11	35.90	23.11			
4	"More pos."	12	11.33	7.29	-1.12	19.97	0.27
	"Less pos."	11	15.00	8.36			
5	"More pos."	12	15.16	6.13	-1.84	21.81	0.08
	"Less pos."	12	20.00	6.74			
6	"More pos."	12	43.83	18.87	0.45	21.98	0.65
	"Less pos."	12	40.41	18.27			
7	"More pos."	10	26.50	15.46	0.08	19.51	0.93
	"Less pos."	12	25.83	22.03			
8	"More pos."	11	26.63	11.84	0.40	13.62	0.69
	"Less pos."	10	23.50	21.73			
9	"More pos."	12	51.66	22.09	0.20	18.29	0.84
	"Less pos."	11	49.45	30.03			
10	"More pos."	10	29.20	10.23	-0.98	12.83	0.34
	"Less pos."	11	38.09	28.09			

(C) contd...

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
11	"More pos."	12	38.75	31.06	0.35	21.94	0.72
	"Less pos."	12	34.16	32.67			
12	"More pos."	12	49.58	32.29	-0.80	21.93	0.43
	"Less pos."	12	59.83	30.54			
13	"More pos."	12	7.91	16.84	0.37	15.58	0.71
	"Less pos."	12	5.91	7.86			

(D)

1. How willing a pupil is to exchange ideas with the rest of the class
2. How graceful (s)he is in the way (s)he stands and moves
3. What (s)he says about the work
4. How often (s)he is concerned about other people and not just him/herself
5. How self-confident (s)he is
6. How much (s)he seems to enjoy doing the work
7. How completely (s)he can concentrate on the drama work
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
9. How regularly (s)he attends drama class
10. How much skill (s)he shows in details of thedrama work
11. How well (s)he cooperates with the teacher and other class-members
12. How deeply involved (s)he gets in the work
13. How hard (s)he tries
14. How agreeable and well-mannered (s)he generally is
15. How ready (s)he is to say or do without teacher suggestion or direction
16. How well (s)he can take a basic idea and develop it
17. How clearly and fluently (s)he can explain the way (s)he feels about things.

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	12	4.58	0.69	1.25	19.89	0.22
	"Less pos."	12	4.16	0.93			
2	"More pos."	12	2.08	0.99	1.68	19.33	0.10
	"Less pos."	12	1.50	0.67			
3	"More pos."	12	4.00	1.04	1.25	21.56	0.22
	"Less pos."	12	3.50	0.90			
4	"More pos."	12	4.50	0.52	0.00	20.71	1.00
	"Less pos."	12	4.50	0.67			
5	"More pos."	12	3.75	0.45	-0.57	16.22	0.57
	"Less pos."	12	3.91	0.90			
6	"More pos."	12	4.33	0.65	-0.31	21.99	0.76
	"Less pos."	12	4.41	0.66			
7	"More pos."	12	4.75	0.45	1.94	15.86	0.07
	"Less pos."	12	4.16	0.93			
8	"More pos."	12	4.25	0.86	1.07	21.37	0.29
	"Less pos."	12	3.83	1.03			
9	"More pos."	12	3.75	0.96	2.16	18.63	0.04
	"Less pos."	11	2.72	1.27			

(D) contd...

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
10	"More pos."	12	3.25	0.96	0.67	21.67	0.50
	"Less pos."	12	3.00	0.85			
11	"More pos."	12	4.58	0.51	0.34	20.58	0.73
	"Less pos."	12	4.50	0.67			
12	"More pos."	12	4.66	0.49	1.25	18.59	0.22
	"Less pos."	12	4.33	0.77			
13	"More pos."	12	4.66	0.65	-0.36	19.61	0.72
	"Less pos."	12	4.75	0.45			
14	"More pos."	12	3.50	0.79	2.16	20.31	0.04
	"Less pos."	12	2.66	1.07			
15	"More pos."	12	4.25	0.75	0.00	21.23	1.00
	"Less pos."	12	4.25	0.62			
16	"More pos."	12	4.33	0.77	-0.28	21.51	0.78
	"Less pos."	12	4.41	0.66			
17	"More pos."	12	3.58	1.08	0.39	21.85	0.69
	"Less pos."	12	3.41	0.99			

(E)

1. Pupils realise the value of cooperation with other people
2. Pupils can solve problems they meet
3. Pupils think about things that happen to them
4. Pupils better understand what it's like to be in someone else's shoes
5. Pupils understand the kind of person they are
6. Pupils are better able to perform in or produce plays
7. Pupils can have an enjoyable time doing drama
8. Pupils can feel they've achieved something worthwhile
9. Pupils are less shy and more outgoing
10. Pupils can realise their buried potential and talents

Item		No. of Cases	Mean	S.D.	T. Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	12	1.58	0.79	-0.24	21.73	0.81
	"Less pos."	12	1.66	0.88			
2	"More pos."	12	2.33	0.49	-1.82	16.07	0.08
	"Less pos."	12	2.91	0.99			
3	"More pos."	12	2.83	1.46	0.29	21.70	0.77
	"Less pos."	12	2.66	1.30			
4	"More pos."	12	2.08	0.99	-0.62	22.00	0.54
	"Less pos."	12	2.33	0.98			
5	"More pos."	12	2.33	1.15	0.51	21.89	0.61
	"Less pos."	12	2.08	1.24			
6	"More pos."	12	5.00	0.00	0.00	0.00	1.00
	"Less pos."	12	5.00	0.00			
7	"More pos."	12	3.83	1.11	1.83	20.13	0.08
	"Less pos."	12	2.83	1.52			
8	"More pos."	12	2.91	1.24	0.35	21.45	0.72
	"Less pos."	12	2.75	1.05			
9	"More pos."	12	3.41	1.31	-0.31	22.00	0.75
	"Less pos."	12	3.58	1.31			
10	"More pos."	12	3.66	1.43	-1.01	18.94	0.32
	"Less pos."	12	4.16	0.93			

Table 13

Pupil Questionnaire Returns in terms of
Classes with "More Positive" and
"Less Positive" Attitudes

(A)

*1. It would probably be worse for us in the long run if we did less drama work and more work in other subjects
*2. Drama lessons do teach you something important
3. In drama class you learn far more worthwhile things than just how to act
4. I have a lot more fun in drama than in any other subject
5. Drama makes it easier for me to explain the way I think and feel about things
6. We should have drama lessons more often than we do
*7. I have learned something from drama lessons
8. Drama helps me understand much better how other people feel about things
9. The work we do in drama makes it easier for me to sort out my own ideas and right and wrong
*10. I honestly believe drama does us some real good
11. Since starting drama I've begun to understand myself and my family a good bit better
12. Working in drama really helps you when you're trying to get across your personal ideas and feelings
13. Drama class gives you a chance to experience situations you might someday experience in real life
*14. I'm not especially glad if I'm off school on a drama lesson day
15. Drama helps me feel much more self-confident
16. At the end of a drama lesson I usually feel I've been doing something worthwhile
*17. Drama is a good idea not just in the primary school but also in the secondary
18. In drama you learn how to cooperate with the others in your group
*19. Drama is fun but it's also making good use of your school time
20. Drama makes it easier for me to get along with other people

(* Originally negative questions in the questionnaire, and made positive for the purposes of comparison.)

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	12	2.00	0.36	-1.90	21.62	0.07
	"Less pos."	12	2.30	0.41			
2	"More pos."	12	1.91	0.31	-1.05	21.63	0.30
	"Less pos."	12	2.05	0.35			
3	"More pos."	12	2.14	0.28	-1.89	21.67	0.07
	"Less pos."	12	2.38	0.32			
4	"More pos."	12	2.03	0.30	-2.52	20.25	0.02
	"Less pos."	12	2.40	0.40			

(A) contd...

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
5	"More pos."	12	2.04	0.17	-6.61	21.98	0.00
	"Less pos."	12	2.51	0.16			
6	"More pos."	12	2.03	0.29	-3.19	19.72	0.00
	"Less pos."	12	2.50	0.42			
7	"More pos."	12	1.63	0.23	-1.76	19.22	0.09
	"Less pos."	12	1.84	0.34			
8	"More pos."	12	2.04	0.23	-3.32	21.38	0.00
	"Less pos."	12	2.34	0.20			
9	"More pos."	12	2.11	0.31	-4.12	20.81	0.00
	"Less pos."	12	2.58	0.24			
10	"More pos."	12	1.55	0.25	-2.87	18.76	0.00
	"Less pos."	12	1.94	0.39			
11	"More pos."	12	2.55	0.28	-3.08	18.75	0.00
	"Less pos."	12	3.03	0.44			
12	"More pos."	12	2.00	0.27	-2.80	20.71	0.01
	"Less pos."	12	2.28	0.21			
13	"More pos."	12	1.64	0.14	-2.89	17.90	0.01
	"Less pos."	12	1.88	0.24			
14	"More pos."	12	1.70	0.34	-0.92	20.78	0.36
	"Less pos."	12	1.84	0.44			
15	"More pos."	12	1.99	0.23	-2.17	16.31	0.04
	"Less pos."	12	2.32	0.46			
16	"More pos."	12	1.91	0.24	-4.02	16.96	0.00
	"Less pos."	12	2.51	0.45			
17	"More pos."	12	1.98	0.33	-0.14	19.67	0.88
	"Less pos."	12	2.01	0.48			
18	"More pos."	12	1.61	0.09	-6.00	16.17	0.00
	"Less pos."	12	1.99	0.19			
19	"More pos."	12	1.96	0.22	-1.05	17.49	0.30
	"Less pos."	12	2.10	0.40			
20	"More pos."	12	1.69	0.23	-4.24	18.73	0.00
	"Less pos."	12	2.22	0.36			

(B)

1. How willing we are to exchange ideas with the rest of the class
2. How graceful we are in the way we stand and move
3. What we say about the work
4. How often we are concerned about other people and not just ourselves
5. How self-confident we are
6. How much we seem to enjoy the work
7. How completely we can concentrate on the drama work
8. How well we can read between the lines of what's said and done in the drama work
9. How regularly we attend drama class
10. How much skill we show in details of thedrama work
11. How well we can cooperate with the teacher and other class-members
12. How deeply involved we get in the work
13. How hard we try
14. How agreeable and well-mannered we are
15. How ready we are to say or do something without needing to be told first
16. How well we can take a basic idea and develop it
17. How clearly and fluently we can explain the way we feel about things.

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	12	3.99	0.43	-0.38	20.50	0.71
	"Less pos."	12	4.05	0.33			
2	"More pos."	12	3.24	0.58	2.60	21.74	0.01
	"Less pos."	12	2.65	0.52			
3	"More pos."	12	3.86	0.25	2.03	21.82	0.05
	"Less pos."	12	3.66	0.23			
4	"More pos."	12	3.84	0.29	1.02	21.87	0.31
	"Less pos."	12	3.71	0.31			
5	"More pos."	12	3.98	0.24	-1.76	22.00	0.09
	"Less pos."	12	4.16	0.23			
6	"More pos."	12	4.17	0.24	0.34	21.34	0.73
	"Less pos."	12	4.14	0.29			
7	"More pos."	12	4.04	0.34	-0.40	21.70	0.69
	"Less pos."	12	4.09	0.31			
8	"More pos."	12	3.92	0.32	-0.08	20.48	0.93
	"Less pos."	12	3.93	0.24			
9	"More pos."	12	3.94	0.32	2.18	20.77	0.04
	"Less pos."	12	3.61	0.41			
10	"More pos."	12	4.09	0.29	2.71	21.79	0.01
	"Less pos."	12	3.78	0.27			

(B) contd...

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
11	"More pos."	12	4.30	0.35	0.37	17.86	0.71
	"Less pos."	12	4.25	0.20			
12	"More pos."	12	3.99	0.35	0.84	16.54	0.41
	"Less pos."	12	3.89	0.18			
13	"More pos."	12	4.33	0.32	-0.84	21.14	0.41
	"Less pos."	12	4.43	0.26			
14	"More pos."	12	4.08	0.27	3.04	21.03	0.00(6)
	"Less pos."	12	3.70	0.33			
15	"More pos."	12	4.02	0.32	1.14	20.62	0.26
	"Less pos."	12	3.89	0.25			
16	"More pos."	12	4.25	0.33	0.60	21.76	0.55
	"Less pos."	12	4.17	0.30			
17	"More pos."	12	4.13	0.28	1.14	21.99	0.26
	"Less pos."	12	4.00	0.29			

(C)

1. We will realise the value of cooperation with other people
2. We can solve problems we meet
3. We will think about things that happen to us
4. We can better understand what it's like to be in someone else's shoes
5. We can better understand the kind of person we ourselves are
6. We will be better able to perform in or produce plays
7. We can have an enjoyable time doing drama
8. We can feel we've achieved something worthwhile
9. We will be less shy and more outgoing
10. We can discover and use our hidden talents, different things we are good at doing.

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
1	"More pos."	12	2.38	0.33	-0.21	21.46	0.83
	"Less pos."	12	2.41	0.28			
2	"More pos."	12	3.06	0.51	0.69	21.35	0.49
	"Less pos."	12	2.90	0.61			
3	"More pos."	12	3.60	0.39	-0.10	21.98	0.92
	"Less pos."	12	3.62	0.38			
4	"More pos."	12	3.11	0.30	0.38	17.18	0.70
	"Less pos."	12	3.04	0.54			
5	"More pos."	12	2.90	0.42	0.98	21.80	0.33
	"Less pos."	12	2.72	0.46			
6	"More pos."	12	3.12	0.48	-2.25	21.22	0.03
	"Less pos."	12	3.53	0.39			
7	"More pos."	12	3.26	0.42	0.50	21.81	0.62
	"Less pos."	12	3.17	0.46			
8	"More pos."	12	2.73	0.38	-0.53	21.93	0.59
	"Less pos."	12	2.81	0.36			
9	"More pos."	12	2.76	0.49	0.62	20.29	0.54
	"Less pos."	12	2.61	0.66			
10	"More pos."	12	2.78	0.52	-0.56	21.98	0.57
	"Less pos."	12	2.91	0.54			

Table 14

Formal Observation Data in terms of Classes with "More Positive" and "Less Positive" Attitudes

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
Time given to games	"More pos."	5	8.80	7.66	-0.69	6.80	0.51
	"Less pos."	5	13.20	11.98			
Time given to discussion	"More pos."	11	15.00	9.09	0.84	20.95	0.41
	"Less pos."	12	11.58	10.49			
Teacher comments issued	"More pos."	11	9.45	5.50	0.94	20.98	0.36
	"Less pos."	12	7.16	6.22			
Teacher instructions issued	"More pos."	11	17.54	14.55	1.74	12.15	0.10
	"Less pos."	12	9.50	5.00			
Closed questions by teacher	"More pos."	10	20.50	12.73	1.84	18.22	0.08
	"Less pos."	11	10.72	11.43			
Open questions by teacher	"More pos."	7	15.00	5.88	0.49	9.05	0.63
	"Less pos."	8	12.00	16.13			
Total of teacher questions	"More pos."	10	31.00	18.44	1.10	17.69	0.28
	"Less pos."	10	21.30	21.07			
Pupil responses to teacher questions	"More pos."	10	33.80	20.87	1.57	18.94	0.13
	"Less pos."	11	19.18	21.86			

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
Pupil questions	"More pos."	9	15.22	14.03	0.59	15.96	0.56
	"Less pos."	9	11.44	13.31			
Teacher brief responses	"More pos."	9	7.66	7.93	0.24	14.90	0.81
	"Less pos."	8	6.75	7.61			
Teacher developed responses	"More pos."	5	1.40	0.54	-0.38	2.55	0.73
	"Less pos."	3	1.66	1.15			
Teacher referred responses	"More pos."	1	1.00	0.00	0.00	0.00	1.00
	"Less pos."	0	0.00	0.00			
Total of teacher responses	"More pos."	9	8.55	7.58	0.33	14.87	0.74
	"Less pos."	8	7.37	7.34			
Pupil verbal disruptions	"More pos."	5	5.80	5.76	1.10	5.42	0.32
	"Less pos."	3	2.66	2.08			
Pupil physical disruption	"More pos."	3	1.00	0.00	-1.00	3.00	0.39
	"Less pos."	4	1.50	1.00			
Total of pupil disruptions	"More pos."	6	5.33	6.02	1.17	5.84	0.28
	"Less pos."	6	2.33	1.75			
Mild teacher criticism	"More pos."	9	6.11	5.08	1.05	12.91	0.31
	"Less pos."	7	4.00	2.82			
Harsh teacher criticism	"More pos."	3	3.00	2.00	1.73	2.00	0.22
	"Less pos."	2	1.00	0.00			

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
Total of teacher criticisms	"More pos."	9	7.11	6.64	1.37	11.43	0.19
	"Less pos."	8	3.75	3.01			
General praise by teacher	"More pos."	4	1.25	0.50	-1.35	6.80	0.22
	"Less pos."	7	2.57	2.50			
Specific praise by teacher	"More pos."	4	1.50	0.57	-0.14	8.98	0.89
	"Less pos."	7	1.57	1.13			
Total praise by teacher	"More pos."	7	1.57	0.78	-1.61	7.80	0.14
	"Less pos."	8	3.62	3.50			
In-role sessions	"More pos."	11	2.72	1.73	-0.59	15.70	0.56
	"Less pos."	11	3.36	3.10			
Time spent in-role	"More pos."	11	18.18	11.47	-0.62	18.57	0.54
	"Less pos."	11	21.72	15.24			
Teacher instructions during in-role work	"More pos."	8	6.75	5.60	-0.68	13.51	0.50
	"Less pos."	8	8.87	6.79			
Teacher comments during in-role work (by pupils)	"More pos."	6	2.50	1.51	-3.00	8.26	0.01
	"Less pos."	8	8.87	6.79			
Teacher questions during in-role work (by pupils)	"More pos."	9	2.88	2.36	-2.55	8.70	0.03
	"Less pos."	8	9.00	6.39			

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
Total of teacher verbal contributions during in-role work	"More pos."	10	9.50	8.07	-2.45	15.00	0.02
	"Less pos."	10	21.40	13.05			
Total of pupil verbal contributions during in-role work	"More pos."	12	83.41	109.73	-0.39	21.65	0.69
	"Less pos."	12	100.08	96.62			
Teacher non-verbal contributions during in-role work	"More pos."	1	3.00	0.00	0.00	0.00	1.00
	"Less pos."	0	0.00	0.00			
Pupil non-verbal contributions during in-role work	"More pos."	7	48.42	31.12	1.21	11.13	0.25
	"Less pos."	10	31.30	35.01			
Pupil verbal disruptions during in-role work	"More pos."	12	0.75	1.60	-1.16	17.42	0.26
	"Less pos."	12	1.83	2.82			
Pupil physical disruptions during in-role work	"More pos."	12	0.91	2.10	-0.10	22.00	0.92
	"Less pos."	12	1.00	2.13			
Total pupil disruption during in-role	"More pos."	12	1.66	3.52	-0.75	21.60	0.45
	"Less pos."	12	2.83	4.04			
Mild teacher criticism during in-role work	"More pos."	12	0.33	0.65	-0.31	21.99	0.76
	"Less pos."	12	0.41	0.66			
Harsh teacher criticism during in-role work	"More pos."	12	0.00	0.00	0.00	0.00	1.00
	"Less pos."	12	0.00	0.00			

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
Total teacher criticism during in-role work	"More pos."	12	0.33	0.65	-0.31	21.99	0.76
	"Less pos."	12	0.41	0.66			
Lesson length	"More pos."	11	41.90	25.89	0.08	20.08	0.93
	"Less pos."	12	40.91	35.34			
Times pupils coded as "Standing"	"More pos."	9	2.11	1.16	0.40	16.32	0.69
	"Less pos."	11	1.90	1.04			
Times pupils coded as "Seated"	"More pos."	10	3.90	2.42	0.69	18.69	0.50
	"Less pos."	11	3.18	2.35			
Times class coded as working as whole class	"More pos."	9	4.00	2.12	1.13	17.86	0.27
	"Less pos."	12	2.91	2.23			
Times class coded as working in groups	"More pos."	5	2.60	1.34	0.50	6.98	0.63
	"Less pos."	8	2.25	1.03			
Times class coded as working in pairs	"More pos."	3	1.33	0.57	1.00	2.00	0.42
	"Less pos."	1	1.00	0.00			
Times class coded as working as individuals	"More pos."	1	5.00	0.00	0.00	0.00	1.00
	"Less pos."	1	2.00	0.00			
Times class coded as "Discussing"	"More pos."	11	2.90	1.37	0.77	19.75	0.45
	"Less pos."	12	2.50	1.16			

Item		No. of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
Times class coded as "In role"	"More pos."	11	2.36	1.20	-0.42	18.18	0.67
	"Less pos."	10	2.60	1.35			
Times coded as "Teacher Talking"	"More pos."	8	3.00	0.92	1.68	16.50	0.11
	"Less pos."	12	2.25	1.05			
Times coded as "Pupil Talking"	"More pos."	11	2.81	1.77	0.44	19.56	0.66
	"Less pos."	11	2.45	2.06			
Times coded as "Teacher and Pupil Talking"	"More pos."	3	4.00	4.35	1.19	2.00	0.35
	"Less pos."	1	1.00	0.00			

Table 15

Comparison of Factual Items from Teacher Interviews in terms of Teachers with "More Positive" and "Less Positive" Classes

Item		No of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
School pupil population	"More pos."	12	1180	802.82	0.30	17.36	0.77
	"Less pos."	12	1100	453.07			
School teacher population	"More pos."	12	69.75	45.12	0.18	18.08	0.85
	"Less pos."	12	67.00	27.25			
Full-time drama teachers in school	"More pos."	10	1.20	0.42	0.00	7.67	1.00
	"Less pos."	5	1.20	0.44			
The teacher's years of drama training	"More pos."	8	3.12	1.64	0.00	13.06	1.00
	"Less pos."	8	3.12	1.24			
The teacher's years of drama teaching	"More pos."	12	2.66	2.10	-1.29	20.66	0.21
	"Less pos."	11	3.81	2.18			
Pupil background (1 = Working-class 2 = Middle-class)	"More pos."	12	1.08	0.28	-1.96	17.29	0.06
	"Less pos."	12	1.41	0.51			

Item		No of Cases	Mean	S.D.	T Value	Degrees of Freedom	2-Tail Prob.
Pupils likely to go on to further education	"More pos."	12	1.50	0.67	-1.73	21.82	0.09
	"Less pos."	12	2.00	0.73			
Hours of drama per week	"More pos."	12	1.66	1.23	0.87	14.43	0.39
	"Less pos."	12	1.33	0.49			
Drama facilities (1 = satisfactory 2 = deficient)	"More pos."	12	2.00	0.85	1.33	20.81	0.19
	"Less pos."	12	1.58	0.66			
Attitude of Head to drama	"More pos."	12	2.41	0.79	0.49	21.83	0.62
	"Less pos."	12	2.25	0.86			
Attitude of staff to drama	"More pos."	11	1.81	0.75	0.48	20.94	0.64
	"Less pos."	12	1.66	0.77			

Table 16

Inter-Instrument Correlations

in Five Selected Areas

(A) CLASSROOM RELATIONS

	Teacher questionnaire	Teacher interview	Pupil interview	Informal observation
Teacher questionnaire	1.00	0.19	0.56	0.07
Teacher interview	0.19	1.00	0.20	0.25
Pupil interview	0.56	0.20	1.00	0.02
Informal observation	0.07	0.25	0.02	1.00

(B) MOVEMENT

	Teacher questionnaire	Teacher interview	Pupil interview	Informal observation
Teacher questionnaire	1.00	-0.37	0.13	-0.18
Teacher interview	-0.37	1.00	0.05	0.28
Pupil interview	0.13	0.05	1.00	0.03
Informal observation	-0.18	0.28	0.03	1.00

(C) THEATRICAL MATTERS

	Teacher questionnaire	Teacher interview	Pupil interview	Informal observation
Teacher questionnaire	1.00	0.01	-0.12	-0.37
Teacher interview	0.01	1.00	-0.12	0.29
Pupil interview	-0.12	-0.12	1.00	0.06
Informal observation	-0.37	0.29	0.06	1.00

(D) THE ROLE OF TALK

	Teacher questionnaire	Teacher interview	Pupil interview	Informal observation
Teacher questionnaire	1.00	0.03	0.34	0.15
Teacher interview	0.03	1.00	-0.13	0.25
Pupil interview	0.34	-0.13	1.00	0.32
Informal observation	0.15	0.25	0.32	1.00

(E) REFLECTION

	Teacher questionnaire	Teacher interview	Pupil interview	Informal observation
Teacher questionnaire	1.00	0.49	-0.19	0.16
Teacher interview	0.49	1.00	0.27	0.19
Pupil interview	-0.19	0.27	1.00	0.07
Informal observation	0.16	0.19	0.07	1.00

Chapter 11

SUMMARY, CONCLUSIONS, AND IMPLICATIONS

This study set out to investigate the theory and practice of drama in the secondary school, and to gather data using two contrasting methods of investigation. Consideration of the literature showed the emergence of four central areas deemed important by writers: commitment, reflection, individual development, and social development. Overlap existed between these four areas, with for example reflection to a degree dependent on commitment, and individual development naturally related to social development. All four, however, received sufficient emphasis to be seen as deserving of separate classification and consideration.

Considerable effort was made to ensure that the sample was as broad and representative as circumstances permitted. The 24 teachers involved were drawn at random from an original available total of 80; and while all classes involved were "best" classes, as seen by their teacher, they did constitute a substantial total of 536. Those pupils interviewed (144) formed a stratified sub-sample drawn from that 536, thus providing the investigator with a cross-section of pupil views.

Construction of investigative instruments was also a matter of considerable attention. The four areas emphasised in the literature served as the basis for the construction of interview questions, observation lists and questionnaire items. This basis was supplemented - specifically in the wording of questions and items - by material gathered through interviews with 16 drama experts some six months prior to the commencement of the secondary school investigation. In addition, as already mentioned, a conscious effort was made to provide two strands to the investigation: one open, the other closed. Thus interviews with teachers and pupils, and informal observation of lessons were constructed and conducted so as to be open in nature; formal observation of lessons and teacher and pupil

questionnaires to be closed. This allowed for the emergence of unforeseen patterns in the practical work, as well as conparison of the relative merits of open and closed instruments in the investigation of drama.

This chapter will be concerned

(i) to summarize and comment on the informal and formal findings of the investigation;

(ii) to compare the relative strengths of the two investigative approaches;

(iii) to consider the extent to which school practitioners of drama share the concerns of theoreticians and writers;

(iv) to reflect on the degree to which drama practice appears to meet important educational needs of the secondary school;

(v) to outline the extent to which classroom drama reflects the concerns of related educational thought (Progressive educational, Aesthetics, Curriculum);

(vi) to point out limitations of the study;

(vii) to consider implications for the teacher and the researcher.

(i) (a) Informal Findings (see Chapter 9)

Consideration of the 24 informal observations, and the interviews with 24 teachers and 144 pupils, produced five areas as noteworthy. These were classified as (1) Classroom relations; (2) Movement; (3) Theatrical concerns; (4) The role of talk; (5) Reflection. One of these - Reflection - was included by virtue of its significant absence from the observed lessons, something which contrasted strongly with the general importance attached to it in theory. The other four headings emerged as a result of their prominence in the lessons and in interviews with teachers and pupils.

As outlined in Chapter 9, classroom relations between teachers and pupils (and pupils and pupils) were remarkable for their air of friendliness and warmth. All informally observed lessons with the possible exception of that for Teacher 14 showed this quality; and comments by

teachers such as 9, 16, and 22 reinforced this impression of teacher concern with an agreeable classroom spirit.

Movement was another significant element in the work viewed and in conversations. It featured prominently in the informal reports on 75% of lessons, and received specific mention in as many as half of the interviews held with pupils.

A similar trend was abservable in terms of the part played by theatrical concerns. While these received mention by less than one-third of teachers, they featured prominently in well over half of the informally observed lessons. Pupils made reference to theatrical criteria for the work much more readily, more than half of the pupil interviews including such mention.

The role of talk in drama was difficult to assess, since it features to some degree in all lessons. Informal reports show it as an important feature in less than half of the 24 lessons viewed; pupil interview reports show some 50 per cent of the interviews making reference to pupil talk as a distinguishing feature of drama work. Teachers referred to it much less frequently, and in the case of such teachers as 8 and 21, it was viewed as a threat to the work rather than as a source of support or benefit.

With regard to reflection, on the other hand, teachers were more emphatic than pupils. Half of the interviewed teachers saw it as a matter of some importance, emerging in the form of empathetic understanding, analysis of ideas or motives, or as the source of justification for the dramatic action occurring in the classroom. Pupil reference was more infrequent, and where made, a single pupil from the six interviewed was often responsible for its mention (e.g., in the case of interviews with the pupils of teachers 9, 10, and 20). Lesson observation showed reflection emerging as a clearly important feature of the drama only in

the case of teacher 15's lesson. Others displayed few signs that increased understanding was an objective, let alone a consequence of the work.

(i) (b) Formal Findings (see Chapter 10)

Information gathered under the heading of "Quantitative Data" covered a wide area: teacher and pupil questionnaire responses, formal lesson observations, and quantitative information drawn from responses to the early questions in interviews with teachers. From the wealth of data generated, several trends showed.

In the ranking of items in all sections of the questionnaires, teachers showed an abiding concern with matters involving pupil effort and the ability to cooperate. "How hard (s)he tries" was ranked first from a list of 17 items headed "Evaluation Concerns", and "Pupils realise the value of cooperation with other people" first in a list of 10 "Drama Aims". Items concerned with reflection, on the other hand, were much less prominent: "How well (s)he can understand the ideas beneath the surface of what's said and done in drama" ranked tenth in "Evaluation Concerns", and "Pupils think about things that happen to them" fifth in "Drama Aims".

A second notable trend in data emerged when formal observation items for teachers were examined with classes listed as "More positive" or "Less positive" to the work. Teachers with classes whose attitude to drama was more positive scored on average almost twice as high on both the number of closed questions asked and the number of teacher instructions issued during formally observed lessons. Such teachers also rated "Pupils can have an enjoyable time doing drama" a full point lower on a scale of 5 than their colleagues with less positive classes. The fact that positive-class teachers intervened during in-role work less than half as often as teachers with less-positive classes suggested that pupils responded best when teachers gave the work a firm outline and maintained central control during pre- and post-drama stages, but allowed pupils to develop the work themselves during the actual drama itself.

Pupil questionnaires highlighted a third matter: the tendency of pupils to have little concern with reflection, and to regard drama largely

as a means of encouraging cooperation - even as their teachers had done. In the ranked list of 17 items headed Things our teacher looks for in our work, "How well we can read between the lines of what's said and done in drama work" comes thirteenth; and "We will think about things that happen to us" is rated last on a list of 10 items headed How important different things are to our teacher.

A fourth notable area to show in the returns gathered through formal investigative instruments was theatrical matters. Teachers repeatedly showed this as ranked low in their thinking and practice: it ranked low in forms that the work took and in the emphasis given to an outside audience for the work; it was placed last by all teachers in their list of aims. Pupils showed an awareness of this fact, with "We will be better able to perform in and produce plays" ranked 9th out of 10 under How important different things are to our drama teacher.

Clearly, data gathered through informal instruments resembled that gathered more formally in several respects - for example, emphasis on theatrical concerns, the lack of attention to reflection, the concern with cooperation and a generally friendly classroom atmosphere, On the other hand, qualitative returns suggested nothing of the structured lessons - more positive attitudes connection found in quantitative data. An attempt was made to directly compare the five major elements emphasised in informal data - classroom relations, movement, theatrical concerns, the role of talk, and reflection - by quantifying this informal information and comparing it with information derived from questionnaires. Some but by no means total agreement was found between the two approaches. Teacher questionnaires (formal) and pupil interview (informal) showed some degree of comparability (0.56) in responses concerning classroom relations; under "Movement" a marked discrepancy (- 0.37)

showed between teacher responses in interviews (informal) and via questionnaire (formal); theatrical matters showed a similar gulf (-0.37) between teacher questionnaire responses (formal) and the data from the informally observed lessons; teacher questionnaire(formal) and pupil interviews (informal) again emerged as comparable (0.34) under "The role of talk"; while teacher questionnaires (formal) and teacher interview (informal) correlated (0.49) for "Reflection".

Thus the only heading to show a degree of consistency of teacher response was the last-mentioned - reflection - and that between teacher interview and teacher questionnaire responses. As indicated in Chapter 10 there could be many reasons for this: but results may well reflect the outcome of an attempt to compare the incomparable. To conduct the comparison, qualitative returns had to be quantified, thus to a greater or lesser degree doing violence to the data. The conclusion is not that teacher theory matches with teacher practice - the investigation indicates at many other points that it does not - but rather that quantitative and qualitative investigative instruments may be more fruitfully viewed as complementary and parallel, rather than capable of precise comparison.

(ii) Quantitative and Qualitative Instruments in Drama Investigation

The outstanding advantage of the quantitative instruments was that they allowed the prespecification of what was deemed important, and thus focusing on these prespecified matters during investigation and subsequent analysis. In lesson observation, for example, such matters as teacher use of open and closed questions, pupil initiative, and teacher intervention during pupil in-role work provided part of the grid or framework through which lessons were observed. Predominance of a specific feature in a lesson was in this way highlighted. An associated point was the fact that quantitative findings allowed comparisons to be more easily drawn and thus the emergence of trends and types: pupil understanding of teacher thinking, aims and practices shared by many teachers,

more and less highly structured teachers. Informal observation or interview also provided some notion of groupings, but the categories used in description were not necessarily as common or precise as shared headings. A final advantage of the quantitative instrument was that it permitted statistical computation, with its associated strengths.

The most obvious drawback to the use of a quantitative instrument for lesson observation was that the individual nature of the lesson was not recognisable from the data. It was found during the pilot stages, for example, that the quantitative classification of lessons had to be supplemented by some more subjective description of the lesson's content and progress , written in paragraph form. Without this, the lesson would have been unrecognisable.

In just this respect informal lesson observation succeeded. Unique features of a lesson were allowed to emerge and received due prominence. While a 13-item reference list existed, in practice the observer found the lesson's distinctive features were better reflected by reference to notes for the particular lesson rather than adherence to a number of standardized items. This flexibility permitted attention to the unique. In conjunction with the more journalistic, narrative form of reporting, this meant that the reader was in a better position to relive vicariously the observer's experience.

The interview had similar strengths. While following a list of questions, it allowed the respondent to elaborate or minimize as (s)he saw fit - and to develop points not directly included in the interviewer's list. The picture of a given teacher's thinking about drama emerged more vividly in this way than in questionnaire responses. On the other hand, the questionnaire did make it possible to cover a wide range of areas deemed important, and released the subject from those feelings of inhibition which face-to-face encounter with an interviewer can provoke. Both forms

permitted a comparative picture in each case of teacher and class returns for "Evaluation" and "Aims".

While the strength of the informal method lay in its flexibility and ability to adapt to the personal and unique concerns of the subject or the lesson, its weakness lay in its possibilities for comparison. If what is being recorded - individual views or drama lesson - is unique, comparison with other "uniques" becomes complicated if not impossible. The unique yields its insight in isolation.

It could be said, then, that formal instruments provided an overview of the sample, a general picture of drama teaching; informal instruments offered close-up pictures of individuals and lessons. For those experienced in drama, the formal perhaps offers more, providing data that might have gone unnoticed in personal experience. For those new to drama, qualitative data seems a better starting point, presenting drama in example form and reporting it in a more immediately accessible way.

As stated earlier, the qualitative features identify the investigation as to some degree "illuminative" in nature. This more tentative approach to research emphasises the non-numerical, and the construction of instruments and forms of reporting in the light of developing events. In the case of this investigation a quantitative strand was maintained as well. While it does seem reasonable that an investigation respond to and record unique features so that readers (or viewers) may share something of the investigative experience, it seemed to the investigator self-limiting to ignore the potential benefit to be gained from prespecification, limited focus and quantitative comparison. To investigate and report the particular need not foreclose the possibility of attention to the shared.

Granted the theoretical base of drama, which emphasises the individual and the bearing of his/her experiences on the work's form and content, a qualitative element in the investigation of drama seems reasonable. But the fact that theoretical notions about drama can be advanced suggests that

different drama classes do share common characteristics, and adds support for the use of quantitative instruments in investigation. Where care should be exercised is in attempts to compare the qualitative and the quantitative. As pointed out, the approaches are essentially parallel or complementary rather than comparable.

(iii) Theory and Practice

It will be recalled that four areas were identified as receiving emphasis in the literature of educational drama: commitment, reflection, individual development and social development. From this a question of central importance naturally arises: to what extent did practice reflect a corresponding attention to the same four areas?

Commitment. Drama literature established this as a matter of primary importance. It received further support from drama experts, particularly in terms of pupil responsibility for the work. Total pupil control was seen as the ultimate goal ("Ideally the teacher shouldn't need to be there at all" (E)), a goal which must be approached in a gradual way, the teacher by degrees passing decision-making into the hands of the pupils ("First, my game, my rules; then your game, my rules; then your game, your rules" (F)). Drama writers saw emotion as an important ingredient in commitment.

Notions about commitment and its importance were echoed in interviews with teachers and pupils. Teachers saw commitment as the most important single criterion for drama work success, with reference to commitment occuring in 21 of the 24 interviews. Pupils referred to it directly or indirectly in 15 instances. Physical movement, often seen in the theoretical writings as an important component in winning commitment, was highly prized by pupils; teachers, on the other hand, saw it more often as a threat (see Chapter 7). Nor was movement always productive: in lessons such as 07, 10 and 19 it showed as peripheral to the drama and even counter-productive. Consideration of the class position charts, however, does show

frequent changes in groupings and positions as the lessons progress, though not of course the quality of movement.

While both teachers and pupils gave assent to the importance of commitment or at least effort in the work, observations showed few signs of this in practice. In less than one-third of the 48 lessons were there signs that pupils had become absorbed in their work. This is not to suggest the presence of truculent or disruptive behaviour to any degree. Rather it was the case that pupil concentration emerged as less than full-hearted, or was focused on matters extraneous to the work itself. When commitment is interpreted as pupil attitude to the subject, as we have seen, there was a suggestion that more highly structured teachers tended to have more committed pupils.

The implications of this are several and far-reaching. If the importance of commitment received assent from writers, experts, teachers and pupils, why is it not generally a striking feature of lessons? One answer may lie in the fact that while pupils do refer to the need for commitment, they are less unanimous and explicit than their teachers. Where teachers tend to link commitment with worthwhile work, pupils tend to link it (in interview) with enjoyment. Commitment for them is a means towards the end of enhanced enjoyment; consequently actions or attitudes which achieved that enjoyment-goal as well or better than commitment would equally or more fruitfully serve the purpose. Certainly as the observer saw it, pupils did not appear to consider cheerful, uncommitted kinds of work as something to be concealed from the teacher or about which to feel guilty. Nor did teachers, in most instances, show particular disapproval of such playful approaches. It does not seem unreasonable to believe that when teachers spoke of commitment, they in fact had in mind something closer to good-will. The goal of many teachers and pupils, judging from practice, seemed to be that pupils should engage in some form of drama work in a cheerful, friendly spirit. Affability was certainly more evident and perhaps

more prized than absorption.

Another answer may be that drama does not exist in isolation, but within the context of the schools. In most cases this means that the drama lesson finds itself surrounded by lessons in other subjects which, for the most part, emphasise content, teacher control and end-product. Likewise the general school ethos often emphasises compliance with instructions above pupil initiative or responsibility. In such circumstances, pupils may find it difficult to accept the kind of involvement called for by drama, and may tend to see the subject not as a different kind of work but as a break from normal work. A teacher may well be affected by the prevailing attitudes, whether through colleagues or pupils, and find him/herself opting for a friendly relaxed atmosphere rather than moving beyond agreeable relationships to committed work.

Finally, the divide between theory and practice could be explained as being part of a yet wider educational circumstance. To say that educational practice lags behind theory would , in terms of the structure of most lessons in most subjects, be an understatement. While, as seen in Chapter 2, progressive education can trace its roots back to the eighteenth century and Rousseau, research and experience indicate generally that such notions as child-centred, life-related or process-focused work receive little scope in most classrooms, and despite their considerable lineage, are often seen as new-fangled and a threat to "real" educational standards Given these facts, it is less surprising that drama's theoretical emphasis on these same notions finds less than complete realisation in the drama classroom.

Whatever the reason, commitment of the level and in the direction seen as vital by drama writers is a far from striking feature of work in most secondary school drama classrooms.

Reflection. Since, as we have seen, commitment was more prominent in theory and interview than in classroom practice, it is not surprising that the

investigation yielded few signs of reflection, since reflection is considered dependant on commitment. In addition, interviews show less than one-third of teachers as concerned with reflection - involvement and enjoyment were more frequently cited as goals for the work. Pupil interviews offered only four instances where pupils seemed to see reflection as a central benefit of the work. Lesson observation presented a similar picture: in only two instances - those involving Teacher 15 - did reflection emerge as an important aspect of the work.

There appeared to be a variety of factors militating against the cultivation of thoughtful work. The manner in which many lessons moved forward in a series of short, sometimes unrelated activities - found in both informal and formal observations reports - may well have been one. Noise, whether from classmates or from adjoining kitchens, likewise made thoughtful work difficult. Audiences, too, affected work: where work was being prepared for the eyes of others, emphasis naturally began to fall on performance rather than discovery or exploration. Discussion, usually viewed as an important step towards reflection, was frequently teacher-centred and factual. Analysis of informal observations included reflection as a significant feature in terms of its absence from the observed lessons. In questionnaire response, teachers placed reflection fifth out of ten in a list of drama aims, while pupils ranked it as least in their teacher's aims.

This difference in emphasis between those writing about drama and those practising it at the secondary level prompts several considerations. One is: why do teachers and pupils appear to feel little need to move the drama beyond enjoyment and involvement towards reflection? Even granted that commitment was to the work itself and not to the teacher's goodwill or having fun with one's friends, did the participants feel that reflection inveitably followed on commitment? If so, observations suggested that such a belief was unfounded.

A second consideration: how is reflection, meaning, insight gained in drama? If drama is an art-form, then as seen in Chapter 3, its effects should be qualitatively different (because non-discursive) from more intellectual approaches to learning (discursive). If one accepts that this is the unique contribution of drama, that it provides a way of learning which the pupil will not otherwise encounter: then as Witkin suggests, the follow-up discussion which so many teachers value (or say they do), the stepping out-of-role to consider what has been happening - these are activities occurring outside the art-form, strictly speaking, and are thus not capable of yielding the kind of insight for which drama is prized. The work itself must be thoughtful in nature, capable of yielding insight; to see the work as offering understanding only through post-drama analysis is to mistake an art-form for life. We reflect on life in order to wrest some sort of meaning from it; drama work is one form which that reflection can take. In Dewey's phrase, drama is "reconstructed experience", not life-experience; and it is from experience, as it were, of this reconstructed experience that meaning is derived.

The question of experience and reconstructed experience raises a third issue: to what extent can drama be described as pre-living, with all the possibilities for involvement and deepened understanding which such a description would imply? Crompton (1978) raises this question, pointing out that in a drama class pupils are responding to <u>improvised</u> actions, <u>in-role</u> consequences, which, however powerful, remain qualitatively different from actions and consequences in the real world. This distinction is obvious in theatre work: the actor playing Macbeth performs actions which are essentially non-murderous, and the result of these actions is more likely to be public acclaim than public trial. Granted this, the hope of classroom drama must be that the acted-out experience will provide illumination for the real-life event. In real-life an action might provoke terror, or panic, or compassion; in drama the same action might be

more likely to provoke (in a committed participant) a response aimed at maintaining or furthering the drama. In real-life one might react to a bank-robber with terror or disgust; in drama one is more likely to respond with questions, argument, actions aimed at deepening the level of commitment. What the drama teacher offers pupils and asks them to reflect on is less pre-living of experiences than pretend-living of experiences. Ideally, through pretend-living, preparation for future is made, and understanding of past living made possible. A clear understanding of this would seem necessary before teachers could take the necessary steps for its cultivation in the classroom.

In summary, then, the emphasis on reflection in drama is not echoed in practice. Not only this, but those for whom the drama exists - the pupils - seem scarcely aware of the notion at a conscious level, nor do they see it as an important factor of their teacher's thinking. Neither within the drama work itself nor even in post-drama discussion do most drama teachers appear to be concerned with the kind of reflection that drama can offer or stimulate.

Individual development. As seen earlier, it is in this matter of individual development that educational drama and progressive educational theory come together. Both see the child and his experiences as being at once the starting point and the centre of the work. In drama, for creative contribution to be possible, individuality must be prized. The pupil must have the chance to discover, express and/or communicate his feelings and ideas.

What will mark drama work which is paying attention to these matters? Many things, including work that concerns itself, in terms of content, with matters that have bearing on and allow for the pupil's individual experience; work that recognises and examines the values the pupil presently holds; work that combines the concerns of the classroom with the concerns of the pupil; work, in short, that challenges and extends

the understanding of each individual pupil.

Observations yielded few signs of such work. Closed questions, rapid changes in activities, emphasis on plot and theatrical skills - all ran counter to the assumption by the pupils of tasks of their own making which, in their embodiment and resolution, might have presented the vision of the individual pupil. It could be argued that the work nonetheless permitted pupils to grow in self-confidence or general poise. However, insofar as individual development is seen as growing only where opportunity for increased responsibility and control are present, some 80 per cent of the lessons observed gave little scope for such growth.

This is not to say that teachers did not see individual development as important. Individual development (and social development) featured among the top concerns of teachers in their responses to "Drama Aims"; and in interviews, over half of the teachers made direct or indirect reference to the need for it. It may be, as mentioned regarding reflection, that drama classrooms resemble most others at secondary level, in that considerable weight is attached to habits of courtesy and compliance. This mannerly and accepting spirit may be what some teachers have in mind when they speak of individual development, rather than more positive or demanding virtues.

The link between individual development and commitment does seem clear. Commitment to work is essentially a personal decision and action; without the acceptance of responsibility for the work there can be little progress. Likewise, where responsibility or control is consistently withheld by another (in this case the teacher), commitment must be to matters extraneous to one's will and ideas, rather than their development.

How then should one interpret what appear to be more positive attitudes among those pupils whose teachers firmly control the work? This might be seen as an immature desire to avoid responsibility and allow others to

control and decide. More likely, perhaps, it has its origin in pupil desire to engage in work that appears to move forward constructively. Thus the teacher who provides clear boundaries and imposes his/her decisions could be seen as one who knows where (s)he is going and who plans to bring the class along with him/her. Only where such a journey is patently worthless will pupils refuse to follow, or give low valuation to the experience. Such an approach, fitting in as it does to the pattern of most lessons in most schools, is more likely to be accepted and valued as worthwhile.

A crucial further point to be kept in mind regarding these more highly-structuring teachers is that they tended to intrude less on the actual drama work. Thus within the drama itself, pupils were left comparatively free to develop the work according to their own judgments.

So it would appear that "controlling" teachers do not preclude the possibility of some pupil responsibility and individual development. In some circumstances - for example, where pupil concept of self or the work is weak - such control might well be supportive of development. However, a point already stressed by several drama experts bears repetition: control of the lesson should be passed gradually into the hands of the pupils. Judging from observations, many teachers seem preoccupied with other matters than this transfer.

Social development. Consideration of drama literature suggested that drama is seen as providing a range of social roles and situations, which pupils can investigate dramatically. A further social dimension is added by the fact that, as an inherently cooperative form, drama requires interaction among pupils for its existence.

The opportunities for cooperation in the observed lessons were numerous, and the more clearly defined, the more whole-heartedly engaged in. For example, as remarked in Chapter 9, pupil arrangement of desks and

rostra was almost always enthusiastic. Such matters as plot and character details were, in general, considered and worked at with rather more energy than the actual in-role work itself. Relationships with the teacher, in practically all cases, were warm and cooperative, with a desire to please the teacher evident on more than one occasion. Thus groups and entire classes cooperated consistently, and this must be seen as conducive to social development.

The striking point to emerge, however, was that understanding of others - cited by many drama writers as an essential element in social development - appeared to be more frequently cultivated during pre-drama or post-drama work, rather than during the drama itself. Working together emerged as the valuable feature of many lessons, rather than the experience of working in role. Interviews also reflected an awareness of the social dimension of drama, with up to two-thirds of teacher and pupil interviews referring to its place in the classroom. Pupil emphasis on the opportunity to talk and move around the classroom further suggested that social development was likely (if it occurred) to take place at the literal rather than the symbolic level of interaction.

This raises the question: what kinds of interaction promote social development ? Further, what kinds of social interaction are peculiar to drama work ? A familiar figure in the lessons observed was the pupil who hammed up his role, or deliberately abandoned it for a few hilarious seconds. Clearly such a pupil was interacting with his classmates, but did that interaction promote the social development of himself or others? In other words, can the drama classroom present the phenomenon of pupil actions which are at once disruptive and socially beneficial ?

Commonsense tells us it cannot. Interaction which encourages social development is found in situations which provide pupils with the opportunity to initiate, respond and plan together in a constructive way. Such occasions indisputably did arise in the course of the observed

lessons, but not in forms of work unique to drama. Comparisons with other non-drama school situations suggest themselves. A stage crew preparing the assembly hall for prize-giving, a training session of the school football team, even organisation of desk transfer from one classroom to another: none of these activities is different in nature from the kind of cooperative planning pupils engage in outside the drama itself. Such activities may well hold benefits for the participants, but they are clearly not benefits peculiar to drama.

A related point deserves emphasis here. While most of the lessons observed showed little sign of serious commitment to the work, and while most of these same lessons had an atmosphere of cordiality and goodwill, it does not follow that absence of commitment is a precondition of a cooperative spirit. On the contrary, it seems reasonable to suppose that more committed work might well have forged even stronger bonds of shared endeavour and consequently enhanced social development.

An ironic footnote is provided when consideration is given to what constitutes an anti-social act: loosely, this might be termed an act that runs counter to the generally accepted code of conduct. Given that the prevailing tone of many classrooms was one of cheerful irreverence towards the work, effort by an individual to work in a serious way would have been seen by others as to some degree anti-group in nature. Thus the sense of group unity sought by the drama was achieved in joint refusal to engage with the work in a serious way.

To summarize: the investigation suggested that opportunities for social development in terms of cooperative planning, the execution of group activities and the cultivation of harmonious relationships were frequently present in the drama classroom; but that these were essentially "paradramatic" in nature, and equally available in other school or social situations. Few pupils appeared to benefit from opportunities for increased empathy or understanding gained through drama work itself.

Finally, the generally accepted attitude of cheerful irreverence towards the work acted against the possibilities that an individual might engage in full-hearted commitment to in-role work, and in that way advance in social understanding and insight.

(iv) Drama and Educational Needs

In Chapter 1, several areas were identified as being of concern to those involved in the education of secondary school pupils. It was postulated that drama would meet pressing needs in such areas as classroom talk, lesson content, and pupil activity and involvement. The investigation's findings in these areas now receive consideration.

Classroom talk. One hazard of traditional teaching which drama was seen as minimizing was the degree to which teacher talk dominated in the classroom. Flanders put pupil share of talk in the average American classroom at 20 per cent, and Wragg (1973) cited 23 per cent for British classrooms. Walker and Adelman (1975) found this imbalance to be true even in "open" classrooms. Returns from formal lesson observations suggested that teacher talk remains predominant in the drama classroom. In the 24 formally observed drama lessons, the teacher posed an average of 26 questions, while the pupils posed only 13; and while pupils responded on average to all 26 teacher questions, teachers responded to only 8 of their class's questions. (When considering these figures, it is of course important to remember that the equation is 1 (teacher): 25 (pupils), and not 1 (teacher) : 1 (class).)

Lesson length and class size impose clear limitations on the possibilities for pupil talk. Given that the average class contained some 25 pupils, and that the average lesson was just under 50 minutes long (informal observation figures), then with the class operating as a single unit, each pupil had some two minutes in which to contribute in

the form of question, response or commentary. Even this does not take into account time for teacher contribution and drama work itself - both clearly essential components of the work. Thus the most valiant efforts of the teacher must have limited effect while the class remain as one unit.

With the class broken into small groups, however, - the usual pattern in observed lessons - the need for pupil interaction and initiation became more urgent. Consideration of reported lessons shows that the smaller the group, the less possible it became for any pupil to remain passive: in pairs, all pupils appeared to be equally involved. In terms of quantity of pupil verbal input, working in small groupings seems desirable, although of course quality does not necessarily accompany quantity.

Quality of pupil talk is directly related to the reception which pupil contribution receives, and the way in which the teacher develops it. Keddie (1971) and Young (1975) pointed to example of teacher failure in this respect in the traditional classroom (see Chapter 1). The investigation showed drama teachers more than once at fault, tending to set aside pupil contribution which might well have been valuable. In informal lessons 6, 13, and 21, for example, the teacher was seen politely ignoring or gently trivializing what seemed to the observer thoughtful and potentially thought-provoking contributions by the pupils.

It would appear that drama in practice does not offer the answer to the traditional teacher-dominated classroom, in terms of the frequency of pupil-initiated talk and the reception which such pupil contribution receives from the teacher. Pupil talk, of course, relates in quantity and quality to pupil commitment. Where commitment is less than total, the likelihood of self-initiated comment is correspondingly diminished. In general, however, it appeared to the observer that the negligible amount of pupil verbal input sprang less from intimidation than from

expectation. Pupils seemed to view their role in the work as essentially responsive and secondary. Rather than seek to create a more secure and reassuring atmosphere, then, teachers might aim to respond more productively to pupil contributions, seeking to extend and develop them. It is less that teachers meet their pupils' words with rebuff; it is more that they fail to use what their pupils have to say, and do not show that respect which emerges most eloquently in related classroom action.

Barnes et al. (1969) and Postman and Weingartner (1969) pointed to the emphasis on factual content in teacher talk, and to its frequent irrelevance to the lives of those taught. While the theory of drama suggested that drama work might by its nature alter this, the investigation suggested that it does not. Formal observations showed an average of just over 13 open questions per lesson by the teacher, with approximately the same number of closed questions. This open/closed balance is less impressive when it is remembered that "open" was broadly interpreted, so that a question such as "What did your group do?" was coded as open, on the grounds that, although seeking factual information, it did not seek recall of information already part of the teacher's knowledge (as would be the case with a question such as "What are the seven wonders of the world?"). Clearly, such "open" questions do not have the exploratory or meaning - orientated quality the term might suggest. Awareness of the inclusion of such kinds of question in the "open" totals clarifies the factual nature of many lessons.

Lesson content. The choice of subject-matter for drama work - space-journeys, smugglers, medieval banquets, the French Revolution, the theft of an idol's eye - did not appear to have any more direct relevance to the lives of the pupils than other school subjects. Such subject-matter as that listed could, of course, be approached in such a way that it does indeed provide pupils with insight into their own lives; the point in question, however, is whether the subject-matter of drama in itself has

more direct bearing on the lives of those studying it.

While the material does seem at some remove from life as pupils know it, the observer did not get the impression that choice of subject-matter was a necessary stumbling-block to worthwhile work. Some children did indeed react to Wild West improvisation with energetic frivolity; others worked on the same material in an impressive way. Work based on space journeys, golden curses, First World Wars illustrated the same point. Thus other factors than direct life-relevance appear to be active in determining the benefits work can hold for pupils. Equally however, it should be remembered that two of the more impressive informal lessons viewed - 15 and 24 - were both set well within the experience of the pupils involved.

A related concern regarding secondary school teaching is the extent to which it is body-of-knowledge based, with the teacher as expert, and learning being a matter of the teacher sharing his knowledge with uninformed pupils. Drama was seen as being comparatively free from this, in that emphasis was on the process, and the learning consisted in the doing rather than the accumulation of facts.

In the great majority of cases this held true. Only in the case of the lesson involving the medieval banquet (informal, Teacher 18), where the teacher placed some emphasis on the acquisition of vocabulary, did the body-of-knowledge notion arise. In other cases the emphasis was firmly on the improvisation itself, rather than any question of factual accuracy.

In moving from group to group with help and encouragement, and in the kinds of comments following, there was a tendency on the part of most teachers to emphasise theatrical concerns. These sometimes emerged as matters of fact, - what was the plot, who played what role - and in such instances, the consequences seemed relatively unimportant. But where teachers emphasised matters of technical skill - mime details, ability

to hold an audience - the teacher appeared to be regarded by pupils as the source of authority and information on such matters. In such informal lessons as those with teachers 02, 04, 11 and 13, pupils deferred to the teacher as having access to not so much a body of knowledge as a range of skills which they were seeking to master. The end-result seemed comparable: pupil concern became directed at performance rather than discovery, and the teacher was seen as the one best equipped to evaluate such performance.

Pupil activity and involvement. A final drama-related concern of the traditional classroom was the extent to which pupils played a passive role in learning, with the teacher very largely controlling the work. Galton et al. (1976) found that 25 per cent of supposedly progressive science teachers never involved pupils in experiment design. It was felt that active pupil involvement in the design of the lesson would result in more meaningful learning for the pupil.

To some extent observed lessons showed drama as meeting this need - but only to some extent. In none of the 48 lessons were the pupils significantly responsible for the selection of subject-matter: at all times the teacher directed the pupils into areas which presumable (s)he had selected. To this extent drama and the traditional classroom showed as differing little. Once the subject-matter was chosen, however, pupils had a considerable amount of control. A lesson such as the informally observed lesson with Teacher 02 typifies the format employed in over 95 per cent of lessons: the teacher-selected topic is discussed, groups prepare their improvisation on the subject, work is presented for viewing, and finally comment passed and suggestions offered.

Thus drama work does not appear to grow from the experience of the individual pupil, or even the group: certainly neither was as a rule consulted. It should, however, be re-emphasised that such limitation is not necessarily antithetical to an art-form such as drama, or educationally

misguided. In fact, for individuals who for some reason are not fully confident or experienced, a greater or lesser degree of structuring may be beneficial or even essential. Eisner's "third objective" is to the purpose here. Even as some creative work such as the design of buildings is pre-determined by the needs of those commissioning the work, the finances available, and the location where it is to be erected, so the work of the drama class can be confined within certain guidelines laid down by the teacher. And as the artist or architect is capable of working successfully despite and sometimes because of restrictions, so the pupil can engage in meaningful work where restriction is not excessive. To remove all decisions regarding the work from the pupils would be to remove all possibilities for creative learning. Drama, while less pupil-controlled than the theory might have suggested, still showed signs of providing significant creative and educational opportunities.

(v) Drama and Related Educational Thought

The early chapters of this dissertation outlined the extent to which the concerns of drama are shared and supported by thinking in other fields. The emphasis in progressive education on process rather than product, aestheticians' concern with an atmosphere conducive to creative exploration, the interest among modern curriculum writers in group work and respect for minority views - these, it was seen, matched and echoed points underlined by writers on educational drama.

Not surprisingly, given the gap between the image of drama in the writings and drama as it was found to exist in the classroom, drama practice did not always reflect what were seen as supportive concerns in other disciplines.

In general, the major figures in the history of progressive education - Rousseau, Froebel, Pestalozzi, Dewey, - emphasised the importance of the individual in education, and his engagement with life-related work. As

already seen, individuality was not a major element in the work observed, nor did much of the work appear to have any clear relevance to the pupils involved. Likewise, while most classes offered considerable activity, this was not always creative activity. The quality of commitment in most cases meant that Dewey's notion of the meaning to be derived from reconstructed experience was rarely apparent.

The four major figures considered in relation to aesthetics - Langer, Read, Eisner and Witkin - had each different but related points to make. Langer's attention to meaning acquired through non-discursive channels implies the presence of a commitment frequently absent, as already noted. One of Read's major concerns was with the creation of an atmosphere where it became possible to take the risks involved in genuine exploration. The investigation suggested that a secure atmosphere, in the sense of a friendly one, did exist in most classrooms. The notion of exploration, however, while allowing for free play of the imagination, presupposes an ultimate concern with the work in question which was not apparent in most of the drama work viewed. Eisner emphasised the need to value student-specific outcomes, and clearly creative work must leave room for such. Again, however, it is assumed that the outcomes desired by the pupils will be enriching and centred in the work. Once more, the signs of this were not always present. Witkin's concern with self-expression which is subject-reflexive, not subject-reactive, seems somewhat beside the point. In practice, there were few signs of thoughtful shaping or emotional outpourings. In fact, the notion of drama as an art-form, with particular benefits to confer, was absent from both the thinking and practice of most teachers and pupils.

The gap is equally wide between drama practice and curriculum thinking. Metcalf, for example (see Chapter 4) speaks of the need for school work to break "the hard shell" of beliefs and prejeudices developed over time. The assumption behind such a belief is that the

pupil will be exposed to thought-provoking experience. When this kind of powerful experience is not met with, the hard shell remains intact; and drama rarely provided experience of that strength. To some extent, in fact, drama appeared to fall between two positions. On the one hand, the work differed in form and content from most work on the traditional curriculum. However, instead of making the pupil's life (including its stromg band of emotion) the subject of the work, as progressive education and more recent writings on education urge, the drama work adopted a form closer to what might be termed dramatic doodlings. Minority voices did have the opportunity to be heard and respected, as Stenhouse urged; but such opportunities tended to occur during pre- and post-drama work, rather than during the drama. As already pointed out, other literal-based work could well have provided the same benefits.

There seems little doubt that drama in practice, as seen in the course of the investigation, lacks many of the features attributed to it in theory. Several reasons have been suggested for this: commitment and reflection, with their attendant benefits in individual and social development, are not encouraged where pupils see the main purpose of the work as enjoyment and a break from the routine of school work; where activities proceed in short, brief bursts; where teacher understanding of the nature of drama is limited, particularly regarding reflection; or where group pressure is towards cheerful flippancy.

The presence of an observer in the classroom may, of course, have influenced the form and nature of the work. It is certainly true that in all cases both teacher and class were aware of the observer, and that awareness must have had its effect on the kind of work engaged in and the responses to it. However, in only a few cases (for example with Teacher 14, who used a drama form not used by her before and in which she had little faith, or the pupils of Teacher 22 during some of their

in-role work) did the observer's presence appear to have significant effect on the shape and quality of the work. The presence of an outsider cannot be ignored; but (as often happens when people know a tape-recorder has been switched on) after the first few minutes teacher and pupils appeared to relegate this awareness to a secondary position. This, along with the observer's own concern to be as unobtrusive as possible, lessened the possibility that the work was shaped above all by the presence of an outsider.

Yet a further reason suggests itself when one of the lessons with Teacher 12 is considered. Here, a pupil was at pains to make clear that the views he was expressing regarding immigrants were not really his. He did so by breaking out of role to smile at his own words, even as he spoke them. The reason for this - and possibly shared by other pupils - seemed to come less from a sense of embarrassment and more from a desire not to be misunderstood. Such pupils may fear that their views and actions in role will be seen as reflecting their true feelings. If this were so, the extent to which drama is seen by pupils as a "safe" area becomes limited. Pupils may be capable of distinguishing between role-play and out-of-role, and do in fact move easily from one to the other; but they still see themselves as accountable in the literal world for what they do or say in the symbolic world, and may for that reason resist the tug of commitment. (Although not witnessed during observations in this investigation, lessons where pupils in role use swear-words and are reprimanded by the teacher provide at once a further example of this phenomenon and a reinforcement for the belief expressed).

Two related points in this connection are the frequency with which pupils choose to operate in the comic mode, and the extent to which their concept of character is drawn from a mediated source - television, film, books, - rather than life itself. Consideration of the lessons viewed shows that the work engaged in tended to be essentially comic or to

have strong comic elements, in practically all cases. This may have arisen in response to the kinds of performance-criteria the teacher appeared to be exercising, or exclusion of the pupils from choice of subject-matter, or the pupils' view of the teacher as source of skills expertise. However, C. S. Lewis's pleas for parody as the natural mode of expression of the intelligent schoolboy apart, it was noticeable that this overriding tendency to comedy often emerged in a contrast between the role assumed and the real person: a fat-vowelled Churchill and a grinning boy, an alarmed father-to-be("We can't afford one of those!") and one of the class jokers. While the role adopted remained at the comic level, the risks of unsuccessful performance were lessened. The silence that might meet failed comic performance appeared preferable to the laughter that might greet failed serious performance. Thus two factors - seeing the work as essentially audience-centred rather than participant-centred, and unwillingness to take the risks that obvious commitment to the work involves - combined to give much of the work a comic and ultimately trivializing quality.

As to the source for the roles chosen, the media seemed a frequent starting-point. Pupils of such teachers as 02, 03, 05, 06, 09, 13, 18, 20, 22, 23 all worked with characters and situations drawn for the most part from television. What emerged was a stereotype, its inherent exaggerations encouraging comic performance and lessening the chances that the situation might be explored in a meaningful fashion. The point being offered is not that pupils should seek to develop character in a psychologically whole or three-dimensional way; but rather that the adopted attitude of the character should be drawn from the real world, rather than a world already at one remove (at least) from life.

(vi) Limitations of the Study

With the benefit of hindsight, the shortcomings of any investigation

stand out more clearly. Several of this study's limitations are further underlined by the fact that they constitute a major concern of the investigation: the relative disadvantages inherent to the informal or formal strand of the investigation were part of what the study set out to establish. Thus in some cases, ways in which the investigation fell short of the desired level constituted in a sense the achievement of one of the investigation's purpose.

1. A major component of the investigation was the classroom observation, both informal and formal. While 48 separate drama lessons were viewed and observations recorded, this still amounted to only two lessons for each teacher in the sample. What was seen clearly need not have been representative of that teacher's work. Although some effort was made to allow for this through question 10 in the teacher interview ("Did you do anything in that drama lesson that you wouldn't normally do?") the fact remains that two lessons constitute a very limited selection from a teacher's work. Restraints in terms of time and financial resources, however, made this arrangement unavoidable.

2. A related concern was the fact that the class with which the teachers were seen working was in all cases the teacher's "best" drama class. By definition, such pupils were not representative and neither, consequently, was work done with them. However, allowing teachers to work with such pupils was judged an important factor in promoting teacher co-operation and sense of security; and it seemed reasonable to conclude that any teaching weaknesses with such a class would be accentuated with more average classes.

3. The observation systems themselves held clear limitations. In the formal system, such matters as incapacity to distinguish one pupil from another - particularly in such matters as pupil initiation, pupil response and pupil disruption of work - limited the precision of conclusions that

could be drawn. Similarly during in-role work, it was possible for the observer to focus on only one of the groups (normally that nearest to him) which meant that other groups were ignored until the class came together again as one unit. And while pupil initiation was noted (where it occurred) during discussion, there was no provision for the coding of such initiation when pupils worked together in small groups, and inter-acted with each other rather than the teacher.

4. A further limitation showed in the reporting of both teacher and pupil interviews. Due to the numbers involved, verbatim reports were impossible, necessitating selection by the observer of those responses which seemed most crucial or most clearly emphasised. This of course involved a filtering of the data, based on personal judgment. It could be claimed, however, that this was compatible with the notion of this part of the investigation as "open". With flexibility of response encouraged in the interviewee, a degree of personal decision-making and selection by the interviewer seemed reasonable.

5. This matter of personal interpretation became more pronounced in relation to informally-observed lessons. The reason for an observed action was largely a matter of inference by the observer, with teacher comment on the matter indirect. Clearly this opened up the possibility of invalid conclusions; but while more direct " reasons-for" questions might have been included in the interview with the teacher, it was felt that their inclusion might have encouraged the teacher in spontaneous self-justification rather than objective illumination.

6. A parallel problem emerged in the questionnaire for teachers, in that activities were listed and aims ranked, but no specific link between aims and activities was required in each case. As outlined in Chapter 5, the pilot study questionnaire attempted to do this by requiring teachers to identify connections between their activities and their aims. This proved to be too time-consuming and complex, and was

abandoned. The shortcoming remains, however, in that the listing of activities and aims provides information but not necessarily insight; whereas the relating of activities to aims could provide considerable illumination of a given teacher's understanding of drama. Future investigations, one hopes, will be able to correct this weakness.

7. The interviewing of pupils in twos clearly limited the possibilities of response by the less forthcoming pupil in any pair. Once again the selected approach emerged from pilot study experience, which showed individual pupils to be heavily inhibited in a one-to-one situation with the interviewer. What appeared the lesser of two evils was selected. Pupil interview reporting was further limited in that it did not as a rule distinguish between the top, average and weaker pupils from any class. Differentiation here could clearly have had importance; but the investigation's intention was to present a cross-section of pupil response, rather than habitually highlight differences between those responding from a given class.

8. One of the investigation's most important limitations emerged in terms of informal observation reports. While patterns of teaching and points of emphasis were identified as shared by many teachers, final reports exist to a considerable extent in isolation from each other. The acceptance of this isolation, of course, was part of the investigation's original design, in that it acknowledged the unique qualities of each lesson, and permitted the reader to consider these qualities, and establish whatever links with the reports of other lessons he/she saw fitting. In retrospect, the investigation would have gained in coherence if, in addition to the "open" recording which noted those factors that emerged as important in the course of the informally observed lesson, the investigator had made note of perhaps three focal elements in each lesson "informally" observed - elements which had been pre-selected and made common to all informal observations. This would

have at once maintained the open nature of the informal observation instrument, yet developed stronger ties and permitted firmer points of comparison between individual lessons.

9. Formal observations suffered from a contrasting problem - the data gathered through items common to all lessons was in some instances excessive. Certainly the information derived from an item such as "Class Position Charts" enhanced understanding of development in the individual lesson, but in its detail perhaps belonged more accurately with informal lesson observations. In the same way the enumeration of separate in-role activities engaged in during a specific lesson had bearing on the nature of the lesson itself, but was limited in its usefulness for inter-lesson comparisons.

10. Over-all, it might be suggested in retrospect that the investigation suffered from not being sufficiently illuminative in its informal strand. Had the sample been narrower (which would have introduced a fresh limitation), the gathering and reporting of those matters which emerged as significant in the course of the investigation could have been conducted in a more detailed and diverse way; and formally-gathered data more tellingly analyzed and compared. Such an approach would perhaps have been even more worthwhile had both informal and formal data been drawn, as suggested, from the same lessons.

(vii) (a) Implications for the Teacher

When one considers the gap between theory and practice, drama's status in many secondary schools (a good place to let off steam, a convenient pooling-point for the less academically successful) comes as less of a surprise. Clearly, some changes in understanding and subsequent actions are necessary if the match between theory and practice is to become tighter.

There is a clear need for teachers to move beyond what emerges as

a dominating concern with agreeable classroom relations. That such cordial relations exist is, of course, desirable and even essential for worthwhile drama work; but failure to cultivate the kinds of reflection and non-discursive understanding which drama writers and aestheticians generally are agreed is the particular contribution of drama to education and human development, is to rob the subject of its meaning and the pupils of its potential benefits.

Likewise, criteria brought to bear on the work, whether directly or indirectly, should reflect concern with involvement not merely in a general sense, but with involvement that emerges from thoughtful encounter with the drama itself. Interviews and observations suggest greater current concern with simple enjoyment and theatrical skills. More seems called for.

It would appear reasonable that teachers should avail themselves of pupil interest in drama as a place where talk and movement can legitimately happen. Efforts could be made to ensure that the need for speech finds realisation in worthwhile role situations, rather than in pursuit of facts or in eliciting comic performance. Similarly, pupil interest in moving around the classroom could be channeled into the actual drama rather than emerge in games or unintegrated "glad animal movements". (It is worth noting that the oft-expressed concern among teachers and writers, that drama could spill over into horseplay or violence, seems ill-founded. The investigation found movement's weakness to be rather in its predictable pattern (going from large group to small group and back to large group interaction) or in its underuse as a means of building belief in role (marching but smiling suffragettes).

Finally, there appears to be a pressing need for teachers to cultivate a sensitivity to the lesson forms required by the class with which (s)he is working. This would emerge in such things as the varying degrees of teacher control called for with different pupils and

at different points in the lesson; the relative amounts of time that might most profitably be spent in planning and in working in role; an alertness to the best points at which and best ways in which to advance the drama along what (s)he judges to be thought-provoking lines.

It bears mentioning, of course, that all this is based on one crucial assumption - that the gap between theory and practice is a result of imperfect practice and not erroneous theory. That this assumption is correct gathers strong support from two factors in particular. Firstly, drama theory, as seen, finds clear parallels in the thinking of writers in several related educational fields. Secondly, much of the drama practice observed appeared to offer benefits equally accessible in other less directly educational contexts. Drama theory, as outlined in the writings, includes these benefits, and more in addition.

(vii) (b) Implications for the Researcher

One of the purposes of this study was to establish the relative merits of informal and formal instruments in researching drama, and it is around this matter that most of the implications of the investigation for the researcher centre.

As already mentioned, the use of an informal or formal investigative approach is to some degree dependent on the nature of the audience for the findings. Informal approaches and reporting may offer a sharper sense of the quality of an individual lesson and so be better suited in content and form to those readers with limited experience of drama; the broader picture of drama practice provided by the formal approach means that it could have more to offer the reader already familiar with the quality of drama interaction.

The disappointing results of attempts to quantity qualitative returns and directly compare them with earlier quantitative results held implic-

ations already outlined. Qualitative and quantitative approaches each had benefits unavailable to the other; but in a single investigation, paralleling seems more promising than mixing. As suggested, this might take the form (where there is one observer) of including several quantifiable elements in a lesson otherwise reported in a qualitative way. Where there is more than one observer, the same lesson might be reported simultaneously using informal and formal methods. Thus the informal-formal parallel would be maintained, with the fact that both are based on the same lesson forming the link between them.

Future fruitful research is suggested by the more central use of what were employed in this investigation mainly as an aid towards instrument construction: the interviews with post-secondary experts. Research which moved from two-tier (teachers and pupils) to three-tier (post-secondary teacher trainers, teachers and pupils) might well add a fresh and informing dimension regarding drama in thought and action. It might be hypothesized, for example that experiences during training hold the answer concerning the present gap between theory and secondary classroom practice.

Drama's relationships to other subjects in secondary school might be explored by seeking to establish how non-drama teachers perceive the efforts and abilities of pupils who have been rated by their drama teachers as "weaker", "average" or"best". The criteria being used by both non-drama and drama teachers would, of course, have to be carefully established.

The formulation of specific hypotheses in advance, based on the more general trends of such investigations as this, might prove rewarding in future drama research. Matter uncovered or indicated here - the relationship of pupil attitude to teacher control, pupil and teacher understanding of the notion of reflection or drama as an art-form, the most effective kinds of talk and movement in drama class, the cause and effect

of comedy in drama - could be explored in a more sharply-defined way, pre-identification and focus (it would be hoped) yielding deeper insight.

A final and most important question for the investigator of drama concerns the form in which (s)he records and reports findings. This emerged in the course of both observations and interviews, and the pervasiveness of related shortcomings shows in references to them in items 3, 4, 7 and 10 of Limitations of the Study. The taking of written notes during formal and informal observations meant that it was possible that matters of significance were missed; it also meant in the case of informal observations that notes had to be written up very shortly after the observation (normally the same day) to ensure they were fully understood and to avoid confusion. Audio recordings of interviews allowed for a reasonable degree of confidence in the investigator's selection of what appeared to be important points in the interviewee's responses, but again write-ups had to be made very soon after the interviews were held. The need clearly emerges for a form of recording ideas and work in such a way that fuller data can be drawn on in a more leisurely fashion.

Given recent developments in its flexibility and economic availability, video recording appears to offer an answer to this need. While camera positioning and use clearly impose something of the recorder's vision on the lesson, video-recording does allow a relatively complete record of the lesson, and its review at will. This makes possible several things: a degree of accuracy in quanitiative tabulation of occurrences in the lesson not possible in this investigation; "simultaneous" viewings of the same lesson by different observers at different times - clearly impossible otherwise; the observation of the same lesson by the same observer in both quantitative and qualitative ways (while holding certain danger, this clearly offers important benefits); teacher viewing of his/her own work.

Some would go so far as to claim that video-rocordings make unnecessary the kind of open informal strand included in this investigation. This is only partly true, since to draw on a video-recording for one's data does mean acceptance of the cameraman's shaping of the lesson and places the investigator at one remove from actuality. What one perceives as actuality, of course, is dependent on many factors, including past experience, where one is seated, and theoretical bias. One man's actuality can be the next man's wishful thought.

The fact remains, however, that video-recordings can provide a reasonably reliable, permanent and total record of what happened in a particular lesson. Given that reliability, permanence and totality, quantitative or qualitative analysis can be applied at will, and with as many other observers as time and convenience permit. Equally as important in terms of communicating findings, video-tape might well provide a means of bridging the gulf between researchers and practitioners. It seems safe to suggest that teachers who might not be prepared to read an account of an investigation would be prepared to view such an investigation in video form, and might emerge from such a viewing with enhanced understanding of their subject. In terms of both analysis and the communication of that analysis, video-recording of drama work has implications that urgently require testing.

Perhaps in the end an investigation of this nature makes its most important contribution when it highlights the benefits and pitfalls inherent in drama teaching, and by so doing offers ways of realising the first and avoiding the second. Many features of the investigation have pointed to such matters but most vividly perhaps they emerge in the individual lesson.

What was it for example, that made the informally observed work of Teacher 15 so successful ? One obvious factor was the nature of the group he worked with - fifth years, all of whom had considerable

experience of drama. This emerged in a sense of complete attention to the work, not just in terms of security from embarrassment, but security in the use of the drama medium: pupils repeatedly displayed confidence in their ability to work successfully.

Another marked feature of this lesson was its theatrical characteristics. The work of each group was performed before an audience, and had the sort of structure and cohesion valued in theatrical terms. This naturally was a source of satisfaction and some insight for the audience; but what of the participants? The answer to this fundamental question of educational drama is, of course, one for which there are no sure answers; but appearances indicated serious involvement by pupils, and discoveries about the situation and themselves as they improvised. Prominent among features contributing to this involvement and discovery was the time provided by the teacher for the germination of ideas in pupils' minds. In the case of the observed group, this did not emerge in preparatory acting-out "drafts", or even in detailed planning. Preparation more closely resembled the incubation stage with a writer, where he may sit at his desk in apparent idleness, but is in fact going through that necessary stage of the creative process where ideas develop, take shape and establish relations with one another in a near-autonomous fashion. Support for this notion was found in the much weaker quality of the work later in the same lesson, when the teacher required instant improvisations: work became slick or at times impossible.

The audience of peers in this lesson seemed to provide a creative pressure, striking a balance between the extremes of oppressive attention and unproductive lethargy. The size of the audience - less than ten - may also have contributed.

The informally observed lesson of Teacher 14 (which she herself described as "a dead loss") provided a sharp contrast. The virtues of Teacher 15's work were conspicously absent. Pupils were new to this

kind of drama work, and even the teacher's belief in it was less than wholehearted. Teacher criteria appeared to focus on the degree to which pupils displayed the "right" (i.e., her) interpretation of the music; pupil control of the work's content and shape was minimal to non-existent; and signs of commitment were infrequent and low.

The conclusion to be drawn from consideration of two such lessons is not that drama holds benefits only for those with drama experience. It is rather that there is a need for teachers to concern themselves with pupil sense of ease in working with the medium just as they currently display concern for pupil sense of ease with each other. The two are related, but while worthwhile drama is dependent on the existence of the latter, it is not confined to it.

Teachers need also to exercise greater concern with the placing of creative pressures on the work. In the preparatory stages, this may mean leaving pupils alone (for some teachers, hard to do); in the work itself it may mean offering the kind of audience that encourages the participant pupil to work in a committed and thoughtful way. Whether in practice this means an absence of audience, or an audience intent on insight, not entertainment, individual circumstances must decide.

Finally, it seems fair to suggest that teachers should know what it is that drama offers, and refuse to opt for work whose only justification is its appearance in a text-book or its power to entertain. Concern should lie with the quality of pupil experience; and neither rigid imposition nor abdication of teacher function can provide the kind of experience desired.

None of this is to say that drama without such elements is completely devoid of worth. Given that many secondary schools concern themselves with the provision of factual knowledge for the passive pupil, a point in the timetable which fosters a cheerful atmosphere and group enterprise must be welcomed. What remains regrettable is that the work found in so many drama classrooms stops there, when it might move forward to achieve so much more.

REFERENCES

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

Crompton, J., 1978. "A Critical Evaluation of the Aims and Purposes of Drama in Education". M. Phil., University of Nottingham

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

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

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

Keddie, N., 1971. "Classroom Knowledge". In Young, M.F.D., ed.

Metcalf, L., 1963. In Gage, N.L.

Postman, N., and Weingartner, C., 1969. Teaching as a Subversive Activity, Penguin

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

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

Young, M.F.D., ed., 1971. Knowledge and Control, Collier-Macmillan

———————, (1975). "School science-innovation or alienation." Unpublished paper presented at OU Conference on Experience of Schooling, April.

BIBLIOGRAPHY

ARTICLES

Allen, J. "Drama - Frill or Fundamental?" Dialogue, Schools Council Newsletter No. 18, Autumn, 1974, pp. 6-8.

Bessell, A. "The Importance of Creative Drama for Juniors," English in Education, Vol. 5, No. 1, Spring, 1971, pp. 53-58.

Bloom, B.S. "Though processes in lectures and discussion," Journal of General Education, 7, April, 1953, pp. 160-169.

Bolton, G. "Drama and Theatre in Education : a Survey" in Drama and Theatre in Education. Edited by N. Dodd and W. Hickson. Heinemann, 1971.

———. "Emotion and Meaning in Creative Drama," a paper read at the American Theatre Association Conference, Saturday 9th August, 1975.

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

———. "Creative Drama and Learning," unpublished article, October, 1976.

———. "Drama and Emotion - Some Uses and Abuses" in Young Drama, January, 1977.

———. "The Process of Symbolization in Improvised Drama," in Young Drama, Vol. 6, No. 1, February, 1978.

Boyd, R.D., and de Vault, M.V. "The Observation and Recording of Behaviour," Review of Educational Research, Vol. 36, No. 5, December, 1966, pp. 529-551.

Bruner, J.S. "The Relevance of Skill or the Skill of Relevance," Education in the Seventies: Goals and Techniques, Encyclopaedia Britannica International, pp. 11-21.

Byron, K. "Drama - Subject or Method?" in Young Drama, February, 1974.

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

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

Courtney, R. "Planning and Implementation of Arts Programs: A Developmental Approach and a Dramatic Model," unpublished paper, Ontario Institute for Studies in Education, 1976.

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

Coxall, B. "Experiments in Drama," in Use of English, Vol. 20, No. 4, Summer 1969, pp. 303-305.

Day, C. "A Means of Educating," The Times Educational Supplement, 4.11.77.

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

Englesman, A. "Improvisation in the English Classroom," Secondary School Theatre Journal, Vol. 14, No. 2, Winter, 1975, p. 7 and 15.

Faulkes, M. "Creative Dramatics Leaders Face Objective Examination," Children's Theatre Review, Vol. XXIV, No. 2, 1975.

Fines, J., and Verrier, R. "The Work of Dorothy Heathcote," Young Drama, February, 1976.

Hamilton, D., and Delamont, S. "Classroom research : a cautionary tale," Research in Education, No. 11, May, 1974, pp. 1-15.

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

————. "How Does Drama Serve Thinking, Talking, and Writing?" Elementary English, Vol. 47, December, 1970.

————. "Pages from a Diary," Secondary School Theatre Journal, Vol. 14, No. 2, Winter, 1975, pp. 9 and 15-17.

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

Herbert, J., and Attridge, C. "A Guide for Developers and Users of Observation Systems and Manuals," American Educational Research Journal, Vol. 12, No. 1, Winter, 1975, pp. 1-20.

Hicks, V.H. "Advanced Oral Interpretations of Literature," Dade Co. Public Schools, Miami, Fla., 1972.

Kirkton, C.M. "The Play's the Thing : Theatre and Dramatic Arts in Secondary Schools," English Journal, Vol. 60, No. 4, April, 1971, pp. 533-539.

Kounin, J.S., Friesen, W.V., and Norton, A.E. "Managing Emotionally Disturbed Children in Regular Classrooms," Journal of Educational Psychology, Vol. 57, February, 1966, pp. 1-13.

Lowenfeld, V. "Current Research on Creativity," National Educational Association Journal, Vol. 47, Pt. 8, November, 1958.

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

Maslow, A.H. "The Creative Attitude," Explorations in Creativity. Edited by Mooney, R. and Taher, R., Harper and Row, 1967.

Medley, D. and Mitzel, H. "A Technique for Measuring Classroom Behavior," Journal of Educational Psychology, Vol. 49, April, 1958, pp. 86-92.

Mercatoris, M. and Craighead, W.E. "Effects of Nonparticipant Observation on Teacher and Pupil Classroom Behaviour," Journal of Educational Psychology, Vol. 66, No. 4, 1974, pp. 512-519.

Odell, L. "Teaching Reading : An Alternative Approach," English Journal, Vol. 62, No. 3, March, 1973, pp. 454-458, 488.

Rowley, G.L. "The Reliability of Observational Measures," American Educational Research Journal, Vol. 13, No. 1, Winter, 1976, pp. 51-59.

Sharpham, J.D. "Some Approaches to Creative Drama at the Secondary Level in England," The Speech Teacher, Vol. 24, January, 1975.

Shaw, A.M. "A Taxonomical Study of the Nature and Behavioural Objectives of Creative Drama," Educational Theatre Journal, Vol. 22, No. 4, December, 1970.

Slade, P. "Drama and the Adolescent," Secondary School Theatre Journal, Vol. 14, No. 2, Winter, 1975, pp. 4-5.

Stenhouse, L. "Aims or Standards?" Education for Teaching, No. 64, May, 1964, pp. 15-21.

Tyler, L.L. "The Utilization of Psychoanalytic Concepts for Assessing Classroom Transactions," Journal of Educational Research, Vol. 60, February, 1967, pp. 260-66.

Wagner, B.J. "Evoking Gut-Level Drama," Learning, March, 1974.

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

Wilson, S. "The Use of Ethnographic Techniques in Educational Research," Review of Educational Research, Vol. 47, No. 1, Winter, 1977, pp. 245-265.

Woodhead, C. "Public Facts and Private Feelings," Times Educational Supplement, No. 3222, March 4, 1977.

Wragg, D.C. "A study of student teachers in the classroom" in Towards a Science of Teaching. Edited by G. Chanan, NFER, 1973.

BOOKS

Amidon, E.J., and Hough, J.B. Interaction Analysis: Theory, Research and Application. Addison-Wesley, 1967.

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

Barnes, D., Britton, J., and Rosen, H. Language, the Learner and the School. Penguin, 1969.

Barnes, D. Drama in the English Classroom. NCTE, 1968.

———. From Communication to Curriculum. Penguin, 1976.

Bolton, G. Towards a Theory of Drama in Education. Longmans, 1980.

Bruner, J.S. The Process of Education. Harvard University Press, 1962.

———. Essays for the Left Hand (On Knowing). Harvard University Press, 1962.

———. Towards a Theory of Instruction. Norton, 1967.

———. The Relevance of Education. Allen and Unwin, 1971.

———. Jolly, A., and Sylvia, K., eds. Play. Penguin, 1976.

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

Burkhart, R. ed. The Assessment Revolution: New Viewpoints for Teacher Evaluation. New York State Education Department and Buffalo State University College, 1969.

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

Chanan, G., ed. Research Forum on Teacher Education. NFER, 1972.

———, and Gilchrist, L. What School Is For. Methuen, 1974.

———, and Delamont, S. Frontiers of Classroom Research. NFER, 1975.

Cheffers, J.T.F., AMidon, E.J., and Rodgers, K.D. Interaction Analysis: An Application to Nonverbal Activity. Association for Productive Teaching, Minneapolis, Minn., 1974.

Child, Dennis. Psychology and the Teacher. Holt, Rinehart and Winston, 1973.

Chilver, P. Talking. B.T. Batsford, 1968.

Cohen, L. Educational Research in Classrooms and Schools. Harper and Row, 1976.

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

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

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

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

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

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

———. Democracy and Education. Macmillan, 1910.

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

———. Art as Experience. Minton, Balch and Co., 1934.

———. Experience and Education. Macmillan, 1938.

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

Dodd, N.A., and Hickson, W. Drama and Theatre in Education. Heinemann Educational Books, 1971.

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

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

Fear, R.A. The Evaluation Interview. 2nd ed. McGraw-Hill, 1973.

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

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

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

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

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

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

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

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

Good, C.V., ed. Dictionary of Education. 2nd ed. McGraw-Hill, 1959.

Good, T.L., and Brophy, J.E. Looking in Classrooms. Harper and Row, 1973.

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

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

Hamilton, D., et al., eds. Beyond The Numbers Game. Macmillan, 1977.

Harre, R., and Secord, P.F. The Explanation of Social Behaviour. Blackwell, 1972.

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

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

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

———, and Richards, E. Improvisation. Methuen, 1966.

———, and Banham, M., eds. Drama in Education 1. Pitman, 1972.

———, and ———, eds. Drama in Education 3. Pitman, 1975.

Holman, H. Pestalozzi. Longmans, Green and Co., 1908.

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

———. The Underachieving School. Penguin, 1970.

———. Instead of Education. Penguin, 1976.

Hooper, R., ed. The Curriculum. Open University Press, 1971.

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

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

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

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

King, C. A Space on the Floor. Ward Lock Educational, 1972.

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

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

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

London Drama. Drama Guidelines. London Drama, 1976.

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

———, Robinson, K., and Tate, M. Learning Through Drama. Heinemann, 1977.

Moffett, J. Teaching the Universe of Discourse. Houghton Mifflin, 1968.

Nash, R. Classrooms Observed. Routledge and Kegan Paul, 1973.

Oppenheim, A.N. Questionnaire Design and Attitude Measurement. Heinemann Educational, 1966.

Payne, S.L. The Art of Asking Questions. Princeton University Press, 1951.

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

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

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

———. Education Through Art. Faber, 1958.

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

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

Rosen, H., ed. Language and Literacy in Our Schools. University of London Institute of Education, 1975.

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

Rousseau, J.-J. Emile. Translated by B. Foxley. Everyman Library, 1911.

Ryans, D.G. Characteristics of Teachers. American Council on Education, 1960.

Saunders, M. Developments in English Teaching. Open Books, 1976.

Seely, J. In Context: Language and Drama in the Secondary School. Oxford University Press, 1976.

Shouksmith, G. Assessment Through Interviewing. Pergamon Press, 1968.

Simon, A., and Boyer, D.B., eds. Mirrors for Behaviour. Research for Better Schools, 1974.

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

———. Child Drama and Its Value in Education. Educational Drama Association, 1966.

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

Sockett, H. Designing the Curriculum. Open Books, 1976.

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

Stephenson, N., and Vincent, D., eds. Teaching and Understanding Drama. NFER, 1975.

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

Stubbs, M. Language, Schools and Classrooms. Methuen, 1976.

———, and Delamont, S., eds. Explorations in Classroom Observation. John Wiley & Sons, 1976.

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

Times Educational Supplement. 4th November, 1977.

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

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

Walker, B. Teaching Creative Drama. B.T. Batsford, 1970.

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

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

Westbury, I., and Bellack, A.A., eds. Research into Classroom Processes. Teachers' College Press, 1971.

Whitehead, A.N. The Aims of Education. Ernest Benn, 1962. (First published 1932).

Wilkinson, A. The Foundations of Language. Oxford University Press, 1971.

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

Winnicott, D.W. Playing and Reality. Penguin, 1971.

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

Young, M.F.D., ed. Knowledge and Control. Collier-Macmillan, 1971.

THESES

Banks, L. "Drama: What's Really Happening in the English Classroom." Ed.D., Boston University, 1975.

Bellman, W.M. "The Effects of Creative Drama Activities on Personality as shown in Student Self-concept." Ed.D., University of South Dakota, 1974.

Bentov, M. "Creative Drama in Education: Rationale, Curriculum Appreciation, and Teacher Training." Ed.D., Harvard University, 1974.

Brandes, D. "The Value of Creative Drama with 13 and 14-year-olds." M.Ed., University of Newcastle, 1975.

Crompton, N.J.R. "A Critical Evaluation of the Aims and Purposes of Drama in Education." M.Phil., University of Nottingham, 1978.

Doyle, D.P. "An Investigation of Elementary Teacher Education Related to the Preparation of Teachers in the Use of Creative Drama in Teaching Language Arts." Ph.D., University of Minnesota, 1974.

Girault, J. "The Preparation of the Secondary School Drama Teacher in the Colleges and Universities of the U.S.: Actual and Potential." Ph.D., University of Denver, 1967.

Goode, A. "Drama and the Integrated Arts: A Study of the Arts as Process." M.A., University of Durham, 1977.

Green, B.T.G. "The Effects of Dramatic Techniques on Selected Learning Outcomes." Ed.D., Clark University (Mass.), 1974.

Hardy, Sr. M.P. "Drama as a Tool in Education." Ph.D., University of Illinois at Urbana-Champaign, 1972.

Irwin, E. "The Effects of a Program of Creative Dramatics upon Personality." Ph.D., University of Pittsburgh, 1963.

Landy, R.J. "Dramatic Education, an Interdisciplinary Approach to Learning." Ph.D., University of California (Santa Barbara), 1975.

McGregor, L. "A Sociological Investigation of Drama Teaching in Three Schools." M.Phil., University of London, 1975.

O'Neill, C.C. "Drama and the Web of Form." M.A., University of Durham, 1978.

Ridel, S.H. "An Investigation of the Effects of Creative Dramatics on Ninth Grade Students." Ph.D., Florida State University, 1975.

Sharpham, J.R. "A Descriptive Study of Creative Drama at the Secondary Level in England." Ph.D., University of Colorado, 1972.

Shaw, A.M. "The Development of a Taxonomy of Educational Objectives in Creative Dramatics in the U.S., based on Selected Writings in the Field." Ed.D., Columbia University, 1968.

Simon, J.M. "Creative Dramatics as a Basis for Aesthetic Education." Ed.D., Boston University, 1971.

Talley, E.J. "Five Theories of Progressive Education and Adolescent Needs." Ph.D., Boston University, 1972.

Woody, P.D. "A Comparison of Dorothy Heathcote's Informal Drama Methodology and a Formal Drama Approach in Influencing Self-Esteem of Preadolescents in a Christian Education Program." Ph.D., Florida State University, 1974.

APPENDIX A

INTERVIEWS WITH EXPERTS IN THE TEACHING OF DRAMA

What follows are the interview responses of 16 people holding positions of importance in post-secondary level drama. Interviews were conducted during the period May 1 - June 30, 1977, and lasted 30 - 60 minutes. In each case, eleven questions were asked, and all responses were taped. These responses have here been summarized (with the exception of the last four subjects) with direct quotation used where this seemed illuminative. Summary was employed partly in the interests of brevity and partly because these interviews were primarily undertaken less as ends in themselves than as sources of ideas, material and quotation for the design of open and closed instruments used during the investigation. Where direct quotation is offered, it at times serves to clarify the respondent's meaning, and at other times marks a degree of confusion in the respondent's thinking. Which applies in a given case is left to the reader's judgement.

In the interests of anonymity, experts have been identified only by the letters A-P, and by the position they held at the time of interviewing (college lecturer, adviser, researcher). Exceptions were made in the cases of Authorities M, N, O and P, who are figures of national stature in drama and whose views thus had added weight. They are identified, and a complete transcript of their responses provided.

DRAMA AUTHORITY A

(College of Education Lecturer)

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

Concern was expressed with cultivating group awareness and bringing people to a new self-consciousness. Such activities as games were seen as valuable, especially those which did not ask pupils to expose themselves too soon. Particular emphasis was given to activities that

> "...pull people in without them really realising what's happening so that they become involved...I think often you can do this through games, group awareness of what tensions are, how people are relating to each other, what they're giving, not to be too easily satisfied with a sort of surface prettiness."

The avoidance of over-seriousness was also emphasised:

> "Drama is fun, as well as everything else, and I think, too often, you hear people talking about - very seriously - about major contributions drama is going to make to education. I think anything you do, that you are committed to doing, probably is educative. If you are involved, you're going to get other people involved."

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

Activities involving problem-solving were emphasised - putting pupils in a situation and helping them to look at its problems from a role-play point of view. While it was emphasised that each group of pupils is unique, the application of role-play to problems of authority-conflict was seen as particularly valuable.

> "I believe in, where it is possible, in role-play...but I don't believe in forcing it. They (the pupils) are often stimulated by your own commitment."

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

A lot of trouble was seen as arising from attempts to work on a given emotion

> "...rather than let the emotions arise from the situation they're in...I can't say it'd work for you or anybody else, because it works for me. When I feel happiest about a student, I think, is when I feel that a student knows her own or his own strength and weakness, and what he can take in the classroom...I wouldn't want to say anything wouldn't work - in the right hands."

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

If the teacher and class have established a good working relationship, the teacher should be encouraging the class to reach the decisions. The teacher doesn't have to agree with the decisions. Should the decisions arrived at emerge as immoral or illegal, then the teacher should

> "...try and help them to look at things from a different angle. But then that's what we are doing anyway, at the early stages. By being the adult, and the more experienced, I think the teacher should be prepared to encourage decision-making and see what comes."

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

This was seen as dependent on circumstances. For younger children, explanation was seen as largely unnecessary, since they "hopefully would be more involved with the problem on hand."

> "Explaining, thinking about people might be our common aim. Certainly working with the sixth form people - I think they have the right to expect to know why they're doing these things."

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

> "What we're trying to do in education generally - help people to think - not to take the stock answer, the stock response... Get to consider what is right for me...To look at problems, make decisions - and stand by them - or be prepared to reconsider them. Got to also be able to rethink. I think drama can help - I'm sure - by discussion and awareness of what people are saying, thinking...From the teacher's point of view of course this is the excitement of it: they go in, not knowing what the answers are, not knowing what will happen."

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

> "I think the drama teacher should have very, very clear aims. The method will come after that. You then find ways in

towards your aim...So that I think the aims come first. You've got to know why you're doing it, what you're trying to do."

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

"Real commitment, real answers, real searching, real concentration and a real exchange between any two individuals in the class. Learning to know a useful silence...An increase in articulacy... More confident in expressing their own thoughts. A lack of fear in expressing your feelings - confidence in the group itself that they won't make you feel silly or awkward."

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

It was believed that this could be done only by example:

"If you are really committed, it shows. I don't know that talking about it will get you very far."

It was felt it would be a pity if a class was unaware of the teacher's criteria, and that age would not be a factor in this matter.

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

"Drama can put things in the way of people, and help to take them and use them and make them their own, which is what I think education is trying to do...What I'm hoping to do as a teacher is to help people to enjoy what they've got, to realise what they've got, and to be able to use what they've got...To appreciate everybody's opinion is different, is of value...Teaching them to think, realising they can think, they've something to say...Respect for another person's viewpoint is another thing that we're tackling."

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

"Possibly the ability to look at something from another person's point of view...If you are aware of other people, you are more alive."

DRAMA AUTHORITY B

(Drama Adviser)

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

A lot of discussion would be used to find out what the group was interested in. Games were often found suitable - but these must not be flamboyant or embarrassing - especially for urban area or problem children. These were used to get the group together and warm them up, all the while trying to get them to listen to each other. The concern would be to develop personal relations. With middle class groups, on the other hand, there is more tendency to be interested in world-wide areas, and the aim would be to extend their thinking.

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

The tendency was to use improvisation to explore difficulties that arose - those universal elements that are there from Man's beginning - to put people in other people's shoes. Going beyond this, there might be some attempt to put this in some sort of form:

> "Coming to fifteen, sixteen - they're finding themselves and are ready to start making statements. And perhaps making statements is part of finding where you are."

Generally such shaping was not intended just for the rest of the class - the form was seen as needing working over. It was not a question of looking at the skills of a presentation, but rather of giving the audience a sense of the shock of recognition. Most improvised pieces, however, don't get that far. The aim was, having investigated the human condition, to find if that investigation could be put in a theatrical form, or could what had been discovered be discussed. When working with the class as a whole, the idea was to find the context and the starting point together, thus providing security. The concern would not be with character, but with knowing who they were, where they were, what they were doing there.

With older kids, however, it might be better to discuss, to send them off in groups to explore for themselves, moving gradually into form: "In doing so, they are exploring the elements of whatever it is you have decided to discuss or explore."

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

"Things that make the kids too exposed." Drama conducted at too high a pitch, or at a fun level, could be very counter-productive. For example, with a difficult group it would be ill-advised to play popular music in an effort to get them interested. While movement work - for example, assuming shapes, getting to act as elephants walking, then as if drunken sailors, then as if very handsome; or a bit of interaction, through the good fun of games - while these might well stimulate a group to do an improvisation they are not in themselves useful for exploring anything serious. "I think it probably does need establishing fairly early on that all right lads, now we're working." The teacher who would work on broad themes, such as manipulation or fear, - and who would do a game that relates to it, was seen as playing tricks on the children. Drama was seen as depending on a willing suspension of disbelief, and the existence of this suspension was believed necessary for successful improvisation, and to get thinking of feeling from it. The use of such games builds up suspicion in the children, and makes them that bit less willing to enter into the drama. Such games give children a touch of the feeling; then they come out of it, talk about it, "without ever trying to come to terms with that feeling in any particular context". People start to look for tricks.

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

"Classes should exercise a lot of control of decisions...They get perhaps too little opportunity to do that in the rest of the curriculum and here is an opportunity to do it."

In this way they could come to understand the process - how it is one can make a decision, and what the difficulties are in trying to make decisions. An attempt would be made to allow for independence of thought, an atmosphere where people are able to say what they feel, come to a consensus: "I do think it has a democratic spin-off." Exploring an idea, coming to a decision was seen as important for children who'll continue in a democratic system.

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

> "Yes I think we should. But with care - or you can deny the possibilities of drama. If you're not careful, you'll go through the guessing game, what's going to happen next."

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

Some areas of skills are constant - for example, the ability to maintain a role in improvisation. Other things are also constant, such as how much group members support others, how much they feed into the group to help others, how they accept their own ideas being raised or quashed, the way they deal with problems that arise in the group itself, and in the drama; that heightened sense of awareness - "I know what's going on, I can do something about it."

> "I wouldn't go for evaluation that concerns itself with how neat the form is - it's how we cope with ideas, how can we get what is underlying something, what is the core of the play."

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

"Bound to be a connection." This could be called manipulation, but in fact involves teacher in using his skills to find possible areas of exploration. He might make decisions, push the pupils into areas which, if left to themselves, they mightn't have explored.

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

This was seen as a very difficult question. "It's all the signals that the kids give off that say 'We're really getting at this'." The way in which group work continues: if they manage to hold it, - not just moving on in a straight line, but beginning to investigate it.

> "Way people talk, way people look, that says, 'I'm trying, but I can't get very far with this one'. And there's that falseness in the language. Very difficult to say."

You can tell, it was believed, when the kids' eyes are going all over the place, or they are sitting down by the radiator. Likewise, you can tell when discussion is occurring in a thoughtful way, or there's quite a big response in talking about the situation. "Another thing that tells you is, how many people come back." (Laughs).

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

Yes. Not in a detailed manner, but in a general feeling. Establish that you are an adult, there to help them explore the human condition. They should know what your concerns are, and they should be willing to work in that way. The teacher should make clear he will accept ideas, and not reject, as long as their answers don't break the rules of the game. "I hate kids actually breaking things up" - whether in jokey break-up or in physical violence. One wants people to work hard to create something, to explore an idea they are interested in.

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

The relation was seen in terms of the need to take responsibility to and for ourselves. We've got together in order to move on, listen to others, and make decisions on that basis - which is what democracy is about. "We are together, whether we like it or not - we are all inter-dependent."

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

"For me, what it did was to make me that much more aware of how other people do operate...a chance to put yourself in another person's position. It gives you that chance to stand back, to be totally involved, and yet also to be able to stand back...That seems to me akin with all the other arts: it has that way (sic), and the difference is, the medium is the people."

DRAMA AUTHORITY C

(College of Education lecturer)

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

This was seen as depending on the group, and their experience of drama. For some, physical movement, or improvisation, might be a starting point; for others - perhaps the more academically able - one might start with a script and work out. Generally suitable, it was found, was an improvisation that centred around a social problem.

Much was seen as depending on the aims of the teacher, but he found that, starting off, the aim was frequently to get pupils loosened up and at ease, confident enough to start making statements. Later, he could push and probe issues, focus on structuring and shaping dramatic experience.

> "I think it's important to provide people with fairly secure and enjoyable environments to start with, so they're able to make a commitment to actually sharing their ideas with others."

Theatre games, often drawn from such sources as Ed Berman and Viola Spolin, were seen as valuable in overcoming inhibitions and warming pupils up.

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

The answer to question 1 was seen as answering this question also, insofar as generalisations could be made outside the specific context.

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

This again was seen as depending on the individual group, where they were at, what the teaching was aiming at.

> "What is important is how one works, handles the form, rather than what the form is."

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

The teacher, it was felt, should at least initially define an area. That done, it would be necessary to discover the pupils' interests, and move from there.

"But I think the process of teaching must be a directional one...to channel the kids towards the sort of challenges to which they can respond having some idea of what the possible outcomes are...Being aware of a range of possibilities and pointing the children towards making decisions about them, themselves, and increasingly phasing oneself out as the structuring instrument...Our ultimate aim as teachers must be to make ourselves redundant."

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

The need to do so was seen as becoming increasingly important as the pupil group grew older. Much of the phrasing in which aims were couched would not be accessible to 6 or 7-year-olds - or to 14 or 15-year-olds; but a beginning should be made.

"I think the thing needs to be purposeful - and apparently purposeful - as well as merely fun and enjoyment...I think that people of that age are reluctant to engage themselves in activities they don't see as purposeful. And I think quite rightly so."

This tendency to leave the process shrouded in mystery was believed to be a problem common to all teaching of the arts, to be a form of manipulation, and to be a potential source of friction with more disaffected pupils.

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

Evaluation was seen as depending on what the teacher was trying to achieve. A direct link was seen as existing between evaluation and aims, the latter of which would vary.

"One's not evaluating merely the children, one's evaluating oneself and the progress one's made with the class, so it's a sort of diagnostic operation as well as an evaluative one."

The teacher, it was felt, should not be looking for absolute achievement, but for progress, in the light of the experience of the group.

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

"I would think there is a fairly direct relationship."

Much, it was felt, would depend on the group of children involved, and how the activities were formulated.

> "I see drama as a method of helping children acquire greater awareness of areas of social conflict...Acquiring sensitivity towards the needs of other people in the group; acquiring some satisfaction through creating, through making statements in drama...(Later I would) want people to be fairly conscious of the way in which drama works as a set of vehicles, conventions, forms."

The use of such conventional situations as parent-child conflict was seen as holding disadvantages.

> "If you set up that in groups, they'll produce naturalistic pieces - different forms could be used, and different ideas so conveyed...One's creating different meanings through using different forms, and I think that's a legitimate area to be opened up consciously with older pupils."

Any attempt to separate drama as personal development from drama as communication was frowned on.

> "I think it's almost like talking about linguistic development, but not in terms of verbal language, but in terms of the dramatic language - one's acquiring a wider vocabulary, and a different set of registers, if you like to use that kind of linguistic analogy."

8. <u>How do you know when you're doing a good job?</u>

It was felt that when one was doing a poor job evidence was clearer, since there would be a lack of concentration and absorption in what was going on.

> "I can think of lessons which go very well on the surface of things, that is children are absorbed, happy, contented, active, but I as a teacher don't feel I've achieved very much, that they've not been pushed very far, the activity chosen has not been appropriate to the aim that I have...It's the feedback from the sort of responses the children are making...Sometimes I think children can learn a lot through conflicts which are not immediately resolved."

The need was seen to avoid having tensions and conflicts drain off into personal antagonisms, and for teachers to be aware of the importance of pupils' facial expressions and positioning and movement, in evaluating the success of the work.

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

This was felt to be both necessary and desirable, but much depended on how it was done. A teacher could give pupils a specific task, yet have other aims than those immediately revealed.

> "I think one owes it to the child to talk about how well one thinks they've achieved the task within its own terms, and what problems they've encountered in trying to work through it."

The need was emphasised to have pupils following through on the original goal set up, and not to fall by the wayside when they encountered an interesting diversion or distraction.

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

> "What I've been trying to do is make children more aware, articulate, and in a sense independent - able to question and challenge, and to have the resources to do that. I think drama is a useful vehicle for exploring a lot of these areas. It pushes children into being responsible, making the responses, - hopefully gaining the confidence to do that in situations other than the drama lesson. I think it's an area of work for me that's not purely on an emotional, affective area, but also an area of rationality as well. Through the experience of the drama, one's helping people to realise more acutely the problems, conflict - particularly areas of conflict about values, and social values, and at the same time hopefully giving some satisfaction from the ability to make statements in various ways... It's not about being prepackaged, but allowing all sorts of outcomes one doesn't envisage at the start of the lesson...I suppose I work in drama because it gives me all sorts of freedoms...I'm basically concerned about education as a vehicle for social change...I want to see a lot of links with other subjects."

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

> "Something about trying to unite rational, conceptual development with an understanding gained through the concrete, through the physical...It's because of the immediate, concrete challenges of specific model situations, which are lived out, acted out, that learning takes place."

DRAMA AUTHORITY D

(College of Education lecturer)

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

A link was seen as existing between creative drama and the school play. Such matters as movement, speech, choral speaking, mime and the creative use of props were mentioned. It was felt that improvisation should be used to make people think - not purely for creative or emotional purposes. Drama teachers, it was believed, often failed to give the work form, and the school play was seen as helpful in this respect.

> "They want to show it - and furthermore it provides an incentive for them to think, and to move it into the intellectual, because in a sense they've got to think out what they're going to do, because they know they're to present it."

Some teachers were seen as taking too literally the notion of freedom of expression.

> "You must really have an over-all plan in your head of what you're going to do; and you must in some way by suggesting and manipulating to a certain extent see that the children go in that - more or less - that direction, but within each context they can create and do as much as they like, as long as there is a form to it...I believe that improvisation leads to, eventually, presentation, just as a pupil wants to show his essay to me."

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

The answers to question 1 were seen as covering this question.

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

Considerable misgiving was expressed concerning work that involved the child in social-problem situations, so that if such situations - violence, distress in the family, prejudice - were encountered in real life, the pupil would know how to respond.

> "Young teachers seem to work out their own social hang-ups in the context of the children...I don't believe they learn any more about the problem of violence in the streets by enacting that actual violence. I'd rather work in terms of the imaginative...and in ordinary talk illustrate how it might illustrate violence in the streets, and so

on...Often they become too theatrical...I hate sort of the picking on the distress areas of this existence, and feeling that that is automatically good material for improvised drama. The day of the prison fire, or the day we rebelled against the warders - and people tend to take these things - an unending dramatisation of Christmas Day, forgetting the other 364 days when these things don't happen. Students immediately respond to these kinds of situations as being representative of life in prison. What is representative of life in prison is...the day-to-day coping with life in prison."

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

"The absolute ideal is when you just need go into the classroom and the kids immediately begin on some activity because they've organised it, and when you can do that, that's fine, that's the ideal that anyone works for."

The beginning teacher, it was felt, would do well to direct more closely, for his own security and the respect of the children. The fact that the teacher issues instructions, it was believed, helped the pupils' sense of security. The teacher should not worry at first about being too dominant; later, he should withdraw gradually.

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

Older pupils were seen as being more enquiring in this matter. When they asked, it was felt the teacher should not fob them off. On the other hand, the teacher should not bore or confuse children by listing aims in all cases, especially with the younger classes.

"As they did an activity, I would rather say to the kids, 'Now what did you get out of that?' and let's hope they bring out all the aims and objectives."

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

It was felt that aims were essential, but that they must not be allowed to condition all that the teacher does.

"I'm hoping that we as a team...can gradually create the thing in our own way."

Similar views were expressed regarding a lesson - if the pupils went off at a tangent, this should not be a source of upset for the teacher.

"The maths teacher who encourages children to talk and to communicate and to solve problems is doing just the same job as I am doing as a drama teacher, you know - really. He may not have all the aims and objectives like creating character and dramatic situations, but he's using some of the aims and objectives that I'm using...In a sense all teachers should be drama teachers."

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

"I think yes, I think it's very important." It was felt that the teacher could not simply go into the classroom, offer the pupils three details, and ask them to improvise around those. He must carefully structure the lesson to include all aims. Sometimes one element might receive prominence, sometimes another. One activity could serve several aims - for example, a dialogue between two people might not be stressing creative speech, but rather character. But if this was followed by asking pupils to create their own dialogue, then speech would be emphasised. All activities were seen as serving a variety of aims. "Most activities serve several purposes - drama just happening to be one of them."

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

"A lot of it's intuitive - you don't know what is guiding your intuition...The greater danger is to realise when you are over-dominating a class in this way, because you are the teacher."

When a teacher is not succeeding, it was believed, the signs would come from the class - general restlessness, diversionary activities. "The four kids that sit at the back of the class...and focusing their attention and interest." Boredom could be seen in other things besides simply yawning. On the other hand, it was felt that a lesson or production could be excellent from the teacher's point of view and in his terms, but not in those of the children.

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

"Very much so." On the other hand, concern would not have been felt if the pupils believed him to hold different criteria from those he

actually had. Each case should be treated on its merits, it was felt. Such matters as catharsis, psycho-therapy, getting things out of one's system - these were not seen as suitable for discussion, and best avoided. Emotion was believed desirable, but controlled emotion, - "so it doesn't go over the top." Pupils, it was felt, would naturally ask at different stages, different ages. But where asked, it was felt the teacher should tell, explain - regardless of age.

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

> "Because drama basically deals with people, and people's reactions to people and to situations in which they find themselves, I would like to see it introduced much more into other so-called subject areas in the curriculum. Obviously drama can be an end in itself, like producing the school play; but it can also be a method rather than a means...You do learn something by doing it."

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

Experience and flexibility were mentioned as foremost, the wide range of experiences offered by drama, so pupils could cope with the problems life later offers.

DRAMA AUTHORITY E

(College of Education lecturer)

1. <u>What forms of drama activity do you see as being suited to teenage (11+) classes?</u>

Historical, religious and geographic themes were mentioned, but it was emphasised that the nature of the group and the teacher's approach would be of primary importance. Improvisation and public speaking were also referred to.

> "Whatever we looked at, I would expect and demand that they became totally involved with the activity...One isn't training them to be actors and actresses - it's really a training in personality."

Improvisation was seen as largely existing for its own sake, rather than for showing to an audience.

> "It sounds trite I suppose if one says one works towards the truth, but I really do believe that."

The shape of the normal lesson was seen as being first discussion, then in-group improvisation, then polishing, sometimes with props and/or costumes, then coming together and observing each other's work. The teacher would criticise what he saw, depending on what the group was trying to achieve - usually out of role.

> "The teacher has obviously got to be aware of the whole situation, just as a director's got to be aware of a whole production, and I think that if you're in role, and if you become really involved in a piece of work with two or three children, then if a kid's out its head over on the other side of the room, it can bleed for a bit before one discovers it. It's as simple as that really."

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

It was felt that the answers to question 1 had dealt with this question.

3. <u>Are there any activities which you feel should be avoided with teenagers?</u>

"I don't like the strictly psychological approach, and the approach where one is encouraging people to unmask their worst fears and suspicions. I think if you get to know a group of pupils - adults -

very well over a period of time the sessions become very truthful anyway...I hate the kind of drama where people feel frightened - I don't think that - children or adults are exposed to enough in the drama situation without having any extra exposure...There are very few, very, very few first-rate drama specialists around. It's the one area - or one of the five or six areas in schools today where the mediocre have got jobs in the past. And that's why a tremendous number of heads are hostile towards drama... It's attracted in the past some very pathetic individuals... I think the subject has got a bad name in many schools because so often drama teachers have been very unprofessional in the way that they have handled groups, in the way that they dress, the way that they talk, the way that they do the administrative things that are part of the role as teacher, apart from teaching drama, the way that they become very precious about their subject, the way that they haven't liked any interference, the way that they felt the school ought to be able to stop for them - and everything else."

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

"Ideally the teacher shouldn't need to be there at all - the work should be done. But nevertheless I believe that individuals learn self-discipline through extreme discipline. So that a lot of the work in the first and second year was highly structured, and then far less structured in the third year, and very little structure in the fourth year...Children who are young need security; they need to know what's expected of them, and they need to know whether they're on the right lines or not, and the drama teacher too often abrogates his responsibilities."

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

"They become aware of the aims when they hear criticism at the end of a particular session."

It was felt that criticism should be specific. A different approach was seen as necessary with different age groups: young children, being more open to drama, often required simply the experience itself. Where a teacher and a class had differing notions of the aims of the work, then the teacher was seen as being not very sympathetic, not having a very good relationship with his group, not being very good at articulating his ideas, or determined to get through the lesson-plan come what may.

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

Concentration, and often characterization, were viewed as necessary constants. It was felt that work should have a finish - not an end product, but rather a polish, an aplomb - so that pupils could realise they had achieved something. A sense of group awareness was also felt to be an unchanging element ("it means the difference between good, bad and indifferent improvisation generally"). Sensitivity and the ability to analyse what had happened were also seen as constant.

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

While it was seen as "essential to have an overall philosophy", it was not felt that aims and activities need always have a direct connection. The older pupils are, the more apt they are to throw up aims in the course of a lesson, and these should be followed. Such universal aims as the ability of pupils to work together, to accept the outsider, to have empathy, to have a critical approach to their work, to enjoy their work, to relax - these were seen as applying in any lesson.

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

Noise levels, and economy of talk and movement were seen as important here. Other matters such as facial expression, positioning and discussion were also viewed as informative.

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

Communication on this matter was not seen as important - although where pupils attached too much significance to performance work, the teacher should clarify for them.

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

> "There are times when each man wants to be more than himself, and drama allows the individual to be more than himself, and nearer to the meaning of life itself...I think it can lead to true fulfilment for the

individual; and they really can learn tolerance through drama, they really can begin to see somebody else's point of view, they can really begin to examine a problem in depth and discard superficiality, they can learn to enjoy themselves, they can learn to trust...and I think where many other subjects fail today, drama can try and compensate."

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

"A greater understanding of oneself...and an appreciation of spirit...I think spirit has gone very largely out of education - I think this is one of the reasons for the present state of affairs...If they believe certain things (teachers, that is), they can encourage children to believe certain things, and hold certain values as being important. We can give them things to live for - we can make them believe they have a worthwhile contribution to make."

The pupil who was poor at other subjects, or even areas of drama, it was believed, could be good at drama, or certain areas of it. The teacher should avoid indoctrination, but should seek to pass on values. Likewise certain skills could be taught - how to communicate effectively, to sight-read, to argue persuasively, to exercise his or her imagination.

DRAMA AUTHORITY F

(College of Education Lecturer)

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

It was felt the best method of beginning drama with a class would be to use role-play and simulation in such a way that pupils were engaged in drama without being fully aware of it - for example, role-play of people living in a city on low income. After this has been successfully experienced, they could set up a situation and explore it as a group, knowing it's drama.

> "When people begin to want to present their work - and I think that's an important step - it happens around fourteen, perhaps - things begin to get a bit more spectacular - you begin to talk a great deal more about how we present things to other people, about presentation of the self to other people, about voice, about movement, about stage and that sort of thing...And at this point they will see more point to a piece of work if the exploration, if you like, is followed by presentation of the discoveries."

This movement from exploration to presentation was seen as being something that should occur smoothly rather than in one fell leap - starting with presentation to the rest of the class, and moving later, perhaps, to an outside audience.

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

This question was seen as having been already answered in question 1.

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

No activity was seen as being intrinsically undesirable - not even presentation of work by pre-14-year-olds.

> "I think the only one I myself would particularly avoid would be the attempt at too early a stage to handle a complex script in its entirity, for production. I don't think this is fruitful.

Such a script, it was felt, would be too long in quantity and too dense in quality to be accessible. Games were also felt to be potential

time-wasters, along with exercises, except these moved into a drama situation involving people. "Until that step is taken, the activity isn't, I don't think, drama, although I know the edge of this is blurred."

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

> "I think he needs to have two or three clear ideas about the direction the lesson might take, but - perhaps this is the most difficult thing - he needs to be able to recognise further developments which are other than the ones he's envisaged, and which are going to be useful."

The teacher who doesn't know what might happen will have very dissatisfied classes, which will ask to be told. The children's work won't develop unless they can see where they're going. This was believed to be a progressive thing: "First, my game, my rules; then your game, my rules; then your game, your rules." A progressive development of confidence, of skill, of responsibility by the class was involved. The ideal, it was felt, would be where the teacher could ask the class what they wanted to do and how they wanted to develop it.

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

"I think the teacher should take the pupils into his confidence." This, however, was not felt to be always possible. Where a class had not done drama before, it was deemed necessary to explain to them regarding looking at a situation after working on it, considering why it didn't work, why they felt uncomfortable, how this might be remedied. "As a general rule, classes should know what you're up to."

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

Some criteria, it was felt, change from situation to situation, and some remain constant. Among the unchanging elements were listed concentration, belief in the situation, sincerity, caring and trusting.

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

It was felt that educational aims are not dependent on the specific activity. On the other hand, the teacher would choose the area to get the kind of experience desired, to promote self-reliance in the group, or whatever. The ability to work with and negotiate with others, to gain insight into one's own approach to others, empathy, sympathy - all these were seen as constant aims, regardless of the activity - "so that what appears to be behaviour that one cannot understand becomes behaviour which one can understand, because you find its roots in yourself." In this respect it was also felt that pupils should have some skill in operating the drama

> "...so that other things can be examined. So that if a history topic is being explored, the class isn't constantly stumbling over things it can't do in drama, but is able to get down to looking at the specific things they are trying to explore."

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

> "I don't know - not infallible. I usually know when I've made a gross mistake, as somebody gets hurt."

Such things as the way pupils stood, moved, separated were seen as revealing the success of the work, rather than what was explicitly stated. Facial expression "to a considerable extent. To some extent by what was said, though more by its emotional content than by its factual content." The metaphor of a drive-band on a wheel was used - if engaging, the work was proving successful; if slipping, not.

> "I've fed something in, it's been developed, been added to, been used."

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

It was felt that care should be exercised in this respect.

> "Where the class is willing to please, you'll get it... Aside from honesty, and working it out together - contributing to the group's efforts. If something works, I'm pleased, that'll reinforce them, without direct statement - implicit rather than explicit."

A teacher may have different aims from the pupils - particularly younger pupils - but this is fine, except the aims are mutually exclusive. In practice, experience rather than age is the deciding factor - the more experienced pupils are, the closer they might be expected to come to the teacher's criteria.

> "The sort of criteria they are using should come closer and closer to the criteria the teacher is using. They're beginning to take over their own learning, their own development."

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

> "Education, if it is going to succeed, is to be about learning success. Our top pupils have always learned success...I think a lot of children still learn failure - this is particularly so in secondary schools. Drama gives people a further chance of something at which they can succeed. And it's slightly separated from many of the other activities in school, because it tends not to be assessed three out of ten, or six out of ten, and it tends not to depend too much on what you did - you can always make a start, no matter what you did last year and the year before. And it's a way in which people learn success. And I think once people learn success in learning, then they can go on learning. They can learn in an academic sense, they can learn in a human sense, in a physical sense, and that's what I think education is about."

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

It was emphasised that unique to drama were the facts that it is a role-playing activity, and an art form, both undertaken by a group of people.

> "Taking experience and putting it into an art form"

The shape which this art form took on would depend on the way in which the people interacted.

> "His own interaction with others, and other people's interaction with other people, and the fact that he does this in a very personal sense - he's his own medium - not the paint, not the stone - but him - gives a particular personal understanding. While history can be read in a book, through drama he can make an insightful understanding of the reasons why things happened and the way in which people interacted in this situation."

DRAMA AUTHORITY G

(College of Education lecturer)

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

Selection would be made from a wide range of possibilities: the five senses, other than sight; scripts; signs and symbols; music; body movement; pictures and photographs; things natural (a sprig of flowers, wood, stone); rhymes, games, poems; other school subjects; newsclippings; simulation; role cards.

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

> "Music will make people more human - and a game will bring out the kiddy in them."

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

Asking the rest of the class to come and admire the work of Group X was seen as potentially damaging. This could create a situation of haves and have-nots, whereas "drama I regard as for all." Likewise, he would avoid the "What do you want to do a drama about?" approach. This often proves too daunting for the pupils, and can lead to fracas.

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

The desirable course was seen as being where the teacher started with full control of decision-making, and gradually passed this to the pupils. "I don't think any young teacher should go in and start there."

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

This was considered a good idea, providing it didn't disrupt. "Can be unnerving ... off-putting at the start." Age was considered important in this matter.

> "I would doubt the value of giving it to young children...Most young children will enjoy the activity as it goes."

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

Certain concerns were seen as constant - absorption and concentration; readiness to take time at the work; commitment; the ability to evaluate one's own work; growing emergence and confidence; "ability to see plays in the running days if not books in the running brooks - to see drama in life, and to become observers of the irony and paradox of day-to-day existence."

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

It was considered essential that the starting point should touch off what was to follow. In drama for presentation, the starting point should be in tune with the finished product, although roundabouts en route would of course occur. In non-performance drama, it was felt that a wider variety of starting points and follow-up points could be used to encourage pupils to become "more aware of other human beings, (to have) greater awareness of complex situations." The more specific the aim of the work, it was believed, the less wide the spectrum of activities possible.

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

This was seen as very difficult, but in general where pupils were absorbed in the work and concentrating totally on the task in hand, as well as enjoying the experience - these were seen as usually reliable signs. Beyond that, the individual circumstance determined.

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

> "Yes, although there's not much language for what happens on the stage...I don't remember children saying 'What are you after?' Most young human beings are not asking questions of that sort, it seems so obvious that there's some satisfaction in the doing it."

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

A concern with shy people was expressed - people who could enjoy life better if they could be helped emerge.

"That's part of my hope of what would happen in drama... And there's a large number of people who only understand things when it's done on the pulses - done in an enactive way. Human beings learn about life...through playing the game. The dramatic game may do just this."

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

"Emergence of qualities which would be otherwise locked up...Understanding existence...(But) it can have that danger of giving excitement and yet having nothing to do very much with the subject."

DRAMA AUTHORITY H

(College of Education lecturer)

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

This was seen as depending on the teacher's aim, but movement and music were mentioned as lead-ins, and a progression from drama and language to drama and non-verbal language. Games were also mentioned favourably.

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

It was not felt that any could be singled out particularly, since so much depended upon the individual situation and class.

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

Movement exercises, and not knowing at what level to pitch the work were mentioned in this context.

> "The biggest single danger (is) one of attitude rather than specific activity. I think given the right basis, then the majority of activities anybody uses in drama are going to work."

Not being aware of the importance of progression in drama work, and not employing some sort of constructive control were mentioned as examples of inappropriate teacher attitude. The tendency to overwork a successful activity was also referred to:

> "The play is a safe one, therefore we'll use it...If kids don't see drama is work, then they are going to become (equally) frustrated."

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

"Aim for a state where I would say the control of what happens is mutual." Mention was made of his early teaching, when he had felt the need for a detailed plan of all lessons. Freedom which was not a gradual thing, it was felt, would prove detrimental. Quite a lot of teacher direction was seen as beneficial, especially in theatrical work.

"I think there are ages through the secondary school when kids are much happier in fact being given a framework into which they can fit without feeling they're exposed. And I think the top end of the secondary school can often be... It's easier then to have a framework, and to rely on the teacher saying 'We'll do this when I say so.'"

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

It was felt that this would depend on the context also. In some situations, the teacher could be concerned to build up the right sort of working relationship with his class, and would share his aim with them. On other occasions, the aim might be too sophisticated for the class to understand. Over a period of time, in this instance, through exposure to the work and experience of it, the aim would emerge.

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

Discipline and involvement and enjoyment were mentioned as unchanging criteria, regardless of activity.

"Other than that, I mean, one simply has to look at the nature of a given work at a given time, and assess it in terms of the aims of that work."

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

"I certainly think there should be." The five-minute warm-up, it was felt, should be related to that which follows.

"General aims - much the same whatever you're doing... self-discipline, co-operation, communication, relaxation, use of senses - any work you do is going to have elements of these."

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

This was seen as a difficult area, much dependent on individual circumstances. In general, however, the quantity and quality of pupil participation in discussion, their evidence of enjoyment and their ability to concentrate over an extended period were guides as to success.

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

"It depends on the circumstances. I'd say yes, providing (it) isn't over-conditioning what a class will do. Can get a bit Pavlovian...Perhaps afterwards, relate back to what a group has done, and offer your feelings about how far they got with doing what you suggested...and relate to specific things...Ask them what they got out of it."

It was felt that pupils should evaluate themselves, since this makes for more of a shared experience: they are doing the work with the teacher.

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

"I see it as very important - on a par with work in art, in P.E. etc - opportunities get offered the children who can't draw, can't read, can't do all sorts of other things."

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

Many benefits were referred to, including self-discipline, cooperation, imaginative development, writing and general communication. Of these, "constructive self-discipline" was singled out as perhaps of greatest importance.

DRAMA AUTHORITY I

(College of Education lecturer)

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

Particular importance was attached to starting points. Such things as living tableaux and the intriguing vacant set were seen as useful here, suggesting as they did emotions and relationships. Share and trust exercises, a la Veronica Sherbourne, were seen as worthwhile, in that they helped establish physical contact, and understanding.

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

None in particular was recommended. Tableaux, statues, pair-work - all needed to be adapted, adjusted to the requirements of the class and its level of experience.

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

The use of mime - at least in his particular case - was seen as being of doubtful value.

> "I see language as so important in educational drama that any mime work that I do must be just preparatory to drama work with speech."

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

> "I'm hoping always that the drama will become a creative thing - and not my creative thing and not even their creative thing, but ours...Thanks to something that's been an exciting experience or a magical experience, we know more about each other, about ourselves, about our reslationships. But in order to achieve that, I just know from experience, if I overdirect, I won't get it...Giving them a starting point and no more; I'm there to stimulate them, to get them excited enough to be committed to another role, to another kind of consciousness."

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

It was not felt that such explanation would always be desirable. The teacher should rather seek to exploit the pupils' natural tendency towards

enjoyment. With older pupils, whose drama was used to approach another subject area, explanation was seen as more useful.

> "Particularly when using drama as a teaching tool, as a service subject - in those cases it'd probably be advisable to be quite explicit about your aims."

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

"I'd be very slow to judge a drama lesson always - can be so wrong." His concern would be for signs of commitment, genuine involvement, which could easily be seen - for the way in which the class was coming together as a community. Signs of development, from single to pairs to small group work, to whole class - these would also be looked for. "Usually there's something that sticks out to you as one of the desirable things about a drama lesson." Signs of enjoyment in the broad sense - satisfaction in learning something about oneself and other people - would also be matters for appraisal.

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

> "Always important - absolutely crucial, to ask myself why am I doing this, what do I hope the children will get out of it, and then whatever I do is strictly related to that."

At the same time, it was felt, room should be left in the session for the fruitful emergence of aims other than those hoped for in starting.

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

The response to question 6 was seen as having already answered this question.

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

This was not seen as necessary. Pupils "may pick it up, but I don't think it's the concern of the children, really." He would convey to the pupils that success depends on involvement, but not that he was judging on those grounds alone.

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

"The aims of drama are part of my aims in education generally ...As time goes by, I feel more and more that it's education is fitting into my drama pattern...Drama for me affects the way I think, the way I feel, my attitude to the community, it affects my understanding of situations...I can read everything that happens to me really - I think - more sharply because of what I've learned about drama...Trying to reconcile your inner life with the world all round you... you learn about this more effectively through drama...In the process of learning you are becoming more fulfilled."

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

It was felt that drama makes better people.

"In a moral sense...in a spiritual sense - just better people...Anybody who understands himself properly is going to be in a better position to understand other people."

DRAMA AUTHORITY J

(College of Education Lecturer)

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

Stress was laid on improvisation of situations which pupils could easily identify with. This would involve progression from movement exercises to voice exercises to improvisation in pairs to improvisation in groups. Situations were seen as coming initially from pupil experience, or from the English class work. Polished improvisation was seen as rather less desirable: "It's a means rather than an end." Work which involved six groups showing their work to each other in turn was seen as largely a waste of time, since five-sixths of the time most pupils were in spectator role. As with dance or P.E., it was felt that maximum involvement was desirable:

> "Once you've gone beyond genuine true response and they're concerned with remembering words, or even remembering too precisely a sequency of events, it's a different activity: it's a drama theatre activity, rather than a drama classroom activity."

The use of scripts was seen as work closer to the study of literature and theatre, rather than drama. Music was seen as a possible element at the lower and upper end of the secondary school. The middle years, it was felt, were more concerned with problems of family, personal relationships, problems in society, rather than those more fantasy-inclined areas "that you can use when children first come into secondary school, and that you can reintroduce in sort of surrealistic form in the sixth form."

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

It was felt that this question had been answered as fully as possible in question 1.

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

"Situations that can too easily move towards violence." Warfare themes, it was felt, created either dangerous or chaotic or nonvaluable situations. Language then becomes insignificant, and violence reigned. Where interest was in such matters, he encouraged classes to look behind the battlefront at more sober scenes.

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

The teacher, it was believed, should initiate the work perhaps getting the pupils in groups and working on their own. His job would then be to circulate, asking pupils why they were working in a certain way, how, opening up new lines of thought for them. "Many drama teachers are not demanding enough." He would encourage a situation where the teacher threw in a surprise to a situation, or encouraged others to throw in a surprise.

> "The teacher must be prepared to be involved, to have an awareness of standards and of what is happening, and to ask more of the children."

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

He felt that the older pupils might share the teacher's aims, but with younger pupils it was not necessary to state these explicitly: they would get the idea from the work itself.

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

This was seen as a very difficult area, much dependent on circumstances:

> "I measure the success I suppose by the responses, I suppose... First of all I would feel a lesson was a success or not a success according to the children's enjoyment of it...Their enjoyment, and then their involvement...From very small moments in the drama class, children's contributions, things you spot - may be very significant. See a child who has lost himself for a minute or two, may produce a flow of language that may come, or a physical involvement, or giving something to somebody else,

or responding sensitively to someone else in the room - these things may be in small flashes of detail. These are the sort of things one is looking for."

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

Paramount importance was given to absorption or involvement. Where the whole class was seen as thinking, moving actively, all physically involved, with no one embarrassed by what his neighbour was doing.

> "Where all the members of a group are anxious to provide ideas at a planning stage, or all of them are fully involved in the character and role they're playing - I feel that is the moment that is totally successful."

The "Three Cs" - Confidence, Control, Concentration - were seen as central to judgements.

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

This was seen as both necessary and desirable. The teacher should be moving from group to group in the role of encourager, catching them at moments that please him, and if possible telling them so. In the course of an hour's lesson, it was felt, the teacher should be able at some point to say to each child in the room 'Good, well done'. Drama could become a platform for the extrovert, it was believed, and this should be avoided.

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

Drama, it was felt, was like any other class - e.g., an English class. But while in English, pieces of writing were collected, in drama things were different.

> "This is the great difficulty, I find, to get across to the administration in schools - that in almost every other class you've got an experiment, you've got something you can write up, you've got a dogfish that's cut into shreds, you've got some work in a history book. In drama there's not."

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

Verbalisation, making the pupils articulate was seen as being of central importance. It was felt the pupils must have the confidence to express themselves in a society which accords such importance to speech.

DRAMA AUTHORITY K

(Drama Adviser)

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

With younger children, the work was seen as preparing them for English literature and later drama. The process should begin in infant school, where the teacher suggests ideas for the work, and provides a little every day. By Junior school, movement, dance and music could be introduced. "Use drama as a tool to help with other subjects." Remedial children, it was believed, could benefit from drama by working through a project or theme.

> "After first year or so in secondary school, I found the children became put into sets - they did a great deal of drama with related subjects."

After fourth year, only the less able were encouraged to do drama, because the authorities wanted them occupied.

> "The head teachers said 'Well, X, we believe in your philosophy, it's very good, but if we could have a bit of paper'. I had to do something."

Role-play was seen as helpful in understanding current affairs, for job interviews, for understanding problems.

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

The answer to question 1 was seen as having supplied this answer.

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

The selection of children, having them work on elocution or movement for six months was felt to be deplorable. "That I absolutely abhor."

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

> "I think that we mustn't stifle a child's development at all, but I think they all need guidance and some form of direction. I don't think that you should impose upon children at all... Improvisation can be very good as a tool, but when improvisation becomes the whole class lesson, I very often find that it's an excuse for a lazy teacher who hasn't prepared any work."

It was felt that the teacher must be constantly concerned to shape and steer, never stifling anything that is creative.

"In my opinion, if drama can't teach self-discipline, what else can it teach?"

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

"I wouldn't - I'd get them to find out for themselves. I think you can't avoid them finding out for themselves - natural result."

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

This was seen as a very difficult matter, gained only from experience.

"We hope that we stimulate their interest, and even after they've gone from us, this would continue...Part of a pattern of education for leisure - we encourage young people to theatre visits...(One looks for) involvement of young people in what you are doing - either that or they can get out of hand. If they are sorry when the lesson is over, you realise that you've got somewhere. If when they come back to you, they feed in ideas ...I think if I stimulate young people to find out for themselves, I've done something."

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

It was felt there should be some connection between the two. Universal aims, applicable in all lessons, were felt to be such things as personality development - the flowering of the reticent child; "a fellowship that they can find with one another"; confidence; the satisfaction of working together.

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

As mentioned earlier, this was a very difficult matter. Basically, it could only be learned from experience, and as much as ninety percent would be a matter of the individual classroom situation.

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

Such explanation was seen as undesirable. "You then create an artificial situation." The need was seen to avoid excessive analysis.

"You can't pull the wool over the eyes of older kids. If a lesson is successful, they'll know about these things. In drama it's a question of one is dependent on the other to produce anything - they can't work in isolation."

This cooperative drama work was seen as preparing the pupils for society where such an approach is essential.

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

Drama was seen as a vital educational area, and other teachers often remark on the change that drama has wrought on pupils.

"I do not want drama in isolation ever."

The need was seen for cross-fertilization, not only within the school itself, but also between schools.

"I would be quite wrong to say 'This is the way to do it'. I usually say 'This is the way I can find a way in'...I find my way in, to getting results with young people."

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

"I think it very much makes them aware of other people, and what other people are capable of doing...One word? Then stimulation is the word I would use. I think it can give them a zest for living - an excitement, an adventure, an inquiry, a development. An awareness that there's a world other than the one they inhabit. I think this is important ...They come back, and they remember 'What an adventure we had!'"

DRAMA AUTHORITY L

(Drama Researcher)

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

It was felt that what was suitable would vary according to the pupils' "drama age" rather than chronological age. In addition, it was felt that quality in drama could not be articulated in terms of activities.

> "I'm not side-stepping the question - it's just that we felt in the end it was intractable to say what works with them because in fact we saw a number of people who came up with pet sessions - you know, things that really seemed to be zippy - worked with one group. Then they tried it with another group of the same age and apparently the same ability and it flopped ...I think it's bound to flop for as long as the teacher fails to recognise the need to tune into what the group's throwing back at him."

The need was felt to consider the process rather than the activities - what the work was aiming at. Games, exercises and warm-ups were seen as working better with younger teenagers. Some themes, on the other hand, were seen as being more suitable for later teenagers.

> "What we're interested in mostly - if we're saying that drama is a process of understanding - the crucial thing all the time, if we take away the teacher's role, or handling of the session, for the minute, is what sort of understanding we're teaching for. So the kind of topics - the kind of ideas and issues you confront in the drama session - I'd say would have to be geared to what you take to be the developmental stage of the children in handling it."

With younger pupils, the need was seen to start with the concrete and build towards the abstract.

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

This question, it was felt, had been already answered.

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

Here again, principles rather than activities were seen as being important:

"I can think of assumptions that were invariably unprofitable, that teachers made, and I think one of them is that the drama on the one hand, say, has to be cathartic - that the whole point of it somehow is to engage the kids' raw emotion - and if you've done that you've a good drama lesson on your hands. Another big danger is where drama teachers often invite kids to take part in work that is essentially to kids drab or depressing - like it's about family breakups, or it's about mining disasters, or it's about hijacks. In the search for some sort of conflict of ideas, the drama teacher him or her self often falls back on the stereotype."

This belief that pupils must be provided with a mind-grabbing crisis was seen as essentially self-defeating - children get cynical and/or bored.

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

"I think they (teachers) should be in absolute control." Reference was made to Witkin's distinction between reactive and reflexive response, with the need for the reflexive if experiences are to be made sense of. Pupils don't readily understand their own feelings, and need help and guidance. "By and large, children expect more of a lead from us than we give." When approached with the question 'What'll we make a play about?' pupils tend to respond with something like 'Gangsters'. The job of the teacher, it was felt, was then to make this constructive.

> "Kids'll work at the stereotype until the teacher does something to elevate it."

Pupils were seen as having a large fund of stereotypes - from TV, from comics, etc. The teacher should not seek to withdraw or pass control of a lesson to the pupils - if he does, then another pupil will replace him and give the work his focus; or else bedlam will ensue.

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

It was felt that he or she should, and an example of an uninvolved group of fifth years was given - "uninvolved because they didn't know why they were doing it."

> "In order for kids to leave their preoccupation with their real relationship behind them and get involved in the drama, they've got to see a reason for it, because the social constraints are so great not to get into role in some groups, that unless there's a very good reason, they're not going to challenge it."

The way the teacher expresses his/her aims was seen as depending on the group. Parents and headmasters are concerned for "local answers" to drama questions. Likewise pupils should have the aims translated into specific terms.

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

Drama work was seen as having four components: social interaction; the media; forms of expression; and content. Social interaction was seen as occurring at two levels - at the real and the symbolic. Media was seen as the way in which gesture, language, etc. were used. It was felt important that they have this vocabulary, so they could increase their range of statement. Forms of expression were considered to be those ways in which ideas got expressed, those rules being used, the situations provided. Content was the theme, topic, idea itself. Which of these would be in the ascendant in a particular lesson was seen as depending on the individual circumstance.

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

He felt convinced that activities should bear directly on aim. The aim requires translation into a specific objective or intention. One activity could have several aims, just as one aim could have several activities. Where a teacher worked in role, it was felt pupils were being encouraged to involve themselves, using the teacher as a model.

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

> "I tend personally to feed off the reactions of the group a lot...A certain amount in bodily positions."

Much could be told from the level of intensity in the way the group regards the teacher, the way they listen to him, the degree of self-

consciousness in the way they stand or group. Feedback in discussion was also seen as an indicator - the kind of question, of enthusiasm at the end of the lesson. Over-reliance on this as an indicator was warned against.

> "In some cases it (discussion) is set up to salvage it - to say, well, it's all all right...There's a danger of trying to overtalk the session...Presumably drama work articulates something that discussion doesn't."

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

It was felt that teachers should make this clear - although not all teachers themselves are aware of what their own criteria are. Pupils, it was believed, sensed when this was so.

> "As long as people see the end product of a drama session as a performance or sharing or presentation of any kind, if that's what they see as the conclusion of it, then their criteria for excellence will be related to performing...I've seen people saying to kids 'I'm going to give you this problem, I'm going to give you 20 minutes to work on it, then come back and show me it'. Well, I know from the way I work, if somebody says to me, come and show me it, that's what I'm preoccupied with. In 20 minutes, I've got to come back and show it to the whole group, and decision making is faster - what can we do, what can we show him. And if that's reinforced, when the showing happens, by the teacher commenting only on the strengths of the performance or the techniques that you've used, or just the technical business of blocking, or I couldn't quite hear it, then that's forever what the kids see as the criteria of good and bad. Most kids, without further help, tend to assess it that way too."

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

> "It's an attempt to tap resources in people we haven't bothered to tap...Way people make sense of themselves, others. We use role in conversation everyday. There's a subtext there, though."

Drama's importance was seen as lying firstly in the arts. Drama is an artistic medium, and so deserving of attention. Why we engage in the arts generally was seen as the central question. Secondly, there was felt to be a need for a religious metaphor, to understand a further significance in our lives, in our personal relations. Arts, as a means of expressing such significance and relationships, are important, not a mere frill.

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

The ultimate function of drama was seen as lying within the arts. In drama, pupils were being asked to explore the way people translate emotion into action.

> "One of the prime functions of drama is to increase a child or an adult's understanding of why they behave the way they do behave, why they act in the way they do, and how they might act if they felt something different, if they felt something else."

Much drama work, it was believed, does not stretch the pupils. The need was seen to move pupils beyond their present ideas, feelings, - asking them were they right or wrong.

> "In the end it comes down to some sort of moral stance by the teacher...Ultimately you're involved in the moral game - you're putting values in kids' heads, if only negatively."

DRAMA AUTHORITY M:

GAVIN BOLTON 3 MAY 1977*

JC When you are working with your student teachers, are there any particular types of drama activity that you point them towards as being particularly suitable when working with teenagers?

GB Who do you mean by student teachers?

JC People at university here or teachers of a year or so.

GB No

JC Do you feel that you would not distinguish in any way between the kind of activities that teenagers might do and the kind of activities that pre-teenagers might do?

GB No

JC Would you like to explain that?

GB Well, the principles are the same whatever the age-group you are working with. You are asking people to identify physically and emotionally with the situation and the activity as such is whatever seems appropriate to the group you are working with, so that there are not set kinds of activities for the different age-groups as it is not the age that is the criteria. So the question is "What is the form of the activity that will deepen the thinking and feeling of this group?" and all kinds of activities may be appropriate.

JC Are there no kinds of activities that you have found, from your own experience in working with teenagers, that tend to be worthwhile and effective in terms of deepening understanding or whatever?

JC What I am thinking of here is, would you say that in general you have found that work which involves music is something that teenagers, for whatever reason, have a tendency to respond to or to gain from, as distinct from mime work or whatever.

GB No. Very broadly, one could state the obvious and say that with an older age-group one could assume that work on texts might be more appropriate than with a younger age-group. One could assume possibly role play in small groups where a task is given, and the role play meets the requirements of that task, is perhaps better with older children than younger ones but even that may not be true. The important thing is, I do not think in terms of activities. That is the key to the answer I am giving you - that for me it is the wrong question. That question does not fit my philosophy.

JC Can you say anything more on the reason why it diverges so completely from your thinking?

GB Because the activity is the resource one decides to use when all the other things are worked out. So I do not think activities: I think other matters and then find the activity.

* Owing to an oversight, Question 8 ("How do you know when you're doing a good job?") was not included in this interview.

JC I know. Could you give a couple of examples of the other matters you are thinking of here?

GB Yes, the quality of thinking and feeling. So that if a group of young people want to do a play about landing on a new planet I have a range of choices of activities, and I am saying, is the activity of writing down a description of all the things that are important they are leaving behind - is that the right starting point for this group? Or is the starting point for this group experiencing being in suspended animation in a space ship? And so, by a series of questioning and observation of their behaviour, you find out where they are in their level of thinking and in their way of handling drama itself. Then you search for the activity. But no way could I say "Oh I think that at adolescent stage you could put giving them the experience of suspended animation as the thing to do" because that is the wrong way round.

JC There is no question of the kind of quality of thinking and feeling being common to ... age-group doesn't matter? Would it then be equally beside the point to ask you are there certain forms of the drama activities which you see as ill-advised for your student teachers or that you yourself would not be prepared to use because you feel they are not effective?

GB No

JC How much direction or control - and again this is obviously a very general question - how much control of decision-making do you feel it is desirable that a teacher should exercise or aim at exercising in the work with pupils?

GB Well my concern is in using drama as a medium for learning and as such a teacher must retain a very tight control over the experience they have; otherwise he cannot possibly structure it so that they learn whatever it is he feels that they should learn. So "A great deal" is the answer.

JC Would this extend to the details of the activities - of the drama work?

GB It depends at what level you mean. The control is over the inner experience that the children have. The external details of who they are and what the plot is can be left to the children to decide.

JC Am I right in saying that you see it as worthwhile leaving these externals to them to decide? Or does it matter?

GB I think it is very important that they have a chance to decide whether they want to be pirates or bank robbers or in the court of Queen Elizabeth. That the way in for them is important to them and often the choice is left to them. But within that, once the teacher knows what the context is, then he controls it and will often select a learning area if it is not made self-evident by the children themselves. Then he stretches the experience to meet that learning area.

JC Have I understood you right when I say that the teacher selects the area in which the learning takes place? The external forms for that learning may be - in fact it is desirable - that the students - the pupils - should -

GB That's right - yes.

JC Are you saying that the decision-making on the externals by the pupils is good only in so far as it is a way in for them, as a sort of starting point?

GB I would rate it higher than that, in that they have made the choice is important, that they have chosen something they are interested in is important. Those two factors are likely to help to get it off the ground.

JC You see the choice as being important in itself?

GB Yes. One of the things I want to establish when I work with children is that there is a sharing of the decision-making; sometimes the teacher will very firmly make the decisions, and sometimes the children will. And it is a mixing of those two, and I think that's a learning process in itself.

JC Do you think that the aims that the drama teacher has - and again I'm thinking in terms of the secondary school level - do you think the aims he or she has should determine what he or she does in the classroom? That is, the kinds of work that occur?

GB Bound to. It is inevitable. If the teacher's aims for drama - what one often finds in syllabuses - the improved social behaviour of the children - then that teacher is bound to resort to all kinds of activities that he thinks will improve their social behaviour. If, on the other hand, the teacher's aims are improving acting skills, then the drama will be so structured towards that end.

JC Do you see activities as being something flexible? That is to say that they could serve a variety of aims?

GB Yes, in fact the best teachers will select just that activity that will meet several aims at a time.

JC Does it work the other way - that is to say that aims can select from a variety of activities or can be matched with a variety of activities?

GB I suppose it does. I do not think it is very important. I think it is more important the other way round - that the teacher can select the activity that meets many aims. That it operates the other way round isn't significant.

JC Do you think the teacher should try to communicate to his pupils what his aims are in a given lesson or given period of work or even in terms of drama in general?

GB It depends on what he is teaching. Sometimes it is very important that the children understand what the work is about. If I can make an example. Supposing for instance he says "All work

containing drama has been from the attackers' point of view. This week we are going to look at it from a different perspective" - so the children consciously know why there is a shift in the area of the drama. That is not a very good example. On the other hand, certain learning experiences will not be learned if the children know. If for instance whatever the teacher is teaching can only be taught by giving the children a surprise, it would be stupid for him beforehand to enlighten them as to what the objectives were.

JC What about after the surprise, do you see this ...?

GB Oh yes, I think always children should have the chance of reflecting what was left.

JC And do you see then the communication of the aims as being central to the reflection?

GB Yes, I mean it may not result in a direct question from the teacher - "What have you learnt" - because sometimes that kind of question makes it impossible to say; but by talking obliquely about the experience they have had, the teacher gradually makes them aware, makes them become conscious of what they now know. It has to be done very subtly though.

JC Is reflection something that you would see as being a desirable or a necessary part of drama work?

GB Absolutely essential. Without reflection on an experience, experience is just like having a one kind of [inaudible]. Experience itself is really an incomplete thing. Reflection on experience completes it. Reflection does not necessarily mean that you have it straight away - it may be an hour later, a day later, a week later.

JC Are you saying that some understanding of the aim must be given either directly or indirectly in order for this reflection to take place an hour later, a day later or a week later; that it will not occur or cannot occur if something of the aim is not understood by the pupil?

GB No. The conscious understanding by the children may or may not feed into that. I think I would go so far as to say that it often helps if the children know what the aim has been.

JC But the reflection can take place without?

GB Yes. I am not anxious for you to pin me down on this because I have not thought this through; and probably you could think of instances where it is still not important that they know what the aim was. But my feeling at this moment is that most often it proves useful for the children to know what the aim has been.

JC You mentioned reflection as being something that is central to drama work. Are there any other factors that you would point to as being central, as being something important regardless of who the group are or who the teacher is?

GB Yes, I think often important things like decision-making and problem-solving and a genuine sharing of ideas and listening to each other respectfully, certain modification of understanding and some sense of achievement. These items are crucial whoever the group is.

JC Is there something that draws these together, something they have in common? Or are they simply all important factors existing independently?

GB They exist independently because they could have a group sharing ideas without there being problem-solving.

JC Why do you see these things as being desirable? Why is it important that decision-making, problem-solving, reflection - that these kinds of things occur with young people?

GB Because that is what the teacher is paid to do. The teacher is paid to teach and has a responsibility to have children learn something, and unless drama can help them learn something it is a waste of time. So some modification of behaviour, if that is what learning is, must be part of the process. Otherwise it is not education.

JC In terms of seeing how effective the teacher is being, when the teacher is trying to judge for himself - I am looking into the area of evaluation now - do you think he must pay particular attention to the type of work he is doing? Again I am thinking in terms of activities. Will his evaluation be determined by the form of work he has chosen, or has been chosen, or are there certain evaluation constants that exist regardless of the particular details?

GB I think it is possible to say that the form will decide the kind of evaluation. Because if he is putting emphasis on skills, theatre skills, that is very much going to dictate the kind of evaluation, the kind of expectation he has. On the other hand, if his aim was to give the children a chance to express themselves freely, his mode of evaluation is going to be totally different. So I would be very surprised if there is anything in common. In a way I suppose there is, in that you are saying what is the quality of the experience they have had, and one aspect of quality is integrity. So whether you are looking at the child's skill or the child's mode of self-expression, he will be rated high if there has been integrity in what he has done. So to that extent I suppose there is an underlying common core of the evaluation.

JC Could you say something more on this question of integrity?

GB What I mean by it is whether there is congruence between the subjective feelings of the child and the objective world. So that what he is inventing is fitting in form and content, so that there is a matching between what he expresses and what he understands and feels. That roughly is what I mean by integrity.

JC Would you care to point to a specific example of that in action?

GB Yes. For example Vygotsky, who discusses two sisters, two actual sisters, who say "Let's play at being sisters", and they consciously play at being sisters, which is a very interesting example of child play, very useful in terms of understanding the nature of drama. If what they then proceed to do is in keeping with what they intellectually understand as the nature of sisterness, the quality of the experience has integrity. But if they start to do all sorts of daft things that they know intellectually is erroneous, then they are working at such a subjective level that is incongruent with the objective world, their understanding of the objective world, that it lacks integrity.

JC Would it be wrong to say that the attitude towards the activity must be in harmony with the aim?

GB No. We weren't bringing the aim into it at all. The aim has nothing to do with this. We are looking at the thing being created. It is possible that something could be created that has integrity but has nothing to do with what the teacher's aims happened to be. Supposing I was working with a group of children, as I recently was, where I wanted them to understand that Africans are no different from Californians - it was Californian children I was working with - that Africans were not simple, quaint people, that they too could be intelligent and so on. Now that is my aim. In so doing I set up an African village experience. Now in fact, because the children became absorbed in the problems of dealing with a difficult climate in their drama, we never get onto what my aim is, of making this point and relating it to Americans. Now, the way they get absorbed in dealing with the climate could have integrity but have nothing to do with my aim.

JC Did this in fact occur with these children?

GB At one point it nearly did; but I retrieved it and brought it back.

JC Could you tell us what happened?

GB Well, it was a week's work and it would be a long story, but I put them through a series ... I thought what can make these children, very sophisticated white Protestants, Nixon supporting Californians, find a sameness between them and black primitive Africans - it was primitive Africans I was interested in - and so I used the concept of home. I structured it so that we had to go away on a journey to a village three days away. A dangerous journey, so we had this thought built up in the drama over a number of days, this anticipation of getting home. So building up the idea of home became very strong, which is a nice parallel because Californians like home too. Then, on the last day I took the role of an American visitor who arrived in my jeep and they had to teach me how to cope with this African life and taught me some of the skills that I hadn't got. When I offered them, at the end, a choice of saying when an American can give this village so much money, what would they spend it on, from a list they had put on the blackboard of guns, toys, roads and jeeps, they chose toys. When I asked "Why have you chosen toys?" they said "Well

you can go back to America and tell them there that we love our children too." So it was spot on my goal. At a stage in the journeying my goal had a chance of getting lost out; but the work itself still had integrity even though they became fascinated with something else.

JC There sometimes is a divergence between the kind of things that the teacher is concerned with in the drama and the kind of things that the children concern themselves with. Do you think it is advisable for a teacher to try to convey to his pupils the things he values in drama work?

GB Yes. How he does it is important. If you do it too soon or too unsubtly then you do harm; but I think it is very important for the children gradually to know what the teacher values.

JC Have you any particular reason?

GB I think it is part of the learning process. It is an apprentice-teacher. The apprentice learns from the teacher. One thing I value is that drama is hard work and you have to apply yourself. I mean they may start it at a trivial glib level and if I don't let them know soon that my conception of drama is different from that, they'll never learn anything. But in all drama in an educational sense, to me there are two plays going on: a play for them and a play for the teacher. And it is the subtle way those two blend, so that they support each other and not destroy each other that is the business of drama teaching. It is very difficult for a new teacher to learn. If children are involved in drama they will have their goals, they will have their wants. The teacher is the only one who is thinking in terms of their needs, so he uses the play they are concerned with - they don't go home and say "Oh, we did a marvellous play today that showed us how we are close to Africans" - they go home and say "We did a marvellous play in an African jungle. We went to the next village and ...," so the play for them is at plot level. The play for the teacher is at thematic level. Children during the drama may never become aware of the thematic level; so the teacher has to subtly integrate his goal with theirs, without destroying theirs.

JC You say "During the drama they may never become aware." Would that suggest that at a later date they might ...?

GB Yes. We have discussed this before.

JC Are there any other things? You mentioned hard work as being something that they ought to understand clearly as a necessary quality. Are there any others that you yourself would see as being important that the children should understand - and when I say children here, incidentally, I am thinking in terms of secondary children?

GB Well, if they are adolescents I would want them to understand how to work economically in the art form, so they have a sense of using it at its best, at its most effective. I would want them to understand that a change of leadership is desirable in group work. I would want them to understand a teacher can be right and can be wrong. I would want them to understand a teacher's responsibility is to help them learn something, want them to understand what the teacher is about generally ... to recognise the teacher has a special way of looking at the drama that has got to do with their education.

JC You mentioned for adolescents - would age be a factor in what you try to communicate?

GB Not so much. It is obvious with adolescents, but even with young children I might bring them to a point of saying "Do you know why I did that? I did it because ..." - I might find myself saying this to 7-year-olds, so that they catch a glimmer of the teacher having a different perspective.

JC Are your ideas part of your broader philosophy of what education is or should be?

GB Drama is the best way I know of personalising knowledge. I want children to understand the world they live in, which includes themselves in it, and to know when and when not to adapt to the world they live in; so they can make decisions about their own lives. If environment is pulling them that way, they decide whether it is right as a principle to allow themselves to be pulled with it or do they take a stand. That is what I'm concerned with in education. I think drama is a vehicle towards that end ... In fact, I call it drama <u>as</u> education.

JC If you had to point to one thing that drama contributes to education, or as education, one single contribution of drama - what would it be?

GB That it personalises knowledge. That's the key thing. Because the educational system is geared to abstract thought; not directly linked with actual experience. So a way of thinking that's severed from experience develops in children and adults. So that the way of thinking controls what is thought and what is decided. I think this is dangerous, and I think drama is one of the ways of bringing thinking back to experience. It acts as a counter to this more objective form of thought.

JC In relationship to that, a charge that is sometimes made against education is, that it consists in many instances of dummy runs, activities that are divorced from life. Might the same charge not be made against drama, that to some extent, by its nature, it's based on a lie, and therefore divorced from the real?

GB Not really. Only people who misunderstand drama would say that. In drama education, we are concerned very strongly with getting children to face reality. A weak teacher allows children to escape from reality, but a good teacher makes them face reality. I mean, it uses the lie in order to look at reality. But then we use a novel - all kinds of formats to help us look at reality. You wouldn't call them lies?

DRAMA AUTHORITY N:

PETER SLADE 20 MAY 1977

JC What kinds of drama activities do you see as being particularly suited to or meeting the needs of teenagers?

PS Well, I always feel we would want to see the work in three main departments. Of course, in human nature nothing is very clearly divided, everything overlaps, doesn't it? But I think I would always say imaginative, social and the theatre. They run into each other but you could say that in a way they go in that order. Imaginative so that people first of all begin to get ... well, come to terms with their own fantasy, to help them decide who they really are not, through role play, in order to learn more truly who they really are. Then when they come out of what I call the unconscious forms of art, round about 13, they may enter a rather difficult stage of being self-conscious, and that's because they are becoming conscious very quickly so why not be self-conscious too. And because that happens I think they may in our modern world need a great deal of help in social situations. Quite simple ones perhaps to start with like telephones; talking to a shop-keeper - particularly if you are an immigrant in this country you may have to do all the shopping for the family; simple relationships, boy/girl, taking your first love out to dinner - all these sort of things. Moral questions coming in very gently, to discuss. And then somehow or other that moves into what we call feature programmes and documentaries. I make a difference between feature programmes and documentary. The documentary is mostly concerned with facts and is more useful for the clever child. The less clever child I think deals with feature programmes, round about an idea or a few words and to mix movement, speech, improvisation, script all up together in a kind of hash. That leads you almost directly into theatre, however slowly it goes; and ultimately, when you come to theatre, I think that they should do it very well, and I am disappointed that many school productions are still so poor. When you had the opportunity of all these marvellous run-ups all the way from about five-year-old, by the time they are sixteen they ought to be very good indeed.

JC This hash or conglomerate of different activities leading into the theatre eventually: are there any elements in that hash that you would see as being particularly suitable or particularly vital that these be used in the classroom with the teenagers at this point?

PS Yes. I am fairly wide in my tastes there. I think the feature programme - rather an old-fashioned word now actually - they were programmes we used to do on the radio, - I used to write a few of them and other people wrote much better ones, in sort of middle 1930s. And I suddenly felt some long years back now that this differentation was important because people got interested in documentary and they were sending not very clever children out to get facts at the library, boring them stiff, so that they would either abscond or come back with no facts at all. But the feature programme offers you wonderful opportunities I think in snippets of work. There are some children who cannot learn words quickly or easily. If they have got a burden of prep too I am not sure that

it is fair to offer them the extra burden of learning, say, a part in a three-act play. I have always been dubious about this. The less clever child can improvise if he cannot learn. There are some children that really cannot speak or you cannot understand them even then, so they can do movement work. One that I rather give an example of sometimes is, supposing you were doing one on apples: you could have miming of William Tell on the stage and everybody could shoot unseen arrows down the length of the hall, couldn't they? And perhaps have an apple or an arrow dance; and you could have an improvisation about the demise of the Beatles with their Apple headquarters; and I think there is rather a nice song about apple green, isn't there? And there is certainly a piece of rock or pop about apples - a very nice tune. All these things can come in and you might finish with a little boy crossing the area and saying "Well, you eat an apple a day keeps doctor away, dunnit?". And you have got feelings of moments of life which are more interesting and then if there is anything in a West End Play about apples you could pop that on couldn't you? And you could have a game of bob apple and an improvised period dance or something like that. All of which makes a link about life and gives you some sort of vision of what you might think about or what you might do or what you might meet. We are doing a feature programme with my teacher/actor team on Flight at the moment which goes from elementary first tests of jumping off churches to landing on the moon.

JC These descriptions you gave, for example, of the apple work; am I right in seeing that as being improvisation which springs from the children's ideas primarily, and then working up to a more polished thing?

PS Yes, it might well do so, yes. People argue sometimes, don't they, about this term which I have always used - polished improvisation. I don't know whether you know it but"Esquire" brought out a very good thing, a very good paper on jazz some years back, and the first jazz players who of course improvised, many of them couldn't read music even, had this feeling, as they stated, that in final playing a thing must appear or sound to have spontaneity. Now that didn't necessarily mean that they hadn't played it before. Or it might be that there was a different passage which they did over and over again until they got it as they wanted it or as good as they could do it however primitive it was. And I think that is a polished improvisation; but if it retains spontaneity then you have got, more or less, a spontaneous thing. But if it began with improvisation and it has only been tested through, say half a dozen times, three times, two times, then it is still within the realm of improvisation but you are leading them to things like noticing the sound of the foot fall, which I love personally, noticing how the eye and the mind meet across space, disengagement across space, neatness of entry and exit, clarity of speech, contrasting speech, tender moments, that I rather peculiarly call golden moments, where you just look at a person and you elongate the silence and the whole world waits with you till the next thing - these are part and parcel of theatre and they can be approached in polished improvisation.

JC The other side of this same coin: are there specific activities that your experience of drama or understanding of drama have taught you to avoid in working with teenagers? Whether for reasons of being disruptive or for reasons of simply being ineffective with them?

PS Well, over-organisation before rehearsal I would put very highly I think on your list of those sort of things. We have one of our teachers/actors here who likes to organise and think in terms of his picture, the set, and moves, before the event. And I think I used to do this at one time in my life. And then I had to deal with some very backward groups in further education and with youth. I remember when I had started the Exhibition Youth Theatre at Newcastle-under-Lyme - not your Newcastle - in Staffordshire, they chose there a play which they were totally unable to conceive, but I knew that they would do something interesting. Some very simple youngsters were doing "Blithe Spirit". Now they could not have known anybody like that, I wouldn't think; I would not think any of them had been in a drawing room; they probably never had any other meal than high tea; they simply could not know that world, but they imagined it in their own way. The female lead was absolutely incredible. She had a fringed dress down to her boots - she had boots on - and she had more beads than anybody I have ever seen, and they always got tangled in the bicycle. Now I think one has got to be humble here. I would not have thought of the fun probably that you can get out of beads being tangled in the bicycle. I haven't seen it actually done that way before - it happened by accident - and I think you have to be humble enough then to know what to do about it and to say to yourself "That's marvellous. I honestly hadn't thought of that. I think I could keep that in. What use can I make of it?". The other thing was that the female lead came in at the wrong entrance in the first rehearsal and I thought it absolutely terrific. I should never have thought of that. She had to bring the bicycle down some stairs into a sort of studio room - it was the most unholy mess, but it was the funniest thing in the world, and I kept in in the production. One other person - oh, I wasn't sort of plotting where the entrances should be at all, I just wanted to see what muddle they could get into, but every now and then I said to myself "Well, you can't see the important character so you can't put up with that; you leave the rest, part them a little so that you can get the sight line." Then one other character was late and happened to come in through the hall and that was very effective, and I kept that in. Now this is really having the humility and perhaps the patience and the love of humanity to perceive that art forms are invigorating when they're suddenly invented by Providence, and if you can say to yourself "Honestly, I didn't think of that, I couldn't have thought of that" but something has arrived which is like a sort of peasant art and it's marvellous, lovely theatre, not formal, never to be seen again in this wild state but utterly entrancing. It's that kind of thing I would say about a lot of youngsters' stuff. The first time I really noticed it perhaps was in the old days when everybody was trying to cram 40 or 50 people on the tiny proscenium stage, I always noticed that if youngsters were given the chance they used to drip off it because they knew, consciously or unconsciously, that it was idiotic to be put up there, and they made lovely sort of groupings almost by mistake when they came off. So I started to use what they created. They taught me things that I hadn't thought of.

JC Is there any activity - going round over the years and watching teachers working with teenagers - is there any particular form of work or activity that you have noticed as being outstandingly ineffective and yet you keep meeting it?

PS Yes. Unrehearsed and awful Shakespeare by people who speak very badly - and I am a bit old-fashioned I think about speech - and obviously produced by people who hadn't a clue about rhythm or anything. So just as in the old days when junior children used to do awful script plays and you would see them doing things like "Oh...dear...I...am...so...angry...with you...do...please go...away ", looking at the audience not at the person, and you cannot believe a word of it. And you ask yourself where do you ever hear such talking, and the answer is you never hear it except in a scripted junior play. With your Shakespeare in secondaries you sometimes hear "Me...thinks...thou art...all cracked...me lord...Do...thou...go...a...way." It is the same thing and it is absolutely awful to my mind; I cannot see any point in it. They should be taught. The other thing that I am - as I was saying I am very old-fashioned about - I am awfully sad that people don't mind any more about general speaking and pronunciation. Not that you want to copy the Queen or the up-stage classes or something that people get so hot about these days for no good reason than envy - it must be envy because there is no other reason for the emotion I am sure - but it is the distinction. I have made a list of some of the things recently - of course we get the Midland's "a" here quite a lot, and instead of "flattered" you become "fluttered", don't you? And the other day I heard a perfectly marvellous one or two and I wrote some of them down. What about "battered wives" which they now call "buttered wives" - it's sexy isn't it? And what about "buttered babies" - I should think they are very nice on toast. Well you know there is a difference between "battered" and "buttered." It is a different vowel and it means something different, and why can't they damn well learn to say it? It absolutely kills me. I think a lot of this came from a famous actress who talks about a bag and she elongated the bag sound and everybody now is trying to copy that sound and they don't get it right so they call it a "baug" or something. Quite famous actresses have the most appalling "a" sounds now which has become a habit. It is very sad because it is so stupid. We have all got to try to be Moscow peasants and there is no point in it, there really isn't.

JC How much direction or control - and I am thinking of decisions here - how much direction or control do you think the secondary school teacher should exercise in the classroom in terms of the work and the direction it goes?

PS Well, quite a lot. But I see this really as guidance and the type of guidance and your sensitivity to it gives you the control in the end. What I don't agree with - and I think I ought to say so, and there is a lot of it going on in your area up there at the moment - is participation by the person in charge so that you get an enormous mother figure or an enormous father figure who takes control, suggests everything, organises everything, and the whole action and initiation falls on the shoulders of this one person. Now, when you watch films of it, when you listen to it, when you see people doing it, you realise <u>they</u> are having the fun, <u>they</u> are

having their own therapy. How much do the children really do? Not nearly enough to my mind. So I am saying to my teachers "Right, you initiate and then you withdraw; and your withdrawal gives the test of how far you have been successful." You then see whether your children can do it by themselves because you want them to have the experience and you want them to be able to do it when you have gone. If you take all the initiative on yourself and even act with them, then of course you cannot tell and nobody knows what happens after you have gone except that the experienced person can say with a lively guess "Absolutely nothing at all." So you came in like a thunder storm, you did your damned silly act and went out again and that was all. Now this is a grave mistake, it is a growing mistake which I am very sad about.

JC Would the question of decision-making be in your mind when you are talking about this withdrawal? Is the withdrawal to be in order to allow decisions to be made by the pupils?

PS Absolutely. This could be a very important part of it - couldn't it? You initiate something and you expect them to make their decisions and their creation but I think ... You see we have techniques here which we grade very gently up. For instance, if I am starting gang work with what I call the cathartic years, between 7 and 9 - which you meet again with regressed adolescence so we're not talking out of tune with your investigation - I would give them, say, three ideas to make up their first story about and if it was with very young children, 7-9, I would give them imaginative ideas like a bad giant, an ostrich with a tickle in his tummy, and a naughty cigar, or some atomic roller skates; so that they get the idea that you won't think them silly or naughty if they put up something of their own and when you have been doing it as long as I have you think of things like that anyway - you get the right sort of madness. Now, with your adolescents, you would not quite use those ideas but you might give three ideas to start off gang work, particularly if there has been regression in the first year, because all of us must begin to see, if we don't know already, the enormous idiocy of building these huge schools where mankind loses his identity. It must be terrifying to go to them for the first year. I try to get people to let children relax back into juniorhood and to understand it and to make a family unit again in that first year so that as Jung would say, "have a whoosh forward at 13." Now after that I would gently go to - after a period of making it up on ideas that I have suggested, could you now make up a play or a story on something which you think of for yourselves. Then you find whether you have been successful, whether you have been giving a prop long enough. You may not. Then you don't say to yourself - "I have failed. I didn't do it right." You just say "They have revealed unto me where they are in life and now I should be more competent to know what to do." And so you then see again whether they can do it. If they can't, then another little idea from you - perhaps one instead of three; or if they make up two then you add one. And finally the day will come when they make up something by themselves and it will be much better than the one that you gave ideas from. And then you rejoice and say "I am right. I have got the timing, I have been kind, I have tested my human beings, they are honouring me by their presence in my life, and I have done something with them, for them, and we have built wisdom together." This is the process; and in all the processes that I have tried to do I have

tried to find little ways in which you can screw the person up to be more valiant to face life or the situation which is proposed. Now other techniques I don't find have thought out these little details. Let me give you some more experiences of this. When we were doing personality development a few years ago with teenagers and ones who had left school to go into industry and shops and things, I found that some children could not talk to you or themselves face-to-face, so that a little exercise like "Right, you are buying and selling. One of you is buying something and the other is selling something. Off you go. Now!", so that they know when to start. They couldn't face each other, so I used to get them telephoning back to back, and then front to front, then slowly half way to each other, and then to each other. And then the other thing we found was, that you could talk to your next door neighbour but you can't talk across space without blushing. So I would get them to talk to one another and then the next one, and then develop space until finally the shyest one in the group could go right up on the stage and take command of us. And unlike these very poor television singers they could go up stairs without looking down and they could go down stairs without looking down. It maddens me to think that they get about £50,000 a night and they can't walk down three stairs. Well these are the sort of ways which I think kindness and a love of humanity helps one to develop in tiny stages, and I don't know of people who are doing quite enough of this. They are not thinking out the stages of progress. They are just enjoying themselves when they take a group and I don't approve of that. I mean it should be fun anyway or it should be agony. It should be an experience, but it's not for you.

JC Do you think the aims of the secondary teacher should have direct bearing on his choice of drama activities or need there be no direct connection between the aims the teacher has in mind and the kind of work that he engages in?

PS That's a very good question. There should be purpose in the lesson - I'm sure of this. And what's so sad is that when you see something and you say to the teacher "All right, did you think that came off? Yes or No? If you didn't think it quite came off what were you after, what was your purpose in the lesson?" And you know it is far too rare that they can tell you. Now the difficulty and the cleverness in this work is surely the mixture between what your hoped-for purpose was and what you do to be elastic that day. For instance, if it is very stormy or if the American President has been killed, or if you come from the unhappy part of Ireland and they have heard something on the wireless that upsets them when they have actually come, all this sort of thing can make the purpose of your immediate lesson mucked up. Let me give you an example of that. I remember a nice young man who prepared like mad the night before - he went into a very tough boys' school and he got various types of music, and one type of music was fairly all right, it was sort of flowing and he said "Right, I want you all to be fish. You see this is flowing music isn't it?" So they flew like fish for a bit. And then he said "Now, what is this bit of music like? It's sad, isn't it?", and one of the boys said "It sounded rather cheerful to me, sir". And he said "IT'S SAD!" Now, I would think that that is a little inflexible, and the best thing to do is to have is a feeling which I advise people to take from last time, so that I make a note of

roughly what happened if I have taken a difficult group, for instance, and then you feel, oh well, their movement wasn't too bad; their imagination is coming along, and I hear the imagination from the drama is beginning to affect the richness of creative writing; punctuation isn't very good yet; spelling is appalling, grammar is non-existent, but the ideas are coming; I have got to think out when to do a bit of grammar, or when to insist upon spelling or punctuation, and in the drama today what I think I would like to do is clarity of speech. So next lesson I am going to risk subduing spontaneity, I am going to risk not getting so many imaginative ideas, and I am going to go for speech, knowing that I might spoil the drama, but I want the speech clear - that's what I am going to aim at. Then you come and the speech isn't too bad and they offer you something marvellous and you say "Oh, I can't do speech today, I will have to wait until the next time. There might be time to do a little at the end but we will see this through first" and if it takes the whole lesson don't worry, something you have done before has had a result. But if by any chance it doesn't take the whole lesson - and this will depend largely on your own organisation, as teacher's talk too much, don't they, and they don't like their children to talk - then you might get some of it in at the end. And I have proved for some teachers who say they can't do a feature programme, in my own courses I do a quick feature programme and the average for that is 8½ minutes when I don't talk.

JC Are there any universal aims that would apply where good drama is happening? In other words, do you have good drama occurring regardless of the shape it has or the form it takes - are there certain aims being realised then - universal aims?

PS Well, I think there are. Would you think a universal aim - because it belongs to all mankind - is that he should feel happy about expressing; free to express himself, more able to express himself, first as an individual discovering his own artistry - again not the artistry of the teacher, the artistry of the child. Then of course the first relationship with another person, with your partner; and then with the gang which is the embryo of society. The ability to make quick relationships, come to humble understanding and agreement quickly is part of democracy, and it is also part of love for your fellow-man. And if you do a great deal of drama which includes the virtues of sincerity in the way you do it and absorption in the task, - which I am at any rate for, for some reason I don't understand, - if they have those qualities then something happens to the person in the doing. And then if you do what I suppose conceitedly call the right kind of improvised dance, you have an inner sort of semi-prayer relationship with all the people ultimately in the room, and I can only say that this is part of unconscious purpose perhaps, and I don't care what anybody says about me or about work that they never come to see and therefore don't understand; but I know that if the teacher purposes to have a feeling of family and love in that room or else die, he will get it however long it takes. Nobody knows how or why we get it but we do get it because we intend to get it. And I can only say that in thirteen terrible years of dealing with delinquents here at one time, this is what I insisted on: no

judgement, your fellow-man is here and if he is not bright perhaps it is your fault, what can we do for him? And so we would accept everybody and we had some funny animals in our Ark here. I used to be Noah and I used to try to get the other people, my assistants, to be members of my family thinking in the same way. So that I would say happiness, development of spirituality, sensitivity to the needs of other people - and again I differentiate piece by piece by piece between group sensitivity and group intuition. I think group intuition which the Ministry can't understand what I mean by is a higher form than group sensitivity which is based on "I notice through part of my eye that Jim is coming towards me. I hear his footsteps with part of myself. With my other eye I notice that Nane is coming at speed here. He is coming this way. If I don't move backwards and dance round there is going to be a crash." Now I think that is sensitivity of the senses. But if you close your eyes, or if you have two actors walking away from each other with their eyes shut, slowly turning, at the same moment you open your eyes and click - your eyes meet. There isn't any sound. There isn't anything you can find about it. It is just intuitive that they meet with their minds at the same moment and I think this is different. It is a higher status of work but it is something that comes within this very curious and interesting concept of the brotherhood of man, and that is what I think is universal in the sense that you put it. If that is what you mean, that is what I mean.

JC Do you think the teacher should communicate to his pupils his aims for an activity or a lesson or, for that matter, for drama in general? Does it matter that the pupils know what the teacher's aims are?

PS No. I don't think it does. I don't think you can always do it because I don't think most of us know. It is intuitive, and when you watch a group, as I did for instance last night - I have got an advanced dance group that comes to me for my method now - and I put on something for them while two others are waiting to join the group. They just danced, and I was completely tired and out of all ideas when we began, but the movement of one dancer gave me an idea of what they needed and suddenly the whole group caught it and they needed it too. So that gave me the next idea of where I was going to go from there, which I very often do in dance work anyway. Then we got into things like not dancing too near your partner but dancing with sympathy across a very wide space, and then we did a little of the sort of stylised work and then we mixed that with their own improvisation and went on to phrasing and more detailed ability to keep on the beat with their footwork and this sort of thing because they showed me that. Then I would talk to them afterwards and say what I thought I had done and why. But only in the instances I think where, even with junior children you can sometimes say, because they are not stupid, they are human beings, "Right. Well we have had some fun for about three weeks and what I have been trying to do is to help you to feel happy to put your ideas forward. I have loved some of the ideas you have put forward. Now, you won't like me for this, but what I am going to do today is to listen to your speech very carefully and I might even talk to you about grammar sometimes. So, you know it is going to be a nasty day. Look out for it. This is what I am going to do." And so they would be a little bit more careful about some

things. It is in those areas one might make it conscious. I am not too happy about saying "Right. We are going to do antagonism today", or "Right" - this is the most common one and it absolutely makes me curl up with joy because it is so stupid - "What's your problem?" You don't know they have a problem until you start. It is the most half-baked stupid thing to say. The problem begins to arise or you put a problem, you know. I can't understand people being so silly. Anyway, there it is. You can't always do that. You start something, you have a purpose for it in human nature, relationships or whatever. You are trying to civilise them perhaps or help them to be happier or to perceive a higher grade of spiritual living, and these are the things that you can sometimes talk to them about. For instance, either in dance or in drama, you can suddenly say "Oh! Need we do all this sort of town hall mime?" - you know, where Birmingham Orchestra I am afraid will still crash out their three or four chords and then some despairing girl will look at another girl and do this in gym shorts, you know, which is meant to be "I love you." Well, either you say it or if you love a person you just look at them. And I sometimes say to my teachers or actors or whoever they are, "Oh for crying out loud, what would you do if you were taking your best girl out? You have your bottle of Cianti or whatever it is, and you've lit a candle and you look over the top of it - you just bloody look at her, don't you? You don't have to do anything else. And through your mind you are telling her that you are loving her. Now just look at that other actor and if you pause and love them why shouldn't the whole world wait with you?" This is what I mean by golden moments, when you write about it. And they are golden because sometimes a person can tell me five years afterwards "Do you remember when the princess's voice came out of a bottle?" I probably don't at all, you know, but if they remember that is what I wanted to create for them because they don't get that experience anywhere else; or if they do, not nearly enough. It is the holding-up of time so that the world waits for beauty; and why should we be ashamed of saying that?

JC Do you think evaluation of drama work depends on the particular activity or would you say that there are certain evaluation constants one looks for or applies regardless of the specific work?

PS I think there are. I think if anyone says that they can't assess this work they are just inefficient. There is an enormous amount of ignorance. But you see, some of the things we have already talked about are inherent in practically all the work. If you get infants and juniors, infants when they start are very often afraid of space so you have to get them to be unafraid of space; backward and disturbed children very often hang around a wall; grown-ups when they start courses and you ask them to do something unusual will mime facing the wall to start with and slowly you get them competent and they come out into space; very often, even now, advanced people will stay several yards further form the teacher and the gramophone, if there is one, than they do the other end - very like children. Now once the sort of fear of space and the fear of speaking is overcome and what I have described as language flow is established, then it becomes more confident and it becomes louder. Then you want the distinguishing sound of the consonants more; you want the flow of the imagination; quick characterisation; ideas; and quick concept of what the situation is.

Whether it has got a problem or whether it hasn't got a problem, it has a situation you know, and that might be a nice situation with no problem. But whatever it is, joking apart, they get into it and they give you an essence of the situation - that is an important part. Then I would go for my two words which I have to use again and again - absorption in your actual task and sincerity about the way you are doing it. And there are certain parts of the training with my actors when it isn't enough for them to use a prop and I say "Right. Now I am going to ask you to do something you may not be ready for, but I want you to try to love that thing that you handle. You have had exercises to teach you about sympathy and discovery so that if in your work you have got a nice piece of Debussy or a little bit of Elgar where there is a lovely long note at the end, you stroke a piece of work or you stroke the rostrum or you stroke part of the floor. You don't just do it because I say it. I want you to stroke it with love and enjoy the thing and when you come to the end don't just drop it but say goodbye and the feeling of the goodbye should therefore be within the love of what you do." Now these are discernible and mostly they are not discernible because they are not there. If they are there then it's electric or it's different or at least it is acceptable because the actor has begun to build the truth. They haven't said "It's all lies but you are fools anyway so I am just going to put on a pantomime and expect you to believe in it." Well that certainly is the suspension of disbelief if you like - you know. What is there to believe in that is easy to disbelieve and so on. But once a person has created something of the truth or a beauty or an agony or a suffering in a given space anybody of attendance to - "attendre à", so to speak - they must share, almost must share, with what is going on. And particularly if it is arena theatre and very close intimate theatre, you are with it, you are living, your tummy is flapping with it if it is a true fit. If there are contrasts, if there is rhythm, if there is pause, if there is mental looking, if you are loving the sound of the footsteps and you use the agonies of mankind - like when I was doing Graham Greene's "The Living Room" here and we had three weeks of talking about love because some of them were slightly shocked at the man being in love with someone who wasn't the wife, you know, so we got over that. And then I said "Don't you think there might be a time when the church or society or God would forgive you if it was a very sincere love and for everybody who loves saying goodbye is said or an agony?" And so I had the man leaving his girl and going down some concrete steps, shutting, banging the door at the bottom, and you would hear his footsteps right across the playground every night and this was the actual dance agony of a real person leaving, but the music was in the footsteps, the timing was in the banging of the door, and the radio effect was the footsteps going away. Now every single night people used to cry into their coffee. I didn't want them to spoil their coffee, I just wanted them to be moved. They were moved because this is the agony of life but it was heightened because it was put into symphonic rhythm, because in all my productions every teaspoon, every sigh, every movement, every rustle of clothing is in a symphony of sound, pause, silence, speech, footwork. If a play hasn't got that it doesn't move me. Very few modern plays have got it. You

sometimes see it in very good television in the intimate closeness of marvellous creation when you get involved suddenly. Mostly theatre doesn't have it. Going back to the Shakespeare which I was naughty about earlier when you asked me about productions, that doesn't have it. So if it hasn't got these things what the hell are you doing it for? And these are all things which can be assessed. And if a piece of improvisation hasn't got some of these things in it then it is a bad improvisation. It is not the best that young people can do because very often they give you rhythm as part of their natural development and they do it intuitively and they do it unconsciously quite often and it is very good. It may be hit and miss but there are moments, flashes of wonder, aren't there? Even when they are very small children, even in three quarters of an hour's awful rubbish there might be two minutes which are marvellous; and if you can't recognise that then you can't assess the work. And I am horrified by the number of people who can't assess it. The only reason is that they don't know what they are looking for, and most of our courses, I don't care where they are - in universities, in colleges, or in summer schools - they don't teach these things and it breaks my heart.

JC Perhaps you have answered this: how do you know when you are doing a good job in the classroom?

PS Well I have probably answered but I would put it another way. I don't think any more ... not for a great many years have I asked myself if I have done a good job. This is a dangerous way of self-thinking. In other words, it is coming a little bit nearer this type of father or mother figure. I know you don't mean it like that really, but you see what I mean. One probably ought not even to think on those lines. I think it is safer to say "What did I find of interest this morning? How far have these people got? Were we all successful in creating something that was either worthwhile, of interest?" or "Do I think it helped them to understand life better? Will they be the happier for my being amongst them?" These are sorts of spiritual essences. If something important has happened, or a meeting has been worthwhile, you feel that your mind and soul has brushed upon another person, and that for that meeting, they will never be quite the same again. And if you feel that, then some educational process has happened. If you don't feel it one can often be very disappointed because nothing gells which is too obvious. But then you have got to be brave and think back to this fact: What am I doing it for? Is it personal glorification really? Is there a feeling of self and my success in this? Did the children do something that was worthwhile to them? Finally, did they have the opportunity to do something or are they merely revealing onto me where they are in life, which is a disappointment to me because I have got to start lower down?

JC Do you think the teacher should communicate to his pupils how he judges the success, the worth of what has happened in the classroom? Should the pupils know what it is the teacher values?

PS I don't think they always need to know - this is close to one of your earlier questions, isn't it? I think you judge this. There may be the moments as I have said, when my own feeling may be "All right. I will enlighten them now. They are looking a bit puzzled" or I might say "Right. You are bored with that aren't you?" and they say "Yes Sir" and I say "Right. You are going to be bored with it because you are going to do it once more and I will tell you why." You might judge that that was the moment to say why. Or you just say "You are a clumsy loutish lot, aren't you? I know you can do better than that because you did last week. Let's try once more and get your footwork right this time. Tom, do wake up, will you?" Something like that which is a semi-crit but a gearing-up and they know you are not really being nasty to them. It is within a love essence but at the same time they see what you are after and they might try a little harder for seeing. On the other hand, in the early stages it might be quite unwise to tell them why you are doing it. You are intuitively feeling, aren't you? Like an octopus, your own persona is becoming like tentacles and you are sucking in what they give. I don't think you can make it conscious then - it's too delicate.

JC Could you say a few brief words on how drama fits into the broader philosophy of education that you have?

PS Well, you see, I think drama is the most important thing in life and where I have ever been allowed to I have based the whole of education on drama because I feel so strongly that it is to do with all our doings; and I differentiate between certain indefinable actions and parts of drama to some extent with theatre as you probably know, and I don't think people always see the difference between this sort of whole empire of general creation, some of which is unconscious, and the theatre of a more formal kind. In secondary education and in colleges of education theatre has been the main prop, hasn't it? Indeed because our colleges were so linked with universities, I think very often they copied the idea that you just gave your students theatre as a maturing process and damn all was done about helping teachers to handle children. This is the most appalling and dreadful mistake that they have made down the years and quite inexcusable. My own organisation could never have existed if colleges had done their job. I should not have to - I am very glad I do - but I ought not to have to run an international summer school saying the things that I do, because all colleges by now should have really torn Slade to the right sort of pieces - not the wrong ones which they so often do - tear him to pieces, analyse him, learn about it and take him further - that is what they should do. They don't do it at all. They just say compare Slade with Freud or something like that you know. What did Kierkegaard have to do with Jung? Nothing, nothing; but you can bet your M.A. they can prove that he did, this sort of thing, you know. It is absolutely terrifying. It takes me to blasphemy always because I think it is so important. So now: basing it on how does Man tick? The child ticks through drama. Either of the projected realm as I have tried to describe it in projected play or in personal play. And if you fail in the projected realm which is associated with the three R's, you must

gain confidence and encourage again through personal involvement and your relationships with other people where you can be a hero until you feel you are something again. This is important, isn't it? Now, improvisation in a foreign language teaches you to love and helps the language to live. Improvisation in English helps you develop your vocabulary and become responsible and loving towards words, as such. Helps you become louder and clearer. So that if you're on the shop floor, telling your union to strike or not to strike, you can make yourself understood the first time, instead of saying "Well, er uh um na, it's fantastic, innit er um", and we don't know at all yet, do we, because you haven't said so. Can you say so? Because I think the inalienable right now, if we're saying every child should have equal opportunity, then how can we have equal opportunity, if you come out of school unable to express yourself? You might be a half-wit, but you might have one idea that would change the world. And the world needs your one idea and you to speak about it, or write about it, or both. But if you speak about it, then you might be able to write about it, and if the balance of projected and personal activity has taken place for you in school, you'll do both. That was one of my aims. Now, if you don't understand about mathematics, then very often simple counting games, or imagining you're doing the shopping, and using counters for living (sic) money. And many, many years ago I used to do domino marching, so that people could feel the pattern and the shapes of counting and subtracting; so that four and five people could march together to an old Souza band on the wound-up gramaphone, and then for subtraction they would part. And then going up a ladder anchored on the floor and feeling subtraction and minus coming down backwards. And having felt it three-dimensionally, then when you go back to the symbol you sometimes understand it better. Now I can't think that behaviour delinquency, how to speak, how to take responsibility, how to lead, how to be clear in your ideas, how to write better, how to learn languages better, how to do mathematics better, even to develop your imagination so that the imaginative theoretical concept which is necessary for physics can take place in the young child, so that having established imagination in your pupils, you might say one out of a thousand might become a nuclear physics expert, and be the one chap to be able to launch out into space thinking, given that he has built up this notion on responsible data. And when you arrive at one moment, after your data has brought you to this, and you say "My God! So what now?" if you haven't got the imagination you can't think what to do next, so you don't get to the moon, because you can't think that it's possible to get there. All of this is drama, and I would say therefore that our marvellous and everlasting task, as I've so often tried to state, is that there is a difference between drama that is theatre, and drama that is the doing of life. And if one sees that, one knows which to use, where and when. And our task as therapists, as parents, as teachers, must surely be to help the child in his struggle to do well, because "drao, I do, I struggle", is the basis of love, and life.

JC If you had to point to one single contribution which drama makes to education, to the child, what would you point to as being the most valuable?

PS Personal happiness through a balanced personality, ability to get on with other people because you love your neighbour.

DRAMA AUTHORITY O:

JOHN HODGSON 31 MAY 1977

JC When you are working with your student teachers are there any particular forms of drama or types of drama work, drama activities, that you alert them to or point out to them as being particularly suitable when working with teenagers?

JH What do you mean by forms of drama?

JC Well, mime, music, or -

JH Oh - methods, or areas. We work on several levels here. The first one is that we try to get the students to see not areas, but to see drama as a growing, living, improvised situation, which has got many things which can be drawn out; and basically what we go for here is that the teacher needs some strong material and a range of methods which seem appropriate to children at their special time of commitment or communication.

JC You don't find any activities that tend to be more often appropriate because the pupils are in their teen years?

JH No, because what we feel here is that the kind of activity will be directly related to the personality of the teacher and the teacher's relationship with the children. What we hope to do is, to be able to have a sufficient fund of activities to be able to see what would be appropriate. Because it would be a mistake, I think, to say that, for example, role play is a very good method to use with twelve-year-olds, because so much depends on how you use it. You say "Well this kind of simulation game might be useful", but it may well be useful for reasons which only the teacher can tell when he is in that particular situation. So our aim is to try and help them get that flexibility of approach which will help them adjust to the situation.

JC So you would say the individual situation in the classroom is <u>the</u> factor; not any question of saying "Well, people are at a certain stage in life and therefore need certain types of work?" It depends entirely on the individual grouping?

JH Yes, I mean there are obviously some things, I mean certain basic grasps and groups of age-ranges. For example, one might say, I do say, that it's not usually particularly helpful at adolescence, when children are feeling the growth spurt, to actually start with movement because that tends to make them more self-conscious. But that would be a rule which might well not apply in some instances. So I might give a general principle and say you find it usually better to start with talking and lead into actual physical activities - to give the children security - that's the kind of tenet one might try to put across to them. But the method and the series of methods: one would hope they had a wide enough range of it, and I think what would then be most important would be some strong material.

JC Would you advance any other general tenets or principles such as the ones you have mentioned?

JH Yes. That you could take material which is either fairly close to the children or you might find it's equally useful to move right away from their experience. That to take what might be a kind of myth story which doesn't seem to be immediately appropriate might sometimes help them to face their own particular problems. If it gets too close, in some situations, it might be too near home. But on the other hand, the opposite of that may be more appropriate, for you to take what is near home. It depends on the kind of problem.

JC Is there any form of drama or method that you would tell your students to avoid where possible - that your experience has taught you is unproductive with teenagers?

JH Unproductive... There are certain things that I would think would be less valuable than others; but I'm sure that anything in the hands of a good teacher can work. Like, I would have said at one stage "Don't ever attempt classical ballet with them"; but then I saw Father Gabriel Barnfield doing just that and I thought "Well, this is totally against anything I believe but it's being done so well, I can't fail to accept that it's a possibility." He was doing ballet with secondary modern boys and it worked.

JC In your observation of students working in the school, or for that matter experienced teachers working in the secondary school - is there any particular sort of peeve that you have? You go into the room and see what's happening and you have a fairly good idea where this lesson is going to go, and it's going to be down - is there any type of lesson where you can predict the pattern of disaster?

JH I think really, again, it's the teacher's awareness, rather than the type of lesson. If the teacher uses his eyes, and builds each step from what he sees happening before, and modifies his planning to relate to it. It's when a teacher has got it carefully planned, and is only anxious to take it, irrespective of what the class are doing, that that leads to disaster. I think that so much can happen once a teacher has learnt that art of looking and seeing what the children are giving him, and building from that. Not to throw the stuff at them and expect them to develop it, but to work with them carefully, stage by stage.

JC Is there any degree of direction or control which you see as being desirable for the teacher to exercise over pupils or aim to exercise over them?

JH Direction and control...?

JC Yes. Decision-making, the shaping of where the lesson's going to go, what's going to happen in the detail of the lesson. Some people say that the ultimate aims of the drama in the classroom should be that the pupils should eventually take on the responsibility of the decisions both for the content and the shape of the lessons. Other people would see this as asking too much, it's not a viable proposition.

JH I would say that a measure of responsibility and a measure of decision-making obviously ought to be very strongly there - and again it would come out of the relationship. But I don't think they ever take on the entire responsibility for it; otherwise there's not much point in the teacher being there. The teacher with his experience and training (one hopes) has something further. It's sort of like sending people mountain climbing to the top of Everest and they don't know anything about the route. You at least have seen the route and you know something about it, so it's up to you to say "Right, well they need a bit more training here to get over that particular hurdle." With the teacher's contribution, the decisions the teacher would make are "Yes, they're still limited in their vocabulary" or "They're still not thinking clearly" or "Their limited social or human understanding is something which I think I will try and push, probe, extend." I would regard the teacher's role as being always important in extending experience, extending understanding, extending skills which wouldn't necessarily come if the children were left to their own devices. For me, teaching is that marvellous interchange of teacher and taught where both are teaching and both are learning. But the teacher with a little more experience and training will initiate but in loads of different ways, always with an understanding of where it should now take them and of what their needs are - modifying a bit.

JC Do you think that the aims of the drama teachers then will have a direct bearing on the choice, forms and methods of work which he indulges in or engages in? Or do you think that the aims of the teacher do not have any necessary direct connection with the type of work he chooses to do?

JH Well, I hope that there would be some strong links with the kind of activities, that he felt his aims clearly. He still has a wide range to draw from, but he will find some material more conducive to the realisation of those aims. It's also possible to say that there willbe some kinds of material which could be adapted towards any aims.

JC Could certain activities fulfil several aims at once?

JH This is one of the things that makes drama such a difficult subject to teach. It's because it was always fulfilling several aims, or rather not fulfilling them but being involved with several aims at the same time, and you have to have a prime aim and subsidiary aims, otherwise the tendency is not to achieve anything as much as you could. I think that is the point - we're trying to do everything at once, instead of saying "No, I have priorities. I won't take a lesson or even let the children take a lesson that way because it seems to me that this is the way that would help them most." And we hope that we are talking about a teacher with sensitivity and understanding.

JC Are there any universal aims that apply regardless of the particular form or activity? In other words, where good drama's occurring do you believe that there are certain aims which will inevitably be fulfilled?

JH Yes. It's all to do with people really. You know, all the aims of drama have to do with the person and all those awful things that we trotted out for years, about developing people and relationships, - they are all <u>true</u>. But they are a bit deadly because they have been overworked. The interesting thing is that when you have said that you say "OK, how are we going to deal with them? How are we going to apply them? What are our more particular aims? How do they relate to the general?" But yes, I am sure there are. Let me put it to you what mine are. I'm alive; so I assume that I want to stay alive. The people I'm with are alive; therefore I assume they want to stay alive. If they're going to be alive, they might as well live fully. If they're going to live fully, we might as well know how they're going to live fully. And living fully means feeding and opportunities for exercising that. Like food - if we give them food - we don't say to these children "Just have what food you want," in a nutritional sense - a physical nutritional sense. It seems to me the same thing should apply to imagination and thought. That we want to get a varied diet. But we don't just stuff food into people; we want them to have an opportunity for expression of that. So that's what I think drama's about - helping and providing opportunities for experience and expression which will utilise all that's being fed, so that it no longer becomes just the food provided by the teacher but it is absorbed and integrated and part of us, and incidentally keeps the health of the human being. Those are my broad aims. Just getting people to live as fully as they can extend themselves... And that's what I find fascinating - I'm always discovering. And it's nice to find when other people say "I never thought I could do that." And so you see that they too put limitation on themselves, - or took other people's limitations on them.

JC Do you see this as a part of personal development? You're not putting emphasis on the question of communication?

JH But that's part of one's development. I can't develop - unless I want to be a hermit - unless I can communicate. I put an emphasis on expression. Obviously, if I want to express myself I don't want to express myself in a tin box. I want to express myself <u>to</u> somebody and I want to share it. I think sharing is a part of expression.

JC Talking again about secondary school level: do you think it is desirable that the teacher should explain to his pupils either directly or in an indirect fashion what his aims are for them?

JH I find that usually, when applied, it is done because the teacher is not going to realise it: I tell you what my aims are because I find I am making a mess of getting there. And usually if the material is absorbing enough, children aren't interested in the teacher's aims. If they are good aims the kids will find they are better. If they say "I feel much more confident" and if that was

part of my aim, fine. If it wasn't, I should maybe spend much more time working on their confidence. Or if I feel I can talk more fluently or think more clearly or I have got a more extended imagination: I think that would be far more important.

JC And you feel that this natural understanding of the aims will occur regardless of the age of the drama group?

JH It doesn't matter much, does it - to me it doesn't anyway - if they never understood that my aim was to give them confidence, as long as they got it. At some stage kids may ask me and I think that is the time to do it: "What are you getting at?" That comes again out of a relationship, you see. So many of these things are a part of that, rather than the teacher going in and telling his aims. That's not it. The teacher builds a relationship with the children and if aims seem appropriate then they ask you for them. Usually what I find with kids is that they say "What are you getting at?" because I taught it badly; and then I think, "Oh I did make a mess of that didn't I?" And they would tell me what I should have done, probably.

JC Would you see it as a bad thing, or something wrong, if the children didn't understand or agree with the kind of aims that the teacher had? That they thought something else was supposed to be happening here, whereas the teacher sees things differently?

JH Are we talking about aims or action?

JC I am talking about aims here. If the pupils believe "Well, we do drama here so we can become actors"; and the teacher believes that they are doing drama for some other reason - do you think this is wrong?

JH If it persisted I would, but I wouldn't mind at the beginning. I would just hope that the way they saw themselves becoming actors, if that was their aim - my aims in fact wouldn't be very different - the fact that that captured their interest and they were able to concentrate and develop the thing, I would be happy. I think if I were doing a good enough job, eventually they would understand what I was aiming for. But it wouldn't negate the value of the work, what they were using it for.

JC Do you think the evaluation of drama work depends on a particular activity or are there certain constants - constant criteria - that apply regardless of the form or the method of work that is being engaged in?

JH Well obviously there are the criteria that I have spelt out. These are independent of form; but there might be other criteria which might be related to the form. I think it is important for us to be able to use analysis. I think criteria are the ultimate things. In analysing it I might discover through the form why those aims haven't been achieved, or why they have been achieved. Supposing one of my aims is to get the kids involved and to understand and to know each other then the aim would be independent of anything I did. Supposing I was taking a social conflict about dealing with frustrations and so on, and the kids weren't becoming involved, then I would have to analyse why. I think this is another part of the equipment of the

teacher. I am evaluating my method, not the aim, or why I have gone wrong and haven't achieved it. Or I may also have to analyse something to do with the kids and their notions. I just had a student doing a study on this: trying to get very difficult kids involved. In the end he discovered that the only thing he could give them was, to get rid of the pretend element in drama, because they were so indoctrinated with television that what mattered was real - that was the only way they got the security. So that he had more and more to play the kind of game they are asking for, of making it thoroughly real; and it wasn't sufficient to build something about, say, the Aberfan mining disaster, it was important for them to believe that it actually happened. To hear a letter from a child and a mother, and to know it as tangible. I mean, his aims were still the same but he had to adjust the method. He did that through evaluating the method in terms of the children.

JC When you are working with a group of teenagers what are the signs that tell you you are doing a good job?

JH I don't teach like that. I'm not good at one-offs like Dorothy is. Dorothy is the mistress of the one-offs. Now that's not me. I am a continuity man, and I wouldn't see a lesson as that kind of separate thing, a performance. It's today's lesson and tomorrow's. What I get a kick out of is seeing them now as against where they were at the beginning of the course. I find that tremendously exhilarating. Those turns and twists and pushes and grapples have been the most important part of it but I know that's what it's about, so I don't say "I want to give up", because I know that if you keep going long enough you eventually build up a kind of relationship in which they trust you, then something starts to happen. Many times you feel like you are bashing your head in, and I find that happening with all sorts of situations; but it is the relationship you are building in which things can take place. Of course some sessions aren't good but I never feel they are out of proportion. It never is in itself so important; it is in the chain of events.

JC I can see the point you are making all right; but still, are there days when you come out and you feel more hopeful about the work than you do other days?

JH No. I don't ever, fortunately, feel despondent about the work - I might feel despondent about me. I might say "I have done it very badly today, I was talking rot", but that is something that I can analyse and find what went wrong. And if I can't analyse it then I go back to the people and say "What went wrong?"

JC What tells you? Is it them coming to you and saying, or you asking them simply and getting their feedback: is that what tells you when you have done a bad job on a particular day? Or are there other signs you look for?

JH Oh yes, there are all sorts of signs. This can happen in so many different ways. Their being able to get on with each other, of their concentration or lack of it. I think the biggest sign is concentration or lack of it. Mine and theirs.

JC How do you see this?

JH It manifests itself in dozens of different ways, really. Being able to sustain involvement with the thing in hand; not looking at themselves; of sharing and listening, taking ideas; of being able to, being prepared to be open, to say "Well I don't think that is a very good idea but let's try it out." The things I find about signs is that people say "We have been working and we don't feel we can go any further. Why are we not getting any further - getting blocked here? Let's look at the block or take a different tack." Those are the good signs. The bad signs are when you say "We have reached a dead end." I don't think there are any dead ends. There are some unproductive follow-ups and so on, but they are not themselves dead.

JC Do you think it is desirable - and again I am thinking of the secondary schools - do you think it is desirable that the pupils know what the criteria, the judgement that the teacher has are? Does it matter if the pupils realise what the things are that the teacher looks for?

JH It depends on what the teacher is looking for. If the children realise that the teacher is looking for development and growth, it doesn't. If they think he is looking for good behaviour, it does. It depends on the teacher's criteria and if they are important enough and big enough it doesn't matter. But if it is just sort of the John Holtian devices and strategies, then I would say it matters. But that would come also out of knowledge and hopefully it grows. You see, sometimes a child who hasn't developed very much will go for the strategies; whereas the kids who are a little more confident - well they don't need to do the strategies. So it is really a question of helping the children all the time to understand your bigger aims and to have that kind of confidence, rather than to misunderstand them, because of the "I-want-to-get-by" syndrome.

JC Perhaps you could say a few words on the way in which drama fits into your broader philosophy of what education is or what education should be?

JH I have explained what I think education should be. You see when I am talking about drama I don't see drama as being other than a means in education. And education is about living, and drama's a very useful method of understanding the human predicament in human predicament terms. And drama fits into that particular area which has to do with communication, experience, impression, in the 'laboratory of life'. Sets up group relationship situations, whether in fantasy or fact, and enables ... Fascinates me, only got three kinds of things, three levels in drama, that you're working at, always. You're working on the material, and the method; but then drama itself gives you the third thing. And although I may be working on a totally fantastic situation, the fact that I am working with you, also puts us in a real situation. So there's drama itself, and the way in which we work in terms of groups of people moving and speaking and feeling and talking to each other. There's the material, and then there's the method which you're employing as a teacher.

JC If you had to single out one contribution as being more important than any other that drama makes to education or the student or pupil, what would you point to?

JH Some platitude I suppose. It sounds like a Desert Island Disc question. I suppose the best thing is, it does enable the teacher and the kids to get to know each other in a different way, as people. You know it's an opportunity to build a real interchange in educational patterns, situations, which I think no other subject does. Because of this business of its material, its method, you get a chance to know people and they thereby get a chance to know you in a far greater way than you could ever get sitting in desks or any of the other standard ways, largely because the material is people.

JC Could the same thing not be achieved by a football team?

JH No. I can't see how it could. Because I never, in a football team situation, get to know other than so-and-so's passing of the ball, excitability at scoring a goal - I don't see them as being in a situation whereby they are caring about anything else other than football. It doesn't deal with caring about people or it doesn't investigate elements of the human spirit or imagination. But I am having to deal with all those things. All that a football team deals with is very basic skills and strategies which aren't immediately applicable to life though they can have some contribution to it.

DRAMA AUTHORITY P:

LYNN McGREGOR, 28 JUNE 1977

Schools Drama Project

JC What kinds of drama activities have you found are particularly suited for work with teenage pupils?

LMcG Well I think it depends whether you are talking with the twelve-year-olds or the eighteen-year-olds because, depending on the catchment area they come from, their degree of sophistication, what they are used to working in, this can vary a great deal. So you can have open-ended improvisation sessions which children can work at quite young but which you have got to be careful about. You have got to be careful about the actual level of involvement and the depth of involvement and the challenge in the drama. I have seen structured conventional activities of play reading, documentaries, play-making, script writing, I have seen role play activities, and I think all these have different purposes. I think it very much depends on the state of development that children are at and what the particular person wants out of them.

JC If I was to say "We have a class of fourteen-year-olds who have very little experience in drama" would you then feel secure in saying the following activities may well work - not guaranteed or anything like that - but they might be beneficial to them?

LMcG I do not think that I could say that categorically; but I think I could make a number of suggestions about it.

JC Could you make a number of suggestions for the type of class I have described?

LMcG Well, I would have to ask you whether they were middleclass, workingclass? Workingclass? Well one could start with a straight Dorothy Heathcote-type role play situation and throw them in at the deep end which I have seen to work incredibly well, and I have also seen fall flat on its face. This method has its attractions because it confronts the children, and sometimes it undercuts the self-consciousness which they have and actually challenges a personal aspect of them directly which they can then take up. Sometimes they are not capable of that. I have also seen the kind of approach where you say "Right, let us look at television or film-making and let us work on a programme which has an end result and has a shape to it" so that they can see the relevance of it in artistic terms. I have also seen - and I used to be keen on this, but slightly less now - the social, psychological, personal, let us look at the psychology of how people work and how it relates to you, and the presentation-of-self type drama session which can work very well, especially with fourteen-year-old girls who are becoming very conscious about themselves. But I think the main thing I have found with fourteen-year-olds is that first of all they are challenging people, they are challenging themselves first and foremost, and they are challenging the teacher, and this can be utilised very constructively by working within that. So if I was taking risks I would use the element of confrontation which is in their

growth area by playing the challenging game, but I think it can be very very risky, especially if you have an insecure group in which case you would want to give them a tighter structure.

JC How about the other end - the seventeen-year-olds, sixteen-year-olds, middleclass, with some experience of drama?

LMcG Mainly I find those need shocking, because they have become very conversant in working in the dramatic convention, they are very conversant in using the various skills and media to produce clever results, and like adults who have done a lot of drama, after a time they tend to become detached from the drama itself. I very often feel that they need to be given - need to be confronted with a situation in which they become so emotionally involved that the drama has to take over. Because otherwise they manipulate the drama in a way that I find superficial very often.

JC Can you suggest types of activity where that would perhaps occur?

LMcG Well, I feel that the types of activities here need to be very varied because they ought to be able to cope with any amount of kinds of dramatic activities and situations, but what I think is essential here is that the teacher's role as interventionist or catalyst is important, so it does not matter if they are doing an open-ended work by themselves or if they are working on a role-play situation with the teacher. What needs to be injected very much into the drama is a situation which they have got to confront and deal with on a personal and on a dramatic level. I don't think it matters what the type is. I mean, you can start with Monty Python if you like, or you can start by giving them a stimulus or just a concept to work with, or you can structure a situation, or you can ask them to make a play.

JC Would you say that there is some type of activity which you, if you were advising a young teacher going out to start drama, that you would advise a young teacher to avoid?

LMcG Socio-psychodrama. Because it puts the teacher in a situation of risk, emotional risk, that they are not qualified to do. Also, if you have a definition of drama or if your philosophy of drama is that what you want to do is explore and make sense of the world, what you do not want to do is to realise the cathartic-type emotions which are sometimes uncontrollable but are very often just indulgence. Very often what I find with young teachers who go into psychodrama or therapy sessions is that they get emotional reactions from the children which are not positive and which they can't cope with, and do not actually deepen the experience or the understanding of both; in fact, what they get into is the kind of real emotional hang-up - this business of why you don't like somebody or something like that - and I would certainly tell people to steer clear of that. Also, I am dubious of the people who are keen on that anyway.

JC What about in observing teachers? Has there been any recurrent activity that you have felt is widely used and yet, as far as you are concerned, really is ineffective?

LMcG What I call play. Starting off by giving children a stimulus and letting them get on with it, and very often you can find children love this because it is easy. It is story-making without the meat of the story. An example of this is, a teacher says "Picnic", and the kids pack their food, there is a lot of discussion about what they are going to eat, they got into a boat, they rode across the river, they got out and took their picnic baskets out, they ate their food and they had a barbeque, and then ten minutes before the bell was going to go the teacher said "It's ten minutes before the bell goes. Finish off please." So they put their food back in the basket, rode across the river and came back again. Now, this is all right for one lesson, but if you do the same thing for a year, as far as I am concerned, no development occurs. Or very little development in that particular class occurred. So that I think that non-directive drama teaching is something I would not agree with. I am not talking about structured, I am talking about a teacher having a particular viewpoint about development in whichever way he wants; and if you don't have that you may as well forget about teaching or being in a classroom.

JC In terms of that point you have just mentioned - the direction and the control, the structuring by the teacher: what do you see as the ideal there, at secondary level?

LMcG I don't see any ideal because I think it is dependent on the teacher's own emphasis on what he thinks he wants to achieve. If you are talking about a five year programme for children who have done drama in depth, my ideal would be that they would be competent to work at all aspects of drama at a reasonably sophisticated level. But for my money (this is a personal viewpoint) what I would like to see is an increasing understanding of people and how they behave, and interpretation of that through drama at varying degrees of depth so that they can take exploration as far as it can go.

JC To what extent does the teacher's structuring enter into this?

LMcG Well, if you think that you want to give kids a "varied diet" then you need to give them a varied type of structuring, and what you might find, if you are the kind of person who thinks that drama ought to be worked as an art form therefore children ought to be given responsibility for being creative at all levels - like that they have to decide on what they want to explore and devise their own roles and situations - you might start with a very tight structure and gradually relinquish it. But if you believe that the teacher and the kids need to explore certain types of content in a certain way - in a sort of Dorothy's way where she is very ... she stresses certain kinds of social decision-making very much - then your structuring is going to alter. But I would think in both cases you are working towards children being able to make decisions increasingly, to be able to become involved at both an objective and a subjective level simultaneously so that they can go in and out of roles without losing the integrity of the role itself. And to develop a critical self-awareness of the quality of the work which they are investigating so that they can see this work doesn't work

and they know why. The structuring will vary because you might find that a teacher who has been very directive might have to relinquish that; but a teacher who has been non-directive might have to be directive in order to tighten the thing up.

JC Would the ideal eventually be - the unrealisable ideal - that the teacher is redundant, obsolete?

LMcG No. Mainly because you are dealing with adolescents and adults and you are dealing with different perceptions of the world. And if one of your contentions is that drama is to do with exploration of meaning then what you would like is a dialogue between different individual's perceptions. That's one thing. The other thing which I feel very deeply is that the enquiry through drama is a result of the relationship which has been built up between the children amongst themselves and the teacher and the children, so that the teacher himself - and I do not like using a model - the teacher himself should be seen as a creative individual in his own right and respected as such.

JC Do you think the aims of the drama teacher - and again I am thinking of the secondary school - should have direct bearing on the types of activity, forms which he gives the drama in the classroom? Of do you feel the aims the teacher has need not have any connection with the type of work he engages in?

LMcG Well, I think you are opening a whole area of what you mean by aims. Once you define to me what you mean by aims I could answer that.

JC What it is he hoped to ... perhaps short term objectives and/or long term objectives for the children, - what he hopes to realise with them. Are these, would you see these as being necessarily connected with the type of work he engages in?

LMcG Well, I think they are but I am unscrupulous. I think that the more tricks you have got up your sleeve the better. In other words, the means will justify the ends, but if your means are appropriate to your aims ... I mean you ought to be constantly questioning the means that you are going about trying to get your ends, so that you need to be flexible.

JC Are you saying that one should select one's activities in the light of one's aims, but that a variety of activities might be drawn upon depending on the weather and the etc.?

LMcG Yes. And also that if you have the philosophy that drama is an enquiry, and is a means of finding significance in things, hopefully your aims will change as you grow. So you ought to build that - a kind of praxis - into your teaching philosophy. I mean this is utopia, but this is what I would personally like to feel.

JC Would you say that one aim can be realised by a variety of activities that a teacher can draw on?

LMcG By a limited variety of activities because some activities are totally inappropriate.

JC Would the reverse apply? Could one activity realise a variety of aims?

LMcG If you are talking about a particular style of teaching, yes. If you are talking about, say, game play I would say no. I think any teacher worth his salt has a distinctive style of teaching in which he will use his own unique or imported set of teaching methods which, over a period of time, will expose children to a variety of learning areas so that they will learn a variety of things. Some things they will learn more than others, like the ability to make contributions to the overall group and so forth. And within that you will have a flexibility of approaches because the teacher is picking up signs and signals and cues from the kids, and is always working either deviously or consciously to develop the kids along a certain line and that is great, because you can build quality work that way. But if the teacher goes in and says "We are going to have warm-up exercises for 40 minutes" and never does anything but warm-up exercises, as far as I am concerned it is a waste of time.

JC Do you think the teacher should communicate either directly or indirectly to his pupils what his/her aims are, whether it is in drama in general or whether it is an activity or a lesson? Should the children understand accurately what it is the teacher is hoping to achieve in the long term or in the short term?

LMcG I think certainly in the short term. I think the teacher's long term aims or a teacher's general philosophy is too complex and I don't think it is necessary for a teacher to sit down and say explicitly "this is my complex philosophy." But I think it is the duty of the teacher in the short term to make very clear implicitly or explicitly what his expectations of the standards of work are and what are the outcomes of the tasks that he wants his kids to do. And the best teachers I find always do this.

JC Would you be concerned if in the long term pupils had a very different idea as to what the teacher's aims were to the actual aims of the teacher? Would you be concerned if there was a clash then in their thinking?

LMcG I would be very concerned if there was a clash. I would not be concerned if the children had different interpretations of the teacher's work.

JC I see those two statements as meaning the same thing.

LMcG Well, the teacher might have one set of jargon about what he wants to do and the kids might translate that into their own terms. In which case, I think this is great because they can make the analogy. But certainly if they clashed I would be worried - extremely worried.

JC Why?

LMcG Because it would seem to me that the teacher did not have a clear idea of what he was doing in the first place. Because very often ... I mean if you have a clarity of purpose very often the kids pick it up.

JC Is age a factor in terms of the kids' ability to pick up or clearly understand what it is the teacher is aiming at in the long term?

LMcG No. I think experience is a factor. But where age is a factor is in what I call - to misquote Bob Witkin - "intelligence of response" or sensitivity to role understanding, which I have found differs a great deal between one age and another, and I think that is where the crucial factor lies.

JC Do you think the evaluation of drama work depends on the particular activity - rather the criteria for evaluation - do they depend on the form or the activity being engaged in? Or are there certain evaluation or criteria constants that apply regardless of the form that the work takes?

LMcG Could you explain what you mean by that?

JC Supposing you have a teacher who is teaching X and another who is teaching Y - using a form activity Y - and the teacher is using activity Z. Can I go in with criteria ABC to all three teachers, or must I change my criteria depending on the teacher and the activity?

LMcG Both. Well, I think that there are certain forms of activities where you can make generalisations about the kinds of outcomes which are likely to emerge. I think you can make generalisations about what is likely to happen if you work with a whole group or the small group, what is likely to happen if you role play or if you let the kids do it themselves, but that is where it stops. I think that if you are talking about assessment of development it is very important to know where the kids were at before the session, and where the teacher wants them to go next, and to know a little more about the variety or lack of variety of activities which the children had before, and the teacher's criteria there for success would be very important. Having said that, I also think that there is a discrepancy between having clear objectives for a particular lesson and then discovering that those objectives are inappropriate so that you have to use different criteria for what actually happens in the classroom from what you set out to do, in which case the criteria you would use would link much more with your general over-all aims and philosophy. And so I think both.

JC That would seem to me to suggest that the only one who could - well I know that this is true ultimately - but, even in general terms, that the only one who could assess the worth of the lesson is the teacher him/herself.

LMcG No, I don't agree with that. Because I think that you can assess on a number of different levels and I think one of the interesting things about the Project is that when we have done evaluation and assessment exercises of a range of things, the consensus among teachers as to how well a particular session had gone is remarkably

the same, which is very interesting because they are picking up the same signals and cues. If you are talking about the actual development of a particular child or group of children, then there are two people who can assess that. The first person is the teacher, but I think the people who are overlooked first and foremost are the kids. And I would certainly build in - and certainly we do not do enough of it - but I would now build in a great deal of critical assessment on the part of the kids.

JC When you are working with kids how do you know when you are doing a good job?

LMcG I don't, but I can try to find out in a number of ways. One way is by watching and listening and trying to gauge the level of involvement and commitment and the symbolic level in which the children are at.

JC What are the signs you look for for that, - the visible signs?

LMcG Gesture, voice intonation, but I think I don't like saying that, because it tends to make an activity that is rich and full-blooded - it tends to undermine what is really happening. So I would think it is the ability to work through metaphor, to use Gavin Bolton's thing. The ability to sense the underlying significance of the roles and the situations you are working with. That is what I would be looking for.

JC Yes, but this must emerge in mundane physical things.

LMcG It emerges in mundane physical things such as those I mentioned and such as the commitment to believing in it, the commitment to belief in it.

JC How can you see that?

LMcG Well - I am talking now very superficially - but simple things like, if you have a door and everybody is agreed that it is a door, you find that children will use that with great integrity, there will be a common agreement. Whereas if some of them are not with it they will walk right through the wall, for instance. So that they have agreed on the actual physical environment - I mean this is an example - the imagined physical environment in which they are working. They are consistent and they develop the actual attitudes in role play to each other in role, their understanding of each other in role, in which sense the situation becomes so fascinating to them that that is what they are exploring through. They have got beyond "I am going to do this" or "I don't want to do that" and so forth and so on. Perhaps you can explain this by a heightening of attention and concentration and a growing excitement in the underlying meaning behind the roles and the situations.

JC Does this excitement come through in appearance, facial expression, voice?

LMcG In a variety of ways. Silence. It depends on what the roles and what the situations are; or what the discussion is if there is going to be one afterwards.

JC Yes. I was wondering what importance you would attach to discussion in trying to measure the success or worth of what you have done?

LMcG I am wary of discussion if it interrupts the flow of the work, because I think that is one of the dangers of stopping and starting all the time. I would place importance in what you are discussing and for what reasons, so it is the questions which are being raised and the issues which are being raised by the kids and by the teacher in the discussion that is important. So that I would say that if the children are involved in working through a situation or a problem or an idea that excites them, then the discussion you have is how they go about exploring that idea and that situation. If however you want them to understand the implications of revolution or hi-jacking, or what violence means if you are going to be involved in it, then the discussion you are going to have is going to be very different because you are going to say "What I want to do is to extract from the experience you have just had, the specific experience you have just had, generalisations that you can then attach to parallel situations." So I think discussion is very important but it needs to be seen in the light of what people are involved in doing. It is a discriminating kind of discussion.

JC Would you tend to emphasise more the content of the contributions by the kids if there is a discussion, if you see a place for discussion; or the emotional tone of their contribution?

LMcG Both. I would like to feel, and I find very often in drama sessions which have a high intellectual content, that the emotional involvement is lacking. And I think, except for the third of the films you saw, [Take Three] in the first two there is almost like an intellectual exercise; but I would try and take temperatures of both of them and hopefully the one would inform and influence the other.

JC Do you think it important if the pupils realise what the criteria are - what the teacher is using to weigh the worth of the lesson?

LMcG I think that is a very important aspect of learning through drama, and once the kids have clued in to that I think it is great.

JC And if they haven't it's a regrettable situation?

LMcG Not necessarily. Maybe they might lose a little by not having it but not necessarily; because the experience itself is the most important thing or should be the most important thing.

JC Why do you see it as desirable or good if they did understand and appreciate what it was the teacher valued?

LMcG Well, I think that in any form of education, not only drama, it is essential for the teacher to sell what he is doing to the kids so that they see that it's relevant and I think for me, that would occur in any kind of teaching. It is an honesty and integrity that is necessary.

JC Are your ideas in drama - and presumably they are - part of a broader idea as to what education is, or what education should be?

LMcG Probably. In a certain sense yes. I see drama as an aspect of education and not as being all-embracing, and as encouraging certain general skills which should in theory be transferable to other learning areas, so in that sense I do, very much so. But I think that one's into the area of discussing political implications of education and discussing questions like "What are the needs of society" and all those kind of things which take a lot more discussing.

JC Could you say a word or two on it?

LMcG Yes. If you take the concept of a core curriculum but you take the concept of core objectives rather than core subject contents, then I think there are certain disciplines and bodies of knowledge which children ought to have some experience of. I think, for instance, they ought to have some idea of technology, of science, of maths, of creative problem-solving. Every child should essentially be able to absorb information, to analyse information, to take what is relevant about what is being given to them, to interpret it and to express their understanding of that situation. Now I think drama can be very useful in equipping children with that kind of skill. I also think they ought to be able to know the difference between creative problem-solving and logical deductive thinking and they ought to appreciate the value of both of those. They ought also to be flexible enough to apply a variety of skills to any problems or situations which might confront them intelligently - I mean I am talking about what I think is utopia. And I think in addition to that, in some way they need to have - and I think these kinds of skills would enable children to interpret and react in their own environment personally and socially and out of school and so forth. But I think in addition to that there is the very important contribution that education can make, which is to broaden their horizons so that 'People have been working in this area for a long time and they have got a wealth of knowledge', or "These things are happening outside your environment." I think one of my main criticisms of drama teachers is that they have a very limited notion of roles and a very limited knowledge of what people are outside their middle-class, cloistered environments, and I think role understanding applies as much to teachers as to kids. But I would see education as having that dual nature. Now whether it is in a school or out of a school is another matter altogether. I mean this is what I am working on - the feasibility of the educational system and so forth, and also the validity of drama within that, within the existing conventional system, and where education is going at the moment. But I feel basically that adults and kids have a great deal of curiosity and a desire to learn which is not exploited enough in the right and intelligent ways - and a lot to contribute as well - but again the philosophy behind drama, in which children's own ideas are taken into account, in which they are encouraged to take decisions and so on, comes back to a sort of political, pseudo-political philosophy about socialization. Which raises the question about what you are attempting to educate children for and whether you realise the implications of that. And if you realise the implications of that are you prepared to take it as far as it is doing to go. I don't know if that is helping.

JC If you had to select one contribution that drama can make to education, to the child, to society, which would you select?

LMcG I would say that it is very important in tapping a kind of universal, shared understanding of people, and the way they behave and the way they feel and communicate and think. And I would think the contribution good drama has is that it allows people to acknowledge and to gain new insights through this about the human condition.

Conclusion

Consideration of the various responses shows the recurrence of several elements. Phrasing and emphases of course vary, but signs of patterns are discernible.

Question 4, for example, saw experts fairly evenly divided, at least in the matters which they chose to stress. For such people as L, M, H and O, the emphasis was laid on the teacher, whose job it is to stretch the pupils by providing a framework offering the security necessary for productive work. B, C, E and G did not necessarily reject this, but they still chose to emphasise the role of the pupil; and mention was made of the ideal situation in which the teacher becomes superfluous, with pupils totally self-directing.

The area of evaluation frequently produced the epithet "difficult". Despite this, respondents had a considerable amount to say on the matter. The quality of involvement in the work was frequently mentioned in response to question 6, with other notions such as enjoyment and increased understanding also featuring. Few saw matters of stagecraft or theatrical skill as being of importance, and development of physical ease and poise also appeared to be of little moment.

The same matters were emphasised in response to question 8, with concentration on involvement receiving most frequent mention. Terms such as "control" (J) or "economy" (E) also received comment, suggesting some concern with theatrical matters. This may not be what M had in mind when he spoke of the need for "integrity" in the work, but it is difficult to see how it might be totally excluded.

With perhaps one exception (N), all respondents appeared to be united in the belief that central to judging the success of a given piece of work must be the context in which the work takes place. Even

where certain evaluative constants were seen as existing, the importance of context in modifying these was emphasised.

Perhaps the most significant question asked was question 11, and the wording of responses varied here again, without making responses necessarily mutually exclusive. Individual development received frequent mention, often in varying forms: for H, it was "constructive self-discovery", for J it was the ability to verbalize, for K the experience of life-enhancing "stimulation", for N the cultivation of personal happiness through a balanced personality. Social development also featured prominently, with recurrence of the notion of empathy, notably by such respondents as A, B and I. The idea that drama is something uniquely related to life itself - whether in terms of making school knowledge experience-based (M), or pre-living experience in safe conditions (D), or drama as experience itself (C) - was likewise a matter of some importance to several of those consulted.

APPENDIX B

Informal Investigative Instruments

(Informal Observation Checklist
Teacher Interview
Pupil Interview)

Formal Investigative Instruments

(Formal Observation Schedule
Teacher Questionnaire
Pupil Questionnaire)

INFORMAL OBSERVATION CHECKLIST

1. Physical setting (e.g., attractiveness, acoustics, privacy, work display)
2. Class entry
3. Lesson starting point
4. Use of space
5. Teacher instruction (e.g., clear, open-ended, firm, leisurely)
6. Teaching plan (e.g., amount of pupil input, teacher acceptance of pupil input, pupil responses)
7. Discussion (e.g., extent to which teacher knows the answers, extent to which pupils contribute)
8. Pupil attention (e.g., extent to which pupils watch, listen, disrupt, are distracted)
9. Teacher input (e.g., teacher contact with pupils, their response, purpose served by contact)
10. Opportunities for pupil choice (e.g., in terms of lesson content, lesson form, lesson development)
11. Self-expression (e.g., instruction-following, seriousness, concentration)
12. Discipline (e.g., directly exercised, in what circumstances, its effect, necessity, duration)
13. Lesson conclusion.

TEACHER INTERVIEW

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PUPIL INTERVIEW

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

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

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

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

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

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

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

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

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

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

FORMAL OBSERVATION SCHEDULE

GAMES, EXERCISES	Start	Finish	Start	Finish	Start	Finish

DISCUSSION	Start	Finish	Start	Finish	Start	Finish
Teacher Comment/ Instruction						
Teacher Question C/O						
Pupil Response						
T						
P						
T						
P						
T						
P						
T						
P						
Pupil Question/Initiation:						
Teacher Response: B/D/R						
P						
T						
P						
T						
P						
T						
P						
T						
Pupil Disruption V/Phys;						
Teacher Criticism: H/M						
P						
T						
P						
T						
Teacher Praise G/S						

IN-ROLE Prep/ Perf.	Start	Finish	Start	Finish	Start	Finish
VERBAL						
Pupil A,B/C,D/E,F/Unk [Group Size]						
P						
P						
P						
Teacher: I/Q/C						
T						
T						

NONVERBAL

Pupil A,B/C,D/E,F/Unk

P

Teacher

T

Pupil role-disruption V/Phys.

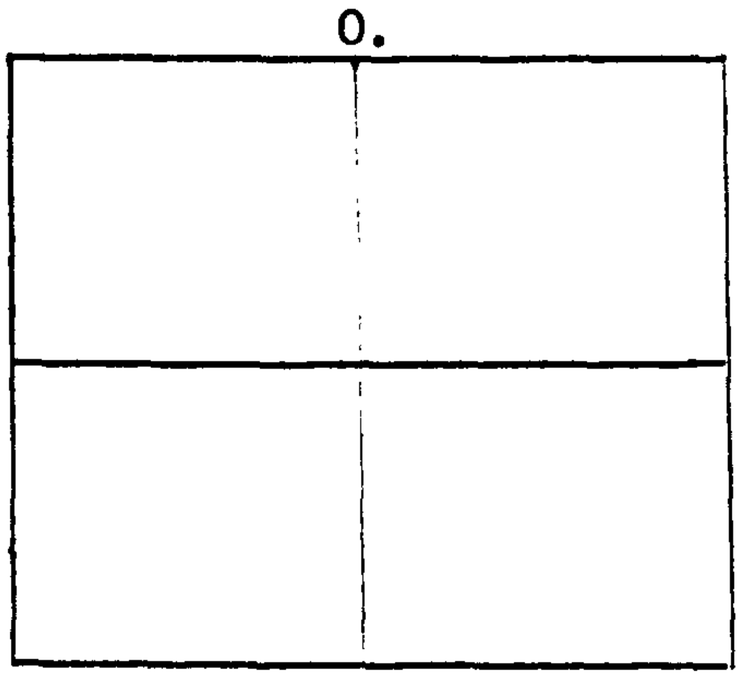
Teacher Criticism H/M

P

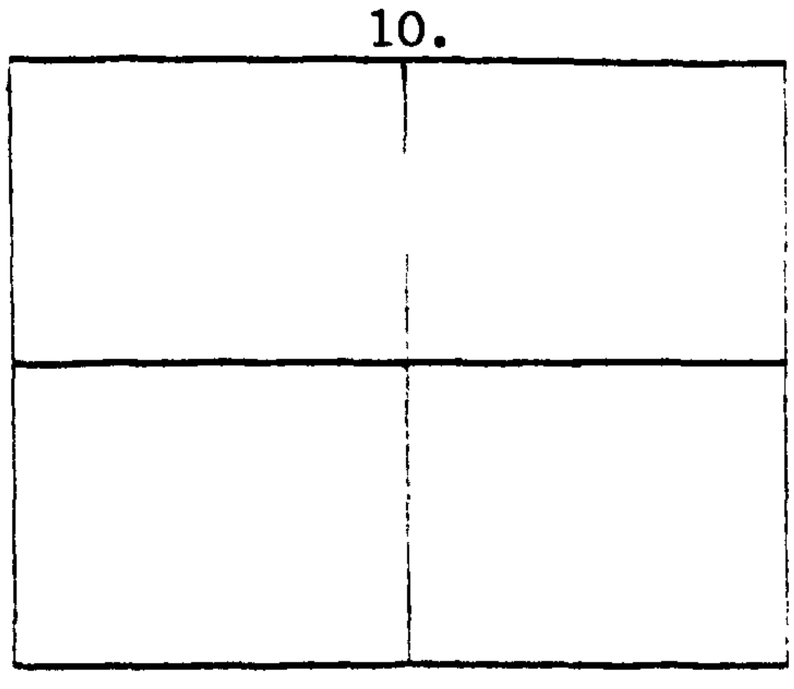
T

CLASS POSITION CHARTS

0.



10.



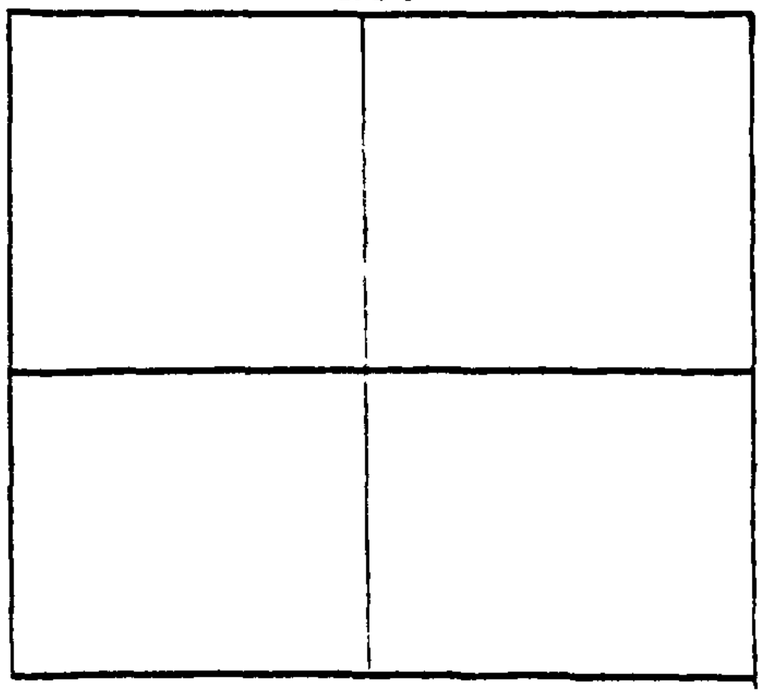
U/D
(Up/Down)

W/G/2/1
(Whole/
Group/Two
/Singly)

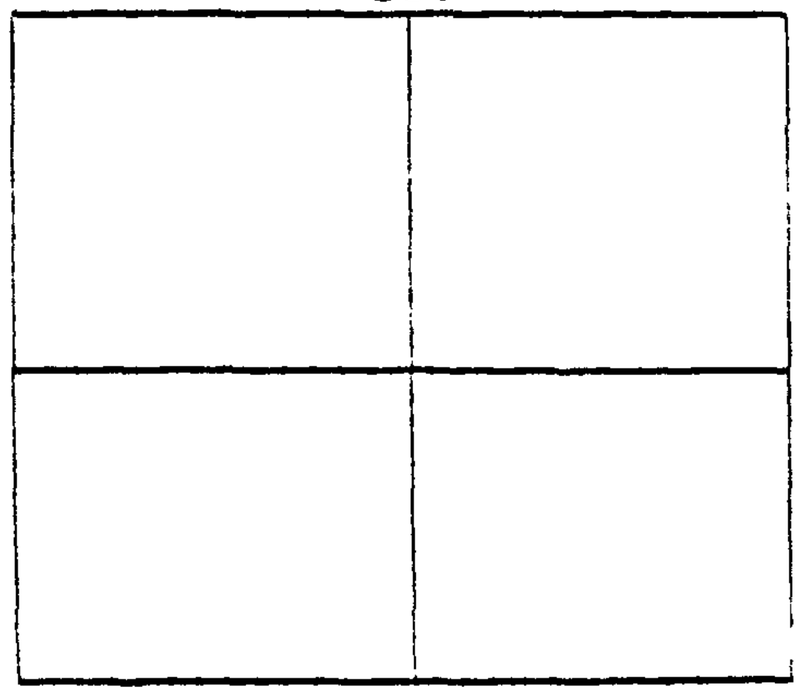
Dis/Role
(Discussion
/Role)

TT/PT/BT
(Teacher
talking/
Pupil
Talking/
Both
Talking

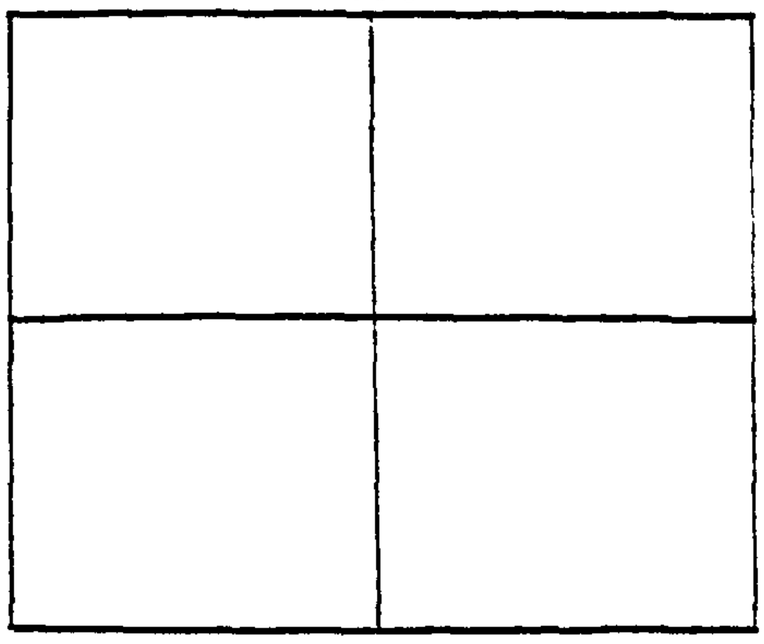
20.



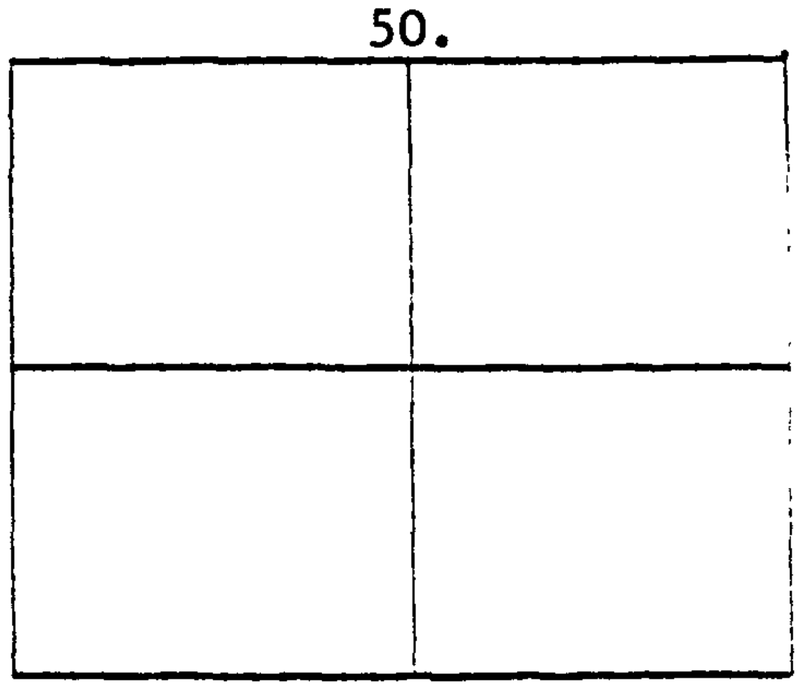
30.



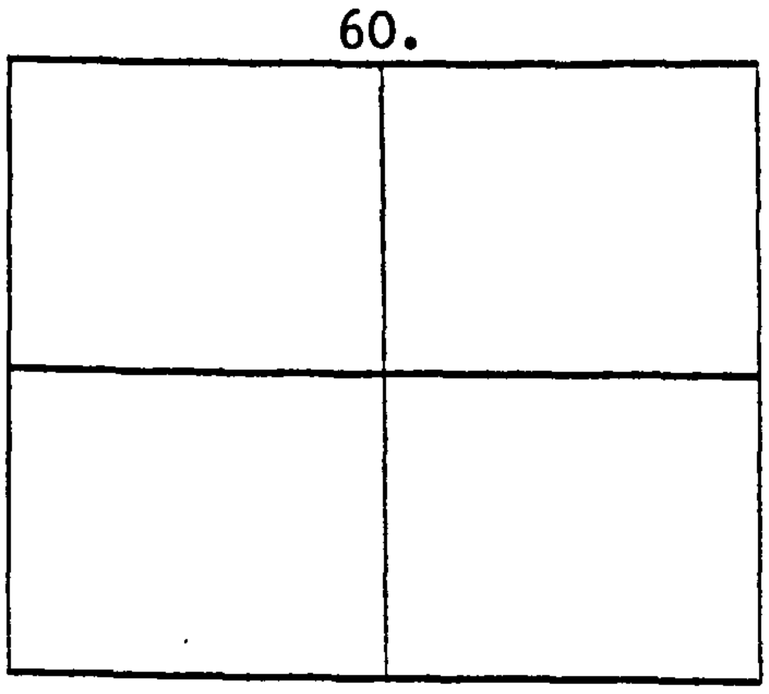
40.



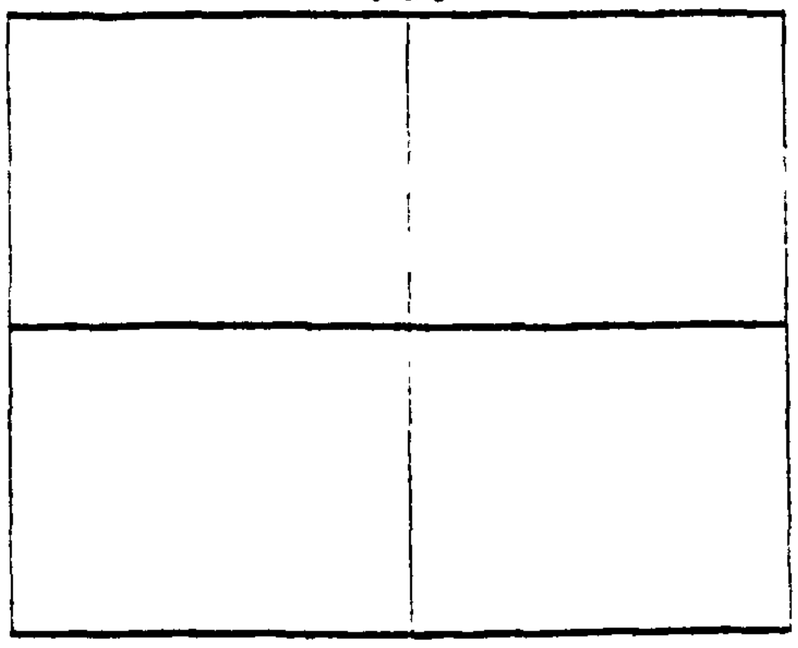
50.



60.



70.



TEACHER QUESTIONNAIRE

TEACHING STYLE

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

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

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

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

ACTIVITIES A

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

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

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

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

ACTIVITIES B

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

(1)

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

(2)

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

(3)

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

(4)

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

EVALUATION CONCERNS

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

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

	VU	U	RI	I	VI
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3	4	5
2. How graceful (s)he is in the way (s)he stands and moves	1	2	3	4	5
3. What (s)he says about the work	1	2	3	4	5
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	4	5
5. How self-confident (s)he is	1	2	3	4	5
6. How much (s)he seems to enjoy doing the work	1	2	3	4	5
7. How completely (s)he can concentrate on the drama work	1	2	3	4	5
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	4	5
9. How regularly (s)he attends drama class	1	2	3	4	5
10. How much skill (s)he shows in details of the drama work	1	2	3	4	5
11. How well (s)he cooperates with the teacher and other class-member	1	2	3	4	5
12. How deeply involved (s)he gets in the work	1	2	3	4	5
13. How hard (s)he tries	1	2	3	4	5
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	5
15. How ready (s)he is to say or do without teacher suggestion or direction	1	2	3	4	5
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5

DRAMA AIMS

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

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

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

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

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

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

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

( ) Pupils realise the value of cooperation with other pupils

( ) Pupils can solve problems they meet

( ) Pupils think about things that happen to them

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

( ) Pupils understand the kind of person they are

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

( ) Pupils can have an enjoyable time doing drama

( ) Pupils can feel they've achieved something worthwhile

( ) Pupils are less shy and more outgoing

( ) Pupils can realise their buried potential and talents

THANK YOU FOR YOUR TIME AND HELP
IN COMPLETING THIS QUESTIONNAIRE

PUPIL QUESTIONNAIRE

Below are 20 sentences or statements about drama. Read each sentence carefully, then from the list 1 2 3 4 5 beside it, circle the number which best shows how you feel about that sentence.

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

Try to be as honest as you can - there are no right or wrong answers, only the way you feel. YOU WILL NOT BE ASKED TO WRITE YOUR NAME ON YOUR PAPER.

		SA	A	U	D	SD
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5
2.	Drama lessons don't really teach you anything important	1	2	3	4	5
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5
6.	We should have drama lessons more often than we do	1	2	3	4	5
7.	I have never really learned anything from a drama lesson	1	2	3	4	5
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5
10.	I honestly don't believe drama does us any real good	1	2	3	4	5
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5
13.	Drama class gives you a chance to experience situations you might someday experience in real life	1	2	3	4	5
14.	I'm especially glad if I'm off school on a drama-lesson day	1	2	3	4	5
15.	Drama helps me feel much more self-confident	1	2	3	4	5

	SA	A	U	D	SD
16. At the end of a drama lesson I usually feel I've been doing something worthwhile	1	2	3	4	5
17. Drama may be a good idea in the primary school but not in the secondary school	1	2	3	4	5
18. In drama you learn how to cooperate with the others in your group	1	2	3	4	5
19. Drama may be fun but it's not really making very good use of your school time	1	2	3	4	5
20. Drama makes it easier for me to get along with other people	1	2	3	4	5

THINGS OUR DRAMA TEACHER LOOKS FOR IN OUR WORK

When it comes to deciding what progress their pupils are making, different teachers look out for different things. What do you think your teacher looks for in the class's work? For each of the items below, circle the number which best shows how important that items would be to your teacher.

1 - Hardly matters (HM)
2 - Matters a little bit (MB)
3 - Fairly important (FI)
4 - Very important (VI)
5 - Extremely important (EI)

		HM	MB	FI	VI	EI
1.	How willing we are to exchange ideas with the rest of the class	1	2	3	4	5
2.	How graceful we are in the way we stand and move	1	2	3	4	5
3.	What we say about the work	1	2	3	4	5
4.	How often we are concerned about other people and not just ourselves	1	2	3	4	5
5.	How self-confident we are	1	2	3	4	5
6.	How much we seem to enjoy doing the work	1	2	3	4	5
7.	How completely we can concentrate on the drama work	1	2	3	4	5
8.	How well we can read between the lines of what's said and done in drama work	1	2	3	4	5
9.	How regularly we attend drama class	1	2	3	4	5
10.	How much skill we show in details of the drama work	1	2	3	4	5
11.	How well we can cooperate with the teacher and other class-members	1	2	3	4	5
12.	How deeply involved we get in the work	1	2	3	4	5
13.	How hard we try	1	2	3	4	5
14.	How agreeable and well-mannered we are	1	2	3	4	5
15.	How ready we are to say or do something off our own bat	1	2	3	4	5
16.	How well we can take a basic idea and develop it	1	2	3	4	5
17.	How clearly and fluently we can explain the way we feel about things	1	2	3	4	5

HOW IMPORTANT DIFFERENT THINGS ARE TO OUR DRAMA TEACHER

(1) = Most important X 2

(2) = Second in importance X 2

(3) = Third in importance X 2

(4) = Fourth in importance X 2

(5) = Least important X 2

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

( ) We can solve problems we meet

( ) We will think about things that happen to us

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

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

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

( ) We can have an enjoyable time doing drama

( ) We can feel we've achieved something worthwhile

( ) We will be less shy and more outgoing

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

THANK YOU FOR YOUR TIME AND HELP
IN COMPLETING THIS QUESTIONNAIRE