THE DEVELOPMENT AND IMPLEMENTATION OF THE CURRENT SECONDARY SCHOOL DRAMA AND THEATRE COURSES IN BRITISH COLUMBIA

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ABSTRACT

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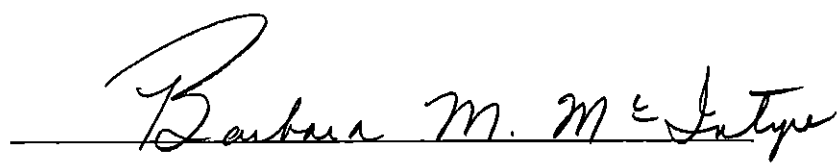
This thesis describes the development of educational drama in British Columbia secondary schools from its earliest roots to the current secondary drama/theatre curriculum, including the implementation of the current secondary program. The various origins of theatre in British Columbia are examined; and the development of a drama/theatre curriculum is traced from its beginnings in 1939 to 1984. The study stresses the changes in philosopy as the curriculum evolved through three stages: student oriented, theatre oriented, and a combination of both.

One chapter describes the processes which resulted in the implementation of the current drama/theatre curriculum. Another chapter presents an examination of the extent to which the implementation processes were successful. A questionnaire was administered to teachers of one course, Drama Nine, to determine if curriculum revision in theory had been followed by revision in practice. Another purpose of the questionnaire was to determine what further assistance was needed by teachers to make the adoption of the new course more complete.

The study found that the majority of drama teachers had accepted the approach described in the new curriculum and were using most of the material in the new curriculum guide and resource books. The reasons offered for the success of the curricular change emphasize teacher-centred curriculum building and implementation.

The study recommends specific improvements in the current curriculum in the areas of speech and the transition from improvisation to scene work. The addition of several projects is suggested. As well, the study recommends some changes in teacher training procedures and the establishment of regular communication between the drama/theatre teachers professional organization, the Association of British Columbia Drama Educators, and the teacher training institutions of the province. The conclusion looks to the future, suggesting routes for further curriculum endeavour, including a study of the 'Drama for understanding' concept and its place in British Columbia drama education.

Examiners:



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DEDICATION

To Pegi

PREFACE

One method of investigating the academic health of an educational discipline is to examine the development of its curriculum. Although play production as an extra- curricular theatre activity has been a vital enterprise of many secondary schools throughout this century, drama as a school discipline is a relatively new arrival on the British Columbia educational scene. In the past twenty years however, there has been a great upsurge of interest and enthusiasm for drama, both curricular and non-curricular, in the secondary schools of the province.

This enthusiasm for drama appears to be shared by students, teachers, and administrators. One important indicator of this spirit is the vastly increased enrollment in drama courses. Another is the establishment of a provincial specialist association, the Association of B.C. Drama Educators. Its membership includes elementary and secondary school teachers, administrators, members of university faculties, and student teachers. This group organizes workshops and conferences for both teachers and students. It coordinates the network of local and regional play festivals which culminate in an annual High Schools Theatre Conference at which outstanding secondary school productions from all

over the province are presented. Concurrently with this extra-curricular aspect of drama, the Association conducts workshops which emphasize its curricular interests. It is the curricular aspect that is examined in this thesis.

The first classroom drama in B.C. was introduced by the then Department of Education (now Ministry of Education) in 1939. Since then revisions and expansions have occurred in 1951, 1965-66, and 1972 to the present. Although this development of the curriculum has represented progress, it also has created a serious problem. Each course added to the curriculum and each class added to a school's roster increased the need for more drama teachers. In order to meet the needs of the drama program, teachers untrained in drama were frequently recruited to teach drama classes. The most recent curriculum revision, which began in 1972, was specifically designed to help meet not only the needs of the trained drama teacher but also those of teachers who lacked drama training or experience.

In this thesis the development of the drama curriculum in British Columbia is traced from its earliest roots to the latest revision. Particular attention is given to an evaluation of the development of a new drama and theatre program during the period 1972 to 1984. Activities intended to implement the new courses are described, together with an investigation of the extent to which one course, Drama Nine, has been successfully implemented.

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Chapter I

BACKGROUND OF THE STUDY

1.1 CULTURAL ROOTS OF DRAMA IN B.C.

The fine arts in British Columbia have found it difficult to gain recognition in an environment which has only relatively recently emerged from the pioneer category. Public approval is gained by the hewers of wood and the drawers of water, the healers of the sick, and even by the sellers of goods, but persons in the arts - drama teachers for example - find their activities relegated to the level of 'something to keep the girls busy'. This approach is something less than justified when one considers the respected position of drama before the white man arrived in what is now known as British Columbia.

1.1.1 Indigenous Roots

Geography had been generous to the indigenous peoples of the Pacific West Coast, providing them with ample food, a mild climate, and isolation from the main body of the continent. Thus relieved of the time-consuming duties of food-gathering and defence that the Plains and Eastern tribes found so onerous, the West Coast Indians had a considerable

amount of time available for activities cultural in nature. The great events in the life of an Indian were depicted through ceremonies presented in a dramatic mode. A warrior's entry into one of the secret societies and a Kwakiutl chief's bid for tribal supremacy through the potlatch ceremony, both are examples of the indigenous theatre roots of British Columbia.

Looking first at the theatrical elements in entry into the secret societies, one must note the importance of these societies in Indian life. A brave's acceptance into one of the societies gave him a greatly enhanced standing in the community. Acceptance and status within each society were decided by ceremonies powerfully theatrical in nature. One example was the rituals leading to membership. Here we find the use of set speeches, music - both vocal and instrumental - pantomime, elaborate costume, and masks. Even the physical attributes of a stage were present.

Franz Boas, the best known scholar of Amerind cultures, described, in 1911, how a home would be converted into a virtual theatre. "A section in the rear of the house is divided off by means of curtains; it is to serve as a stage on which the dancers and the novice appear."[1]

[1] Franz Boas, The Social Organization and the Secret Societies of the Kwakiutl Indians, (New York: Johnson, 1970), p. 658.

Continuing his identification of theatre elements in the life of the West Coast Indians, Boas described the use of impressive set pieces that remind one of the settings used in the enormous dramas set on European cathedral steps during the Middle Ages. He reported the example of a novitiate returning to the village on the back of a whale; the whale being a float manipulated from the beach by hidden ropes.[2] In another ceremony, the novitiate returned to the village by walking on the water; an effect brought about by using a small raft floating just below the surface, again controlled by ropes ending on shore. In a third case the novitiate appeared to arrive on the wings of an eagle which rose from underground. In all these performances the rituals were carried out by a large cast with a wealth of colourful detail, including set pieces, costumes, makeup, properties, and masks.

Another dramatic element used by the Indians of the West Coast, especially the Kwakiutl people, was the equally colourful ceremony, the potlatch. Rosman and Rubel describe it as

> a ceremonial event, employing every mode of symbolic expression in a... culture to make statements about the panoply of social relationships and statuses in that culture.[3]

[2] Boas, p.658.

[3] Abraham Rosman and Paula Rubel, Feasting with Mine Enemy, (New York: Columbia University Press, 1971), p. 32.

It is important to realize that this ceremony was far from being a simple event. Rosman and Rubel record a Nootka potlatch that involved twelve years of planning, saving, and stock-piling. Just one section of the potlatch, the Wolf Ritual, involved thirty-five specific sequential activities. Many of these activities had sub-group divisions as well. The culminating point was the presentation of gifts on a lavish scale to all the guests. In this way a member of the tribe could increase his prestige both within the tribe and with other tribes. The procedures were highly theatrical; the boasting and taunting, which had at first been threatening and aggressive, gradually through the years became stylized, a piece of role-playing. Hawthorn, whose studies resulted in enlightened changes in the Indian Act of Canada, felt that the potlatch provided an important service as a substitute for war. Some groups, among them the Kwakiutl, made the transition from war to intensified competition through the potlatch.[4] This sublimation of aggression included not only role play but also oratory and dance.

This second theatrical ceremony, the potlatch, reached its heights during the last half of the Nineteenth Century. However, by 1900 the potlatch was under attack by some Indians as well as by powerful elements among the Catholic and Protestant clergy. The basis for their criticism was the

[4] Harry Hawthorn, Cyril Belshaw, and Stuart Jamieson, The Indians of British Columbia, (Toronto: University of Toronto Press, 1960), p. 32.

extremities of escalation that gift-giving had reached. In the frantic rush to out-perform each other, participants in potlatches ruined themselves and their families. Churchmen and Indians alike were appalled at the destitution that followed. The Dominion Government enacted legislation outlawing the ceremony, and, by the time the prohibition was withdrawn in 1954, Indian interest in reviving the potlatch was negligible. Thus the most colourful theatrical activity indigenous to Canada disappeared. As for the secret societies, only a few still exist. Initiation of novitiates is very rare and non-Indians are not permitted to observe the ceremonies.

Unfortunately the Indians were not able to preserve their culture in writing. The only evidence we have of these dramas is the vague memories passed on from generation to generation and the reports of the anthropologists. European technology, religion, and culture had such an overwhelming effect on the resident peoples that they to a great extent abandoned the ways of their ancestors. Thus, in British Columbia, the native roots of theatre have almost disappeared. On the other hand, the European roots of our drama are strongly in place and easily identified.

1.1.2 European Roots

The first European-style drama to be performed in what is now Canada was the Theatre de Neptune written and produced by Marc Lescarbot. It was presented at Port Royal, Acadia, on November 14, 1606. It was over 250 years later that European theatre arrived on the Pacific Coast. The civilization it arrived in was as rough as that of Acadia had been two and one half centuries earlier.

The Royal Navy includes among its many contributions to the early development of British Columbia the delivery of European style theatre to these shores. The first recorded performance on the West Coast was an unnamed production presented aboard ship by the officers of H.M.S. Tricormite in 1853 as the ship lay in Victoria harbour. The audience was made up of invited citizens of the town.[5] The diarist who reported this event, Martha Ella Cheney, was also to mention the second, and equally nameless, production, when, on December 23, 1854, she reported "Theatricals at the Fort."[6] The first production of a familiar script was that of Sheridan's The Rivals by an all-male cast of amateurs on January 14, 1857.[7]

[5] Martha Ella Cheney, "Diary 1853-1856", unpublished m.s.,British Columbia Archives, Victoria, B.C, p.6.

[6] Cheney, p.13.

[7] Article in The Daily Colonist, April 25, 1926, quoted in Craig Clifford Elliott, "Annals of the Legitimate Theatre in Victoria, Canada, from the Beginning to 1900."Diss. University of Washington 1969, p. 17.

The population of Victoria increased rapidly during the 1850's and 1860's as a result of the gold strikes in the interior of the province. As a result, the city became a port of call for touring American companies. Craig Elliott, in his thorough study of early theatre in Victoria, reported an amazing growth in the visits of these professional performers. Table 1 shows the increase in the number of visits to Victoria by touring companies from 1860 to 1899.

TABLE 1

Victoria visits by touring companies, 1860-99

	Legitimate theatre	Minstrel and variety	Opera etc.
1860-69	8	'many'	'many'
1870-79	15	27	20
1880-89	74	18	24
1890-99	139	91	33

Source: Elliott, pp.11, 95, 144, and 221.

The steady increase in visits is an impressive indication of theatre's popularity during this formative period. Many of the companies remained in Victoria for long periods of time, especially in the 1860's and 1870's. However, as other towns developed, specifically New Westminster and Nanai-

mo, they were added to the circuit. The first professional production in Nanaimo was in 1860.[8] In 1861 an enterprising company toured New Westminster, Hope, and Yale. Vancouver was visited by professional actors on the year of its birth, 1886. As it quickly established itself as the trans-continental railway terminus, Vancouver began to draw the actors and Victoria found that the visits of the touring companies became more numerous but much shorter in duration.

A study of the play titles listed by Elliott reveals that at first most of the plays presented were of British origin, the most popular being The Lady of Lyons and The Ticket-of-Leave Man. Gradually, however, American titles began to dominate, led by that greatest of favourites Uncle Tom's Cabin, complete with a pack of trained blood-hounds and, with grander companies, a trained donkey.[9] Three uniquely American types of plays came to dominate Canadian west coast stage; the 'meller- drammer' (developed from its more dignified cousin, the melodrama), the minstrel show, and vaudeville.

This popularity of extremely light entertainment is at first surprising when one considers the situation east of the Rockies. Those who risked play production in Eastern

[8] Craig Clifford Elliott, "Annals of the Legitimate Theatre in Victoria, Canada, from the Beginning to 1900." Diss. University of Washington 1969, p. 17.

[9] Elliott, p.156.

Canada had to be circumspect in their choice of play because of the prevalent suspicion of theatre as immoral and indecent. Edwards, in his definitive study of Canadian theatre history, explains the situation:

> Many people, of course, were under the influence of their church, and whichever church they attended, they almost invariably found that their spiritual adviser regarded the stage as the gate of Hell. Even among the latitudinarians there were comparatively few who were moved by the magic on the stage. The theatre was regarded as sinful to a large and influential section of the community.[10]

The point was made even more graphically in a letter appearing in the Nova Scotia Gazette shortly after the presentation of Jane Shore in 1768:

> Theatrical performances are the blemishes of human nature, the plague of reason, and the ruin of virtue.[11]

The west coast light theatrical fare, only rarely 'enhanced' by the presentation of more classical selections, thrived probably because of the more informal attitude that pervaded the casual atmosphere of the young West Coast colony.

[10] Murray Edwards, A Stage in Our Past, (Toronto: University of Toronto Press, 1968), p. 28.

[11] Betty Lee, Love and Whiskey, (Toronto: McClelland and Stewart, 1973), p. 46.

However, this hey-day of professional theatre came to an end before World War One. Economic times grew more difficult, fewer tours started up and attempts to develop local professional companies failed. Sister Theresa MacKinnon, in her study of Canadian children's theatre, points out two other causes for the decline of Canadian professional theatre; the competition presented by the arrival of radio and moving pictures, and, secondly, American and British ownership of most of the legitimate theatre houses in Canada. She quoted a plaintive voice of the time: "Canada is the only nation in the world whose stage is entirely controlled by aliens."[12]

1.1.3 Canadian Roots

Considering the negative attitudes about theatre held by many of Canada's institutions and people, one can only describe as amazing the speed with which theatre moved into the realm of the 'socially approved' following World War One. The Little Theatre movement which spread quickly over the United States and Canada saw the establishment of amateur groups of a wide range of size and skill. The Vancouver Little Theatre Association (V.L.T.A.) was the first of these to be established in the Dominion, being founded in 1921. It soon became a large and energetic group; so ener-

[12] B.K.Sandwell, "The Annexation of Our Stage," Canadian Magazine, November, 1911, p. 23-24, as quoted in Theresa MacKinnon, "Theatre for Young Audiences in Canada," Diss. New York University 1974, p. 29.

getic that in 1928 the Canadian Forum reported that V.L.T.A., since its inception, had produced fifty-nine plays, including those of Shaw, Ibsen, and Capek.[13] The movement spread quite quickly across the country and soon every city and large town, and some not so large, had an active theatre group.

The emergence of these groups in the post-war period was not, as might be expected, greeted with pulpit thumping and condemnation, but rather with a high level of social approval. The reasons for this change were three-fold. First, there had been a change in public morals and attitudes. Victorian morality was one of the casualties of the war; the symbol of the new era was to be the flapper. Second, in many communities in North America, the Junior League was the originator or sponsor of the local drama group. These Junior Leagues were womens' service groups which drew their membership mainly from the upper levels of the social strata. Any activity sponsored by these groups would be considered to be not only above suspicion but also worthy of support by the community. The third factor was an increased and wider-based interest in the arts. This can be explained by the fact that Canadian people were becoming increasingly literate and possessed a gradually increasing portion of leisure time. The 'culture lovers' so uproariously outlined

[13] Unsigned article, Canadian Forum, December, 1928, p. 104.

in George Kelly's The Torch Bearers had a basis in reality.

In 1931 Lord Bessborough was appointed Governor-General of Canada. This British peer had a keen interest in theatre; he had equipped his home in England with a fine private theatre where he mounted expensive productions of Shaw and Shakespeare.[14] The drama-obssessed peer was disappointed with the situation which he found in Canadian theatre. As he later admitted in an article in the London Morning Post,

> When I arrived in 1931, I found road company activity dead....Theatres had been taken over by film companies. Depression had practically killed touring by professional companies from abroad.[15]

Bessborough began attending productions of the Ottawa Little Theatre. He saw the enthusiasm and the talent; he also saw the lack of standards and the unevenness of performances. On his travels about the country he observed the difficulties presented by the great distances between groups and by the isolation of many. We do not know if Lord Bessborough read or heard of the article written in a Canadian magazine of letters some three years before the Governor-General arrived in Canada. In it Herman Voaden, already a Canadian playwright, anthologist, and director of considerable note, praised the little theatre movement for its idealism and for the contributions it was already making. However, he was

[14] Lee, p. 83.

[15] Lee, p. 84.

critical of some of the groups:

> Many of them are abortive in character and poorly led. The great need is for an organization to encourage the formation of these new groups, to guide them in the direction of artistic activity and to point the way to a distinctly Canadian end.[16]

Lord Bessborough, aware or unaware of the article, was certainly aware of the situation. He was aware of the success of the British Drama League in solving these kinds of problems in Britain and decided that Canada needed such an institution. Undoubtedly he was encouraged by the letter he received from Lillian D. Myers of the Saskatoon Little Theatre suggesting that he "might care to do something about unifying Canada's proliferating groups."[17]

Bessborough called a meeting for representatives of all Canada's little theatre groups in Ottawa on October 29, 1932. At this meeting the Dominion Drama Festival (D.D.F.) was established. The membership of the general committee established at that meeting was indicative of the new status of theatre in Canada.

> Lord Bessborough (the Governor-General) was patron while other members were the Lieutenant-Governors of all the provinces, the Prime Minister and Leader of the Opposition in the Federal House, the Premier of each province, University presi-

[16] Herbert A. Voaden, "A National Drama League," Canadian Forum, December, 1928, p. 105-106.

[17] Lee, p. 85.

dents,Ministers of Education....[18]

The first Dominion Drama Festival was held in Ottawa in April, 1933. To the delight of the organizers, regional competitions were held in all regions of the country and twenty-four plays were selected to perform in the final festival. The D.D.F. was a great success, providing not only a national arena wherein groups could vie for supremacy and actors for acclaim but also an encouragement for other towns to join the little theatre movement and the D.D.F.. By 1947 the number of annual entries ranged between fifty and seventy.[19] Many of those who were to become Canada's finest actors and actresses, for example William Hutt and Kate Reid, received some of their early experience in productions prepared for entry in the D.D.F. An interesting by-product of this theatrical activity was the encouragement given to Yousuf Karsh by D.D.F. officials, especially Lord Bessborough himself. Canada's greatest photographer identified "those early days in the Ottawa Little Theatre"[20] as a turning-point in his career.

[18] Theresa MacKinnon, "Theatre for Young Audiences in Canada," Diss. New York University 1974, p.44.

[19] William Angus, "Theatre," Encyclopedia Canadiana, 1958.

[20] Lee, p. 287.

The D.D.F.'s national success was at least matched, if not surpassed, by its success in British Columbia. By the mid-nineteen fifties, the province had over two hundred entries annually in thirty festivals.[21] This astronomical rise can be attributed both to community interest in the little theatre movement and to the organizing ability of Major Bullock-Webster, the originator of various organizations, including the British Columbia Dramatic School, the British Columbia Drama Association, and the British Columbia Drama Festival.[22] His work, and that of hundreds of amateur theatre people throughout the province, resulted in an identifiable Canadian root to our development of theatre. Canadian playwrights were still a rarity, but a strong pool of Canadian talent in acting, directing, and backstage skills had been developed.

For this study it is important to note that some members of the little theatre movement in British Columbia were teachers in the public school system. For many, the little theatre was the start of their interest in theatre; for many, it was their training ground. As a result, when theatre became possible within the classroom, there would be at least some teachers ready to do the job. In this regard the work of the University of British Columbia should be noted. The Players Club, founded by Frederic Wood, established a

[21] Angus, p. 65.

[22] Lee, p. 144.

tradition of touring the province every year with the spring production. In every town on the route a graduate would act as advance agent. The quality of the productions was often inspirational both to students and adults in the community. A second contribution of U.B.C. to theatre in B.C. was its Summer School of the Theatre, founded in 1938 with Dorothy Somerset as its chief instructor and administrator. Some of the graduates went on to become professional actors and technicians but the majority returned to their activities in various parts of the province as drama teachers and/or leaders of little theatre groups. The gifted intruction of Professor Somerset, Sidney Risk,[23] Jessie Richardson,[24] Norman Young,[25] and Sydney Bennett,[26] was a major factor in the careers of many who have contributed to drama in British Columbia.

Two major events of the 1940's and 1950's brought important changes to the theatre scene throughout Canada. The first concerns the growth of the significance of the Canadian Broadcasting Corporation (C.B.C.). The C.B.C. earned for itself an international reputation for its radio broadcast-

[23] a longtime member of the faculty of the U.B.C. Summer School of the Theatre and founder of Everyman Theatre, Vancouver's first resident professional company.

[24] best known as costume designer for U.B.C. and the Vancouver Little Theatre Association.

[25] a longtime U.B.C. stage manager and technical director.

[26] U.B.C. technical director and designer.

ing. Especially noteworthy was the Stage series produced first by Andrew Allan and later by Esse W. Llungh. The quality of the writing - for example, that of Lister Sinclair - and the skill of the actors and directors combined to create an impressive effect. "The result was that the Stage series was second only to Hockey Night in Canada in popularity."[27] Only a Canadian can understand what a rank in the Canadian hierarchy of things is attained by achieving second place to Hockey Night in Canada. The influence of C.B.C. broadcasting on the cultural life of Canadians during the 1940's and 1950's was very strong.

> C.B.C. radio drama ....created a national theatre available to and enjoyed by most of the country.... it created an audience ready for a new indigenous theatre... Radio is the mother and grandmother of much of the theatre we enjoy today.[28]

C.B.C. radio provided the first real market for Canadian playwrights. No country can claim that it has a national theatre until it possesses indigenous scripts; this was one facet of theatre that Canada lacked until the C.B.C. began to encourage local playwrights to produce radio playscripts. One of Canada's best known playwrights, George Ryga, has acknowledged the importance of C.B.C. radio's contribution. "Radio drama was a dominant influence in my early develop-

[27] Mary Jane Miller, "Radio's Children," Canadian Theatre Review, No.36, (Fall, 1982), p. 30.

[28] Miller, p. 38.

ment as a dramatist and it continues to shape many of my perceptions to this day."[29]

When in the early 1950's the C.B.C. turned to television broadcasting, it increased even more its demands for actors, directors, writers, and technicians. In B.C. the opening of the Vancouver studios of the C.B.C. was the beginning of steady employment for many actors in the province.

The second major event to help bring about sweeping changes in Canadian theatre was the enactment of the Canada Council Act of 1957. This legislation made possible the establishment of regional professional theatres throughout the country. Notable amongst these were the Manitoba Theatre Centre in Winnipeg, the Neptune Theatre in Halifax, La Theatre de Nouveau Monde in Montreal, the Citadel Theatre in Edmonton, and the Playhouse Theatre in Vancouver. In addition, special support was given to the Stratford Shakespearean Festival in Stratford, Ontario.

This hitherto unheard-of government backing for theatre reflected a willingness of the Canadian tax-payer to have public moneys used to foster the arts. The benefits of this support were soon apparent; unfortunately a negative effect also soon became evident. The proliferation of career opportunities now offered to theatre people drained away the

[29] George Ryga, "Memories and Some Lessons Learned," Canadian Theatre Review, No.36, (Fall, 1982), p. 90.

best actors, directors, and technicians from the little theatre movement.

The D.D.F. found itself in difficulties, both financial and philosophical. Costs were rising and sponsorship failing. Worse still, many within the organization were uncertain about the role the D.D.F. should undertake in the changing situation. Various "Committees of the Future", starting with the one led by Dorothy Somerset in 1952,[30] struggled with the problem. Various efforts to strengthen the organization led to training programs in 1964,[31] elimination of competition in 1969,[32] and finally, in 1975, to the conversion of the D.D.F. to a new structure called Theatre Canada.[33] Even this new organization was not to prove viable; the heyday of the little theatre movement was over, some thirty-six years after its beginning. Amateur theatre, now usually called community theatre, continued at a lower level of expectation and with a provincial orientation.

In British Columbia the weakening of amateur theatre was equally apparent, although not quite so fatal. Highly successful groups, such as the Vancouver Little Theatre Association, rapidly lost directors, actors, technicians, and

[30] Lee, p. 305.

[31] Lee, p. 305

[32] Lee, p. 307,

[33] Lee, p. 312.

audiences, and eventually became defunct. Only in smaller communities and some clearly defined areas did local theatre continue to survive under the leadership of the B.C.Drama Association, now called Theatre B.C. As the Seventies opened, B.C. possessed a community theatre which was much reduced in numbers but those groups which survived had no lack of enthusiasm. Outstanding among these were Vernon Little Theatre, New Westminster Vagabonds, and the Victoria Theatre Guild. A unique factor about this latter group was its liaison with the Theatre Department of the University of Victoria. Members of the faculty often worked with the Guild as directors and as actors.

Meanwhile, during the Seventies, professional theatre was in a period of rapid growth. Vancouver had three professional companies, Victoria two, and others toured the province when the opportunity arose. Audiences were large, and, significantly, the young were well represented at long last because many of the new plays were topical, dealing with issues that young people considered relevant to themselves and their times. Theatre in B.C. was far from dead, but was radically transformed. On one point both amateur and professional would agree; theatre had definitely "arrived" as a significant factor in the cultural life of British Columbia. It is true that the majority of people in this somewhat pioneer, out-door oriented province might not attend a play, but two outgrowths of theatre, television and the cinema,

are closely followed by most of the population. Theatre itself has a significance beyond the audience it draws. The vital issues that Canadians brood about, from separatism to alienation, find a voice in the theatre.

1.2 THE EDUCATIONAL ROOTS OF DRAMA/THEATRE

The development of theatre as a significant element in Canada's culture has been described. The next step is to consider its relationship to Canadian education.

Certainly the educational factor was very important in the theatrical events of the Indians. The tribes had no written language; the history of the tribe and the expectations of the elders all had to be conveyed to the young through the spoken word, reinforced by actions. The potlatch and the initiations transferred to the young a pride in family, clan, and tribe. The lessons were presented so graphically that one can feel sure that learning took place.

1.2.1 Extra-curricular drama - the school play

A study of the European roots of Canadian theatre reveals that very rarely in earlier times did society or playwright recognize the existence of children, either as audience or performers. As an example of these rare occasions, one notes that during the Middle Ages choir boys took roles in the liturgical dramas, the simple enactments presented in the church to carry the Christian message to the mostly

illiterate congregation. Once every year, on December 28, the choir boys elected a "boy Bishop" who presided over a festival, during which plays were presented, usually in Latin. This process was considered part of the boys' education.

This tradition developed further in the Elizabethan era when companies of boy actors came into existence. The best of these, the Children of the Chapel Royal and the Children of St. Paul's, still maintained a link with the church. The performances of these groups were so popular that some of the best playwrights of the day, including Ben Jonson, wrote works especially for them. How ironic, then, to read these lines of Jonson:

> They make all their scholars play-boys. Is't not a fine sight, to see all their children made interluders? Do we pay our money for this? We send them to learn their grammar and their Terence, and they learn their play-books.[34]

It is only fair to Jonson to point out that the words quoted are those spoken by a rather foolish character in the play, and probably do not reflect Jonson's own views. However, it is amusing to consider how easily the speech could be adapted for use by some modern day tax-payers and politicians.

[34] The Staple of News, III.ii, The Works of Ben Jonson (London: Bickers and Son, 1875), V, 247.

Despite such critics, the "school play" gained credibility as a method through which students could gain academic knowledge and at the same time improve their speaking skills. A fine example of this lies in the work of Nicholas Udall, master at Eton and Westminster, who wrote the first English comedy, Ralph Roister Doister, specifically for his students. The first production of this play, at Eton, sometime between 1534 and 1541, is the start of a long tradition which has continued in British schools up to the present day. A schoolboy writing an editorial for his school newspaper gave the following reaction:

> If only acting were a part of everybody's education...for there is nothing like it to take one out of oneself or to cure shyness or selfishness. And there is nowhere where acting is so possible or so appropriate as in a Public School.[35]

To such an enthusiatic testimonial, all one can say is "Amen!"

This tradition of the school play crossed the Atlantic and, somewhat altered, is to be seen in American and Canadian schools even today. The annual Christmas play which became traditional at Cambridge and Oxford[36] emerged in the United States as "the senior play" and in Canada as "the Matriculation play", or "the Christmas play", or just "this

[35] Eton College Chronicle, March, 1921, as quoted in T.H.Vail Motter, The School Drama in England, (Port Washington, N.J.: 1968 [original publication date 1929]), p. v.

[36] Richard Courtney, Play, Drama, and Thought, (London: Cassell, 1968), p.14.

year's school play." This tradition, as much a part of the ritual of the last year of high school as the graduation ceremony itelf, was gradually established throughout the province of British Columbia, especially wherever a teacher with a strong personality and an interest in "theatricals" was available to take charge. Casting was usually open to the whole school and rehearsals were held outside of class time. Often other teachers volunteered or were conscripted to take charge of the various backstage crews and committees.

These school productions have always been popular with participating students, with proud parents, and with principals, who are delighted to see a tangible product that brings the citizens into the school to witness an event which reflects favourably on the institution. Unfortunately, some of those involved believed that the process was the only important factor and selected scripts of very doubtful quality. Soon publishers were thriving from sales of scripts that were "guaranteed" to be easy to produce. Perhaps they were but the audience suffered. The teachers involved would have been wise to heed the advice of Dean Colet, who refounded St. Paul's grammar school, circa 1509, and was probably responsible for the school taking up play production. Speaking of script selection, the dean insisted on the necessity of picking a worthwhile play, the alterna-

tive resulting in "folysshe babelyng and losse of tyme."[37] Certainly the quality of B.C. school productions varied greatly from school to school and year to year, but many were good and nearly all improved school morale, and, incidently, marked the start of the careers of some of Canada's finest young actors, such as Brent Carver of Cranbrook and Terence Kelly of Burnaby.

This establishment of theatrical presentation in B.C. schools was aided by the increased respectability gained by theatre during the 1930's. The establishment of the Dominion Drama Festival was of assistance. Equally helpful was the work of the earlier-mentioned Major Bullock-Webster, who managed to have himself appointed Organizer of School and Community Drama for the B.C. Department of Education. With little money and less assistance, the Major set out to create a structure that would foster drama in the schools. Dennis Johnston, in his vivid description of Bullock-Webster, outlines the man's remarkable methods:

> Once entrenched, this quintessential civil servant rose mercurially in status (though not in salary) through his awesome capacity for correspondence, his persistence in seeking inexpensive patronage in high places, and his knack for always seeming important, whether or not he really was.[38]

[37] Motter, p. 245.

[38] Dennis William Johnston, "Models for drama/theatre education in the secondary schools of British Columbia," Thesis University of British Columbia 1972, p. 173.

From his office in the Department of Education, Bullock-Webster issued a steady torrent of bulletins, newsletters, and pamphlets.[39] His bluff and cheerful editorial voice was often the only encouragement an aspiring school play director would receive. In some school districts he was able to persuade some teachers and administrators to hold drama festivals which he then would report in a most flattering way in the bulletins that he sent to every interested teacher and administrator in the province.

The Major did not hesitate to use any method to achieve his goals. He was blatant in his use of the socially approved names active in the little theatre movement to bolster the cause of theatre in the schools. Even peers of the realm, such as Lord Bessborough, were grist to his propaganda mill. When King George VI and Queen Elizabeth visited Victoria in 1939, the Major was quick to request -and obtain- royal patronage for his latest invention, the British Columbia High School Drama League. Soon every high school in the province was offered membership, and a certificate complete with a resplendent picture of the royal pair.

By the end of the 1930's the production of school plays was well established in some parts of the province. This was especially true in such centres as Vancouver, Victoria,

[39] Johnston, p. 170-179. See also the collection of Bullock-Webster's publications, B.C. Provincial Archives, Victoria, p.DDfiles GR 5 and GR 174.

Kamloops, Nelson, and Grand Forks. These were production prepared out of school time but some teachers were hoping for the opportunity to teach drama as a classroom subject. In the highly academic atmosphere of the B.C. high schools of that time, such a hope might seem ridiculous. Such was not to prove the case.

1.2.2 The first curricular drama - 1938-9

The capital city, Victoria, was to take the initiative. In 1938 Victoria High School was under the administration of a Municipal Inspector eager to have his distict offer a drama course. Perhaps Bullock-Webster lent a helping hand, but even more significant was the fact that it was "Vic High" that was applying. This institution was in an ideal location. First, it was geographically in the right place, being but a few blocks from the Department of Education offices. Not only did this result in day-to-day contact, informal as well as formal, but also it brought about a swift recognition of any good work done at or by the school. Secondly, there was an "old boy" network pulling the two institutions together; there seemed to be a recognizable promotion route from Victoria High to positions within the Department.

Victoria's Municipal Inspector of Schools, George Deane, decided to take advantage of this benign atmosphere to bring about his goal of a more liberal curriculum within

his school district. In 1938 he applied for permission to offer drama at Victoria High School as a "free elective." His request was granted and, as a result, for the first time in the province it was possible to find a drama course offered in school time. This was a major step forward, but even greater progress followed surprisingly quickly. In 1939 the Department of Education made its first official recognition of drama, issuing a curriculum bulletin which identified and described a new course entitled "Drama and Oral Expression" which would be made available to schools throughout the province. Its goals were amazingly modern, placing stress on integration of the personality, self-expression, and self-confidence, as well as the more-to-be-expected goals of appreciation and knowledge of theatre. Major Bullock-Webster, in describing the course to a convention of teachers, started with a challenging statement; "This course in Drama and Oral Expression, like all other activities which are employed in education, aims primarily at the integration of personality through stimulating the growth and improving the adjustments of the pupil."[40] Surely few, if any, Department of Education officials of the time would have been willing to endorse that pronouncement. The remainder of the Major's course description was less controversial:

[40] L. Bullock-Webster, "Drama in Education," transcript of an address given before The Teachers' Convention, Oct. 23, 1943, B.C. Public Archives, Victoria, B.C., GR 5, Box 1, File 3, p. 8.

> It affords opportunities for self-realization through self-expression in controlled situations. It furthers social adjustment by developing poise and self-confidence, as well as pleasing forms of speech and address. It aims at developing social competence by participation in many activities.[41]

The course was to be offered to students in Grade Eleven and Twelve.[42] The bulletin even suggested a specific number, twenty-five, as the maximum size for a drama class. This would be considered most unusual in more recent times; the Ministry will never permit curriculum publications to make specific recommendations as to class size.

The new course found favour throughout the province. By 1950 drama enrolment was 855, approximately thirty-four classes.[43] Teachers and principals began requesting the opportunity to offer more than just one course.

1.2.3 Drama Curriculum - 1951

The Department responded to this expressed need by establishing a drama revision committee. In 1951 the work of this committee resulted in the appearance of a new drama guide, called Drama 1951. It increased the number of drama courses from one to three, and for the first time made it

[41] Bullock-Webster, p. 8.

[42] The book recommended as a reference, Ommanney and Ommanney's The Stage and the School, is still in use today, albeit much revised, as the text for the new Acting Eleven course introduced in September, 1983. Surely this long period of effectiveness entitles this book to some kind of prize for longevity!

[43] Johnston, p. 230.

possible to offer one of the courses at the Grade Ten level. However, it is important to note that the orientation of the program was appreciably altered, introducing a definite concentration on play production.

There is also significance in the fact that the new courses, called Drama 10, Drama 20, and Drama 30, only earned a student three credits towards graduation, unlike more 'basic' courses like English, French, and Mathematics which were worth five credits each. As a result, in many schools students were enrolled in courses called Drama 10/20 or 20/30 so that they would not fall behind in the search for the magic number 120, which was the total number of credits required for high school graduation. This second-class status irritated many drama teachers; but overall they were happy with the progress that had been made. Now, with three courses instead of one, a sense of progression became possible. Drama teachers were delighted to have the chance to see their students develop their theatre skills at length, and to be able to investigate the subject more thoroughly. The new curriculum had an immediate effect on enrolment. (See Appendix.) Drama enrolment in September, 1950, was 855; in September 1951, it was 1,295.[44]

[44] Johnston, p. 230.

1.2.4 Drama Setback, 1960, the Chant Report

The increase in drama courses certainly helped to improve enrollment. Teachers found that with more drama courses on their teaching schedule they were able to improve the quality of their students' acting. Consequently the school's productions increased in numbers and quality. This in turn had a marked effect on enrollment in drama the next year.

However, this period of steady growth was to suffer a potentially serious setback when, in 1960, the Report of the Royal Commission on Education, better known as the Chant Report, appeared. This report was the result of an investigation of the state of education in British Columbia. The Soviet Union in October, 1957, had launched the world's first artificial satellite, Sputnik, and the shock to North American thinking was enormous. A great wave of soul-searching swept over the continent. It can best be expressed in the phrase, "Where have we gone wrong?" The answer arrived at by many was "In education." The Chant Report was B.C.'s response.

As expected, the Chant Report's recommendations were extremely conservative and narrowly academic. One of the most important recommendations was as follows:

> ...the commission recommends the following readjustment of the instructional time in Grades 1 to 6 inclusive: the maximum time allotted to the subject areas of music and art combined should not exceed an average of two and one-half hours per week, and the time freed by this alteration should

> be allotted to the subject areas of reading, arithmetic, and language study.
>
> (2) The commission recommends that the allotment of instructional time for Grade VII be altered as follows:
> ....the maximum time allotted to the subject areas of art and music combined should not exceed two hours per week.[45]

In a section entitled "The Structure of the Curriculum," the Commission established groupings of subjects based on what the Commission considered their significance. There were three groups, identified as Central Subjects, Inner Subjects, and Outer Subjects.

"Central Subjects" were Reading, Language, English, Arithmetic, and Mathematics. "Inner Subjects" were Science, Social Studies, and Languages. The "Outer Subjects" were identified as Art, Music, Drama, Commerce, Physical Education, Agriculture, Home Economics, Industrial Arts, and Health and Personal Development.[46]

To ensure that the reader would make no error in interpretation, the Commission presented further guidance by means of a statement following the three lists of subjects: "the Commission recommends that the foregoing order of priorities be taken as the criterion for defining the scope of the public schools' functions and for deciding the proper

[45] Report of the Royal Commission on Education, (Queen's Printer, Victoria, 1960), p. 263.

[46] Report of the Royal Commission, p. 284.

apportioning of school time."[47]

The commissioners were equally stringent when they turned their attention to the Secondary School program. In a section entitled "The Project Method," the commissioners damned "the newer approach" with faint praise, warning that "Projects should not be employed as substitutes for didactic instruction."[48]

When the Commission looked specifically at Art, Drama, and Music, its attitude can only be described as dismissive:

> The educational purpose of these courses is one of extending the intellectual development of the pupils into the field of aesthetic appreciation. In this way they contribute to versatility and to a knowledge of the broad cultural area of the Arts. As has been pointed out, there are agencies other than the schools which foster development in these fields.[49]

Indeed, from the tone of the Report, one could gather that it might be best if the arts confined themselves to extra-curricular activities, and not too much of them either, lest they interfere with greatly increased demands for home study.

[47] Report of the Royal Commission, p. 285.

[48] Report of the Royal Commission, p. 356.

[49] Report of the Royal Commission, p. 327.

The result was a definite halt in the growth of drama enrollment in the province. In fact, one cannot entirely blame the report. To a great extent, it reflected thinking all over B.C. Drama enrollment had dropped almost as soon as Sputnik had risen, as can be seen in Table 2.

TABLE 2

Drama/Theatre Enrollment in Selected Years

Year	Drama/Theatre Enrollment	Student Population	Percentage Enr.in Dr.
1950	855	47447	1.8
1956	1306	74372	1.8
1957	1028	79873	1.3
1960	1158	101049	1.1
1961	1037	110014	0.9
1962	1034	118865	0.9

Source: Johnston, p. 230.

This drop in drama enrollment at a time when the overall student population was rapidly increasing, was matched by decreases in music and art. Teachers in all three disciplines found their enrollments shrinking as counsellors revamped student time-tables to adjust to the new, or rather old, directions in which education seemed destined to move.

However, opposition to the principles behind the Chant report soon appeared. The population in general, and education authorities in particular, began to realize that it was possible to over-react to Soviet space accomplishments. Most of the actions taken to implement the Chant Report had originated in individual school districts as local authorities anticipated changes in Department policies and procedures. The Department itself, sensitive to the strong opposition to the report, never really carried out the report's recommendations. As a Ministry official was later to reveal in conversation, "The recommendations were so obviously unpopular throughout the province that we just quietly allowed them to fade away."[50] Three years after the Chant Report was released to the public, drama enrollment was again on the increase, and to a very marked extent, as can be seen in Table 3.

Table 3 indicates very clearly the amazing recovery of drama courses within a very short time period. In only two years, not only had drama recovered lost ground but also it had achieved a rate of increase not equalled in the previous decade. The Chant Report was a brief aberration; drama was to continue to increase in popularity and stature. Undoubtedly this increase was encouraged by the concurrent rapid development of professional theatre, as discussed in Chapter One. Even more significant were the gradual and deep-rooted

[50] Private conversation with the author, 1978.

TABLE 3

Drama/Theatre Enrollment, 1962-64

Year	Drama/Theatre Enrollment	Student Population	Percentage Enr.in Dr.
1962	1034	118865	0.9
1963	1428	122552	1.2
1964	2611	129136	2.0

Source: Johnston, p. 230.

changes taking place in the whole North American way of life.

> Past trends of increasing affluence, increasing levels of education, and changing childrearing patterns combine to indicate that an increasing fraction of the population wil be, in Maslow's terms, 'growth-motivated' rather than 'deficiency-motivated.' This shift is showing itself in the higher valuations placed on the feeling and subjective side of life, on self-realization[51]....

This emphasis on the 'subjective side of life, on self-realization' provided an atmosphere conducive to the fine arts and especially to the new drama concepts which put an emphasis on development of the personality. This idea has been well expressed by George Taylor:

[51] Willis Harmon, "The nature of our changing world," in Curriculum and the Cultural Revolution," ed. David Purpel and Maurice Belanger (Berkely, California: McCutchan, 1972), pp.10-11.

> It seems to me that we are witnessing a return to the notion of education as predominantly a means of nurturing individual talents, and of providing a way of fulfilling the individual's need for self-expression.[52]

1.2.5 Expansion of the Curriculum, 1965

The problem presented by the Chant Report had been relatively easily solved. The problems which were next to face drama in B.C. schools were more pleasant ones, the problems of coping with popularity and an expanded program.

In the mid-nineteen sixties, the Department of Education set about a major revision of the Secondary School curriculum. In doing this, the Department was able to achieve two objectives; one, to satisfy the requests of teachers for more fine arts courses, and, two, to give a highly practical, vocational orientation to as many of its programs as possible.

In 1965 a Visual and Performing Arts revision committee was established to consider revision and expansion of the fine arts programs in B.C. secondary schools. Duke Saunders of Killarney Secondary School, Keith Simpson of Gladstone Secondary School, both schools in the Vancouver School District, and Lawrence Lynds of Burnaby South Senior Secondary School were the drama representatives on this committee.

[52] George Taylor, The Nature of the Curriculum for the Eighties and Onward (n.p.:Centre for Economic Research and Innovation, 1972), p.27.

The morale of all the members of the committee was very high because of two interesting developments. First, all the members of the revision committee were classroom teachers, a major innovation for the time. Second, the Department had made it plain that a considerable expansion in the number of fine arts courses was acceptable to the Department. The committee members were not enthusiastic about the Department's one proviso, that the courses be given a vocational orientation. Their reluctance was caused by their knowledge of the continual shortage of job-opportunities in the field. However, the members felt that it was not too high a price to pay to obtain an increase in the number of drama courses that could be offered in the schools. It was a sizeable increase from the previous program, which had offered only three courses. In fact, most schools had combined courses to increase their credit value, as explained earlier, and therefore in reality had created only two courses. The new program offered <u>six</u> courses in the senior secondary program alone, Grades Eleven and Twelve. In addition, the Department planned to create drama courses for the junior secondary grades; Drama Nine and Ten. Truly, the 1965-66 revision was a major advance for drama in B.C. schools.

The six new senior courses were Acting 11 and 12, Stagecraft 11 and 12, Theatre Background 11, and Writing and Directing 12. The curriculum books published for these courses were written in the format customary in B.C., that

is, the course content of each was presented in outline form with topics and sub-topics.

It should be noted that a very limited amount of time was made available for this curriculum work. Nearly all the work of building six new courses took place in a two week period in August, 1965, and a week during the Christmas Holidays, 1965-6.

The introduction of the new courses led to a great increase in drama enrollments from 3,218 in 1966 to 4,795 in the very next year.[53]

1.2.6 New Problems

Ironically, the improvements in the drama curriculum led to new problems. These problems were directly related to the curriculum work of 1965-6. The number of drama students continued to increase, moving from 3,218 in 1966 to 7,538 in 1970 and to 9,338 in the following year.[54] This amazing growth presented a serious problem; a shortage of trained drama teachers. At this time Canadian universities were just beginning to create theatre departments; prospective teachers had had very few opportunities to gain theatre experience or drama training. Yet principals were anxious to have their schools offer the complete range of courses

[53] Johnston, p. 230.

[54] Johnston, p. 230-1.

offered by the Department. The unfortunate solution attempted by many principals was to require a teacher of some other subject, usually English, to undertake drama. The mistake was an understandable one; drama had for years been considered an adjunct of English. This confusion between literary drama and performance drama led to many English teachers attempting to teach a class of enthusiastic Thespians when they, the teachers, had less knowledge of the activity than most of the students. To complicate the problem, the teacher least able to refuse the principal's "request" was the beginning teacher, inexperienced in coping with any classroom situation, much less a drama one. This ever-increasing group of well-intentioned but ill-prepared teachers presented a problem for which the 1965-6 curriculum did not provide much assistance. Topic headings were no help to a teacher with no knowledge of the topics and no knowledge of the specialized teaching techniques involved.

The situation was even worse at the junior secondary level. The curriculum guide issued in 1966, titled Drama 9 and Drama 10, was not one prepared specifically for those grades. In fact, it was the now discarded drama curriculum of 1951, reissued with a new cover, entitled Junior Secondary Drama! The material was grossly inappropriate for this grade level and, in many respects, obsolete.

These problems were compounded by the fact that most secondary schools in B.C. required only one drama teacher. This absence of drama-teaching colleagues with whom to consult made a difficult situation even more serious and discouraging. To alleviate the problem, the experienced drama teachers of the province created, in 1970, a professional teachers' organisation, the Association of British Columbia Drama Educators (A.B.C.D.E.). This organisation set as a major goal the provision of assistance to inexperienced teachers. Conferences and workshops were organised to give drama teachers opportunities to learn teaching techniques and to share ideas and problems. Workshop leaders such as Keith Johnstone, formerly Associate Artistic Director of the Royal Court Theatre, London, England, and R.N. Pemberton-Billing, Director of the Octagon Theatre, Bolton, England, provided both new teaching techniques and inspiration.

Equally important, drama teachers now possessed a collective voice. They now could communicate to the Department of Education their concern for the many drama teachers in difficulty around the province. They insisted that it was necessary to consider a major revision of the drama curriculum, with an emphasis on providing <u>specific</u> teaching materials. The Department accepted this viewpoint and, in 1972, took steps to investigate the question of possible revision. Drama in British Columbia schools was about to move in new directions; to explore new purposes and new approaches.

Chapter II

DEVELOPMENT OF THE CURRENT DRAMA CURRICULUM

The procedures established by the Department of Education as standard practice for course revision called for an initial step of establishing a review committee.

2.1 REVIEW OF THE EXISTING DRAMA CURRICULUM

On November 15, 1972 the B.C. Department of Education mailed out letters inviting eight secondary school teachers to become members of a Visual and Performing Arts Review Committee. Three were music teachers, three were art teachers, and two were drama teachers. The teachers representing drama were Norma Selig of Tupper Secondary School (Vancouver) and Lawrence Lynds, of Burnaby South Senior Secondary School (Burnaby). The committee first met on February 7, 1973, with Department officials presenting the following terms of reference:

A. General

1. The committee will function as an advisory committee to the Department.
2. The members will express their views as individuals rather than acting as spokesmen for a particular group or organization.
3. Decisions will be made by consensus and are interpreted as being committee decisions.

4. Committee decisions will be presented as recommendations to the Department. The Department will be accountable for action which is taken based on the Committee's recommendations.

5. As a Review Committee, the members will not start with the assumption that revision is necessary. The members wil assess the present programme and report their conclusions to the Department.

B. Specific

1. The Committee will review the presently prescribed Visual and Performing Arts programme with a view to assessing it and will report its findings to the Department. Among specific questions which could be examined are:

   a) Are the objectives of the present programme compatible with the general objectives of the secondary school?

   b) Are the present objectives valid for a Visual and Performing Arts Programme?

   c) How will the recent reorganization of the senior secondary school curriculum affect the Visual and Performing Arts?

   d) Should course guidelines be made more flexible?

   e) Should integration of the different areas of the Visual and Performing Arts be encouraged? If so, how?[55]

On March 23, 1973, the three sub-committees, drama, art, and music, presented preliminary reactions to the questions posed by the Department. The reactions of the drama sub-committee were as follows:

[55] Ministry of Education, minutes of meeting, Visual and Performing Arts Review Committee, February 9, 1973.

Theatre - Drama

We feel that revision of the curriculum for drama is imperative.

1. At the Junior High level

   a) The course outline originated before the concept of Creative Drama had been evolved by such people as Slade, Way, etc. Since the whole emphasis today is on the Creative Drama approach, the material in this course is sadly out of date and even could be considered dangerous because of its emphasis on production.

   b) The Course Outline does not consider Drama 9 and 10 individually .... (It is) obligatory that there be some sort of specific outline for each course so that a general progression is provided.

   c) There is no provision made for the teaching of Drama at the Grade 8 level. This is a grave ommission because the child is usually at a stage in his physical, emotional, and social development where drama work would aid this development greatly.

   d) Some points outlined belong more specifically in the Stagecraft and Theatre 11 areas ....

   e) The bibliography is dated.

2. At the senior level

   a) A major change has come about in the teaching of acting. The "Theatre Games" approach of Viola Spolin and Keith Johnstone has such value in assisting emotional growth and fostering creativity that it is now the chief instrucional method in British and North American drama. There is no mention of it in the present curriculum.

   b) Much of the present material is obsolete, i.e. Texts, Reference books, play scripts, etc.

> c) More theatrical background is necessary for the acting courses. Students must know more about playwrights, plays, acting styles, etc..[56]

The attitude of the Department of Education towards the work of the committee was, on the whole, encouraging. However, as the three sub-committees began to develop their plans for a considerable increase in the number of fine arts courses, officials in the Department became somewhat alarmed. The Assistant Director of Curriculum, Don Oliver, sent the following communication to Lawrence Lynds, who had just been appointed chairman of the Review Committee.

> I think ... main concern with the recommendations is the following: The present trend is away from a proliferation of courses (practical problems) and toward curriculum guides which are broad and are based on the Resource Course principle permitting the school to develop courses which have a particular bias within a broad framework.
>
> In other words, would it be possible for you to offer what you are suggesting but without adding as many courses?
> .... we feel that <u>if</u> such is possible it would probably be more favourably received.[57]

The members of the committee discussed this Departmental suggestion and decided that it was essential to continue planning on a sizeable increase in the number of courses.

[56] Department of Education, <u>Statements Prepared by Sub-Groups Relating to the Specific Aims of the Programme</u>, March 23, 1973, pp. 8-10

[57] Memorandum to the author, n.d.(April, 1973).

Furthermore, all the members of the committee felt it necessary that the deliberations of the committee go beyond the parameters drawn by the terms of reference. It had become evident that the members had many criticisms of the training of teachers in fine arts subjects. The concerned Provincial Specialists Associations; the B.C. Music Educators Association, the B.C. Art Teachers Association, and the Association of B.C. Drama Educators all made strong representations to the committee on the subject, as did some individual teachers. Most of the criticism indicated that student teachers were not only not instructed in the use of the present curriculum guides, but also not even made aware of them. This was a common complaint, and strongly stated by many teachers. The committee felt obliged to make some reference to it to improve the situation, and to urge the Department of Education to take some action. This was to prove a problem; Bruce Naylor, the head of the Curriculum Division of the Department, insisted that the teacher training institutions were completely autonomous organizations, not subject to any control by the Department. He reminded the committee members of their terms of reference, a rather unsubtle hint that they were trespassing into areas not their responsibility. However, the committee members continued discussions on this matter and others that they considered relevant. These included the effects of the semester system on the teaching of the Fine Arts, and the

benefits that would accrue if the Department would create the positions of Provincial Consultants in the arts. It is interesting to note that not only did the Department defer to the committee's insistence on a large increase in the number of arts courses, but also it did not oppose the inclusion in the report of these matters that could not, by any stretch of the imagination, be considered as within the terms of reference.

The only portions of the lengthy report to be reproduced herein are the General Recommendations and the specific recommendations of the Drama subcommittee. Omissions include specific music and art recommendations and any repetitions.

Report of Visual and Performing Arts Review Committee, November, 1973

1. General Statement

The Visual and Performing Arts Review Committee has reviewed the presently prescribed Visual and Performing Arts programmme and has considered in some detail this area of the curriculum. The Committee's present position follows:

a) The objectives of the present programme are not compatible with the general objectives of the secondary school as stated in the Administrative Bulletin for Secondary Schools, 1972. Explanation:

The vocational orientation of the objectives is incompatible both philosophically and practically with the basic objectives of the secondary programme.

b) The present objectives are not valid for a Visual and Performing Arts Programme. Explanation: The vocational orientation of the objectives is incompatible both philosophically and practically with the basic objectives of a Visual and Performing Arts Programme.

c) Integration of the different areas of the Visual and Performing Arts in the secondary school is possible only on an informal basis. A closer integration may be possible at the elementary school level. Explanation: Formal integration would present the danger of dilution of course content.

d) As a result of the recent reorganization of the secondary school curriculum, students will have greater opportunities for growth and development in the fine arts. Explanation: Re-organization of the secondary school curriculum (as outlined in Administrative Bulletin for Secondary Schools) provides expanded opportunities for students wishing to participate in Fine Arts Courses.

e) A general revision of the Visual and Performing Arts Programme is necessary. The Committee's recommendations for directing and assisting a revision Committee follow.

2. General Recommendations: Curricular

a) That the programme be re-named the Fine Arts Programme. Explanation: The present name, Visual and Performing Arts, puts an unfortunate emphasis on performance. The Committee feels that performance is important but that the effects of the course on the student are even more important.

b) That the following be accepted as the general objectives of the Fine Arts Programme: Each student possesses individual differences which, in turn, allow him to become a creative being. Hence, fine arts teachers are charged with the reponsibility of fostering this creativity to the end that the personality of the student and his faith in himself as an individual of worth can be developed. By so doing, teachers will ensure that every child will have the opportunity to develop to his fullest potential not only as an individual but also as a member of society.

The general goals of this programme are:

i) To foster creativity so that the personality of the individual may be developed.

ii) To provide the pupil with the basic tools to express creativity - i.e. auditory, visual, tactile, manipulative, intellectual, and aesthetic.

iii) To provide the opportunity for the pupil to develop to his fullest potential, not only as an individual working in the Fine Arts but also as a member of his society.

Participation in any of the Fine Arts courses should develop the powers of expression and the creative imagination of each student and should never be an activity reserved solely for those who intend to pursue a career or profession in the arts.

c) That the following statement be placed in the Fine Arts course of studies:

An Approach to the Fine Arts

Fine Arts should not be treated as a "get out there and win" area. Fine Arts courses exist, not for the school, nor the teacher, but for the student. A two level approach is necessary:

i) the class participation level. At this level all students should have equal opportunity to do their best.

ii) the public presentation level. At this level the work must be the best that the school can produce. However, public presentation is not the major reason for the existence of Fine Arts courses. (It should be noted that this approach is no excuse for a dilution of standards. Fine Arts do have a rigour. Students in the Fine Arts must learn discipline and self-discipline.)

3. General Recommendations: Organizational

a) ....

b) That the Department of Education make representations to the Teacher Training Institutions of B.C. on the following:

i) That because the practicums at U.B.C. and U.Vic are at present too short to be of real value, said practicums should be lengthened.

ii) That the current Curriculum Guides be closely studied in all methodology courses at all B.C. Teacher Training Institutions.

iii) That Simon Fraser University should be encouraged to include instruction in the teaching of the Fine Arts.

iv) That U.B.C. Education Department be encouraged to expand its programme of Creative Drama to include courses at the secondary level.

v) That faculty members of Teacher Training Institutions be encouraged to be in closer touch with the public school system so that they can increase their awareness of the realities of day-to-day teaching and of the many changes taking place in the schools.

c) That principals of schools on the semester system be encouraged to provide opportunities for the Fine Arts Courses to be taught over a whole school year ....

d) That the Department consider the appointment of a Provincial Fine Arts Co-ordinator and Provincial Consultants in the three Fine Arts areas of Drama, Art, and Music. These consultants could be of great assistance to Fine Arts teachers who usually find themselves to be the most isolated teachers in a school.

Specific Subject Recommendations

e) Music ....

f) Drama

g) Junior Secondary Level

i) That guidelines be set down for Drama 8, Drama 9, and Drama 10 courses so that there is a logical progression of course content from year to year. This plan would eliminate the tendency towards repetition of the-

atre games and exercises. These are frequently used without regard for the maturity and development of the student. (This progression must not impose prerequisites for Drama 9 and 10.)[58]

ii) ....

iii) ....

iv) That an extensive and up to date bibliography be included in a new Curriculum Guide and that some provision be made for its continual updating.

h) Senior Secondary Level

i) That a re-orientation of the Acting 11 and 12 courses place a greater emphasis on the theatre games approach of Viola Spolin and Keith Johnstone. However, this emphasis should not imply any abandonment of theatre as such. Performance both of improvisational and scripted material has great value.

ii) That emphasis be placed on the relationship between theatre, art and music.[59]

[58] This requirement stems from a determination of the committee that Drama 9, Drama 10, and Acting 11 should have no prerequisites. With prerequisites eliminated it becomes possible to assign students to the class appropriate for each in terms of age, maturity, and ability.

[59] A recommendation included as a gesture to those in

iii) That provision be provided in Acting 11 and 12 for instruction and student research into theatrical background, such as playwrights, plays, acting styles, etc. This emphasis would be of special importance in schools where Theatre 11 is not taught.

iv) That a complete updating of the bibliography be undertaken and that some provision be made for its continual update.

v) That specific equipment lists and supply lists be drawn up by a Revision Committee. That committee should also outline space requirements for proper teaching of drama courses, and the need for proper theatres in schools with active theatre programmes.

the Department and elsewhere who were keenly interested in integration of fine arts courses, a concept that practising secondary teachers believed was impractical.

4. Summary - Proposed Outline of Secondary Drama Programme (November, 1973.)

PRESENT	SUGGESTED
	Fine Arts 8 or Drama 8
Drama 9	Drama 9
Drama 10	Drama 10
	*Stagecraft 10
Acting 11	Acting 11
Theatre 11	**Theatre Background 11
Stagecraft 11	*Stagecraft 11
Acting 12	Acting 12
Writing and Directing 12	***Directing and Scriptwrtng 12
Stagecraft 12	*Stagecraft 12

*Only to be offered in schools where adequate facilities are available.

**Name change suggested because "Theatre" is the name of the subject area; giving a specific course the same name has caused confusion.

***Name change suggested because the previous name frightened away students who felt the course was primarily a writing one. Actually the emphasis is on directing, and the writing is specifically for the theatre.

The above report was discussed in depth by the the Secondary Curriculum Advisory Committee of the Ministry of Education in November, 1973. The report, with one exception,[60] was endorsed by the Advisory Committee, and, as a result, became Department policy. The road map for Drama and Theatre in British Columbia for at least the next decade had been established.

2.2 THE FIRST STAGE OF CURRICULUM REVISION

In January, 1974, teachers were invited by the Department and the B.C. Teachers Federation to indicate their interest in serving on the committee to revise the Fine Arts program at the secondary level. On May 30, 1974, those who had been selected were so informed by the Department of Education.

[60] The recommendation which suggested that Fine Arts 8 be a compulsory subject was not accepted by the Advisory Committee.

The Drama representatives were Peter Ajello (Highlands, North Vancouver), Frances Norman (Churchill Secondary School, Vancouver), and Lawrence Lynds (Burnaby South Senior Secondary School, Burnaby).

This committee met for the first time on September 19, 1974,. in Vancouver, under the chairmanship of Lawrence Lynds. The Assistant Director of Curriculum, Don Oliver, pointed out that this committee was not only a Revision Committee but also a special Provincial Advisory Committee on the Fine Arts. The broadening of the scope of the committee's work indicated that the Department had noted the wide range of the deliberations of the Review Committee and had decided to encourage this approach.

The committee was informed that in effect they would be developing two books for each grade; a Guide Book and a Resource Book. The Guide Book would contain the philosophy behind the course, the Goals of the whole program as well as those of each course, and Learning Outcomes for each course. The Guide Book was to be prescriptive; that is, teachers were obliged to use the material provided. The second book, the Resource Book, was not to be prescriptive; teachers could decide for themselves how much or how little of the material they would use. The Resource Book, which was to be much the larger of the two books, was to contain specific teaching material and teaching techniques.

The committee proceeded to draw up goals for the Fine Arts program as a whole; then each of the sub-committees drew up goals for their individual programs, using as a guide the recommendations of the Review Committee.[61] With these decided, the sub-committees began to work on individual courses.

2.2.1 First Draft of Drama Eight

The drama sub-committee decided that the logical beginning to writing the new drama program would be to start with Grade Eight, the first year of secondary school; and once that course was written, to continue on with each year in order. Drama Eight provided a unique situation. Unlike the other courses, it had no predecessor. There was no "old" Drama Eight to consider. There was no previous material to reject, alter, or accept. It would be the foundation on which all the later drama and theatre courses would be based. Since most of the Learning Outcomes and subject headings would be repeated in Drama Nine and Ten (with higher levels of expectation), much of the material collected and decisions made during the course of constructing Drama Eight would contribute directly to the construction of Drama Nine and Ten. In December, 1974 the Department presented members of the sub-committee with copies of a document entitled "A Programme Development Model." This outlined the

[61] Cited previously in Section One.

steps in building a curriculum and defined some important terms, such as Goals and Learning Outcomes.

The steps were listed as:

1. Information Gathering and Appraisal procedures involved, as outlined below, are not intended as sequential.
    a) Identification of Societal, Local, and Individual Needs
    b) Examination of Other Programmes
    c) Examination of What is Presently Being Done
    d) Knowledge of Learning and Growing
    e) Reference to Provincial Philosophy of Education
    f) Appraisal
        i) those needs which are presently being met satisfactorily
        ii) those needs which are being partially met
        iii) those needs which are apparently not being met
2. Rationale. The rationale is:
    a) A statement of the reasons for revision and/or programme development as determined by information gathering and appraisal.
    b) A statement of philosophy as it applies to the programme.
3. Programme Goals. A series of general statements outlining the intent of the programme:
    a) consistent with the philosophy

b) arising from the Information Gathering and Appraisal.

4. Learning Outcomes. Learning outcomes are a series of more specific statements, possibly sequential, arising from one or more programme goals.

....

5. Measurement of Pupil Knowledge, Skills and Attitudes.[62]

Once the committee had determined drafts of goals and learning outcomes, it blocked out topics that would lead to achievement of the intended learning outcomes. Here the work of Brian Way, the British leader in the creative drama field, became extemely important. In his definitive work, Development Through Drama,[63] Way had listed such logical topics, and in such a logical order, that the committee found it impossible to do other than adopt his list of topics and to emphasize the value of Development Through Drama as a teacher reference book.

By the beginning of 1975 the committee had prepared a rough draft of Drama Eight. The draft included goals, learning outcomes, and a list of topic headings. The topics were explained in some

[62] Department of Education, A Programme Development Model, December, 1974, p. 3.

[63] Brian Way, Development Through Drama (London: Longman, 1967).

detail. In addition, the committee had sketched out the subjects to be presented in Drama Nine and Ten plus the reference books that would be appropriate for each course.

2.2.2 Final edition of Drama Eight

A significant change in the membership of the drama sub-committee took place during the spring of 1975. Two members, Mr. Peter Ajello and Mrs. Frances Norman found that pressure of work made it necessary for them to resign. The appointment of Mr. Keith Simpson of Gladstone Secondary School (Vancouver) followed. This appointment was of great significance in the development of a successful drama/theatre curriculum. Mr. Simpson's training in all aspects of theatre, and especially in speech, was to prove extremely beneficial to the work of the committee.

By the fall of 1976 the Drama Eight curriculum Guide/Resource Book was nearing completion. Taking full advantage of the suggestions of teachers from various parts of the province, the committee members had added practical teaching suggestions and sample lessons.

The following extract lists the textbooks recommended for Drama Eight by the committee. The reasons presented to the Department by the members to explain their choices reveal the philosophic orientation of the committee:

> The teachers' texts for Drama 8 were selected for their practical value. The Brian Way text, Development Through Drama, provides a contemporary, sound, basic approach to creative drama which is consistent with the guide prepared for Secondary Drama. This is the foundation of the course. Taking Off and Development Through Drama are current, practical, Canadian teachers' texts.
>
> All three books follow the creative developmental drama approach, providing suggestions for a wide variety of activities, directions for implementing these ideas, suggestions for myriad variations, and lists of helpful musical recordings for establishing rhythms and moods.
>
> No students' texts have been recommended because Drama 8 is a course carried out through interaction between teacher and students, and between student and student.[64]

Even the appearance of the guide/reference books became a matter of serious discussion, both members feeling that a pleasant, as well as practical appearance, was essential. The Department agreed to the following suggestions:

1. that there be ample use of colour.
2. that there be a generous use of pictures or drawings.
3. that there be a generous amount of "white space."

The Grade Eight Curriculum Guide/Resource Book, entitled Prologue, was published by the Department and issued in the fall of 1977.

[64] Recommended Prescribed Materials for Drama 8-10, Department of Education Memo, n.d., Victoria, B.C.

2.3 STAGE TWO - REVISION OF DRAMA NINE AND TEN

There was no clearly defined boundary between the work on Drama Eight and that on Drama Nine or Ten. The Review Committee had prepared a clear "roadmap" for the Revision Committee to follow; the main principles of all the courses from Grade Eight to Twelve had been determined; even the Learning Outcomes for each course had been outlined. As a result, much material for Drama Nine and Ten had been collected during the preparation of Drama Eight.

Meanwhile the committee had been enlarged, an action long overdue when one considers the amount of work yet to be accomplished. Judith Hogan, teaching drama in Merritt Secondary School, Merritt, B.C., and John Bain, teaching in Handsworth Secondary School, North Vancouver, were appointed to the drama committee. Both had academic training and practical theatre experience added to their highly successful experience in teaching drama and theatre in B.C. The appointment of Judith Hogan had special significance; for the first time the Ministry was adding representation from the smaller communities of the province.

Another change evolved during 1977; the music, art, and drama sub- committees found it unnecessary to continue working at the same time and place as each other. As a result, the sub-committees began to work independently of each other.

The final drafts of Drama Nine and Ten were submitted to the Ministry on March 18, 1978.[65]

Due to difficulties in the Print Services Division, the Ministry found it necessary to issue Preliminary Editions of both Drama Nine and Drama Ten. These were issued at the Drama Teachers' Conference in New Westminster, on January 20, 1979.[66] At the same meeting the committee presented its preliminary plans for Acting Eleven and Twelve, and reactions, written or oral, were invited.

2.4 FINAL STAGE - REVISION OF THE SENIOR SECONDARY COURSES

Pressure of work made it necessary in 1978 to create a special Stagecraft Sub-committee.[67] Its members, again all practising teachers, were Greg Burhoe (Delta), Bill Bayley (New Westminster), and Barry Glen (Vancouver). This committee's onerous responsibility was to organise two stagecraft courses out of the enormous amount of material available. When the scarcity of stagecraft facilities in B.C. schools was taken into consideration, the task became even more dif-

[65] Ministry of Education, minutes of meeting, Advisory Committee for the Fine Arts in Education, Drama Subcommittee, April 14, 1978, p.2.

[66] The final versions, with similar text but with illustrations added, were issued during the fall of 1979.

[67] Ministry of Education, minutes of meeting, Advisory Committee for the Fine Arts in Education, Drama Subcommittee, January 29, 1979, p.1.

ficult. Only now, in the summer of 1984, is the Stagecraft Guide/Resource Book approaching completion.

Meanwhile, the parent Drama Committee continued work on Acting Eleven and Twelve. Acting Eleven was the first of the theatre courses. The emphasis was still on what how the course could help students to gain self-confidence and to improve their ability to communicate, but in Acting Eleven students were expected to learn something about the theatre art and to prepare and present scripted scenes or plays to an audience. By July, 1978, the revision committee had decided on a course outline for the course. The committee members finding still more difficulties in using two or three days a month of school time for the curriculum work, began to use summer vacation time instead. A three week session in July, 1979, saw great strides in the work on Acting Eleven and Twelve. By June, 1980, Acting Eleven had received its final editing, and most of Acting Twelve was in place. By June, 1981, Acting Eleven and Twelve were complete in every respect. As mentioned earlier, a rough draft was placed in teachers' hands at the ABCDE Conference in January, 1980. Due to many delays in the Ministry, some caused by lack of financial resources and some by long queues at Print Services, Acting Eleven did not appear in the schools until September, 1983. The Acting Twelve Guide/ Resource Book appeared in the schools in January, 1984. Directing and Scriptwriting, although completed by the

author in July, 1982, and authorized a few months later, did not appear in print until July, 1984. Thus the massive revision which started in 1972 reached its completion. Drama curriculum in British Columbia secondary schools had moved away from activities only related to play production. Instead, the more creative approach described in Chapter One, the approach suggested by Major Bullock-Webster in 1943 and formalized by Brian Way, was to take its rightful place in the curriculum.

Chapter III

IMPLEMENTATION OF THE CURRENT DRAMA AND THEATRE CURRICULA

The previous chapter described a curriculum revision process which took over twelve years to complete. Well before its completion two questions arose which are the purposes of this study.

3.1 PURPOSES OF THE STUDY

1. To what extent was revision in theory followed by revision in practice? Had teachers moved with the new curriculum away from a totally theatre orientation into one in which drama activities are undertaken for non-theatre purposes such as development of student ability to communicate and/or understand?
2. What further assistance could be given drama teachers to help them to adopt this new approach to teaching drama?

For answers to these questions one has to turn to a consideration of the processes known as curriculum implementation, but before these developments are discussed it is necessary to arrive at definitions of some pertinent terms.

3.2 DEFINITION OF TERMS

Curriculum: not only what is taught in schools, but also how it is taught ... and the techniques used to evaluate what is taught.[68]

Intended Learning Outcomes: what students are expected to learn in the public school system.[69]

Curriculum Guide Book: a document to provide the classroom teacher with a clear understanding of what is to be taught.[70]

Curriculum Resource Book: provincially developed ... methodology suggestions.[71]

Implementation: Michael Fullan of the Ontario Institute for Studies in Education originated the definition of implementation used by the British Columbia Ministry of Education: Implementation is the process of putting a new program into practice.[72] A very interesting definition is that of Leithwood:

[68] British Columbia Ministy of Education, Curriculum Planning 1979 (Victoria: Curriculum Development Branch, 1979), p.1.

[69] Curriculum Planning 1979, p.2.

[70] Curriculum Planning 1979, p.5.

[71] Curriculum Planning 1979, p.9.

[72] Program Implementation Services, Ministry of Education, Guidelines for Planning Program Implementation (Victoria, B.C.: Print Services, 1982), p.5.

> ...implementation involves reducing the differences between existing practices and those practices suggested by the innovation.[73]

However, for the purposes of this study, the author has defined as follows:

Implementation: all the processes which disseminate and activate a newly written curriculum document.

To activate: to assist teachers to convert words on paper into activities in the classroom.

A considerable amount of confusion has existed regarding the meanings of the words "drama" and "theatre." It was therefore essential to study these concepts, particularly considering the further development of these words during the 1970's and 1980's. It will be essential to study them in some detail.

An earlier age used the words synonymously; for example, the 1903 edition of the Encyclopedia Americana.[74] At other times "drama" was used to mean the performing art, and "theatre" the location of the performance.[75] However, in the

[73] K.A. Leithwood, "Implementing Curriculum Innovations" (Toronto: Ontario Institute of Studies in Education, n.d.), p.17.

[74] "Drama" and "Theatre," Encyclopedia Americana, (New York: The American Co., 1903).

[75] Concise Oxford Dictionary, 6th ed.(London: Clarendon Press, 1976).

1950's and 1960's, a need arose for a word to identify the use of some kinds of dramatic activities aimed, not at public performance, but at development of the personality. Brian Way, in his definitive work, Development Through Drama, published in 1967, used the word "drama" to mean this non-performance sense:

> The major difference between the two activities can be stated as follows: 'theatre' is largely concerned with communication between actors and an audience, 'drama' is largely concerned with experience by the participants, irrespective of any function of communication to an audience .... Theatre is undoubtedly achievable with a few, a very small minority; but drama, like the rest of education, is concerned with the majority, ... there is not a child born anywhere in the world ... who cannot do drama.[76]

Development Through Drama was so well presented, and filled such a need in Britain and the rest of the English-speaking world, that the book became the keystone of the creative drama movement. In the years that followed the word "drama" was used in an even broader sense as various educators realized the power of drama to develop understanding. Writing some three years after Way, Martin and Vallins supported and developed his concept as follows:

> Drama ... is mankind seeing himself in a complex of relationships. Theatre is the presentation of a dramatic form to an audience.[77]

[76] Brian Way, Development Through Drama (London: Longman Group Ltd., 1967), p.9.

[77] William Martin and Gordon Vallins, Exploration Drama (London: Evans Brothers Ltd., 1968), p.1.

In 1975 Self defined as follows:

> Drama: Creative dramatic activity that exists for its value to those taking part. Theatre: Dramatic Activity that exists to communicate a story, ideas, a study of character, message, or entertainment to an audience.[78]

During the 1970's two names became highly significant in dramatic activity, those of Dorothy Heathcote of the University of Newcastle and Gavin Bolton of the University of Durham. Heathcote's beliefs are revealed by her definitions:

> Dramatic activity is concerned with the ability of human beings to 'become somebody else', to 'see how it feels', and the process is a very simple and efficient way of crystallising certain kinds of information.[79]

Gavin Bolton, the other leader in a school of thought that can be called "drama for understanding", has developed the following definition; "DRAMA: A SIMPLE ACTION EMBODYING SIGNIFICANCE."[80]

Richard Courtney of the Ontario Institute of Studies in Education, provided an interesting comparison:

[78] David Self, A Practical Guide to Drama in the Secondary School (London: Ward Lock Educational, 1975), p.10.

[79] Dorothy Heathcote, English in Education, Vol. 3, no. 2, Summer 1969, p.58, as quoted in Dramatic Arts (1980) Ministry of Education, Ontario, (Toronto: 1979), final draft, p.2.

[80] Gavin Bolton, "Drama and the Curriculum," Drama Dance, (Glenfield, Leicester, England, Vol.1, No.1, Autumn, 1981).

> Drama - the human process whereby imaginative thoughts becomes action, drama is based on internal empathy and identification and leads to external impersonation. Theatre - the art form of the dramatic process, theatre is the formalized and codified product of drama.[81]

From personal experience and a study of the work of these leaders, the author has evolved his own definitions for use within this study:

Drama: the activity concerned with life-depicting experiences for the benefit of the participants.

Theatre: the art form concerned with the performance of a depiction of life for the benefit of an audience.

3.3 REVIEW OF THE LITERATURE ON IMPLEMENTATION

Vast amounts of money were expended throughout North America during the 1960's on development of new curricula. Towards the end of that decade the first of a series of questioners of the process emerged. They felt that the creation, publication, and dissemination of a curriculum guide could only be considered the first part of the process. Another process would follow, a process that came to be known as implementation. One of the earliest uses of the words "curriculum implementation" is found in Krey (1968).[82]

[81] Richard Courtney, The Drama Curriculum (London, Ontario: University of Western Ontario, 1980), p.vii.

[82] R. Krey, "Factors Relating to Teachers' Perceptions

The eminent, controversial, and much quoted Joseph Schwab (1969) was positive that revision in theory usually had little effect on teaching. He insisted that education would only improve if "we know what is and has been going on in American schools."[83] He demanded a practical and eclectic approach to curriculum. He insisted that the classroom teacher must be an important part of the curricular process. Points of view such as these initiated much discussion and greatly increased activity in implementation experimentation and research.

By 1971 Havelock was able to identify three schools of of thought on implementation. Finding some weaknesses in each, he evolved a synthesis of them in a concept he called linkage.[84] He said that linkage created a favourable atmosphere for change by concentrating on increasing the user's skills. Hall, Wallace, and Dosset (1973), working from the idea of linkage, arrived at their own concept, the Concerns-Based Adoption Model, which placed primary emphasis on teachers collaborating with the implementation agency. Hall and his

of Curriculum Implementation Activities and the Extent of Curricular Implementation." Diss. University of Wisconsin 1968.

[83] Joseph Schwab, "The Practical: a Language for Curriculum (Chicago, School Review, November, (1969), as quoted in Phillip Taylor and Kenneth Tye, ed., Curriculum, School and Society (Windsor, Berks: NFER Publishing, 1975), p. 127.

[84] Ronald Havelock, "Through Dissemination and Utilization of Knowledge" (Ann Arbor, Michigan: Centre for Research on Utilization of Scientific Knowledge, Institute for Social Research, University of Michigan, 1971).

collaborators went on to say "Furthermore, it (this model) deliberately nurtures the problem-solving capabilities of the user.[85] This concept centres on the resolution of teacher self-concerns about the effect of innovation on him/her.

Another writer interested in what was happening in the classroom was Goodlad (1980), author of the appropriately titled Behind the Classroom Door. He reported that

> There seemed to be a considerable discrepancy between teachers' perceptions of their own innovative behaviour and the perceptions of observers.[86]

Even with the best will in the world, misinterpretation of curricular material is all too easy. Doyle and Ponder (1977) stated this facet of the problem in in true Schwabian manner in their valuable study, "The Ethic of Practicality: Implications for Curriculum Development."

> A common and continuing problem in implementation is the discrepancy between what a curriculum means to its designers and what it means to teachers who are being asked to use it.[87]

[85] Gene Hall, Richard Wallace, and William Dossett, "A Developmental Conceptualization of the Adoption Process Within Educational Institutions," (Austin,Texas: Research and Development Centre for Teacher Education, 1973), p.4.

[86] Personal communication to Arthur Foshay from J. Goodlad, as quoted in Arthur Foshay, ed., Considered Action for Curriculum Improvement, (Alexandria, Virginia: Association for Supervision and Curriculum Development, 1980), p.45.

[87] Walter Doyle and Gerald Ponder, "The Ethic of Practicality: Implications for Curriculum Development" Curriculum Theory, ed. Alex Molnar and John Zahorik (Washington, D.C.: Association for Supervision and Curriculum Develop-

Doyle and Ponder thought that the reactions of the classroom teacher were extremely important. "...it hs become increasingly clear that the teacher, as user of the curriculum, plays a key role in the fate of any implementation program.[88] The writers went on to point out the futility of efforts to produce a 'teacher-proof' curriculum:

> Teachers adapt rather than adopt, curriculum proposals. They are in fact the ultimate arbiters of classroom practice. And, in arbitrations of classroom practice, they appear to employ what might best be called an ethic of practicality.[89]

Doyle and Ponder then discussed criteria of practicality that would aid successful implementation. These included not too much departure from the norm (Congruence); and a favourable ratio between amount of investment in time and energy on the one hand and rewards such as recognition and student approval on the other.

An important step forward is to be found in the work of Leithwood, Holmes, and Montgomery (1979). They stated that curriculum innovators must be ready to adapt their products as a result of reaction from the schools. "Change studies should provide opportunity for adaptation of the innovation to meet better the needs of the client system."[90] Leithwood,

ment, 1977), p. 74.

[88] Doyle and Ponder, p.74.

[89] Doyle and Ponder, p. 76.

[90] K. Leithwood, M. Holmes, and D. Montgomery, Helping

et al., reiterate the theme of the importance of the teacher in the innovation process. They spoke of "client-agent collaboration" even to the point of giving the client "a sense of ownership over the innovation."[91] Leithwood, Holmes, and Montgomery were doubtful of the efficacy of generalized models of change. They believed that plans of innovation must be custom tailored for particular situations in order to be effective.

Finally, Leithwood and his collaborators decided that there were levels of difficulty in activating a curriculum change. Whole new courses or radically changed ones were found much more difficult to implement. "Even though there may be evidence of the innovation's worth, successful implementation depends on the essential compatibility of its ideas and philosophy to those of the system."[92] This latter concept supported Doyle and Ponder's ideas on Congruence.

Schwab continued to contribute significantly to thinking on the curriculum process. His ideas, although directed specifically at curriculum-building, have initiated directions of thought that are clearly present in current implementation work. Of course the two activities are strongly linked; no present day curriculum-builders could consider

Schools Change, (Toronto: Ontario Institute for Studies in Education, 1979) p.61.

[91] Leithwood et al., p.61.

[92] Leithwood et al., p.62.

the task properly done if they had not kept implementation in mind throughout the task. Now, with Leithwood and other maintaining that the implementation process should have an effect on the curriculum material itself, the inter-relationship becomes even stronger. As Eisner (1984) points out in a recent article,[93] one could not say that either curriculum building or implementation activities in North America had converted completely to Schwab's views but his effects on both aspects of education have been considerable. His latest work, "Practical 4," (1983) has been described by Ralph Tyler as "a very comprehensive overview of desirable curriculum practices."[94] In it Schwab supports the concept of the significance of teacher involvement.

> Teachers must be involved in debate, deliberation, and decision about what and how to teach. Such involvement constitutes the only language in which knowledge adequate to an art can arise.[95]

Teacher involvement in curriculum work had not been the policy in British Columbia, where, up to and including the 1950's, curriculum work had been carried out in a vaguely authoritarian manner. There was no consultation with local

[93] Elliot Eisner, "No Easy Answers: Joseph Schwab's Contributions to Curriculum," Curriculum Inquiry, 14, No.2 (1984), p.201.

[94] "Personal Reflections on 'The Practical '4," Curriculum Inquiry, 14:1 (1984), 102.

[95] Joseph Schwab, "The Practical 4: Something for curriculum professors to do," Curriculum Inquiry, 13 (1983), 245-246.

school boards; teachers were neither consulted nor informed about Department of Education curricular plans. Curriculum changes were rare and were made known to teachers, principals, and district superintendents only when course outlines, sparsely worded and usually tied to a specific textbook, were issued to the appropriate educators. There was no attempt made by the Department to recognize that there were different levels of difficulty in putting into action new curricular material. Teachers, as the bottom layer of the power structure, were assumed to automatically start teaching new material as soon as the document, and the authorization, arrived from Victoria. This they were to do, in spite of the cost to them in terms of energy and risk, the risk inherent in change. The next section will discuss the marked change in attitude that appeared in the Department of Education during the 1970's.

3.4 THE DEVELOPMENT OF DRAMA IMPLEMENTATION IN BRITISH COLUMBIA

3.4.1 Department of Education policies and procedures.

As discussed previously, prior to 1960 the Department of Education had kept secret any news of curriculum intentions until a curriculum circular would inform teachers what they were then obliged to teach. There was no input from teachers during the revision process, no consultation; even the names of those who had done the revision were kept secret. However, in the middle 1960's the Department relaxed its

policies; as mentioned in Chapter One, the Drama revision of 1965-66 was carried out completely by classroom teachers. However, the policy of secrecy of authorship was maintained. This was thought regrettable by most teachers; the air of mystery was not considered conducive to an atmosphere of trust on the part of the teachers. It was a point that the Department was reluctant to concede. In addition, the Department insisted on having control over the general direction the new courses were to take. Teachers would be able to decide on subject matter, and even create a much larger Fine Arts program than the Department had planned, but the Department was able to insist on a point that it thought important; all of the Fine Arts courses, music, art, and drama were given a vocational orientation. The teachers making up the curriculum committee were unenthusiastic about this orientation but had to yield the point.

3.4.2 Changes in departmental approach

By the time the drama curriculum was again to come under review, in 1972, the Department had relaxed its policies and procedures. Curriculum committees varied in makeup; some were all teacher, others were a mixture of teachers and university faculty members, and some were groups dominated by "experts" hired under contract to manufacture a curriculum.

The Drama revision committee members specifically requested that they not be anonmymous. The Department ques-

tioned this, claiming that this was a protection for the members. The members replied that they wanted their names on the documents so that teachers would know who was responsible. Also, the members wanted their names made public immediately in order to facilitate communication with teachers in the field. The Department decided to concur. This policy of experimentation at first applied only to curriculum construction or revision, but was soon to apply to implementation as well. The first process that helped to activate the new Drama Eight course was the Department's acceptance of the request of the drama teachers' association (ABCDE) that there be major course revision. The fact that the Department was willing to follow the direction suggested by teachers, and that no narrow boundaries were to be forced upon the revision committee, meant that drama teachers would have, from the commencement of revision, a feeling that they had a part in the process. This certainly would seem to accord with the principles suggested by Schwab, Hall, and Leithwood.

The teacher-skills orientation of the Resource Book, with its specfic teaching suggestion and sample lessons strongly echoes Havelock's linkage concept, and Doyle and Ponder's 'clearly stated instrument content.' Nearly all the authorities mentioned have referred to involving teachers in the innovation process. In British Columbia there have been occasions when, after considerable expense and even more

effort, new curricular material has been introduced, only to have the majority of teachers reject, in surprise and/or anger, the material offered. The consequences have been serious: lower morale amongst the teachers of that subject, a group of humiliated curriculum builders, and an embarrassed Ministry. Fortunately for all concerned, the drama teachers' association and the curriculum revision committee both made great efforts to keep a two-way communication open between the committee and drama teachers throughout the province.

It is important to note that throughout the drama/theatre curriculum process (1972-1984) the Ministry's approach was non-authoritarian. Decisions made by the revision committee, all practicing teachers, were accepted by the Ministry, even though some of those decisions were ones about which the Ministry was less than enthusiastic. The revision committee members had informed drama teachers through workshops held at ABCDE conferences and through the ABCDE newsletter about the membership of the committee and the Ministry's cooperative attitude. This procedure can be illustrated by a study of the minutes of the drama revision committee. For example, the minutes of the meetings of January 22 and 23, 1979 contain this excerpt:

> 3. ABCDE Conference: The ABCDE Conference to be held on 1979 01 27 in New Westminster will be used to gather ideas and input for the proposed Acting 11 and 12 courses. In addition, committee members will inform attendents (sic) of changes made in

> the new Drama 9 and 10 courses as well as presenting acting course outlines as drafted to date.[96]

Thus teachers knew that teachers were making the curriculum. Drama teachers in British Columbia had at least partially arrived at the situation described both by Schwab: 'Teachers must be involved in debate, deliberation, and decision about what and how to teach,' and by Leithwood: 'Giving the client a sense of ownership over the innovation.'

3.4.3 Collecting reactions

During the Drama Eight curriculum building process the committee members began to have some feelings of insecurity, caused by a lack of information. All three teachers were experienced drama teachers and they all taught in large, well-equipped secondary schools situated in the Greater Vancouver area. The members were concerned about their lack of knowledge about the circumstances faced by teachers in the non-metropolitan areas of the province. Under what conditions did these teachers teach? What were their working conditions? What particular problems faced them in teaching drama? And finally, what did they seek in a new drama curriculum? To paraphrase the words of Joseph Scwab to a Canadian context, it was necessary to 'know what is, and has

[96] Ministry of Education, Curriculum Development Branch, minutes of Drama sub-committee meeting, dated January 29, 1979, p.3.

been, going on' in the drama classrooms of British Columbia.

These questions became so pressing that finally Lawrence Lynds decided to leave teaching for a year and attempt to find some answers. He received financial support from the Burnaby School Board, the Department of Education, and the Association of British Columbia Educators. During the course of the school year 1975-1976, he travelled five thousand miles throughout British Columbia visiting most of the drama teachers of the province. In each community he observed not only the facilities available for drama teaching but also the teaching itself. As expected, an enormous range of teaching ability was revealed. Although some good, or even excellent, teaching was observed, the opposite was more often the case. All too common was the example of a first year teacher observed in one town. She had no theatre experience, no drama teaching training, and she was attempting to teach drama to a class of thirty boys in a tiny classroom which was half filled with chairs and desks.

Over one hundred interviews were carried out, with administrators as well as drama teachers. Many administrators were aware of difficulties in the drama area of their schools. Most were enthusiastic about drama but few had any concept of drama as something separate from producing plays.

Drama teachers were given copies of the outline of the proposed Drama Eight guide/resource book and asked to give

their opinion of it. In addition, they were asked to suggest what additional material was necessary to make it possible for teachers not trained in drama methods to teach these new courses successfully. By far the most common suggestion, heard repeatedly in various parts of the province, was that the new curriculum be very practical in approach. In this context reference might be made to Fullan and Pomfret (1975) specifying that 'explicitness' and 'concreteness' are features of innovation associated with successful teacher implementation.[97] Teachers requested large amounts of practical material for each topic. Several teachers suggested the inclusion of sample lessons prepared by various teachers. They also asked for advice about play production, evaluation of student work, and how to maintain a reasonable discipline in a subject that eschewed textbooks and seatwork.

By the end of February, 1976, this one-person investigation team had moved on to Calgary and Edmonton in Alberta. His purpose was to investigate the drama/theatre situation in Alberta schools. This province was selected because it had produced a new junior drama curriculum in 1972 which was far in advance of anything else in Canada at that time. The investigator's purpose was to see how Alberta had managed to gain this six year lead, and also to see what developments

[97] As quoted in K. Leithwood, M. Holmes, and D. Montgomery, Helping Schools Change (Toronto: Ontario Institute for Studies in Education, 1979), p.61.

lay ahead in that province.

His discussions with Calgary and Edmonton teachers and administrators, both in the public and separate schools systems, led him to realize that the Alberta lead in drama curriculum was due chiefly to the work of one person, Margaret Faulkes. Margaret Faulkes had been a leading member of Brian Way's theatre group in London, England. She had helped to develop the theories of Brian Way, as he had acknowledged in his later writings. Now she was living in Edmonton, and by workshops and representations, she had instigated a major drama innovation. Interestingly enough, the work had now come to a standstill. No work was being done, either on revising the first, rather brief, Junior Drama course, or on developing drama or theatre courses for Senior Secondary students.

Lynds was very aware of the problem of time lag. Brian Way had done his work on creative drama in the late fifties and early sixties. His book, Development Through Drama, had been published in 1967. Here it was 1976 and British Columbia was only now becoming aware of Way's work. Meanwhile, creative drama was continuing to expand and develop in Britain. In April of 1976, Lynds went to Britain to explore the situation and see what elements of the latest developments would be suitable for British Columbia schools. He observed Brian Way's Theatre Centre (ironically Way was not present;

he had just left for a short stay in Calgary); he observed drama teaching in Bristol at the elementary school, high school, and professional school levels; and he took part in discussions, workshops, and lessons presided over by Dorothy Heathcote, the great proponent of a specialized form of drama often called "Drama for understanding." After much observation of Dorothy Heathcote and her students, and much discussion and friendly debate with her, Lynds decided that "Drama for understanding" was an exciting and very valuable form of drama education but that its extremely demanding form required a talented and very experienced teacher. Knowing that curriculum guides are most used by beginning and inexperienced teachers, a type of which British Columbia had many, Lynds felt that "Drama for understanding" was not at that time appropriate for our school system. He returned home, positive that in creative and/or developmental drama were concepts and activities that would be valuable for Canadian schools. He was equally positive that these concepts and activities were ones that British Columbia's many inexperienced teachers could grasp and use successfully.

3.4.4 Drama Eight implementation

Most teachers in British Columbia heard little of the expression "curriculum implementation" until the late 1970's. Even in October, 1979, Daniels and Wright could say: "Too often a new curriculum document is handed to edu-

cators and little or no effort is made to ensure that they understand it, agree with it, or implement it."[98] Daniels and Wright went on to describe a conference held to encourage implementation activities in the province. However, by that time at least one pilot project in curriculum implementation had already started in British Columbia, the implementation of three drama courses, Drama Eight, Drama Nine, and Drama Ten.

As previously discussed, many teachers of Drama in British Columbia had had little drama training. When the special requirements of a action-oriented course such as drama were considered, this lack of training posed a serious problem. As a result, the drama curriculum committee was delighted when officials of the Ministry of Education decided, as previously explained, to provide some type of implementation assistance, perhaps the first of its type in the province. This assistance was to take the form of a one day workshop which would be a practical introduction to Drama Eight. This workshop would be presented in various regional centres throughout the province. School District personnel, such as fine arts coordinators, or drama teachers themselves in districts not having coordinators (the majority) were to attend and then return to their respective districts to present the material to the drama teachers of their dis-

[98] Mike Daniels and Ian Wright, Implementation Viewpoints, (Centre for the Study of Curriculum and Instruction: University of British Columbia, 1979), p.2.

tricts.

The ministry officials and the teachers involved equally realized that this was not the best method to carry out implementation. Questions arose: would the teachers who attended the workshops faithfully present not only the words but also the spirit of the message? Would their local schoolboards make it possible to hold local workshops so that the information could reach every drama teacher in the district? A special problem was presented by the presence of some fine arts coordinators. Some of these were art and music specialists, unable, in some cases, of conveying the ideas of the workshop to their local drama teachers. Another weakness in the plan was the fact that only one session was to be held in each region. The curriculum revision committee voiced its strong belief in the concept of a follow-up round of workshops, perhaps one year later. Support for this position can be found in Hall, Wallace, and Dossett (1973):

> ...following the orientation and early trial phases, supportive training and consultation must be provided for teachers in order to sustain their movement toward full and effective use of a new curriculum.[99]

However, the Ministry made plain that implementation was in an experimental phase in British Columbia and only limited funds would be available for this new activity. It was

[99] "A Developmental Conceptualization ...," p.2.

decided to continue on with the process, such as it was; limited implementation was considered better than the alternative: no implementation.

3.4.4.1 Selection of the implementation team

The Ministry appointed a member of the drama curriculum revision committee, Lawrence Lynds, leader of the Drama Eight implementation team. The other members of the team were selected with the following criteria in mind; these other members must, of course, be successful drama teachers with good communication skills. In addition, they must be relatively new to teaching, the reasoning being that the teachers attending the workshops would be encouraged to see that successful teaching did not depend on years of experience. The two teachers selected were Judith Hogan of Merritt Secondary School, Merritt, who had just completed her second year of teaching, and Debbie Rollins of Argyle Secondary School, North Vancouver, who had also taught two years.

3.4.4.2 The implementation workshops

The Ministry named this group the "Drama Eight Implementation Team" and arranged a meeting between it and the committee that had prepared the new Drama Eight course.

As a result of this consultation the Implementation Team was able to determine its plan of attack. The first point to consider was the new Drama Eight curriculum. This was a

completely new course; there was no previous Drama Eight. However, this did not mean that there were no previous concepts to erase or alter. Undoubtedly nearly all of the teachers of Drama Eight would have taught the old Drama Nine course. The old Drama Nine and Ten courses (1967) were theatre courses. They contained almost no material that could be described as drama-oriented. All the material dealt with theatrical production and acting techniques. This unfortunate situation was not the work of any misguided revision committee. When, as related in Chapter One, the senior secondary theatre courses were created in 1965-66, the Department had created a drama curriculum for grades nine and ten by using a technique both thrifty and startling. The Department reissued the old and obsolete senior theatre courses (1951) under a new cover: Junior Drama, 1967. Small wonder that junior secondary drama were teachers were so confused and unhappy. Consequently, the implementation team had to present a new philosophy, new goals, and new subject material. Fortunately, some of the teachers were ready for this new approach. Many of them had been to conferences held by the drama teachers association (ABCDE), where many workshops using creative drama concepts were presented. In addition, articles had appeared in the ABCDE newsletter discussing these new drama theories and the ideas being discussed by the curriculum committee. A final way in which preliminary implementation work had been carried out was the

visits to drama teachers carried out by the chairperson of the curriculum committee in 1975-76, as described previously in in this chapter. At that time preliminary versions of Drama Eight had been given to teachers and a great amount of what Schwab calls 'debate and deliberation' had taken place.

Both the draft and final versions of Drama Eight clearly defined the two terms "drama" and "theatre." The Guidebook made plain the differences between them and specifically identified Drama Eight as a creative drama course. The Intended Learning Outcomes were specific and drama oriented. These strong and clear statements were to prove of great assistance in the implementation process. Since the final version of Drama Eight was not much altered from the preliminary version, there was no sense of surprise amongst the drama teachers when they received their new Drama Eight curriculum guide/resource books. These guide/resource books were to be sent to each school district before the implementation workshops. The district representatives attending the workshops were asked to bring these books; the members of the Implementation Team were to carry extras for those who had not received their copies.

As a result of these activities the Implementation Team believed that the ground had been well prepared.

The implementation team decided that the agenda of the first workshop should be as follows:

1. An introduction to the actual guide/resource book: pointing out the various sections, and stressing that only the guide book was prescriptive. The resource book, by far the larger part of the document, contained lesson material available for teachers to use as they saw fit. The section outlining the plan for the overall drama/theatre program, grades eight to twelve, was to be emphasized. The concept of Intended Learning Outcomes was to be explained and then each outcome discussed.
2. The philosophy and goals of the course were to be briefly and informally discussed, laying stress on the drama orientation, using games, exercises, and improvisations, rather than scene work.
3. Three topics of the course were selected as probably the most difficult for inexperienced or untrained teachers: Improvisation, Mime, and Speech. Each team member was responsible for presenting material on, and leading activities in, one of the topics.

All three team members agreed that a key element would be the atmosphere created at this workshop. If a relaxed and pleasant atmosphere could be established early and maintained throughout the workshop, teachers would be willing to take part in the activities and in the discussions that would follow. It was decided that all three members would be present in the same area at the same time. That is, two

of the team would be in the "audience" while the third was giving his/her workshop. In this way the other two would be able to assist whichever member of the team was leading at that time and also interject when appropriate, thus helping to achieve an atmosphere that was informal, energetic, and helpful.

The first presentation of the workshop was in Cranbrook in September, 1978, with an attendance of over thirty, all teachers. Reactions were extremely favourable, according to the reaction sheets, which were collected after the meeting. One comment especially pleased the team; one person commented that he/she had come to the session feeling extremely self-conscious and inadequate. The person thanked the team for providing so many learning situations without once embarrassing him/her. The team decided on only minor changes in sequence before the next presentation.

Drama Eight Implementation Workshops were then presented in Vernon, Terrace, Nanaimo, Victoria, Vancouver, and Langley. The workshops were well attended, with an average attendance of approximately thirty. Each teacher attending was asked to complete an evaluation sheet based on his/her opinion of the value of the workshop. Responses were extremely enthusiastic, most mentioning the value of the material; others mentioning the supportive, low-risk atmosphere. Leithwood's 'client-agent collaboration' would be

the wrong image for these workshops; a more accurate one would be that of a family gathering.

3.5 FURTHER IMPLEMENTATION WORKSHOPS

As with Drama Eight, informal implementation activities were carried out for Drama Nine and Ten during the curriculum process. The drama sub-committee prepared a preliminary version of Drama Nine and the chairperson, Lawrence Lynds, presented it in January, 1978, to a workshop meeting of drama teachers at the annual conference of The Association of British Columbia Drama Educators (ABCDE) in Vernon, B.C . At this workshop, teachers were given copies of the work in progress and asked for their reactions.[100] Teacher reactions were highly favourable and no major alterations or additions were suggested, either at the conference or in the period of time which followed. Reactions to the Drama Eight implementation workshops had been so favourable that when Drama Nine and Ten were close to completion, the Ministry decided to repeat the process used previously. The two courses were to be released at the same time, so the workshop was to assist in the implementation of both courses.

[100] This process of "workshopping" each guide/resource book well in advance of it being presented to the Ministry for authorization was to continue for the next four years. Thus teachers had in hand drafts of Acting Eleven, Acting Twelve, Directing and Scriptwriting Twelve, and Stagecraft Eleven and Twelve before their official inception. This process not only gave classroom teachers the opportunity to react and contribute to the proposed documents but also provided an adjustment period prior to the new courses displacing the old ones.

The membership of this implementation team was at first identical to the previous one, except for the substitution of Chris Mjanes of Mary Hill Secondary School (Coquitlam) for Judith Hogan. As before, after consultation with the curriculum committee, the team members decided on a program, prepared the materials, and held a 'rehearsal.' The workshop team decided to maintain the format of the Drama Eight workshop which had been so successful. One difference: The drama orientation material presented at the Drama Eight conference had only to be mentioned briefly because most of the people who attended the the Nine-Ten workshop had also attended the Drama Eight workshop the previous year, and thus had already received sufficient grounding in the creative drama concept. Since there is a slight shift in emphasis in Drama Nine, giving teachers the option of doing some scene work if they so choose, changes were made in the subjects presented.

Speech was again the subject of a workshop, of course on a level of increased challenge. Improvisation work was again considered a major enough topic to be the subject of a part of the inplementation work. Since an optional unit of scene-work is a major addition to Drama Nine, it was added to the workshop. The workshop was first presented in Vernon, in September, 1979. Unfortunately, after this presentation Debbie Rollins had to withdraw from the team. The Ministry's plan of using class-room teachers for curriculum

revision and implementation was one of which teachers approved. However, some principals lost their enthusiasm for the plan when these teachers had to absent themselves from school on repeated occasions. Principal disapproval caused this withdrawal from the team; and, indeed this problem was faced by all the members at one time or another. Teaching is a full-time job and frequent absences, even with the best of causes, inflicts hardships on the students of the teacher. Perhaps the solution would be to second teachers to the Ministry for a half or whole year period, and then let them return to the class-room.

Ilene-Jo Roitman of Delta Secondary School was selected to replace Debbie Rollins and the team went on during the fall and winter of 1979 to present Drama Nine-Ten Workshops in Cranbrook, Terrace, Victoria, Vancouver, and Langley. Again reaction sheets revealed a great of enthusiasm about the workshop, and about the new drama concept in general.

Many delays, financial, technical, and perhaps political delayed the dissemination and activating process for Acting Eleven, Acting Twelve, and Writing and Directing Twelve. The last of these courses had been rushed through to completion in 1982, as discussed previously. However, the Ministry did not issue the Guide/Resource Books for these courses until late 1983, early 1984, and mid-1984 respectively.

It is ironic that soon after the Ministry began formal processes of implementing courses that extreme financial restraint came to the Ministry of Education, as it did to all British Columbia ministries. The activities of the newly created Implementation Division were first sharply reduced, then "frozen," and, at present, the Division is disappearing, with its personnel being reassigned.

A few implementation activities were carried out for the new theatre courses. Carole Tarlington, a former drama consultant for the Vancouver School Board was hired to hold four workshops on Acting Eleven and a Symposium was held in conjunction with the University of British Columbia to explain to teachers the content of Acting Twelve. At that time, brief mention of Directing and Scriptwriting Twelve and Stagecraft Eleven and Twelve were made. When some teachers expressed alarm that this might be considered all the implementation available for these courses, the Ministry representative said that it was a case of that or nothing. This representative saw no future for implementation as far as government support was concerned, at least in the immediate future.

Only one further implementation activity regarding drama/theatre remains to be discussed. One government department, the Provincial Educational Media Centre (PEMC), reacted favourably to ABCDE's request for the use of videotapes for

some elements of implementation. In May 1983, PEMC made a thirty minute videotape explaining in general terms what the purposes of drama and theatre courses were. This program was directed at school board trustees, district superintendents, school administrators, school counsellors, parents, and the general public. It used both teachers and students to point out the values of drama and theatre.

In February, 1984, PEMC made a second thirty minute videotape, this one directed at drama/theatre teachers. Its purpose was to present a discussion of the various types of drama and their uses. Copies of this and the previously made videotape were made available to each school district in the province. Sadly, this division also was in its death throes. Most of the equipment was packed for transfer, many of its key personnel had left or were just about to be dismissed. It would seem that, for some time at least, implementation will being carried out only by institutions other than the ones created for the job.

Chapter IV

INVESTIGATION OF IMPLEMENTATION EFFECTIVENESS

In investigating an implementation process one must first assess the degree of implementation required. In theory at least, the drama revision undertaken in British Columbia was considered a major innovation. The first course to be introduced, Drama Eight, was a completely new course. Although Drama Nine and Ten were replacements for existing courses, there was extremely little common ground shared by the old and new courses. As a result, one can consider that, on paper at least, the innovations were major ones, presenting a major challenge to those charged with implementation.

To add to the difficulties, drama teachers in most cases do not have colleagues teaching the same subject in the school. Many drama teachers are quite isolated from other drama teachers. This lack of day-to-day contact is a factor that could seriously inhibit acceptance of innovation because of the absence of peer support and peer pressure.

However, these very problems helped to alleviate the situation. Although all three Junior Secondary Drama courses (Drama Eight, Nine, and Ten) were basically brand new

courses, many, perhaps most teachers had received a great deal of information about the new principles of drama and the techniques for exploring them. The isolation of drama teachers had caused the teachers to be active in combatting this isolation. They had formed an organization, the Association of British Columbia Educators, which provided workshop leaders and regional or provincial conferences at which not only these workshops could be given but also the teachers could communicate with each other; comparing situations, recommending successful methods of allieviating bad teaching situations, etc.

The ABCDE executive, following the example of of Bullock-Webster, and others, established an annual provincial drama festival and an annual teachers' conference in which the emphasis was on practical workshops relating to in-class activities. Drama teachers, by the previously mentioned events, and by newletters and personal contacts, were kept in touch with the latest developments.

Other factors also assisted. Principals and school boards recognized the isolation of drama teachers. Some of them recognized the weaknesses of the Junior Secondary Curriculum. As a result these administrators often provided the free time and financial support necessary for teacher attendance at festivals and conferences. It is true that some of this support was directed at encouraging theatrical

productions, (As mentioned in earlier chapters, administrators are delighted to see a "product" that they can show to the community) but, in spite of some ulterior motives the festivals and conferences were established and prospered. Thus, when implementation processes were to be initiated, the task would not be an easy one, but at least most teachers were ready for a change.

4.1 METHODS

To address these and similar questions, a survey of drama teachers was undertaken. The ideal method of investigating teachers' attitudes and methods would be to observe all the teachers at work in their respective classrooms. Since this is impractical, two alternatives were considered: questionnaires and interviews.

> Questionnaires and interviews are a way of getting data about persons by asking them rather than watching them behave or sampling a bit of their behaviour.[101]

The use of personal interview was considered and then rejected on several grounds. It was felt essential to evaluate the attitudes and activities of teachers in all parts of the province, including the smaller communities. To interview such a large and widespread group would entail the training of a number of interviewers. Such training is

[101] Bruce Tuckman, Conducting Educational Research, (New York: Harcourt, Brace, Jovanovich, 1978), p.197.

essential or else bias on the part of the interviewer can become a seriously distorting factor. As Oppenheim states in his well-respected Questionnaire Design and Attitude Measurement, "The interview situation is ... fraught with possibility of bias."[102] The factors that could cause bias include tone of voice, facial expression, selective understanding, and failure to understand instructions. To create a body of trained interviewers able to cope with these problems would be very difficult and very expensive.

The questionnaire has other advantages besides that of not requiring trained interviewers. Usually it means a larger, and hence more accurate, sampling can be made. Interviewer bias is eliminated. Finally, the processing of the responses is usually simpler and thus less susceptible to error.

One disadvantage of the questionnaire is that the respondent must be able to carry out the response process without the assistance of the investigator. This places limitations on the type of question one can ask and also on the type of person one can question. "A mail questionnaire cannot hope to cover people of low intelligence or of very limited educational background."[103] As all of the respondents have at least one university degree, it was assumed that the afore-

[102] A.N.Oppenhem, Questionnaire Design and Attitude Measurement, (New York; Basic Books, 1966), p.31.

[103] Questionnaire Design, p.33.

mentioned category was eliminated. However, question-ambiguity was a factor requiring constant attention.

Another disadvantage, one that cannot be so easily eliminated, is that a questionnaire cannot have the flexibility or the depth of an interview. The investigator must attempt to compensate for this weakness in flexibility by providing a sufficiently wide net of questions and potential answers to catch most probable situations. As for depth, the only solution lies in open-ended questions, and here only with safeguards. Open-ended questions provide difficulties in tallying responses for interpretation.

Another problem with the questionnaire method is that every respondent who does not respond is contributing to a bias factor. The reasons why people respond or do not respond to a questionnaire can be, in themselves, a significant factor. For example, a questionnaire study at Massachusetts Institute of Technology revealed that "non-response was ... the best predictor of student drop-out."[104] Yet pressure of work, laziness, or lack of interest can also cause non-response. "Questionnaires," says Oppenheim, "usually produce very poor response rates.[105] It was decided that careful wording of the covering letter might help with

[104] Stephen Steadman, "Techniques of Evaluation," in Curriculum Evaluation Today: Trends and Implications, ed. David Tawneyu, (London: Macmillan), p.95.

[105] Oppenheim, Questionnaire Design, p.34.

this problem by creating a relaxed and positive respondent attitude.

There are various methods of administering questionnaires: face to face, telephone, self-administered, and random response. Bradburn and Sudman (1979) have stated that

> No one method is clearly superior to all others ... The selection of the method of administration will be properly influenced more by other considerations, such as cost, access ... and ease of administration.[106]

It was decided that both the face to face and self-administered techniques would be used. This decision was made as a result of considering two of the previously mentioned factors: cost and access.

There remained one serious problem to be faced in using a questionnaire: the respondent is, in fact, being self-interviewed. There are two potentially distorting factors. The questionnaire-builder must guard against the tendency of some respondents to answer questions with an eye to improving their image rather than giving accurate answers. An effort was made to phrase the questions in such a way that image-protection does not come to the respondent's mind.

[106] Norman Bradburn and Seymour Sudman, Improving Interview Method and Questionnaire Design, (San Francisco: Jossy-Bass, 1979), p.167.

In addition, the import of some questions must be repeated in different ways to check the frankness of the replies. Perhaps the most effective technique in avoiding image-building is to stress the anonymity of all replies. Here the author was fortunate that his efforts were not related in any way to the Ministry of Education or to local school boards.

The second tendency, although more socially acceptable, is equally a problem. Some respondents instinctively try to "be helpful." Consciously or unconsciously, they grasp the inquirer's objectives and provide the most supportive answers that they can. While the inquirer can appreciate the thought, the helpful tendency can destroy the accuracy of the work. An attempt was made to reduce this factor by neutral wording of the questions and by random response placement. This latter technique will be discussed at a later point.

It was decided that the questionnaire, in spite of its inherent problems, would be the most effective instrument for this investigation. In order to have a survey of reasonable scope he decided to restrict the survey to one course, Drama Nine. This course was selected because it was the first to be revised. Drama Eight was not selected, because it was a completely new course rather than a revision of an existing one, leaving no opportunity to investigate changes in teaching techniques.

Thus, the purposes of the questionnaire were:

1. to investigate the approach to teaching Drama Nine in the Province of British Columbia,
2. to discover teacher opinion of the new Drama Nine Guide/Resource Book,
3. to determine to what extent the Guide/Resource Book was being utilized.
4. to determine what further assistance could be given to drama teachers to facilitate the adoption of the new approach to drama.

Teachers were to be surveyed by questionnaire to discover how closely they had adopted the philosophy and were using the methods detailed in the Ministry publication. Reasons were sought for any major divergences from the Guide/Resource Book, with the aim of either proposing revision of the Guide/Resource Book, or proposing a thorough process of implementation of the new course to facilitate teacher adaptation to the new material.

4.2 INSTRUMENTATION

A questionnaire was devised during the period October 1981 to January, 1982.

4.2.1 Approach to the respondents

Questions were raised regarding the use of a questionnaire. It was suggested that some teachers would present what they thought were 'approved' answers. As a consequence, a considerable amount of effort was spent on the "set" of the questions. Care was taken to avoid any hint of judgment of a teacher's teaching methods or philosophy. In addition, as previously discussed, the tone of the covering letter was carefully considered. This letter was designed to establish a friendly and collegial atmosphere which would encourage frankness on the part of the respondent. The following guidelines were established:

1. That teachers be certain that neither the Ministry of Education or School Boards were involved in any way in the study.
2. That teachers understand that their teaching abilities were not on trial.
3. That anonymity be guaranteed every respondent.
4. That teachers feel that the process might have some positive result from which they might receive benefit.

4.2.2 Question building

Questions for use in a questionnaire not only must be carefully prepared but also placed in the most effective order.

> The difference between a list of questions and a questionnaire is like the difference between indi-

vidual flowers and a floral arrangement.[107]

4.2.2.1 Areas of investigation

The questions fell into five areas of investigation:

1. Identification of respondents according to teaching experience and location.
2. Identification of teacher approach to teaching drama; that is whether they were adopting the concepts of the new drama program which placed less emphasis on production and more on the use of creative drama techniques such as games and exercises.
3. Teacher opinion of the value of the new Drama Nine curriculum.
4. Teacher use of the new Drama Nine curriculum. Here the intent was to identify which specific materials were used, and to what extent.
5. Identification of teachers' opinions of their readiness to teach the new course; thus, their opinion of their teacher training and their identification of further training required.

4.2.2.2 Types of questions

[107] Don Dillman, Mail and Telephone Surveys, (New York: Wiley, 1978), p.120.

Selected as the most suitable modes of response were the following:

1. Scaled response using the five point Likert scale. The possible responses were arranged in logical order within each question, but not always presented in the same order. If all the "good" responses were, say, at the left end of the list, some respondents would tend to use location to determine their answers. The responses were deliberately reversed from time to time, thus following Oppenheim's advice: "...the 'favorable' extreme is sometimes on the right and sometimes on the left, to try to counteract response set and halo effect."[108] The Likert scale response mode was selected as the primary technique because it permitted a reasonably wide range of response yet could be accurately measured. It was recognised that some respondents have a tendency to avoid the extreme responses; this weakness is one that has to be accepted in using this method.
2. Fill-in responses.
3. Unstructured responses (Open-ended questions). Questions in this category were limited in number because of the interpretation difficulties that are inherent in this procedure. However, it was considered necessary to utilize this response mode in order to allow

[108] Questionnaire Design, p.89.

for any unforeseen response.

Altogether 35 questions were initially developed; three in Area One, 11 in Area Two, three in Area Three, nine in Area Four, and nine in Area Five. (See Appendix)

4.2.3 Pilot testing

The preliminary questionnaire items were subjected to a pilot testing procedure in order to identify any examples of the following:

1. ambiguous items.
2. areas of extreme respondent sensitivity.
3. items without sufficient discrimination.
4. other poorly worded items.

The preliminary version of the questionnaire was pilot tested during the second week of January, 1982. The eight teachers taking part ranged in teaching experience from three years to twenty years. All taught in the Southern Vancouver Island area, most in Victoria and its environs, but one taught in a smaller community. Completion times ranged from twenty to thirty-five minutes, with an average time of approximately thirty minutes. This was considered a satisfactory length, being long enough to obtain the information required but not so long as to discourage potential respondents.

4.2.4 Revision

A study of the pilot test respondents' reactions led to some minor amendments:

1. The wording of some questions was simplified. (Questions 19, 21, 23, 32, and 33.)
2. An extra response category was added to some questions. (Questions 18 and 19.)

Considering that the changes from the preliminary version were slight, no further pilot testing was deemed necessary. Those who took part in the pilot-testing were not included in the final questionnaire results.

The revised questionnaire then consisted of 35 items divided among five subject areas as illustrated in Table 4

TABLE 4

Identification of Questions by Subject Area

Area Number	Questions related to area subject
1	1, 2, 4
2	6, 13, 17, 19, 21, 23, 28, 29, 30, 31, 32
3	5, 13, 14
4	3, 15, 16, 18, 20, 22, 24, 25, 27
5	7, 8, 9, 10, 11, 12, 33, 34, 35

4.3 ADMINISTRATION OF THE REVISED QUESTIONNAIRE

Forty copies of the revised questionnaire were distributed at the annual Conference of the Association of British Columbia Drama Educators in Victoria on January 29, 1982. Thirty-seven completed copies were returned. A further 104 copies of the questionnaire were mailed to schools in each district of the province. Only those who were presently teaching Drama Nine were asked to respond. 51 completed questionnaires were returned. Ten additional copies, complete with follow-up letter, were mailed to non-responders in various areas. From this second mailing four additional completed questionnaires were obtained. The final total of returned, completed questionnaires was 92 out of a total distribution of 154, for a return rate of 60%.

Chapter V

RESULTS, CONCLUSIONS, AND IMPLICATIONS

5.1 QUESTIONNAIRE RESULTS

As has been previously discussed, the information sought comprised five separate areas:

1. Identification of respondents according to teaching experience (Question 1), teaching locale (Question 2), and whether or not they had taught the previous Drama Nine course (Question 4).
2. Identification of the respondent's approach to teaching drama (Questions 13, 30, 31, 32, and to a lesser extent, Questions 17, 19, 21, 23, and 28).
3. Respondent evaluation of the new Drama Nine curriculum (Questions 5, 13, and 14).
4. Respondent utilization of the new Drama Nine curriculum (Questions 3, 15, 16, 18, 20, 22, 24, 25, and 27).
5. Identification of future needs in teacher training and professional development programs (Questions 8, 9, 10, 11, 12, 33, 34, and 35).

5.1.1 Locale and experience of Drama Nine teacher respondents

Of the 91 respondents to Question One, 30(33%) had taught three or fewer years, 38(42%) had taught for four to ten years, and 23(25%) had taught over ten years.

Of the 92 respondents to Question Two, 19(21%) were teaching in a small town, 42(46%) in a medium or large town, and 31(34%) were teaching in Vancouver or Victoria.

A comparison of Questions One and Two responses indicated that nine of 19 (47%) small town teachers had taught drama one to three years, seven (37%) had taught drama for four to 10 years, and 3 (16%) had taught drama over 10 years. Twelve of 42 (29%) medium or large town teachers had taught drama for one to three years, 20 (48%) had taught drama for four to 10 years, and 10 (24%) had taught drama for over 10 years. Ten of 31 (32%) Vancouver and Victoria drama teachers had taught drama one to three years, 12 (39%) had taught drama for four to 10 years, and nine (29%) had taught drama for over 10 years.

Of the 88 respondents to Question Four, 55(60%) had taught the previous Drama Nine course, 36(40%) had not.

5.1.2 Identification of approach

Question 13 investigated teacher attitude towards the new curriculum approach to scene work. Of the 90 respondents, 38(42%) replied "Agree Completely," 37(41%) replied "Agree," 5(6%) replied "Disagree," and 2(2%) replied "Strongly disagree."

Question 30 investigated the proportion of class time spent on exercises, games, and improvisations in comparison to the time spent on scripted scenes or plays. Nine teachers (10%) indicated "All exercises, games, and improvs," 55 (60%) indicated "Mostly exercises, etc.," 26 (29%) indicated "50-50", 1 teacher (1%) indicated doing "Mostly plays," and no teachers reported doing "All plays."

Question 31 investigated the nember of scenes or plays prepared by Drama Nine students in class time during the school year or semester. Six teachers (7%) reported the preparation of four or more scenes, 18 (21%) reported three, 25 (29%) reported two, 31 (36 %) reported preparing one scene, and six teachers reported doing none.

Question 32 investigated teachers evaluation of the twelve topics listed in the new Drama Nine Curriculum Guide/ Resource Book. Of the 91 respondents, Trust was ranked first by 44 teachers, Concentration was ranked first by 40, Teamwork - 24, Improvisation - 15, Imagination - 12, and Observation/Sense Awareness - 11. Theatre Background was ranked last by the greatest number of teachers - 63. Next in order came Scene Work, with 12, and Role Play with 6.

In Question 17, teachers were asked to rate the importance of the Drama Nine topic, Trust. Of the 91 respondents, 78(86%) rated it "Very important", 12 (13%) rated it "Moderately important," one person rated Trust "Of minor importance," and no one indicated that it was unimportant.

In Question 19 teachers were asked to rate the importance of Concentration as a Drama Nine topic. Seventy-eight (86%) responded "Essential," 10 (11%) responded "Quite important," 3, (3%) responded "Some importance," and no one indicated "Unimportant."

In Question 21, teachers were asked to indicate their opinion of the importance of the topic of Movement. Of the 92 respondents, 38 (41%) responded "Essential," 41 (45%) indicated "Quite important," 13 (14%) indicated "Some importance," and no one indicated "Unimportant."

In Question 23 teachers were asked to indicate their opinion of the importance of Mime. 38 out of a total of 92(41%) replied "Essential," 42(46%) replied "Quite important," 12 (13%) replied "Some importance," and no one replied "Unimportant."

The relative importance teachers attributed to the major topics of Drama Nine is indicated by a comparison of responses to Questions 17, 19, 21, and 23. This comparison has been made through a study of mean ratings of importance. A

scale was established which assigned point values to the four available ratings, as follows in table 5:

TABLE 5

Point value ratings

Rating	Point value
Essential	4
Quite important	3
Some importance	2
Unimportant	1

By multiplying the number of cases registered to each rating by the point value of each rating, adding the products, and then dividing the total by the number of cases, the mean ratings were determined, as can be seen in table 6

Question 28 investigated the amount of teacher participation in class improvisations, games, and exercises. Of 92 responding, 8(9%) indicated "Always," 30(33%) indicated "Often," 39(42%) indicated "Sometimes," 13(14%) indicated "Rarely," and 2(2%) indicated "Never."

TABLE 6

Mean ratings of leading Drama Nine topics

Leading topics	Mean rating	Rank
Concentration	3.8	1
Trust	3.5	2
Movement	3.3	3
Mime	3.3	3

Source: Questions 17, 19, 21, and 23.

5.1.3 Respondent evaluation of the new Drama Nine curriculum

Question 5 asked if teachers considered the new curriculum an improvement over the previous one. Of the 54 respondents, 44(81%) replied "Very much an improvement," 10(19%) replied "Some improvement," and there were no responses of "Little improvement" or "No improvement."

Question 14 called for a teacher evaluation of the Learning Outcomes of the new curriculum. Of the 88 respondents, 28(32%) found the Learning Outcomes "Very helpful," 43(49%) found them "Helpful," 14(16%) found them "Occasionally helpful," 3(3%) found them "Rarely helpful," and none found them ""Never helpful."

5.1.4 Respondent use of the new Drama Nine curriculum

Of the 92 respondents to Question 3, 89(97%) had copies of the new curriculum Guide/Resource Book, 3(3%) did not. Of 89 responses to the first part of Question 15, 71(80%) used the Learning Outcomes to assist in "Determining student progress," 18(20%) did not. Of 90 responses to the second part of Question 15, 58(64%) used the Learning Outcomes to assist in "Deciding on marks," 32(36%) did not. Of 90 responses to the third part of Question 15, 78(87%) used the Learning Outcomes to assist in " Evaluating the content of your course," 12(13%) did not.

Question 16 investigated frequency of teacher consultation of the Learning Outcomes. Of the 91 respondents, 17(19%) indicated "Regularly," 55(60%)"From time to time," 19(21%) "Rarely," and there were no responses of "Never."

Question 18 investigated teacher use of the new Resource Book material on Trust. Of the 91 respondents, 19(21%) reported using all of the material, 40(44%) reported using most of it, 24(26%) - some, 5(5%) - a little, and 3(3%) - none of it.

Question 20 investigated teacher use of the material on Concentration. Of the 91 respondents, 12(13%) reported using all of the material, 46(51%) reported using most of it, 32(35%) - some, and 1(1%) - none.

Question 22 investigated teacher use of the material on Movement. Of the 92 respondents, 9(10%) reported using "All of it," 26(28%) reported using "Most of it,") reported using "None of it."

Question 24 investigated teacher use of the material on Mime. Of the 93 respondents, 18(19%) reported using "All of it," 34(37%) reported using "Most of it," 38(41%) reported using "Some," and 3(3%) reported using "None of it."

Question 25 investigated teacher use of the material on Speech. Of the 93 respondents, 6(7%) reported using "All of it," 20(22%) reported using "Most of it," 51(57%) reported using "Some," and 13(14%) reported using "None of it."

Question 27 investigated teaacher use of the material on Improvisation. Of the 91 respondents, 22(24%) reported using "All of it," 32(35%) reorted using "Most of it," 34(37%) reported using "Some," and 3(3%) reported using "None of it."

5.1.5 Identification of future needs in teacher training and professional development programs

Questions 8-12 were directed specifically to teachers who had only completed teacher training after the new Drama Nine course came into effect.

Of 20 respondents to Question 8, 11(55%) had had the new Drama Nine Guide/Resource Book made available to them at their teacher training instition; 9(45%) had not.

Of the 19 respondents to Question 9, none felt that they had been "Completely" prepared for teaching Drama Nine; 5(26%) responded "Quite well," 6(32%) responded "Adequately," 4(21%) responded "Poorly," and another 4(21%) responded "Not at all."

In Question 10, beginning teachers were asked to indicate areas of satisfactory teacher training. Lesson preparation was indicated 13 times, Improvisation 9, Movement and Classroom control 7, Speech 6, Play direction 5, and Evaluation 4 times.

In Question 11, beginning teachers were asked to indicate areas of less than satisfactory teacher training. Mime was indicated 10 times, Speech 9, Play direction and Evaluation 8, Classroom control 7, Movement 6, and Improvisation and Lesson preparation 5 times.

Open-ended Question 12 elicited only one answer that was provided by more than one respondent; three teachers indicated that instruction in the transition from improvisation to scriptwork would have better prepared them for teaching drama.

Question 33 asked respondents to rank the topics of Drama Nine in the order that the teachers felt most secure in teaching them. The first three topics in security were Concentration, 28 first choices; Trust, 24; and Improvisation, 21. The bottom three topics were Theatre Background with 28 last choices; Speech, 17; and Role Play, 15.

Question 34 asked the teachers to identify the topics on which they would like more teaching material. Speech was indicated 22 times; Movement, 17; Script selection, 15; Improvisation, 13; and Mime, 12.

Question 35 asked teachers the ways in which they could be given more help in the teaching of Drama Nine. Three methods were given as responses: providing extended units based on a theme, providing an ideas exchange, and providing workshops.

5.2 QUESTIONNAIRE CONCLUSIONS

In the following section the writer presents interpretations based on the results described in the previous section. Tables based on the questionnaire results are presented to support those interpretations. The question numbers given as sources for the information in the tables are the numbers of the questions in the questionnaire.. A complete copy of the questionnaire results will be found in the Appendix.

5.2.1 Representativeness of questionnaire respondents

The first objective of the questionnaire was to establish whether or not a reasonable cross-section of teaching situations was represented by the actual respondents. Table 7 indicates that there is a good representation of each of the various teacher-experience groups.

TABLE 7

Teaching Experience of Respondents

Number of years teaching drama	Number of teachers	Percentages of total
0-3	30	33
4-10	38	42
11+	23	25

Source: Question 1.

Table 8 reveals a reasonable urban-rural balance, considering that small town schools often do not have school populations large enough to support Performing Arts programs.

A study of these results indicates that the questionnaire respondents comprise a fairly representative cross-section of the drama teachers of the province, as far as locale and experience are concerned.

TABLE 8

Teaching Location of Respondents

Location	Number	Percent of total
Vancouver-Victoria	31	34
Large town	42	46
Small town	19	21

Source: Question 2.

As can be seen in Table 9, a comparison of Questions One and Two responses indicates that beginning teachers make up the largest proportion of small town drama teachers. It is both ironic and unfortunate that the beginning teachers, who need the most support, are teaching in the locations where there is usually the least amount of support. Small towns usually have fewer support staff, such as Fine Arts coordinators, consultants, etc. For a drama teacher, the small town location means no other drama teacher to call upon, and no local theatre group to use as a resource.

Table 9 also reveals that the two metropolitan areas, Vancouver and Victoria, have a fairly even distribution of drama teachers from the three experience groups. This would suggest that the hiring policies of the two districts were intelligent ones that have resulted in a balanced personnel in terms of age.

TABLE 9

Comparison of Teacher Location and Experience

	0-3 years	4-10 years	10+years
Small town	9(47%)	7(37%)	3(11%)
Large town	12(29%)	20(48%)	10(24%)
Vancouver/Victoria	10(32%)	12(39%)	9(29%)

Source: Questions 1 and 2.

Table 10 identifies the reactions of those teachers who had taught the previous Drama Nine course and had had to adapt to the new course. By also indentifying the reactions of those who have only taught the new Drama Nine course, a comparison becomes possible.

TABLE 10

Old Drama Nine and New Drama Nine Teaching Experience

	Number	Percent of total
Taught old Drama Nine before teaching new Drama Nine	55	60
Taught only new Drama Nine	36	40

Source: Question 4.

It is significant that 40% of the respondents had taught only the new Drama Nine course. Considering that the course was first offered in 1979 and that the questionnaire was administered in 1982, and further considering that student numbers had not increased in that period, one can deduce that there is a considerable turnover in drama teachers. This turnover further stresses the need for curricular and/or in-service material directed specifically towards persons just beginning to teach drama.

5.2.2 Respondent approach to teaching drama

At the time that Drama Nine was in the process of revision a major issue was the extent to which Junior Secondary teachers were using a play production orientation in their teaching as opposed to an approach that used exercises, games, and improvisations. Questions 13, 30, 31, and 32 deal with this issue although Questions 9, 17, 19, 21, 23, 27 and 29 also have some relevance. Reference to Table 11 reveals that both in theory and practice a large majority of B.C. teachers emphasize exercise and improvisation in class activities. To create Table 11 responses that were exercise and improvisation oriented were totalled. A similar procedure was carried out for scene oriented responses. For example, in Question Thirteen, 'Agree completely' and 'Agree' responses were totalled; 'Disagree' and 'Strongly disagree' responses were totalled.

TABLE 11

Drama Nine Orientation

	Question 13	Question 30	Question 31
Total responses	90	91	86
Agree with Exercise Improv Emphasis	75	64	37
Percentage of total	83	70	43
Agree with scene emphasis	7	1	24
Percentage of total	8	1	28

Source: Questions 13, 30, and 31.

Strong teacher support for the exercise-improvisation orientation is also found in responses to Questions Twenty-nine and Thirty-two.

Question 31 responses were divided into subgroups according to experience. A comparison of the responses of the respective groups can be seen in Table 12 It had been expected that the new teachers, perhaps trained in drama techniques, would have chosen to do less scene work in Drama Nine. It was surprising, therefore, to discover that the newer drama teachers did appreciably more scene work per year than the more experienced drama teachers. This would

explain the higher percentage of scene-oriented responses in Question 31 (see Table 11). However, the data also indicates that the senior drama teachers had accepted the creative drama approach espoused by the new drama curriculum.

TABLE 12

Comparison of numbers of scene presentations

	0-3 years	4-10 years	10+years
4 or more scenes	0%	3%	10%
3 scenes	68%	18%	20%
2 scenes	29%	26%	30%
1 scene	3%	38%	30%
No scenes	0%	15%	10%
Average number of scenes per year	2.3	2.1	1.9

Source:Questions 1 and 31.

With eighty percent of those surveyed describing the new curriculum in Question Five as very much an improvement and no reponses of little improvement or no improvement, the general reaction can be described as one of strong approval.

Response to Question Six would indicate that those who had taught the old course had no difficulties in adapting to the new curriculum.

The vast majority of teachers, eighty-three percent, indicate by their replies to Question Thirteen that they agree with a major concept of the new Drama Nine; that is, scene work is not necessarily part of Grade Nine drama.

5.2.3 Teacher evaluation and use of the Drama Nine Guide/Resource Book

Teachers were asked, in Questions Seventeen, Nineteen, Twenty-one, and Twenty-three, to judge the importance of four of the major topics of the Drama Nine curriculum. Table 13 indicates that most teachers believe these topics to be very important.

TABLE 13

Teacher Evaluation of Four Drama Nine Topics

	Very Important		Moderately important		Of minor importance		Unimpt	
Trust	78	(86%)	12	(13%)	1	(1%)	0	(0%)
Concentration	78	(86%)	10	(11%)	3	(3%)	0	(0%)
Movement	38	(41%)	41	(45%)	13	(14%)	0	(0%)
Mime	38	(41%)	42	(46%)	12	(13%)	0	(0%)
Totals	232		115		27		0	

Source: Questions 17,19,21,and 23.

In Question 32 teachers were asked to rank Drama Nine topics in order of importance. When the responses are divided into sub-groups according to teacher experience, a comparison can be made, as seen in table 14

TABLE 14

Comparison of experience-group ranking of topics

	0-3 years	4-10 years	10+ years
Trust	First	First	Second
Concentration	Third	Second	First
Improvisation	--	Third	--
Teamwork	Second	--	Third

Source: Questions 1 and 32.

There may be some significance in the fact that beginning teachers rated Concentration third. As teacher experience increased, so did the rating of Concentration, up to second and then to first. Perhaps this is a subject that teacher training institutions might reconsider.

Drama Nine was the first revised drama course to contain Learning Outcomes. This were not only a new concept but also one given considerable importance by its location in the Guide Book, rather than in the Resource Book. Since materials in the Guide Books are prescriptive, that is, they

are compulsory, the positioning of the Learning Outcomes in this location made them items of high priority. An important question was to what extent teachers were willing to accept the concept of Learning Outcomes. As seen in Table 15, eighty-one percent of the repondents found the Learning Outcomes "Very helpful" or "Helpful."

TABLE 15

Respondent Evaluation of Learning Outcomes

Response	Number of responses	Percent of total
Very helpful	28	32
Helpful	43	49
Occasionally helpful	14	16
Rarely helpful	3	3
Never helpful	0	0

Source: Question 14.

Overall, a strong attitude of acceptance and use of the concepts of the new course can be seen in teacher response to Questions 5, 6, 13, 15, 30, and 31. Table 16 indicates that in the five major subject areas the majority of teachers were using most or all of the material provided in the Resource Book. Only in two areas, Movement and Speech, were

the majority of teachers not using most or all of the material provided. Whether this non-use was due to a negative opinion of the material or to teacher avoidance of the whole subject-area was not determined. The latter interpretation is suggested, at least in the area of speech, by the results of Question Thirty-three.

TABLE 16

Teacher Use of Resource Material

Subject	All	Most	Some	Little or none
Trust	19 (21%)	40 (44%)	24 (26%)	8 (8%)
Concentration	12 (13%)	46 (51%)	32 (35%)	1 (1%)
Movement	9 (10%)	26 (28%)	54 (59%)	3 (3%)
Mime	18 (19%)	34 (37%)	38 (41%)	3 (3%)
Speech	6 (7%)	20 (22%)	51 (57%)	13(14%)
Improvisation	22 (24%)	32 (35%)	34 (37%)	3 (3%)
Totals	86	198	233	31

Source: Questions 18, 20, 22, 24, 25, and 27.

The responses to Question Fifteen show that the majority of teachers use the Learning Outcomes for all three purposes. As indicated in Table 17, deciding on marks is the least popular purpose; yet even here a majority of the teachers are using the Learning Outcomes.

TABLE 17

Use of Learning Outcomes

Purpose	Yes	No	Total	Yes responses percentage
Determining student progress	71	18	89	80
Deciding on marks	58	32	90	64
Evaluating course content	78	12	90	87

Source: Question 15.

Question 15 responses were divided into sub-groups according to teacher experience, as can be seen in Table 18 As might be expected, beginning teachers showed more of a tendency to seek the assistance of Learning Outcomes to carry out various types of evaluation. Teachers with ten or more years experience do not think it necessary to consult the Outcomes as often. In the case of the very high usage (95%) of the Learning Outcomes by the most experienced group for evaluating course content, no explanation was achieved.

In Question Sixteen, seventy-nine percent of the respondents reported that they consulted the Learning Outcomes from time to time (sixty percent) or regularly (nineteen percent). It appears that twenty-one percent of Drama Nine teachers rarely consult the list of Outcomes.

TABLE 18

Comparison of experience-group use of Learning Outcomes

Purpose	0-3 years	4-10 years	10+years
Determining student progress	83%	74%	16%
Deciding on marks	63%	61%	13%
Evaluating course content	83%	32%	95%
Average	76%	56%	41%

Source: Questions 1 and 15.

A divergence of reaction between experienced and beginning teachers is revealed in responses to Questions Six and Nine. Whereas the experienced teachers believed themselves quite well able to cope with the new course, the beginning teachers quite naturally indicated some feelings of insecurity.

5.2.4 Teacher opinion on future training.

Questions and Eight and Nine called for responses from those who had completed teacher training since the new Drama Nine course came into effect. Twenty responded, yet Question Four indicated that 36 were not yet teaching Drama Nine when the new Guide-Resource Books were issued. This would seem to indicate that 16 teachers who were already in the class-

room began teaching Drama Nine after the new course was put into service.

Of the 20 new teachers, a very sizeable proportion, 45%, reported that the new curriculum Guide-Resource Books had not been made available to them at their teacher training institution. Another 32% felt only "adequately" prepared. Questions Ten and Eleven reveal satisfaction with instruction in how to prepare lessons and dissatisfaction with instruction in mime and speech. It is no surprise to find speech indicated as an area in which teachers feel very insecure. This insecurity is due to lack of training, fear of damaging student voices, and dislike of drill-work. Since speech is a major part of Drama 8, 9, 10, Acting 11 and 12, it would seem extremely important that teacher-training institutions present speech teaching material which keeps in mind all three of the above mentioned factors.

It was surprising to find in Question 33 responses an indication that role play is a topic causing even more teacher insecurity than speech! This is a subject worthy of investigation in an another study. The author's interpretation is that many teachers are becoming aware of the work being done in the field of drama which is sometimes called 'Drama for Understanding.' This important development, led by the work of Dorothy Heathcote of the University of Newcastle and Gavin Bolton of the University of Durham, is

based to a considerable extent on role play. The process is extremely worthwhile and makes evident the value of drama as a teaching tool. Mrs Heathcote and Mr Bolton both have given workshops to British Columbian teachers. The author would predicate that the insecurity indicated regarding role play is at least partially due to a greatly whetted interest in the value of this activity in what is often referred to as 'Drama for Understanding' or 'the Heathcote approach.' Teachers feel that they need to know much more about role play in order to use this approach.

The teacher training institutions in British Columbia are introducing their students to this approach. It would seem essential to provide professional development training in 'Drama for Understanding' for drama teachers already in the field. This training is even more essential when one considers the shrinking school population. Very few new drama teachers will be hired for quite a few years; those already in the classroom are those needing support.

Regarding the availability of curriculum guides and resource books to student teachers, surely all teacher training institutions should make these documents readily available to their students. Question 33 also revealed a lack of security on the topic of Theatre Background. Here is another indicator of the fact that many of the theatre teachers in the province do not have the appropriate training.

It is interesting and reassuring to note that teachers felt most secure in activities that are basic to Drama Nine, that is Concentration, Improvisation, and Trust.

The responses to Question Thirty-four exphasize the fact that teachers want assistance in the art of teaching speech.

A study of Question Thirty-five reponses clearly reveals two points. First, a serious weakness of the Drama Nine curriculum lies in its failure to provide assistance in what might be described as 'medium range planning.' The Objectives and Learning Outcomes assist long range planning; day to day lesson planning is assisted in great detail by the Resource Book of Drama Nine; but there is nothing on how to arrive at concepts or themes around which one can shape large units of work.

A second point is indicated by a study of Question Thirty-five. Drama teachers have indicated that they need occasions on which they can exchange ideas and in a collegial setting search for answers to their teaching problems.

5.3 CONCLUSIONS AND IMPLICATIONS OF THE STUDY

Before proceding with this subject, the author must interject a comment. He was personally involved in most of the British Columbia curriculum events described in the previous chapter, at least those since 1951. He had, and has, a strong committment to drama, theatre, and education in this

province. This will affect his evaluative judgement; however, the amount of his involvement seemed to justify this enterprise.

The first purpose of this study was to see if British Columbia drama teachers had put into use the new curriculum introduced in the period 1977-1984. The new course guides and resource books had required such a complete change in teacher approach that it was thought that there might be a considerable reluctance on the part of the teachers to change. Certainly this revision, to use Doyle and Ponder's term, lacked Congruence, or similarity to the previous courses. However, the questionnaire results indicate that most drama teachers approved of the new curriculum and were using most of the material provided.

One might at first be somewhat surprised at the outcome; indeed, the author had expected otherwise. What are the causes of this successful transition? Ironically, one of the causes was the improvised nature of the implementation processes carrried out. All but one of the implementation activities described in a previous chapter were undertaken only when a need was identified. The exception was the Implementation Workshop provided by the Ministry of Education, and even it was based on observation of the situation rather than being part of a fixed routine. In these processes there was no formal strategy drawn up before the

event; instead there was a series of reactions to developments. As needs were identified, efforts were made to satisfy them. Perhaps this was not the ideal method; perhaps in other circumstances (larger numbers of teachers, less cohesion in the teacher group, etc.) this transition would not have occurred. However, in this case it would seem to have succeeded more than one might have expected.

A second reason was the thoroughness of the implementation process, incorporating a wide range of activities; some sponsored by the Ministry, and some by ABCDE, ranging over a considerable period of time.

A third reason for the successful transition was the fact that the previous curriculum, particularly the Junior Secondary, contained so many weaknesses. One would surmise that lack of congruence was not a major factor when the norm was patently unsatisfactory to the teachers. Revision was overdue and would be made welcome.

The second purpose of the study was to see what further assistance could be given drama teachers to help them to adopt this new approach to teaching drama. First, one must consider the activities that should be continued. The two way communication between teachers in the classroom and those concerned with processes such as curriculum revision, in-service work, etc., must be continued and improved even further. Goodlad has put it thus: "The curriculum planning

process, at all levels of decision making, must be enriched by a lively and continuing dialogue."[109] Communication in one vital area, that between drama/theatre teachers and teacher training institutions, are, at best, spasmodic.

The policy of the Ministry of Education of having teachers as major participants in curricular and implementive processes should be appreciated and encouraged.

Second, one must consider suggestions for change:

1. Some revision of the drama curriculum:
    a) Drama Nine, and probably Ten, need material on the transition from improvisation to scenework. Source: Question 12 responses.
    b) Drama Nine, and probably Ten, need more material on teaching speech in a manner that is interesting, safe, and effective. Source: Questions 33 and 34 responses.
    c) Drama Nine, and probably Drama Eight need several extended units or projects to give even more practical substance to the course. Source: Question 35 responses.
    d) Now that teacher training institutions are providing some training in 'Drama for Understanding' techniques, it would be appropriate to incorporate some of these techniques in drama and theatre

[109] John Goodlad, Facing The Future Judith Golub, ed. (New York: McGraw-Hill, 1976), p.83.

courses in the province. It would be essential to provide a very thorough in-service procedure to implement properly this material for teachers who have not had this training. Source: Inference drawn from responses to the 'Role Play' section of Question 33.

2. Improvements in teacher training:
   a) Establishment of a working relationship between the Association of British Columbia Drama Educators (ABCDE) and the appropriate faculty members.
   b) Establishment of a working relationship between the ABCDE and student teachers.
   c) Ensuring that student teachers become familiar with curriculum guidebooks and resource books. (See Question Eight.)
3. When the British Columbia Ministry of Education recovers from the crippling effects of financial restraint, it should reactivate both Implementation Services and the Provincial Educational Media Centre as vital links in improving communication, implementation of curricula, and in-service training; thus doing much to ensure the quality of teaching in British Columbia.
4. Until the recovery mentioned above takes place, ABCDE will have to strain its meagre resources to the utmost to support drama/theatre teachers. For example:

a) A study must be carried out to see to what extent the new Acting 12 is being used by teachers. The new course is very challenging and, as has been described in a previous chapter, the implementation process was sketchy.

b) With the declining school population and the even more drastically declining funds available for education, programs such as drama/theatre are often threatened with extinction. It would be regrettable if a good program had been built and there was no opportunity for teachers to teach it or students to gain from taking part in it. ABCDE, together with the other Fine Arts professional associations, must be prepared to move to assist school districts to preserve Fine Arts programs from this threat to their survival.

5.4 A LOOK TO THE FUTURE

Curriculum development is an activity which never can truly be described as complete. This is especially true of drama and theatre curricula, here in British Columbia, and in Canada as a whole. But in this province we have built a firm base for further work. This further work should include the whole area of 'Drama for understanding,' one worthy of close study and development. Undoubtedly there will be problems along the way, but assuredly the goals will make the effort worthwhile.

Appendix A

FINE ARTS GOALS FOR SECONDARY SCHOOLS

Source: Encore, the Drama Nine Guide/Resource Book (1979), p.85.

The Fine Arts program of the secondary school intends to provide an opportunity for students to develop to their fullest potential, as integrated individuals in the Fine Arts and as members of society. The goals listed below are common to all of the Fine Arts.

1. To develop the student's intuitive and critical capacity to respond to aesthetic concerns.
2. To develop the student's involvement with aesthetic matters relating to society and the environment.
3. To develop the student's perceptual awareness and aesthetic sensitivity.
4. To develop the student's enthusiasm for the Fine Arts.
5. To develop the student's ability to be creative, communicative, expressive, interpretive, and exploratory.
6. To develop the student's consciousness of the relationships between various creative processes and forms.

7. To foster the student's understanding of the role Fine Arts have played and continue to play in the life of man.
8. To develop the student's self-confidence, self-discipline, skill, and technical ability in as many areas of the Fine Arts as may be necessary for continuous growth and development.
9. To develop the student's capacity to respond to a broad range of art forms, even within a specialized area of the Fine Arts.

Appendix B

THE FULL SECONDARY DRAMA PROGRAM

Source: Encore, p.7.

Recently, there has been a great expansion in British Columbia's Secondary program. This is particularly true at the grade 8 level where many districts are now offering courses. In addition to expansion in the program, specialists in the field have recommended greater emphasis at all levels on the creative and developmental aspects of drama.

Therefore, a new secondary Drama program is being presented and Prologue, a guide/resource book for Drama 8, was the first of the revised courses. Encore, the guide book for Drama 9, continues that progression. The names, brief descriptions, and codes for record-of-mark cards for the courses of the new Secondary Drama program are:

Drama 8 (Dr 8)	An introductory creative drama course for grade 8 students.
Drama 9 (Dr 9)	A creative drama class which would include some theatre skills.
Drama 10 (Dr 10)	A course including theatre skills & some elements of creative drama. Although Drama 8 and Drama 9 are not prerequisites, some previous experience is desirable.
Acting 11 (Act 11)	A course including theatre skills & some elements of creative drama. Although previous courses are desirable, they are not prerequisites.
Stagecraft 11 (St 11)	An introductory course in backstage theatre including lighting, makeup, set construction and design, costumes, properties, publicity, house management, and more. There are no prerequisites.
Acting 12 (Act 12)	A course in advanced theatre skills for which Acting 11 is a prerequisite.
Stagecraft 12 (St 12)	A course in advanced backstage theatre for which Stagecraft 11 is a prerequisite.
Directing and Scriptwriting (Ds 12)	A course in directing and scriptwriting for which Acting 11 is a prerequisite. However, students may be admitted at the teacher's discretion if the student has had extra-curricular acting experience or has exceptional writing ability.

Appendix C

TOPICS AND LEARNING OUTCOMES OF DRAMA NINE

Source: Encore, pp.10-11.

DRAMA NINE OUTLINE

Topics	Learning Outcomes
Trust	The student should be able to present ideas and feelings to the whole group in an open manner.
Concentration	The student should be able to concentrate on the exercise at hand and not be distracted by other students. The student should be able to remain in character while working on mime improvisation, role-play, and scene-work if it is included.
Observation and Sense Awareness	The student should be able to demonstrate a steadily growing awareness of the senses: sight, sound, taste, touch, and smell.
Imagination	The student should be able to contribute creatively to storytelling, mime, improvisation, and role-play.
Movement	The student should be able to move with relative freedom from self-consciousness while being observed by classmates.
Mime	The student should be able to make imagined objects and actions visible to the viewer through mime.
Speech	The student should be able to speak in a clear pleasant voice which can be easily heard and understood by the class.

	The student should be able to recognize pitch variations and should seek to develop a wider pitch range. The student should be able to present an effective oral presentation of short selections of poetry and prose.
Improvisation	The student should be able to offer improvisation ideas confidently, to discuss these ideas along with those of other students, and develop them into group improvisations. The student should be able to react in character during an improvisation.
Teamwork	The student should be able to analyze and discuss constructively the work of other students in the process of developing mimes, improvisations, and other scenes.
Role-Play	The student should be able to play a part other than him/herself in a mime, in an improv, and perhaps in a scene from a play.
Scene work	The student should be able to memorize competently a short scripted speech or role of two to three minutes. The student should be able to understand the rudimentary elements of blocking for a simple scene. The student should be able to co-ordinate speech and movement so that the meaning is clear and the scene is believable.
Theatre	The student should be able to see a play, film, or TV program, then orally or in writing discuss the production, giving specific reasons for opinions stated. The student should be able to understand and use theatre terminology such as: upstage, downstage, stage right, stage left, masking, wings, apron, cue, improv, mime, upstaging.

Appendix D

ENROLLMENT IN SECONDARY DRAMA/THEATRE COURSES - 1950-80

These enrollment figures have been derived from a table in the Master of Arts thesis (University of Victoria, 1982) of Dennis William Johnston, and made available by him. They are based on figues collected yearly by the Ministry of Education.

Year	Drama/Theatre enrollment	Percent increase	Percent incr. school pop.
1950	855	--	1.8
1951	1295	51	2.6
1952	1306	1	2.4
1953	1196	-8	2.1
1954	1118	-7	1.8
1955	1272	14	1.9
1956	1306	3	1.8
1957	1028	-21	1.3
1958	1066	4	1.3
1959	1078	1	1.2
1960	1158	7	1.1
1961	1037	-1	0.9
1962	1034	0	0.9
1963	1428	38	1.2
1964	2611	83	2.0

1965	3314	27	2.5
1966	3218	-3	2.3
1967	4795	49	3.1
1968	5318	11	3.2
1969	6519	23	3.7
1970	7538	16	4.1
1971	9338	24	4.9
1972	10511	13	5.4
1973	13727	31	6.8
1974	15405	12	7.4
1975	14341	-7	6.7
1976	17421	21	8.1
1977	23979	38	11.1
1978	24287	1	11.5
1979	24653	2	12.1
1980	23897	-3	12.1

Appendix E

THE DRAMA NINE QUESTIONNAIRE (WITH SCORES ADDED)

DRAMA NINE SURVEY

1. How many years have you taught drama:
   0-3: 30 (33%) 4-10: 38 (42%) 10+: 23 (25%)

2. Present teaching location:

Small town (one school with junior secondary)	Medium or large town	Vancouver or Victoria
19 (21%)	42 46%	31 (34%)

3. Do you have at home or in your classroom a copy of the Drama 9 (1979) Curriculum Guide?
   Yes: 89 (97%) No: 3 (3%)

4. Were you already teaching Drama 9 when the new Guidebook was issued?
   Yes: 55 (60%) No: 36 (40%)

If your answer to Question 4 was "No," omit Questions 5,6, and 7.

5. Did you feel that the new drama course was an inprovement on the old one?

Very much an improvement	Some improvement	Little improvement	No improvement
44 (81%)	10 (19%)	0	0

6. How did you find the process of switching to the new course?

   Easy:26 (48%), No real problems:26 (48%), Some problems:0
   Difficult:0, Didn't switch:2 (4%)

7. Did you receive any help to make it easier for you to switch to the new course?
   Workshop sessions provided:4 (7%), One workshop provided: 28 (51%), District personnel assisted:4 (7%),
   No help:19 (35%)

The folowing questions should be answered by those who have completed teacher training since the new Drama 9 course came into effect. All others please go to Question 13.

8. Was the new Drama 9 Curriculum Guide make available to

you at your teacher training institution?
Yes: 11 (55%) No: 9 (45%)

9. How well did your teacher training instruction prepare you for the teaching methods required in the new Drama 9?
Completely:0, Quite well:5 (26%), Adequately:6 (32%), Poorly:4 (21%), Not at all:4 (21%)

10. In what areas was this preparation satisfactory?

Movement:7	Lesson preparation:13
Mime:5	Play direction:5
Improvisation:9	Classroom control:7
Speech:6	Evaluation:4

11. In which areas was this preparation less than satisfactory?

Movement:6	Lesson preparation:5
Mime:10	Play direction:8
Improvisation:5	Classroom control:7
Speech:9	Evaluation:8

12 If you can think of any other area in which instruction would have better prepared you for teaching drama, please list:
(Only one repeated answer: "Transition from improvisation to script." It was the answer of three respondents.)

13. It is suggested in the Learning Outcomes (page 11) that scenework in Drama 9 is at the teacher's discretion. Do you agree with this concept?
Agree completely:38(42%), Agree:37(41%), No reaction:8(9%), Disagree:5 (6%), Strongly disagree:2 (2%)

14. What is your opinion of the Learning Outcomes (pages 10-11)?
Very helpful:28 (32%), Helpful:43 (49%), Occasionally helpful:14 (16%), Rarely helpful:3 (3%), Never helpful:0

15. Have you used the Learning Outcomes to assist you in:

Determining student progress	Yes:71 (80%)	No:18 (20%)
Deciding on marks	Yes:58 (64%)	No:32 (36%)
Evaluating content of course	Yes:78 (87%)	No:12 (13%)

16. How often do you consult the Learning Outcomes?
Never:0, Rarely:19 (21%), From time to time:55 (60%), Regularly:17 (19%)

17. Do you consider the topic of Trust to be important?
Very important:78 (86%), Moderately important:12 (13%). Of minor importance:1 (1%), Unimportant:0

18. How much of the material on Trust (page 15-16) do you use?

All of it:19 (21%), Most of it:40 (44%), Some:24 (26%), A little:5 (5%), None:3 (3%)

19. Do you consider the topic of Concentration an important one for Drama 9?
Unimportant:0, Some importance:3 (3%), Quite important:10 (11%), Essential:78 (86%)

20. Do you use much of the material in the section on Concentration in teaching Drama 9?
None of it:1 (1%), Some:32 (35%), Most of it:46 (51%), All of it:12 (13%)

21. Do you consider the topic of Movement to be an important one for Drama 9?
Unimportant:0, Some importance:13 (14%), Quite important:41 (45%), Essential: 38 (41%)

22. Do you use much of the material in the section on Movement in teaching Drama 9?
None of it:3 (3%), Some:54 (59%), Most of it:26 (28%), All of it:9 (10%)

23. Do you consider the topic of Mime an important one for Drama 9?
Unimportant:0, Some importance:12 (13%), Quite important:42 (46%), Essential: 38 (31%)

24. Do you use much of the material in the section on Mime?
None of it:3 (3%), Some:38 (41%), Most of it:34 (37%), All of it:18 (19%)

25. Do you use much of the material on Speech?
None of it:13 (14%), Some:51 (57%), Most of it:20 (22%), All of it:6 (7%)

26. Do you spend much class time on Speech?
No time:2 (2%), A little:32 (34%), Some:49 (43%), A lot:10 (11%)

27. To what extent do you use the material in the section on Improvisation (pages 47-50)?
None of it:3 (3%), Some:34 (37%), Most of it:32 (35%). All of it:22 (24%)

28. Do you take part personally in improvisations, games, and exercises with your students?
Always:8 (9%), Often:30 (33%), Sometimes:39 (42%), Rarely:13 (14%), Never:2 (2%)

29. Students entering Drama 9 have tended to expect to work on plays. To what extent does this attitude change during Drama 9?
Not at all:6 (7%), For a few of the students:11 (13%), For

some of the students:27 (32%), for the majority:
40 (48%)

30. Do you spend a greater proportion of class time on exercises, games, and improvs, or on scripted scenes or plays?

All exercises, games, and improvs:9 (10%), Mostly exercises :55 (60%), 50-50:26 (29%), Mostly plays:1 (1%), All plays:0

31. How many scripted scenes do your Drama 9 students prepare in class time during the year/semester?

4 or more:6 (7%), 3:18 (21%), 2:25 (29%), 1:31 (36%), 0:6 (7%)

32. Below are listed the topics of Drama 9; please rank in order of importance to you by placing a 1 beside the most important, 2 beside the next important, and so on. Numbers can be used more than once.

Trust:44 Highs (Ones)
Concentration:40 Highs
Observation and
Sense Awareness:11 Highs
Imagination:12 Highs
Movement:4 Highs
Mime: 6 Highs;2 Lows
Speech:2 Highs;2 Lows
Improvisation:15 Highs
Teamwork:24 Highs
Role Play:6 Lows
Scene Work:25 Lows
Theatre Background:63 Lows

33. Below are listed the topics of Drama 9 (again). Please rank them in the order that you feel most secure in teaching them. Put a 1 beside most secure, etc.,etc., down to the topic that you feel least secure in teaching.

Trust:24 Highs;8 Lows
Concentration:28 Highs
Observation and
Sense Awareness:11 Highs
Imagination:14 Highs
Movement:11 Highs;10 Lows
Mime:14 Highs
Speech:9 Highs; 17 Lows
Improvisation:21 Highs
Teamwork:9 Highs;4 Lows
Role Play:15 Lows
Scene Work:13 Highs; 11 Lows
Theatre Bckgrnd:13 Highs;28 Lows

34. On what topic would you like more teaching material?

Most repeated answers:

Speech:22
Movement:17
Script Selection:15
Improvisation:13
Mime:12

35. Can you think of any ways in which teachers could be given more help in their task of teaching Drama 9?

Only repeated answers were:

Provide extended units based on a theme.
Provide an ideas exchange.
Provide practical workshops.

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