"Imaginative Complicity": Audience Education in Professional Theatre

by

Monica M. Prendergast
B.Ed., Queen's University, 1989
B.F.A., University of Regina, 1982

Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

in the Department of Curriculum and Instruction

We accept this thesis as conforming
to the required standard

[redacted]

Associate Professor Carole Miller, Supervisor (Department of Curriculum and Instruction)

[redacted]

Professor Emeritus Juliana Saxton, Outside Member (Department of Theatre)

[redacted]

Associate Professor John Krich, Additional Member (Department of Theatre)

[redacted]

Dr. David deRosenroll, External Examiner (Department of Educational Psychology and Leadership Studies)

Supervisor: Associate Professor Carole Miller

ABSTRACT

Belfry 101 is an arts partnership in education between the Belfry Theatre and both public and private senior secondary schools in and around Victoria, British Columbia, Canada. This partnership seeks to address questions around the development of cultural/aesthetic literacy and its relationship to audience education in the professional arts. This audience education project is also an example of synthesis between drama education and theatre education. Drama education strategies deepen students' interest, involvement and understanding of adult-audience professional theatre productions. Employing drama strategies in a professional theatre setting - in cooperative and interactive partnership with the theatre company involved - supports emerging theatre artists and may encourage future youth theatre attendance.

Examiners:

[redacted]

Associate Professor Carole Miller, Supervisor (Department of Curriculum and Instruction)

[redacted]

Professor Emeritus Juliana Saxton, Outside Member (Department of Theatre)

[redacted]

Associate Professor John Krich, Additional Member (Department of Theatre)

[redacted]

Dr. David deRosenroll, External Examiner (Department of Educational Psychology and Leadership Studies)

TABLE OF CONTENTS

APPENDICES

DEDICATION

IN MEMORIAM

Gabriel Maurice Prendergast
1934-2000

EPIGRAPH

THE POEM

To find a voice as natural
As my own words when I am talking
Thinking or feeling---
Just as it is,
A thought quietly flowing,
a silent language.

Louis Dudek

FRONTISPIECE

what's missing?

a passion for playgoing
I possess
a patriarchal gene
passed down to me
an unfair advantage
given in inherited love
through my father's career
and his undying joy
in this art form

a good story
well told
the only necessary
ingredients
but so much else
can be stirred
in the audience
on stage

how do I
pass this on?
to students
who love drama
who write
    direct
    design
    stage manage
    perform
who rarely go
to the theatre?

where is the space
for them?

the answer lives
in a professional company
interested in young people
desiring a younger audience
willing to open their doors
wanting to interact
        to connect

who is to do
this work?

a passionate playgoer
a performer
a director
a teacher
someone with
the right genes
the right mix

me.

PREFACE

This work is an attempt to weave together research theory (Chapters Two and Four) and practice (Chapters One, Three and Five) in the interdisciplinary fields of theatre and education, specifically in the study of theatre audience education. The theory is found here in the arts-based methodologies used to present each chapter: narrative and autobiography; dramatic voice forms of soliloquy and chorus applied to research; autoethnography; symbolic interaction; and participant data poetry. The practice described in these pages is the story of a professional theatre audience education project for senior secondary students that I have co-developed and facilitated over the past two years (1999 to 2001) at the Belfry Theatre in Victoria, British Columbia. These are all explorations undertaken in an attempt to have my research topics and methods complement each other in harmony, unity and aesthetic quality.

I encourage you, dear reader, to begin at the beginning and march straightway through this thesis paper, if that is your desire. But I also invite you to read these chapters in any order you may choose. Consider the chapter titles as links on a web page, and click on whatever takes your fancy. In this way, I am drawing on the model offered by Augusto Boal (1998) in his book *Legislative Theatre* where he writes about his intention to create a truly interactive text:

> I believe that it should not be read from start to finish, like a fascinating novel – which it isn't! – but that each reader should invent their (sic) own path through it. Find your own way according to your particular personal needs, preferences, curiosities or desires. (p. ix)

Therefore,

- if you are interested in hearing my story about the development of an audience education project in professional theatre, from a reflective practitioner stance (Schön, 1983) and in a narrative voice (Barone, 1990; Barone and Eisner, 1997; Connelly & Clandinin, 1990;

Grumet, 1990), stay where you are and you will soon find: *Introduction: Belfry 101 in Reflective Practitioner Narrative.*

- if you are interested in hearing about the qualitative, arts-based methodologies and design theories and practices that frame this thesis, go to *Chapter One- Belfry 101 as Audience Education: Theory and Practice of Arts-Based Methodologies, Designs and Definitions.*
- if you are interested in a literature review of material related to audience education presented as an annotated bibliography, you will find this autoethnographic (Burdell & Swadener, 1999; Reed-Danahay, 1997) choice made in *Chapter Two- Belfry 101/Audience Education Literature Review as Autoethnographic Annotated Bibliography.*
- if you are interested in reading about the pre- and post-show strategies and activities used over the first two seasons of the Belfry 101 project, go to *Chapter Three- Belfry 101 Workshop Pre-And Post-Show Strategies Through "I" / "Me" Symbolic Interaction.*
- if you are interested in seeing Belfry 101 students' evaluative data in poetic form through the arts-based methodology of data poetry, turn to *Chapter Four- Belfry 101 Student Evaluation as Choral Soliloquy Data Poems.*
- if you are interested in going directly to the summary and conclusion, select *Chapter Five- Conclusion as ...(Ellipsis)*

Enjoy your journey through these pages.

INTRODUCTION: BELFRY 101 IN REFLECTIVE PRACTITIONER NARRATIVE

I call myself a 'backstage baby' and have been an avid theatregoer since I was old enough to stay up past curtain time. My father worked in professional theatre in England through the 1960's (I was born in 1961) and my earliest memories of the theatre come from him taking me into work. I was hooked, and my passion for theatre has led me to attend professional theatre productions across four continents over the past thirty-some years, and to embrace the theatre as my profession.

This mini-autobiography serves to illustrate why it has been a central concern of mine as a secondary level drama/theatre teacher that my students go to the professional theatre themselves, and not limit their dramatic experience to the four walls of their schools. I was lucky enough to teach secondary school in downtown Toronto for a number of years (1991 to 1998), in a city with a vital and exciting theatre culture. Did my drama students go to the theatre? Generally speaking, no, they did not. Did I encourage them by going on field trips, bringing in touring productions, having them write reviews as course requirements, posting theatre listings and reviews on the walls of the drama studio? Of course I did. Did they get hooked, as I had already been for years at their age? Not to my satisfaction. They would have all the excuses one would expect to hear: lack of time ("I'm too busy"), ticket prices ("I can't afford it"), general disinterest ("I prefer movies"). I would shake my head and wonder why.

Little did I realize during these years that a small but fierce academic debate was raging in England, Canada and Australia (and, more recently, America) about the condition and nature of drama and theatre education. For many years the field was led by those who posited that educational drama should be experiential and process-driven, and focussed on offering students frameworks to explore socio/political issues and personal and cultural values (Clark, Dobson &

Neelands, 1997; Neelands, 1993; O'Neill, 1995; Bolton, 1984; Morgan & Saxton, 1987; Way, 1967). Ownership of the work was a key concern, so students were taught playbuilding and improvisational techniques, the necessary tools to build their own collective dramas, often with their teacher facilitating in role. These theorists and practitioners argued that drama need not be bound by its own subject area, but could serve educators across the curriculum, and at all age levels.

However, when the Thatcher government implemented a national curriculum that excluded drama as a core course, the future of drama education in England was threatened. This led to a backlash movement, led by David Hornbrook, that dismissed the process drama movement as quasi-mystical and pedagogically and theoretically unsound (Hornbrook, 1989; Hornbrook, 1995). He called for a drama curriculum focussed on theatre history and grounded in more traditional theatre practice. Talk about dramatic tension! These criticisms pushed those in the process drama movement to reflect more deeply on their theories and practices and to begin to highlight the clearly theatrical modes utilized in their work (Bolton, 1999; Neelands & Dobson, 2000). Of course, these theatre forms had always been present, they were simply not the focus of the educational drama movement, which was generally more interested in process than product. This recent shift has led to a wonderful flurry of reflective research and writing that serves to unpack the theatrical artistry involved in teaching process drama (i.e. educational, role, story, and/or collectively-created drama) (Miller, Saxton & Morgan, 2001; Neelands & Dobson, 2000; O'Neill, 1995; Taylor, 1995). So today, we begin to see a move toward some kind of synthesis, a drama education curriculum within which students can learn both *through* theatre and *about* theatre, in equal measure.

Belfry 101 is an arts partnership in education between the Belfry Theatre and both public and private senior secondary schools in and around Victoria, British Columbia, Canada, that seeks to address questions of cultural/aesthetic literacy and its relationship to audience education in the professional arts. This audience education project is an example of synthesis between drama education (process drama) and theatre education (as described by Hornbrook, 1991). I am using drama education strategies to deepen students' interest, involvement and understanding of an adult-audience professional theatre production. I am using these drama strategies in a professional theatre setting- in a cooperative and interactive partnership with the theatre company involved- to encourage future youth attendance. In other words, I want to get these students 'hooked' on going to the theatre.

In the spring of 1999 I met Roy Surette, artistic director of the Belfry Theatre, Victoria's only full time professional theatre company for adult audiences. The 250 seat mainstage theatre and 100 seat studio space are housed in a beautiful heritage building that was originally a church. The Belfry's mandate throughout its 25 year history has been to present the best of contemporary Canadian and other - mostly British and American - plays. I introduced myself to Roy as a professional actor/teacher who had just recently moved to Vancouver Island from Toronto. He immediately responded by saying that the theatre was interested in developing an educational program for senior secondary students (grades eleven and twelve), and that he would like to meet with me to discuss the possibility of my coordinating this project.

A couple of weeks later I met with Roy and the theatre's publicist, Mark Dusseault. They showed me a letter they had sent to local teachers in April that outlined a proposal for developing a curriculum credit course for local senior secondary students built around a season of Belfry productions. The idea for the project had come from a program called Citadel 101 at the Citadel

Theatre in Edmonton, where students attend a pre-show lecture and write reviews in order to earn curriculum credits. The Belfry's wish was to implement a cooperative model of curriculum implementation and delivery with local school boards. As a certified and experienced drama teacher who also has a professional theatre background, I seemed to be the perfect fit as coordinator and workshop facilitator to try to make this project a reality.

At another meeting later that summer, Roy proposed that rather than spending the first year of the project meeting with board officials, coordinators and teachers, we should just dive in and offer some Belfry 101 workshops to students on a voluntary, non-credit basis. His thinking was that if the students were positive enough about the experience, this would go a long way towards supporting our efforts to have the course implemented on a credit basis. I happily agreed to this proposal, and so Belfry 101 became a reality throughout the 1999-2000 season. We made a decision to limit the season's four workshops to pre-show only, with a talkback session with the acting company following each show, and made plans to hold a teachers' open house in early September.

The teachers' open house was held on September 13, 1999, and was attended by a dozen Victorian public and private school drama teachers and fine arts coordinators. They were very enthusiastic about the project and all of them agreed to act as liaisons between the theatre and their own drama students. Within a few short days after this open house, over twenty students had signed up for the first Belfry 101 workshop.

The first of four pre-show workshops that season, each three hours in length (4:30 to 7:30 p.m.), proved to be a great success. Students involved in all four 1999-2000 sessions clearly indicated in both their written and verbal comments that they would like to see the project continue. The leading actor in that first production attended part of the workshop and saw Belfry

101 students create scenes built around selected lines of dialogue from the play. In her spontaneous talking to students following, it was apparent that she was thrilled with what she had seen. This happy accident (she came into the workshop only because she was unavailable for the post-show discussion) led to the beginning of one of Belfry 101's most successful ingredients, the workshop participation of company members.

Since that first workshop, Belfry 101 has held sessions with eight other Belfry productions (see References for list of plays), all of which have included student interaction with company members. In its second season (2000-2001) a second class was added: 101 Intensive offers both pre- and post-show workshops and a public performance of student work as part of the theatre's season. Also in the second year, students signed up for the entire season, rather than workshop by workshop, with the understanding that they attend each session. To this date (fall 2001) Belfry 101 has reached over 130 students from a dozen different private and public schools in Greater Victoria and the theatre is planning to continue the program over the long term. Funding for the program has been received from Labbatt's People in Action program and the Hudson's Bay Charitable Foundation.

Although a few students have earned course credit through their involvement with Belfry 101, the majority has not been interested in earning credit through this program. Their intention was to be involved on an extra-curricular enrichment basis only. This has meant that the original focus of the project has shifted somewhat, in that motivating student participation with the "reward" of school credit has proved unnecessary. However, as the project enters its third season (2001-2002), changes are being made in recruitment and requirement procedures to ensure student commitment. Students will purchase a discounted (half-price) season pass, rather than individual tickets, and will be asked to sign a contract with the theatre guaranteeing their time

commitment. This latter element is being added to mirror professional practice, one of the key elements of the project. Another change for 2001-2002 is that students interested in the Intensive program will audition for a place in that class. Again, this mirrors professional practice and will create a playbuilding/ performing ensemble opportunity for students seriously interested in pursuing a career in the performing arts.

The purpose of this thesis study is three-fold: first, to contextualize an audience education program like Belfry 101 as a significant part of an arts education curriculum (Chapters One and Two); second, to present effective Belfry 101 pre- and post-show teaching strategies using dramatic process (Chapter Three); and third, to share the voices of a number of student participants (2000-2001) in their expression and evaluation of this audience education experience (Chapter Four).

Effective theatre audience education programs, such as Belfry 101, require a number of conditions and processes, all interwoven, that assist the inexperienced theatregoer to become more involved in and enriched by the theatregoing experience. In developing and implementing this professional theatre-based audience education project, I have identified the following conditions/processes as necessary foundations for successful practice in this field:

1) *Cooperative partnership between theatre and educational communities: theatre artists, teaching artists, teachers and students*. Since its inception, Belfry 101 has followed the "Conditions for Success" given by Ninette Babineau (1997) in her paper "Partners in the Arts: Symphony as Community Resource". A successful arts partnership must be "truly collaborative", have "open and ongoing" communication, and recognition of each partner's strengths, needs and "the parameters within which the other partner functions, e.g., scheduling, time lines, contract agreements" (pp. 234-235). Cooperation also requires a mutual awareness of the time

commitment involved, responsibility for assessment and agreement around project objectives (pp. 234-235). For the details of Babineau's model applied to Belfry 101, see "Belfry 101 Project Overview" (Appendix A).

2) *Genuine interactivity through the full commitment and participation of all those involved.* Belfry 101 is more correctly an "inreach" (Burnaford, Aprill & Weiss, 2001, *p.xxxvii)* than an outreach program. Students are recruited through school visits and contact with their home school drama teachers (an outreach process), but the program itself takes place entirely in the theatre setting. In this regard, the theatre needed to clearly understand that a sincere desire to welcome and interact with young people was absolutely necessary to the success of Belfry 101. Years of teaching experience led me to know that students would rapidly lose interest in a program that involved a pre-show lecture and post-show talkback with the actors (the model from Edmonton's Citadel Theatre – Citadel 101). I felt this model to be too passive, too one-sided to really capture student commitment, never mind trigger something deeper – a continuing passion for going to the theatre. My suggestion was that students participate in a pre-show drama workshop to explore themes and issues connected to each play.

This model is more closely connected to Theatre-in-Education (TIE) practice or outreach work with Theatre for Young Audiences (TYA). I have had many years of professional experience with both TIE and TYA (see Vita), and felt this background could be applied here in the different context of an adult-audience company. The added element of actors, directors, playwrights and other theatre staff participating in the workshops was, as described above, a fortunate unplanned event that has become a key factor in Belfry 101's success. This amateur/professional interaction embodies Harold Best's (2000) ideas around arts education as,

"what great civilizations and enriched cultures are about: bringing the expert and the amateur into common discourse" (p. 7).

3) *Privileged access to theatre resources, community and artists.* Belfry 101 students feel special. They are invited into the auditorium hours before the performance to look at the set, at times even before the crew has it back in pre-set from the night before. They are invited into a studio space that is "theirs" for the workshop. They participate as members of a playgoing community with like-minded senior students from other schools in new and challenging drama games and activities. They are offered a free dinner of pizza and juice. They not only meet but also often have the chance to work with the company members who come in to join them. They see the performance for half-price (their only participation cost). They meet the company after the show for an open discussion on the play and production. They go home visibly and audibly drained, exhausted...and thrilled. They tell their friends and family.

Belfry 101 Intensive students attend post-show sessions where they follow-up their playgoing experience by creating scenes stimulated by each production. Intensive students are offered a public showcase performance of this work by the theatre as part of its season. They are treated by all of the Belfry staff as though they are a professional acting company. They are proud of their work as an ensemble and their performance to a sold-out audience, including the artistic director of the Belfry who warmly introduces the showcase. They are given an experience they will never forget.

For Belfry 101 student participant data that confirm these assertions, see Chapter Four and Appendix J.

4) *De-mystification of theatre processes in understanding "how it all works", although never at the expense of the fullest possible experience of the play.* Robert Colby (1993) says that

"good theatre education, indeed any education, should look like a rehearsal" (p. 97). Belfry 101 students learn how to interpret and analyze a drama-in-performance in order to become better audience members and more experienced theatre artists. Their learning is through dramatic process; they learn about the theatre through experiencing for themselves the processes most intimately connected to theatre-making. They have the opportunity to ask questions and have them answered. Intensive students also learn how to devise a play together – a collective creation. A detailed description of Belfry 101 strategies is found in Chapter Three.

5) *Community service in the form of volunteerism by artists and students to support each other's work.* Most Belfry 101 students participate in the program on a voluntary extra-curricular basis, although they are expected to make an ongoing commitment to attend and to fully participate. TRUSTUS Theatre in Columbia, South Carolina has an educational inreach program for young audiences that has been running for over a decade (Swick, 1999). Students in this program are asked to volunteer their time, outside of workshops and rehearsals, as ushers or in other voluntary capacities. Like most of Canada's professional theatre companies, the Belfry is a non-profit organization. It is important for Belfry 101 students to understand what a non-profit arts organization is and how it is run. The actors who attend Belfry 101 sessions and talkbacks do so on a voluntary basis. From the anecdotal feedback I have received from the actors, they greatly value the chance to work with and observe the students in the workshops, and are impressed by the quality of questions offered in the talkbacks after the shows. Actors, directors, playwrights, stage managers and crew involved in Belfry 101 are demonstrating volunteerism as artists willing to connect more deeply and meaningfully with their audience (see also Best, 2000).

In its third season (2001-2002), Belfry 101 students will be offered the opportunity to volunteer for the company.

6) *Focus on personal/social relevancy by helping students make both individual and group meaning through attending and making theatre.* In planning for each Belfry 101 session, I always keep the issue of relevancy at the front of my mind. Belfry productions vary in genres and themes, therefore my challenge as coordinator is to pull out from the plays the aspects I feel will be of greatest interest to students. Key to this process is asking myself where and how students can relate to the characters, conflicts and themes of the production. If a play features a younger character, especially a central younger character, that is always a help, and many Belfry productions have had this feature. However, students well-prepared through pre-show work have also clearly and meaningfully connected to plays that have been very adult in tone and content through exploring the more universal aspects of those plays. Again, I invite the reader to go to the teaching strategies in Chapter Three and the student data in Chapter Four to find examples of this point.

When an audience education program situated in professional theatre fulfills these six criteria, *there is a potential for students, through repeated pleasurable and rewarding dramatic experiences and growing sense of critical/aesthetic abilities as audience members, to develop a habitual personal theatregoing disposition.* Student data presented in Chapter Four support the assertion that Belfry 101 effectively works to develop this disposition and leads to the conclusion that these conditions and processes are essential to the success of any audience education program. Belfry 101 has been built around these criteria and has achieved such significant success that I believe it can serve as a model for theatre companies, theatre artists, teaching artists, teachers and students. It is also possible that programs based on this model could enjoy successful transferability to other performing arts disciplines (i.e., opera, dance, music). Overall,

I am interested in my research playing an important role in the process of developing a knowledgeable and passionate future theatre audience.

CHAPTER ONE – BELFRY 101 AS AUDIENCE EDUCATION: ARTS-BASED METHODOLOGIES, DESIGNS AND DEFINITIONS

As a professional teaching theatre artist, I have been consistently drawn throughout this inquiry to qualitative and arts-based research designs and methodologies. However, Barone and Eisner (1997) write that, "more written discourse *about* arts-based educational research currently exists than do actual examples of it" (p. 79). This thesis is intended to be an exception to that rule. I am inspired by the examples of sociologist Laurel Richardson (1997), who writes about turning her participant interviews into lyric poems. I am encouraged to find my own voice (or voices) and research creativity by the work of Barone (1990, 1997), Barone and Eisner (1997), Connelly & Clandinin (1990), Greene (1995), Grumet (1988, 1990), and many more.

Barone and Eisner's list of "Seven features of arts-based educational inquiry" offers a design methodology that accommodates a qualitative and creative research writing style:

1. The creation of a virtual reality
2. The presence of ambiguity
3. The use of expressive language
4. The use of contextualized and vernacular language
5. The promotion of empathy
6. Personal signature of the researcher/writer
7. The presence of aesthetic form (pp. 73-78)

The story I tell here occurs a great deal in the "virtual reality" of the stage space, through dramatic process that moves to and fro: fictional spaces (drama texts) blended with the real ones (studio work and dramas-in-performance). The ambiguity of this work is in the revelation of soliloquy poems - both original and 'found' - scattered throughout the text. These "hidden thought" (Wilson, 1994, p. 38) poems serve to mine the deeply-rooted origins of the research in the expressive, contextualized language of personal history. This ambiguity (a creative embrace) is also seen in the poetized vernacular language of the student data. Researcher stance in arts-based

studies is in no way objective; it is necessarily empathetic. I believe it impossible to ever be other than deeply subjective when one is writing about one's own practice.

How, then, could I gain some different angles of repose on my own professional practice? What various modes of data collection would free me of too much "personal signature" bias? Journal writings, both descriptive and reflective, allowed me to see emerging patterns in my teaching strategies, and to consider the underpinnings and meanings in the work. In 2000-2001, most Belfry 101 sessions were recorded as notes for me by my project assistant. I also kept all self- and student-generated workshop materials (charts, lists, dialogues, brainstorms), along with my lesson plans, as an effective record of the sessions.

Finally, in regard to "presence of aesthetic forms", I have chosen to employ as much of a poetic/dramatic voice as possible. I choose to embrace subjectivity as the source of my interest in this research inquiry interweaves itself into my own love of theatre. Subjectivity is creativity: I take up Maxine Greene's (1995) invitation to release the imagination. The work that follows here is both personal and academic: two pillars standing side-by-side, together supporting the whole. The "I" of the personal/ professional-in-action engages in dialogue with the "Me" of the researcher/reflective practitioner. This is the form in which I have chosen to present Belfry 101 workshop strategies in Chapter Three.

In searching for a way to represent this "I"/"Me" dialogue throughout the course of this inquiry, I found that I became more and more interested in using dramatic voice forms as a way of writing academic text. Specifically, I became interested in accessing a more internal, private, reflective and contemplative voice through poetic writing that I understand as a form of *soliloquy*. Soliloquy is a dialogue between an "I" and a "Me", an opportunity to dig deeper into the source of an inquiry through what Connie Frey (1997) calls "innerlogue" – an inner dialogue (p. 30).

This idea of an "I"/"Me" dialogue comes from the field of social psychology and the theory of symbolic interactionism (Hare, 1985; Hewitt, 1979; Perinbanayagam, 1985; Woods, 1992). Philosopher William James first described aspects of the self in "I"/"Me" terms:

> "I" designates the "subject" phase of the process, in which people respond as acting subjects to objects or to the particular or generalized others in their situations. "Me" labels the "object" phase of the process, in which people respond to themselves as objects in their situation. (Hewitt, 1979, p.70)

Soliloquy happens when our acting "I" engages with our reflective "Me". The character of Hamlet could be seen as the embodiment of the tragic form of soliloquy, continually in flux between action and reflection, trapped between his "I" and his "Me" in existential crisis. Parallels with Freud's "Id" and "Ego/Superego" model become clear in this Shakespearean light, as Hamlet's struggle is so clearly also between those Freudian spheres of consciousness as well. Self-in-action ("I") is the Id. Self-in-reflection ("Me") is the Ego/Superego.

Dramatic soliloquy offers alternative ways for qualitative researchers and reflective practitioners to illuminate inner voice, a pre-textualized, pre-verbalized voice, a voice that is phenomenological in form:

> Ordinarily the individual is unaware of his or her lifeworld; he or she is immersed in it. In this state, one adopts the natural attitude, taking for granted the reality and legitimacy of everyday life. . . . The great phenomenological philosopher, Martin Heidegger, conceived of difficulties or problems as occasions for becoming aware of the boundaries or horizons of the natural attitude. . . . The individual has to be "shocked" into awareness of his or her own perception, into a recognition that one has constituted one's *own* lifeworld. (Pinar, Reynolds, Slattery & Taubman, 1996, p. 406)

Shakespeare's greatest characters' soliloquies reveal this phenomenological voice: Lear, Hamlet and Macbeth are characters who their audience sees living through intense difficulties or problems and their deepest, truest inner voices reflect the shock they experience in confronting the boundaries or horizons of their natural attitudes:

> **Macbeth**: I have lived long enough: my way of life
> Is fallen into the sere, the yellow leaf;
> And that which should accompany old age,
> As honour, love, obedience, troops of friends,
> I must not look to have. (V, iii, 22-26)

Bernard Beckerman (1990) calls soliloquy, "Perhaps the single most important type of act that involves direct communication to the audience" (p. 116). To playwright/critic David Mamet (1998) "soliloquy is essentially a confession" (p. 77). We in the audience are given the intimate privilege of witnessing a character who is deeply engaged in a conversation with herself or himself.

> Soliloquies and monologic speech can be of two kinds: either the character debates with himself (sic), with the audience merely overhearing his innermost thoughts; or he actually addresses the audience directly. In the first case *the character is acting upon himself ('changing his mind')*, in the second he is acting upon the audience. (Esslin, 1987, p. 84, emphasis added)

Sociologist Lonnie Athens (1994) adds greatly to the understanding of voice as soliloquy in the essay "The Self as a Soliloquy". Drawing on the philosophical/ sociological and symbolic interactionist views of George Herbert Mead, Manford Kuhn and Herbert Blumer, Athens outlines "Thirteen Basic Principles Governing Soliloquizing" (p. 524) in an attempt to synthesize and advance the concept of self as soliloquy: "In my opinion, the self's fluidity must be seen as arising from our ever-changing soliloquies; while its constancy must be seen as coming from the stability of the "other" with whom we soliloquize" (p. 524).

The Meadian definition of soliloquy is:

> a conversation between an "I" and a "me". The "I" represents the impulse or inner urge to act, as well as the later expression of the impulse in overt action. . . .Conversely, the "me" represents the perspective of the other from which the "I" is viewed. (Athens, 1994, p. 521)

From the Kuhnian position, soliloquizing happens when "We ask ourselves the question, 'who am I?' and respond with the answers supplied readily to us by our 'orientational other'"(Kuhn quoted in Athens, p. 523). In dramatic terms, we see a tension developing here between the "I" and "Me" and between ourselves and our "orientational other"; a term Kuhn defines as those with "whom the individual is most fully, broadly and basically committed, emotionally and psychologically" (Kuhn quoted in Athens, p. 523). Athens goes on to explore this internal dynamic by giving thirteen principles of soliloquizing, a brief sampling of which is excerpted below:

> Soliloquizing transforms our raw, bodily sensations into emotions.... If it were not, in fact, for our ability to soliloquize, we would not experience the rich tapestry of emotions that both bedevil and enrich our existence. (p. 525)

> Our selves...always simultaneously function on two different planes of experience. On the one hand, they operate on the surface plane because our soliloquies are conducted in the forefront of our experiences. We are aware that we talk to ourselves. On the other hand, since one of the interlocutors with whom we speak is our phantom community, who usually resides in the background of our experience, the self operates as well on a deep plane beyond our immediate awareness. (p. 526)

> Soliloquizing makes possible self-portraitures. Conversely stated, it would be impossible for us to paint the relatively enduring pictures of ourselves with which we invest so much heartfelt emotion, if we could not soliloquize. (p. 527)

Athens' essay provides rich material for research writing methodology. Certainly this awareness of the function and importance of soliloquizing creates a space in qualitative research for understanding voice as soliloquy. For, as Athens concludes, "Soliloquizing is the key to the self. Soliloquies supply the vital sustenance without which the self cannot live" (p. 530).

Blumenfeld-Jones and Barone (1997) write about soliloquy as a mode of arts-based data representation in qualitative research:

> In this mode (soliloquy) we gather together the utterances of one member of the focus group as if there were no interlocutors present. These utterances are treated as if they had been presented in an uninterrupted, continuous fashion. (p.98)

Although I appreciate Blumenfeld-Jones and Barone's suggested mode, I cannot agree with their naming it "soliloquy". If this data is publically uttered in a focus group, as they describe, then it is not soliloquy; it is monologue. Belfry 101 student data were gathered in written form (see below), with the maximum amount possible of freedom given students in regard to what they had to say and how they wanted to say it. Yes, these data are public commentary, but of a more private nature, I would argue, than a group interview setting. Writing is a private activity, where more internal thoughts may be expressed without risk of public reaction or censure. This stance led to the choice of individual questionnaire as the form through which to gather student data. I wanted the students to write their evaluations with as much choice as possible in their responses. In presenting my participant data, I have chosen a what I call a 'choral soliloquy' poetic form. This work is found in Chapter Four. Throughout this text the reader will also find my own soliloquies/poems that serve to reveal the personal underpinnings of my interest in theatre in general and audience education in particular.

In addition to soliloquy, I am also drawn to explore another dramatic voice form: chorus. Dramatic chorus is the attempt that individual voices make to speak together in order to represent the thoughts and concerns of a community: "We need not dissolve identity in order to acknowledge that identity is a choral and not a solo performance" (Grumet, 1990, p. 281).

The function of the chorus in Ancient Greek theatre was to:

1) provide spectacle;
2) indicate changing moods and shifting fortunes;
3) focus attention by supporting/denouncing others;
4) serve as the "ideal spectator";
5) establish/embody the ethical system/moral universe of the characters/play;
6) participate directly in the action;

7) provide information;
8) make discoveries and decisions (Cameron & Gillespie, 1996, p. 227-228).

Over the next two thousand years, Western theatre history would transform the chorus into an individualized character who was seen to embody the collective voice (as in Shakespeare's *Henry V, Henry VIII, Romeo and Juliet*, or the servant characters in commedia dell'arte and Moliere) that evolved in the twentieth century to the "Radio City Rockettes"-style musical theatre chorus of background singers and dancers who help to support and advance the central plot. Beckerman (1990) says the function of chorus is

> in effect giving a performance for the audience. Their expression is usually iconic in that they crystallize a set of values or concretize an observation in an autonomous, detached manner. Their closeness to the audience is further heightened by contrast with the characters. . . . As a result, the chorus mediates between the events and the audience. . . . *We are addressed by the chorus and address ourselves simultaneously.* (p.123-124, emphasis added)

I hear the voices of the theorists in my literature review in Chapter Two and elsewhere throughout this text as a chorus speaking to my need to situate Belfry 101 within the broader context of arts education. They function within the form of an annotated bibliography to "crystallize a set of values" in my field of inquiry and help to "concretize" my work by speaking to me in an ultimately "autonomous and detached" manner. Thus, this chorus uses a mix of singular and multiple voices that overlap and harmonize with each other to create a dramatic whole.

Chorus is also heard in the voices of the students through their participant data in Chapter Four. In presenting participant data as choral soliloquies, I situate these students as a chorus of voices that "mediates between the events (*Belfry 101*) and the audience (*the reader of this study*)" (Beckerman, 1990, p. 124, italicized words added). Again, I want to represent both the individual

(soliloquized) and collective (choral) voices of students as they respond to their Belfry 101 experience. My intention is to create the sense of chorus by having the reader feel that in hearing the participant data ("addressed by the chorus"), s/he is able to enter into a form of soliloquy ("address ourselves simultaneously") around the experience of Belfry 101 and its implications within arts education (both, p. 124).

The Belfry 101 participant evaluation questionnaire created for this study consisted of sixteen open-ended questions dealing with many aspects Belfry 101, in both cognitive ("What did you learn?") and affective ("How did you feel about it?") learning domains (see Appendix J). These evaluations were gathered from twelve Belfry 101 students from June to August 2001, representing 40% of the thirty students who regularly attended the two Belfry 101 classes in 2000-2001. Students who completed evaluations were self-selected and either came to a voluntary evaluation meeting at the Belfry Theatre on June 27 or 29, 2001 (nine students) or completed their evaluations via e-mail in July/August 2001(three students). All students were in grades eleven or twelve for the 2000-2001 school year. Eleven out of twelve students attended public schools, the twelfth a private secondary school in Victoria. Evaluations were completed by five students in the regular Belfry 101 class and seven students from the Intensive class. Students were invited to write freely, not concern themselves with spelling and punctuation and answer any or all questions. Gathering of participant data was carried out according to the guidelines and with the approval of the University of Victoria Human Subjects Ethical Review Committee (see Appendix I). Participant consent and anonymity were observed throughout the data-gathering process.

Conclusion

> It is my conviction that informed engagements with the several arts is the most likely mode of releasing our students' (or any person's) imaginative

> capacity and giving it play. However, this will not, cannot, happen automatically or "naturally". (Greene, 1995, p.125)

The key questions that provide the foundation of this study are:

- What is audience education?
- How might audience education develop through cooperative partnerships between educational and professional performing arts groups?
- What is dramatic process?
- How does dramatic process facilitate the audience education experience?

Audience education is arts education that is focussed on encouraging young people to attend live performance events by enriching those events through multiple educational and artistic activities. The long-term goal of theatre audience education is to give students enough pleasurable and meaningful experiences that playgoing will become habitual behaviour. Clearly, this audience education outcome supports the general development of an artistically and culturally literate society. This is accomplished in the bridging of creative and receptive aesthetic experiences so that students gain the skills necessary to become enthusiastic and discriminating audience members.

> Culturally literate students are essential if we are to have future audiences for the arts, and the values which the arts teach - are vital for Canadian society. (Canadian Council of Arts, 1996, cited in Babineau, p.235)

Dramatic process can be defined as any individual or collective drama-based activity that has as its goal an open-ended exploration of a situation or event for the purpose of enhancing understanding and meaning-making (Morgan & Saxton, 1987; O'Neill, 1995; O'Toole, 1992). In theatre audience education, dramatic process is focussed on the play and production the students will attend (pre-show strategies) or have attended (post-show strategies). Dramatic processes

most closely reflect the art form the students are experiencing as audience members – professional theatre. Belfry 101 students are learning *about* a specific drama *through* dramatic processes built *around* that drama.

> The postmodern arts education world has moved through Chaos Theory into virtual realities and beyond in attempts to define perspectives for artistic literacy. Theatre conventions are changing so drastically that they defy categorization. Yet, in the center of this firestorm is the theatre educator's mandate to help young people find their voice and to find affirmation in theatre. (Bedard, 1994, p.38)

Soliloquy	***A narrator or chorus***
in which *a solitary character* *speaks to the audience*	*creates a dialectic* *or counterpoint* *between someone*
expressing in words *a hidden thought*	*or some group*
	outside the play
	(Counterpoint *a term from music*
	denoting
	a second melody *that accompanies*
	or moves *in contrast* *to the main melody)*
(Wilson, 1994, p. 38)	*(Wilson, 1994, p. 283)*

CHAPTER TWO – BELFRY 101 LITERATURE REVIEW AS AUTOETHNOGRAPHIC ANNOTATED BIBLIOGRAPHY

These writers

are my choral community,

representing

the topic space

in which my thesis study lies.

They are the citizens

of this terrain

and together

they weave a carpet

along the footpath

of theory and practice

to guide my way.

****

INTRODUCTION

> At the heart of what I am asking for in the domains of the teaching of art and aesthetics is a sense of agency, even of power. Painting, literature, theater, film - all can open doors and move persons to transform. We want to enable all sorts of young people to realize that they have the right to find works of art meaningful against their own lived lives. (Greene 1995, p.150)

> All thinking and all language use are social activities and, therefore, are inherently dialogic. . . .Even when a person is engaged in a monologue of some type, whether an exposition, story, report, or description, his or her language, thoughts, and actions are still saturated with and fully influenced by the audience to which the monologue is directed. (Gee, Michaels & O'Connor,1992, p. 235)

Anthropologist Deborah Reed-Danahay (1997) tells us that

> Autoethnography stands at the intersection of three genres of writing which are becoming increasingly visible: (1) "native anthropology," in which people who were formerly the subjects of ethnography become the authors of studies of their own group; (2) "ethnic autobiography," personal narratives written by members of ethnic minority groups; and (3) "autobiographical ethnography," in which anthropologists interject personal experience into ethnographic writing. (p. 2)

The methodological design choice to present the literature review section of this study as an annotated bibliography of audience education theory and practice comes from the latter stance described: it is both autobiographical and ethnographic. An autoethnographic literature review has direct utility for theatre educators and artists who make up the professional practice-based ethnographic groups that are the intended audience for this study. In collecting the materials I have drawn on in the course of this inquiry (the development and implementation of Belfry 101), I felt the keen desire to present these sources in a form that I would find accessible if I were situated either *within* or *outside* the academy. Autobiographically-speaking, when I worked as an actor/teacher in professional theatre or a drama teacher in secondary school, an annotated bibliography of audience education resources would have been a welcome addition to my resource files. Therefore, this chapter is generated from a clear autoethnographic sense of my own personal and professional membership in a culture of theatre artists and drama educators.

ANNOTATED BIBLIOGRAPHY

Belfry 101 is a curriculum of critical aesthetic and theatre education. It is a curriculum balanced between individual and collective perception and response (Langer, 1953), subjective and objective experience, intellectual and creative/imaginative activities (Hornbrook, 1989), form and content, "knowing of and knowing in"(Bruner, 1986). It is a curriculum that intends to both

educate the imagination (Frye, 1963) and to release it (Greene, 1995). It is a curriculum within which students may develop their cultural, arts and theatre literacies through acquiring "connoisseurship" (Eisner, 1991, p. 82), through their work as an interpretive community decoding the signs of performance (Aston & Savona, 1991; Beckerman, 1990; Bennett, 1990; Elam, 1980; Neelands & Dobson, 2000; Simons, 1994) and through their process-driven dramatic interactivity (Bolton, 1999; Clark, Goode, Dobson & Neelands, 1997; Neelands, 1993; Neelands & Dobson, 2000; O'Neill, 1995; O'Toole, 1992) with the theatre artists whose work they have come to see (Bedard & Davidson, 1993; Eriksson, 1995, 1999; FitzGibbon, 1993; Swick, 2000; Schubart, 1972;). It is a curriculum that is emergent, transformative, negotiated and processual (Doll, 1993; O'Neill, 1995; O'Toole, 1992). It is a curriculum offered free of charge to students in a professional theatre setting by an experienced actor/teacher, and in the form of a sincere effort to enter into dialogue about theatre with a younger audience. It is an innovative vision of arts inreach education, young audience development and student apprenticeship in professional theatre. It is a model of a successful arts partnership in education (Babineau, 1997, p. 234-235; Burnaford, Aprill & Weiss, 2001). Finally, it is about an invitation to young people to exercise their "right to find works of art meaningful against their own lived lives" (Greene 1995, p.150) .

I have looked at over fifty different texts to find what each has to say about relevant theatre and/or drama education theory and practice that connects or resonates in some way with audience education and Belfry 101. I address my reading of these texts by grouping them together in categories, with the reader's understanding that these categories may intertwine and overlap. One book may be theoretical in form, but may contain a very useful model for Belfry 101. Indeed, I discovered a performance analysis questionnaire written by theatre semiotician Patrice

Pavis in two distinct sources: one a semiotic theory of theatre text (Aston & Savona, 1991, p.110-111) and the other a dramatic arts curriculum text (Hornbrook, 1989, p.162-163). Thus, with these overlapping textual spaces in mind, I have delineated four broad categories: 1) theoretical texts, 2) drama education texts, 3) theatre education texts, and 4) dramatic arts curriculum and theatre outreach education texts.

1) THEORETICAL TEXTS

Theatre as a Sign System: A Semiotics of Text and Performance by Elaine Aston and George Savona (1991) contains some interesting and useful insights into the "Role of the Spectator" (p.158):

> The spectator, then, is engaged in a project of creative collaboration, with the dramatist and actor, in the interest of a more complete realization of the performance.
>
> The history of any period of theatre involves the history of the education of the spectator in particular habits of spectatorship. The more complex and sophisticated textual and performance elements become, the greater the demand that is made on the spectator. . . .The spectator is invited to participate in the construction and operation of imaginative space, and to learn such conventions as will facilitate effective participation. (p.160)

Belfry 101 is program and curriculum built on creative collaboration, and is centred in spectator education (I prefer the term audience education). Semiotics theory applied to theatre understands the work of spectatorship as a decoding of sign-systems which leads to production of meaning of a performance experience. Understanding more about what these sign-systems are and how we decode them as audience members is relevant in any work to assist young people explore and appreciate theatre.

> Just as Barthes identified the "non-innocent" reader. . . so theatre is attended by the "non-innocent" spectator whose world view, cultural understanding or placement, class and gender condition and shape her/his response. (p.120)

It is important to consider what audiences already know, or think they know, when they enter the theatre. What are their views, understandings and conditions as they come in the door, and how do these factors shape their experience as theatregoer? Aston and Savona conclude their text with a strong call to fellow theatre semioticians to explore the area of the role of the spectator: "A semiotic theorisation of the decoding activity of the spectator is an essential undertaking" (p.180).

Theatrical Presentation: Performer, Audience and Act by Bernard Beckerman (1990) helps me to understand at a deeper level what is happening in the process of a theatrical presentation. Beckerman breaks down all the elements involved in a performance, traces them backwards and forwards through theatre history and offers valuable insights along the way. I particularly like his definition of a theatrical presentation: "the inner dynamic of a show - has its origin in the act of giving. There is someone giving, someone receiving, and some thing to be given" (p. 2). Audience education is about helping students understand and appreciate their role as receivers of the "gift" of a play. However, in their workshop sessions the students are able to offer their work to the company members as a gift, thereby inverting the actor/audience relationship and making it more truly interactive and meaningful for both sides. In his chapter "Act and Audience", Beckerman says

> ...audience response is a direct consequence of engagement with performing structures and content as they alter, challenge, and confirm our attitudes. We are still far from knowing fully how audiences mesh with presentation, but we do know that there is no simple pattern. I have argued, however, that we can isolate and examine the chief factors that operate in theatrical exchange. This is possible because by its very nature presentation is an act of giving, and thus the primary structure is one of the performer projecting activity to receivers. At the same time, the performer picks up cues from the receivers and the receivers send overt and

> covert messages to the performer about the show. The result is that shows are both independent of and yet completely connected to their receptivity. (p. 87)

There is a lot in this passage to consider in regard to audience education. Students need to be given the opportunity to consider how the performance may "alter, challenge and confirm (their) attitudes" and to appreciate their receptive activity as receivers of performance.

Theatre Audiences: A Theory Of Production And Reception by Susan Bennett (1990) contains a summary model of her investigation into theatre audiences (see Appendix B).

This model "demarcate(s) the systems which are necessarily involved and which will vary, at every stage, according to the status of event and audience" (p.183). Thinking about the audience as an "interpretive community" with varying "horizons of expectations" who participate in "interactive relations" with the "fictional stage world"(the latter which contains its own "internal horizon of expectations") provides audience educators a way to understand how students function in their roles as spectators (p. 183).

> What has emerged from this study of the audience is the necessity to view the theatrical event beyond its immediate conditions and to foreground its social constitution. The description of an individual response to a particular production may not be possible or, indeed, even desirable. But, because of that individual's participation in a given culture and the importance of his/her culturally-constituted horizon of expectations of a particular *social* event, it is important to reposition the study of drama to reflect this. (p. 184)

This concluding passage from Bennett highlights for me how important it is for Belfry 101 sessions to recognize and respond to how students are both individually and socially situated in context with any given production. It is also important that Belfry 101 students think of themselves as members of an "interpretive community" with the skills and training to effectively react and respond to the challenges of playgoing.

Theatre of the Oppressed ; Games for Actors and Non-actors; The Rainbow of Desire and **Legislative Theatre** are the texts of Augusto Boal (1979, 1992, 1995, 1998) and have had a significant influence on my thinking and teaching practice. I have used Boal's techniques throughout my teaching career, and draw on them in Belfry 101. Boal's notion of the "spect-actor" (1995, p. 13), the dual function of actor and spectator combined in the practice of Theatre of the Oppressed (TOE), is key to understanding student work in a drama workshop, class or rehearsal. Belfry 101 students are always either *acting* or *spectating*, and are often involved in creating dramatic responses to catalysts from each play they encounter through their own improvised story-making. I have always been deeply committed to fostering students' sense of their own personal and collective powers of agency in the world, and Boal's work has greatly assisted me:

> The theatrical profession, which belongs to a few, should not hide the existence and permanence of the theatrical vocation, which belongs to all. Theatre is a vocation for all human beings: it is the true nature of humanity. (1995, p. 14)

Form and the Art of Theatre by Paul Newell Campbell (1984) contains dramatic theory and criticism and concerns itself with "the *performed* work, the work as it appears on the stage" (p. 2). Campbell examines the role of the audience, citing some empirical audience studies (for example, a 1981 National Endowment for the Arts study and another by the League of New York Theatres and Producers, pp. 10-14). These data conclude that "audience members differ as individuals, and audiences differ as groups" (p. 12). This fairly common-sense conclusion is used as Campbell's basis to argue in turn that performances are created for and performed to a "virtual audience"

(p. 17), a version of the ideal spectator. The work of the audience is to try to fit the theatre artists' definition of the virtual/ideal in their responsive behaviour:

> Virtual audiences fall naturally into a scale, a rank order. At the top is the audience of knowledgeable and practiced theatre-goers who prepare themselves for the performance, who have finely honed aesthetic abilities, whose view of their fellow beings is marked by understanding, and whose tastes are catholic. For many. . .works, such an audience is a director's and actor's dream. . . .All other audiences are increasingly imperfect realizations of that dream, and at the furthest remove from it lies the group composed of people unfamiliar with the script, inexperienced in theatre, unwilling to exert themselves imaginatively, suspicious of their fellow humans, and possessed of fixed and narrow tastes. (p. 26)

Campbell takes an interesting and provocative look at the functions of audience, by arguing that an actual audience labors during a performance to become the artists' virtual version of itself. He warns us, in what I hear as a call for audience education, that "very often, of course, we (the audience) do not succeed, especially with performances that demand a great deal of us" (p. 28).

A Post-Modern Perspective on Curriculum by William E. Doll, Jr. (1993) is a curriculum theory text that offers chaos and open systems theories as a way of thinking in a post-modern way about curriculum. Doll offers a "Pedagogic Creed" which I have carried with me throughout my teaching of Belfry 101:

> In a reflective relationship between teacher and student, the teacher does not ask the student to accept the teacher's authority; rather, the teacher asks the student *to suspend disbelief in that authority,* to join with the teacher in inquiry, into that which the student is experiencing. The teacher agrees to help the student understand the meaning of the advice given, to be readily confrontable by the student, and to work with the student in reflecting on the tacit understanding each has. (p. 160, see also Chapter Three in this text, p. 93-94)

In Belfry 101 I am free of the institutional authority a school-based drama teacher must take on. I do not have to grade the students. I have long-believed that fine arts classes should be graded on a Pass/Fail basis, because of the subjective nature of personal creativity and growth inherent in

any art form. In Belfry 101, I am given the freedom to join with students in their inquiry into each play and production and to reflect with them on the meaning of the experience. Just as they suspend disbelief in order to function as an audience together, these students are able to suspend disbelief in me as a "teacher". I am Monica to them, and the challenges I offer in workshops are invitations to creative risk-taking that many students have told me they would not take in a regular (i.e. graded) class.

The Semiotics of Theatre and Drama by Keir Elam (1980) is cited in many of the texts covered in this section; it is obviously very influential. At the end of his chapter titled "Theatrical Communication", Elam spends ten pages examining "Theatrical competence: frame, convention and the role of the audience". These brief quotations struck me as particularly relevant:

> Theatrical events are distinguished from other events according to certain organizational and cognitive principles which, like all cultural rules, have to be learned. (p. 87)

> Mastery of the "rules of the game" by the theatregoer is in large part a matter of experience. In the absence of any explicit contract stipulating the respective roles of actor and audience or the various ontological distinctions in play ("actual" versus "imaginary", etc.), the spectator is bound to master the organizational principles of the performance inductively, that is, by experiencing different texts and inferring the common rules. (p. 93)

> For the spectator, the condition of "undercoding" - of an incomplete or evolving apprehension of the producers' codes - will be more or less constant throughout the performance, and indeed much of the audience's pleasure derives from the continual effort to discover the principles at work. (p. 95)

All of these remarks increase understanding of the processes of spectator/audience education through semiotics applied to theatrical communication.

An Anatomy of Drama and **The Field of Drama: How the Signs Of Drama Create Meaning On Stage And Screen** are by Martin Esslin (1976, 1987). The latter text contains two particularly relevant chapters: "The Performers and the Audience" and "The Audience's Competence: Social Conventions and Personal Meanings". Esslin looks at the way a spectator interacts with a dramatic performance:

> Thence the 'conventions' shaping a performance and challenging the individual spectator's 'competence' to understand and 'decode' the signs presented to her or him, can be seen to fall into two distinct categories:
>
> - conventions of the particular culture, civilisation or society to which performers and spectators belong: *cultural, behavioural or ideological conventions.*
>
> and
>
> - conventions governing the presentation of the dramatic performance: *dramatic or performance conventions.* (p.141)

Again, this offers me a useful tool for Belfry 101 in seeing how the students' decoding competence functions in these two categories of conventions. Esslin presents the notion that a dramatic performance contains a "Hierarchy of Meanings" (pp.154-178) which the spectator must decode. His *An Anatomy of Drama* (1976) has influenced me in the past and once again I find in this text that he writes with passion and clarity on the power of drama:

> In that sense there is more to drama than mere communication. True, a communication takes place, an ultimate residue of meaning is left behind for the individual spectator, all the codes, all the signifiers are in operation and can be analysed ad infinitum, but what really matters in the end in such a dramatic performance is that the spectator should emerge having had an emotional, poetic and intellectual experience of an intensity and significance perhaps as great, even greater than one of the pivotal, decisive moments of his or her 'real' life. That is what Artaud meant when he dreamt of a theatre that would shake its audience to the very core of their personality. (p. 177)

Feeling and Form: A Theory of Art by Susanne Langer (1953) is one of the most widely cited texts in the literature on arts philosophy. She writes three chapters specifically on drama in this seminal text, and her concluding chapter, "The Work and Its Public", looks at the processes of

spectator reception. Langer speaks with an extremely powerful and convincing voice about the deep emotional value of aesthetic experience, and directly connected to that, the absolute necessity of arts education:

> Above all, however, art penetrates deep into personal life because in giving form to the world, it articulates human nature: sensibility, energy, passion, and mortality. More than anything else in experience, the arts mold our actual life of feeling.
>
> Artistic training is, therefore, the education of feeling, as our usual schooling in factual subjects. . .is the education of thought. Few people realize that the real education of emotion is not the "conditioning" effected by social approval and disapproval, but the tacit, personal, illuminating contact with symbols of feeling. Art education, therefore, is neglected, left to chance, or regarded as a cultural veneer. (both, p. 401)
>
> Art is a public possession, because the formulation of "felt life" is the heart of any culture, and molds the objective world for the people. It is their school of feeling, and their defense against outer and inner chaos. (p. 409)

From a philosophical and a pedagogical perspective Langer stimulates my thinking on two different levels. First, I respond at the personal level as a human being struggling to make meaning of my life - sometimes achieving this through perceiving and/or creating works of art. Then, on the professional level, I respond as an actor/teacher who believes the world of theatre offers a strong "defense against outer and inner chaos" through the collective and individual experience of "illuminating contact with symbols of feeling".

Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama (1993) by Jonothan Neelands is an invaluable drama education text, but I include it under the heading of theory because I am referring only to the theoretical portion of the text: "Part 3: Theatre as a Learning Process". I particularly value his models for teacher-in-role questioning (p.75), and the integrative model of theatre and process drama education (p. 79, see Appendix C). The four areas

of instrumental, aesthetic, expressive and personal/social forms of learning as intentions for dramatic work are useful for audience education curriculum planning. The question "How do these four areas of learning function and develop through the experience of exploring and attending a play production?" underlies the mandate of this curriculum.

Later in the text, italicized and highlighted, Neelands offers a valuable credo:

> The challenge, and the satisfaction, for the teacher/leader lies in the level of creativity required to establish a priority order for the factors which will determine the appropriate match of convention to content for a group at a particular stage if its personal, social and aesthetic development. (p. 80)

The Belfry 101 curriculum needs to balance theatrical convention and dramatic content - the production and the dramatic text of the play. The level of creativity required to attain and maintain this balance is very high.

The Process of Drama: Negotiating Art and Meaning by John O'Toole (1992) was a very important book for me to read, as it was one of the first theoretical texts I encountered when I began my graduate work. While teaching in Toronto (1991-1998), I would visit Theatrebooks, a wonderful bookstore for performing artists, skim through the more theoretical texts and leave them on the shelves in favour of texts with a more practical focus. As a practicing teacher I had no time for theory. When I entered graduate school on a full-time basis, it was with a joyful sense that now I would have the luxury of time to pick up and read these neglected texts. Certainly O'Toole works very effectively to break down and examine the elements at work in the dramatic process. His opening chapter deals with dramatic contexts, the frames within frames that exist in this form, and I can now see how important context has been to Belfry 101. The setting for the project, the fact that it takes place within the theatre itself, is a very important element of its success. As O'Toole correctly points out,

> . . . an inadequate awareness of the potency of the **context of the setting** has been one of the major factors hindering the growth, effectiveness and recognition of drama in education in schools. For a class to take drama seriously it is necessary for the teacher to persuade the clients - and colleagues, usually - that drama will contribute to their learning". (p. 51)

This general critical point particularly relates to inreach audience education programs like Belfry 101. It becomes very easy to convince both teachers and students that Belfry 101 offers a valuable learning experience given the context of its setting within the professional theatre itself.

O'Toole also has valuable things to say about role, tension, time and audience, and the processes involved in negotiating meaning through drama:

> If indeed art is primarily concerned with "identity and community - the need to be and the need to belong" (Abbs, 1982, p. 33), then it must be concerned with *power and control* - the personal *power* to create and assert identity, and the *control* over the communal situation that enables people to belong. (p. 149, citation added)

Performance Studies: The Interpretation of Aesthetic Texts by Ronald J. Pelias (1992) looks at both the "Performative Role of the Audience" (pp. 141-151) and "The Evaluative Role of the Audience" (pp. 152-168). His description of competent aesthetic audience participation is useful for audience education and can be summarized as, 1) engagement from a "receptive and empathic stance", 2) sensitivity and knowledge of conventions, and 3) reflection upon the experience (p. 150). In the audience's evaluative role, Pelias focusses on approaches to dramatic criticism and reminds us:

> Human action has ethical consequences. Performance is no exception. All performance events carry ethical implications. Critics cannot escape the obligation to respond to the ethics of performance practice. On the most basic level, critics should consider whether a given performance event respected the rights of others. Moreover, critics should understand how all performances are political acts, endorsing particular values. (p. 165)

Audience educators must never lose sight of the moral/ethical/social/political issues at work in even the most neutral-seeming productions. One of our key roles should be to help students see these contextualized underpinnings within a performance: class, race, cultural and gender perspectives are all involved, implicitly or explicitly, in any dramatic event.

Pre-Text and Storydrama: The Artistry of Cecily O'Neill and David Booth edited by Philip Taylor (1995) offers one simple but very powerful insight - teaching drama is an art form in itself. Taylor carefully analyzes the teaching practice of two master teachers in the field of drama education and convincingly shows the reader how O'Neill and Booth use artistic elements in their work. As he says in his introduction,

> The nature of the learning in classroom improvisation is no different from that which occurs when spectators witness good theatre. The learning has something to do with an internal search which has been provoked by the piece, a reckoning of a new perspective, or a slightly unsettling feeling of identification. It is these transformations which occur spontaneously and without predetermined knowledge in both the theatre and the classroom. Few in the arts would deny this power of transformation, yet, ironically, few speak out against outcome-oriented curriculum which can undermine the transitory and ephemeral medium that is at the heart of artistic practice.(p.9)

Taylor is making an important critical point here about the difficulties of teaching a "transitory and ephemeral" art form like drama within the bounds of an "outcome-oriented curriculum". Belfry 101 is free of these institutional constraints. Taylor also helps us to see the connection between dramatic process and drama-in-performance through the similarities of learning and transformation that can occur in students and audience members. In Belfry 101, students have the doubly-enriched experience of learning through dramatic process *and* through their attendance of each play production.

2) DRAMA EDUCATION

Improvisation: Learning Through Drama and **Interpretation: Working With Scripts** by David Booth and Charles Lundy (1983, 1985) are presented in a workbook style that can be easily used by students. However, I have used these texts for planning purposes ever since moving into the field of drama education fifteen years ago. In audience education terms, both texts offer many drama-in-education strategies that can be easily adapted for working with drama-in-performance. In the section "An Audience for Drama", Booth and Lundy remind us that, "if the audience understands the problem or issue being explored and can relate to the roles that are being represented, both the audience and the actors feel the tension of the situation, and drama occurs" (p. 175). This insight applies to both drama-in-education and drama-in-performance.

Lessons for the Living: Drama and the Integrated Curriculum by Jim Clark, Warwick Dobson, Tony Goode and Jonothan Neelands (1997) offers strong examples of role dramas and process dramas built around social, cultural and political issues. Particularly impressive are the lesson plans that incorporate play text as source material. The titular lesson plan uses quotations from the stage version of *The Diary of Anne Frank*. Another plan, called "Star-Cross'd Lovers", draws a powerful parallel between *Romeo and Juliet* and the true story of a young mixed-marriage couple killed in the Serbo-Croation civil war in former Yugoslavia. "Eating Peas, Nothing But Peas" places extractions from Georg Buchner's play *Woyzeck* as source for a role drama that investigates moral issues surrounding cloning and genetic engineering. These are excellent models to consider when creating my own "Extension Webs" (p.125) from each Belfry play.

The Art of Drama Teaching by Michael Fleming (1997) offers a useful breakdown of contents that focus on dramatic elements such as: counterpoint; framing action; irony; monologue; pause; and unspoken thoughts. Each chapter provides an example of play text that illustrates the element under investigation. These excerpts, from the mostly British historical and contemporary dramatic canon, could prove useful in audience education workshop planning. If a Belfry play contains a clear example of a dramatic element covered in this text, the play excerpt attached to that element in Fleming's text could be used as workshop source material as a catalyst set in resonance and correspondence with the Belfry play. For example, the Belfry production of Tremblay's (1995) FOR THE PLEASURE OF SEEING HER AGAIN contains many long monologues; the chapter on monologue could be used as a model for the workshop.

The GCSE Drama Coursebook and **Drama Sampler** are two texts by British drama educator Andy Kempe (1995, 1988). In the former text, he offers a three part drama curriculum which involves "Making plays"(p.vi), "Putting on plays'(p.vii), and "Understanding plays"(p.viii). The text contains many play excerpts used as parts of units built around playmaking, characterisation, dramatic style, movement and sound, and issues-based drama. The text offers many practical activities and strategies, and connects each area of exploration with examples from plays. However, as with most drama education texts with which I am familiar, there is very little attention paid to the student experience of drama-in-performance, except as audience members to their own work (spect-actors) or as imagined audience response to play text. Criticism and analysis in this regard tends to be focussed on dramatic text, rather than the experience of live theatre; this is perfectly understandable given that these are the kinds of drama experiences most easily and widely available to students.

In Kempe's (1988) second text, **Drama Sampler** he uses an emotionally-focussed categorization of plays: "Sad Plays"; "Strange Plays"; "Angry Plays"; "Funny Plays"; and "Warm Plays". Within each category he includes a play excerpt and three levels of activities: "Understanding the Text", "Producing the Scene", and "Further Development". While I am hesitant to categorize plays in an over-simplified way (a single play can be sad, funny *and* strange), Kempe's three-part activity structure is useful for audience education. It is really the basic model of pre-show, show, and post-show that applies to Belfry 101: the pre-show workshop is for understanding the text, the show itself is the production of the scene (play), and the post-show work is involved in further developing understanding and extensions coming out of the play.

Starting With Scripts by Andy Kempe and Lionel Warner (1997) is a 150 page text of worksheets for use by students in many various modes, styles and genres of script exploration. Ten of these 150 pages are devoted to the student experience of attending a play - "Experiencing the Production" (p. 138-147). This text is well-laid out, clear and practical in form and content. I find it remarkable that such a small portion of a drama education text entirely focussed on script as source and exploration should encourage and examine the *experience of attending a play*. What is missing from this text is exactly what I am trying to develop at the Belfry: a way for students to experience play text as both drama process, in the pre- and post-show workshops, and as playgoer/spectator/audience member/critic seeing the production.

Teaching Drama: A Mind of Many Wonders by Norah Morgan and Juliana Saxton (1987) opens by stating that "the drama teacher is the one who knows how to use the theatre in the

service of the students' own dramatic activity and how to use drama for those who are ready to be involved in theatre presentation" (p. 1). This aptly describes my function as audience educator employing dramatic process in Belfry 101. This drama teaching text never loses sight of the roots of the art form of theatre in drama education. I have made use of Morgan and Saxton's notion "dramathink" (pp. 175-188) brainstorming and planning strategies to hone in on a Belfry play in order to uncover the key themes or issues for workshop exploration. The authors also focus on questioning (pp. 67-106) and teacher-in-role strategies and techniques (pp. 38-66), both of which are very helpful in audience education program planning.

Drama Worlds: A Framework for Process Drama by Cecily O'Neill (1995) is one of the most influential texts I have encountered, both in my graduate work and my teaching career. Like Morgan and Saxton, O'Neill writes about drama education with a clear and consistent theatrical sensibility. Her arguments for process drama as integral to education are powerful and convincing. She envisions classrooms where teachers and students can work in-role together:

> to see a dramatic world come into being, an imagined elsewhere with its own characters, locations, and concerns, developing in accordance with its own inner logic. This world manifests tension and complexity, and employs devices similar to those appropriate to dramatic worlds arising in more conventional theatre settings. (p. xi)

O'Neill's "Conspiracies: Audience and Participation" draws on theatre theorists and practitioners such as Jerzy Grotowski, Augusto Boal and Peter Brook to examine the role and function of the spectator in both theatre and process drama. According to O'Neill:

> The experience of theatre demands an active mediation by the spectators, who speculate, make assumptions, apply interpretations, and develop expectations about the make-believe world that is unfolding before them. They labor to produce meaning from the dramatic presentation which is, by its nature, discontinuous and fragmentary. The successful theatre event will be

> sufficiently defined to give impetus and direction to these efforts, but open enough to evoke speculation and complex projections. (p. 112)

This understanding of the spectator is one that is articulated in Belfry 101. Workshop activities offer students the chance to "speculate, make assumptions, apply interpretations, and develop expectations" around the play they will be seeing, or have seen. Students are in active mediation with the play. Seeing this process as *work*, involving labor and effort, is also important in Belfry 101.

The English Collection Series published by Longman in England, has three volumes devoted to drama as part of the GCSE National English Curriculum: *Making plays, Drama in English,* and *Getting into Shakespeare*, all written by Theresa Sullivan (1992, 1991a, 1991b). *Making plays* looks at playwriting and has some useful models and activities for Belfry 101 follow-up activities, specifically original script-writing assignments coming out of examples from play excerpts. *Drama in English* is a more process-driven text, and contains models of collective creation such as role play, docudrama, and a process drama derived from Brecht's *Caucasian Chalk Circle* (p.38-47). The latter section using Brecht offers an excellent example of script as source for dramatic exploration of a potent moral dilemma, much like the lesson plans found and cited above in *Lessons for the Living* (Clark et. al., 1997). *Getting into Shakespeare* reminds me of the Harcourt, Brace, Jovanovich editions of Shakespeare plays I used in my teaching in Toronto. Both these texts use Shakespeare as a source for contemporary and personal connections, thus students are encouraged to both write and enact their own responses to the characters and situations found in Shakespeare's plays. Building process dramas out of the central conflicts and

dilemmas in Belfry plays is something I have already done, but would like to further develop in the project. These texts give useful models to draw on.

3) THEATRE EDUCATION TEXTS

A Shared Experience: The Actor as Storyteller is a monograph of an interview with director Mike Alfreds (1980) on his work with a British theatre company called Shared Experience in the 1970's. His company presented intentionally simply-told versions of fairy tales and other classic stories. Alfreds was working to get at the essence of theatre by stripping away all that he felt was extraneous - sets, lights, costumes - to return to the basic elements of actor and audience. He describes the actor-audience relationship using a wonderful term, "imaginative complicity":

> It would seem that by his sheer strength of belief alone the actor can transform not only himself but the space around him. This is what theatre is and does. It creates what isn't there at all through the creative will of the actor and the imaginative complicity of the audience. (p. 10)

I have held this phrase in mind throughout Belfry 101, especially as I facilitate the coming-together of students and actors in workshop sessions. When students and actors work together in sessions, or when actors/directors/playwrights come in to observe students' work, they are engaging in imaginative complicity around the drama-in-performance. And this understanding of the powerful connection between actor and audience helps to teach students that theatre audiences are not passive; rather, their presence in space and time can and often does shape the work of the actors on stage. The witness of the audience is an essential element in the theatrical process - unlike film and television drama. Students need to develop an understanding of the significance of their presence as audience to the performance.

The Enjoyment of Theatre by Kenneth M. Cameron and Patti P. Gillespie (1996) is a post-secondary theatre text that contains two chapters focussing on the audience; "Theatre: Art, Audience, and Society", and playgoing, "How to See a Play". The former chapter looks at theatre audiences from a sociological and global perspective, presents a range of possible audience responses, and concludes by posing some relevant questions:

> How does an expensive activity like theatre survive? Who should its audience - its source of income - be? How should it attract and satisfy this audience? Or is the institution itself doomed in a mass culture (because, for example, its audience size is so limited)? (p. 38)

The chapter on playgoing gives a clear guide about what to look for when seeing a play, and offers useful questions to assist in organizing a response to a play production:

- What are the major values of the play?
- How are these values revealed or transformed through performance?
- Are the *given circumstances* of the production clear? How do they relate to the given circumstance of the play itself? How are these given circumstances made clear?
- What are the *conventions* of the production? Do they seem to work with those of the play? How or how not?
- What is the *style* of the production, and how is that style achieved? Is it the same style as that of the written play (if that question is answerable)?
- Is the *story* clear? How do the several elements of production enhance its suspense and surprises?
- Are all the *characters* clear? Are they interesting? How has each actor made the character clear? interesting? How have the several elements of design contributed to these goals?
- Are the *ideas* clear? compelling? What elements of production have worked to further these goals?
- Did the *audience* seem attentive and appreciative, and how did the audience responses fit with my own? (p. 75-76)

These questions are a useful tool for Belfry 101 students to use in discussing and writing their responses to each production.

Theatre Studies: An Approach for Advanced Level by Simon Cooper and Sally Mackey (1995) is yet another text from England, this one aimed at students of A-level courses in Theatre Studies and Drama. It is a well-organized and well-written text which contains an entire section of great use in developing audience education curriculum. "Contemporary Productions" features a very detailed model called "A System for Performance Analysis". It contains many invaluable questions on each dimension of a performance: the theatre space; the stage space; the audience space; the set, lighting, sound, and costume choices; the actor and his/her performance; the text and its directorial interpretation; the overall impact and audience reception; and future performance analysis (p. 148-162). A diagram from this unit (Appendix D) is worthwhile to distribute to audience education students as a map of things to consider when analyzing a drama-in-performance. It offers an effective overview of so many of the elements at work in play production.

Rehearsing the Audience: Ways to Develop Student Perceptions of Theatre by Ken Davis (1988) is a slim book I discovered and immediately wished I had written myself. In it I was introduced to Mihalyi Csikszentmihalyi's (1990) concept of flow, a pleasurable and productive psychological state when one is balanced well between the skill and challenge involved in a task, applied to the theatregoing experience. I was also drawn to Davis' own term and practice of audience education, "playgrounding" (p. 5), that he uses in his post-secondary teaching of "drama-in-performance"(p. 8). His four-stage model for theatre audience education (see Appendix E) provides a very clear and valuable structure for Belfry 101 pre-show ("Backgrounding") and post-show ("Foregrounding") workshops. Although Davis is working

with university students, much of his theory and practice are applicable to senior secondary students. The text also contains an extensive and relevant bibliography.

Theatre: The Dynamics of the Art (1991) by Brian Hansen is an American post-secondary introductory theatre text. Hansen includes a ten page chapter on "The Audience" late in his book. His list of "Audience Skills" includes concentration, perception, open-mindedness, imagination, emotional responsiveness and demonstrativeness (pp. 266-270). These are all clear educational and experiential goals for any audience education project or program.

Hansen's overall model is that of "Theatre as Interaction" (p.1). All subject areas Hansen covers come under the headings of theatre as *context* interactions (social/cultural roots and functions) (pp. 19-80), *content* interactions (forms and genres of drama/theatre) (pp. 81-149), and *mode* interactions (structures, functions, roles) (pp. 150-271). Hansen's final chapter is titled "Theatre Extended" and contains a powerful description of theatre as a deeply human act - both the act of imagination and the act of performance:

> Nothing sears home the point of a vicarious experience as well as seeing another enact it--or, better yet, enacting it oneself. The impact is more powerful, the remaining memory more complete, because even the simplest enactment is filled with sensory details which cannot be duplicated in other forms. It may be this engagement of the senses which is the hallmark of any meaningful experience; in any case, the more total the involvement of the senses, the greater the impact of the experience. (p. 274)

Devising Theatre: A Practical and Theoretical Handbook by Alison Oddey (1994) offers a complete overview of the kind of work British theatre-in-education (TIE) companies have done so successfully with collective creation. Oddey gives plenty of clear examples of specific devised theatre projects to illustrate her theories. I found her chapter on theory and practice to be very useful, especially her guidelines for devising (pp.149-150) and her model of process (pp. 152-

153) which offers a series of open-ended questions to stimulate a group's devising development. Her chapter of practical ideas (pp.166-201) suggests a number of processes and exercises for group-building and play-building. This text is focussed around TIE practice, but certainly has great value for a teacher interested in collective creation. It also has been beneficial to me in Belfry 101 for the Intensive class' post-show devising work.

The Stage and the School by Katharine Anne Ommanney and Harry H. Schanker (1982) is an American theatre education text that has been around, in many editions, for fifty years, and for good reason; it is a comprehensive and practical introductory text to the world of the theatre. I especially appreciate the 100 plus pages it devotes to scenes and monologues from dramatic literature. I do note, however, that in a book of over 500 pages in length, only ten pages are given to student experience and practice of attending theatre ("Evaluation of the Drama" p. 192-202).

Theatre: The Human Art by Sam Smiley (1987) is a post-secondary level theatre text that contains 21 chapters of 15 to 20 pages each in length. Chapter titles include "The Human Nature of Theatre", "Types of Theatre and Drama", "Directors in Action", "Actors at Work", "Classical and Medieval Drama", and "Theatre in Society". Any of these chapters could be used as supplemental reading for audience education students. Smiley has included two chapters with specific relevance to Belfry 101: "Live Audiences" and "Perception and Analysis". At the conclusion of the latter chapter, he includes a questionnaire for performance analysis which contains nearly 50 different questions for students to consider in analyzing and responding to a drama (pp. 60-61; see Appendix F).

The Art of Theatre by Dennis J. Sporre (1993) is a very thorough post-secondary text published by Prentice-Hall. Chapters cover theatre forms and architectures, history, directing, acting and design, even a chapter on Asian theatre. Chapters on "Understanding and Evaluating Plays and Performances" (pp. 59 - 92) and "The Audience: Expectation, Perception, and Response" (pp. 119-148) are placed relatively early on in this 500-plus page text. Often these topics are buried later in other theatre education texts, so Sporre's forefronting of these concerns within a generalist theatre text is welcome. The overall feel of this text is that it contains so much information it begins to feel "test-oriented", but it is a useful compendium and resource, even though relatively conservative in tone and content.

Building Plays: Simple Playbuilding Techniques at Work by Carole Tarlington and Wendy Michaels (1995) is another text which has proven useful in the Belfry 101 Intensive class' post-show collective creation work. This is certainly a "must-have" text for anyone interested in developing original dramas. Tarlington and Michaels offer clear guidelines and examples in practice. I have used a number of their suggested strategies in my post-show rehearsals, such as creating still images (tableaux) (p. 40) and one-liners (in my case, pulled out from the Belfry play)(p. 42) as starting points for improvisation.

The Theater Experience by Edwin Wilson (1976/1994) is another big publisher's introductory tertiary theatre text, now in its sixth edition. The book opens with "Part One: The Audience" and Wilson spends four chapters, over eighty pages, defining and examining the audience. Again, as with Smiley (1987), these chapters are a good reading resource for audience education students.

In another part of this text lies a lovely passage about how we (the audience) see images of ourselves in characters on stage:

> We have seen that the exchange between performer and spectator is the basic encounter of theater (sic). But the dramatic characters impersonated by the performers are images of ourselves. In truth, therefore, the basic encounter of theater is with ourselves. Sometimes, watching a theater event, we see a part of ourselves on the stage and realize for the first time some truth about our lives. This confrontation is at the heart of the theater experience. (p. 289)

Audience education is about preparing students for the possibility that they may "see a part of (themselves) on stage". It is also about encouraging them to enter into that "confrontation" in order to uncover "some truth about (their) lives".

4) DRAMATIC ARTS CURRICULUM AND THEATRE OUTREACH EDUCATION TEXTS

Education Centrestage! Education/Outreach Programs in Professional Theatre, edited by Roger L. Bedard and Scott Davidson (1993) for the American Alliance for Theatre and Education (AATE), is a valuable research tool in the form of a resource guide for both educators and theatre companies. It surveys the outreach/education programs in ten different American professional theatre companies, five adult contemporary or classical theatre companies, and five theatres for young audiences. I intend to carry out doctoral research based on this model, to provide an audience education resource guide for Canadian English-speaking professional theatre companies and the educational communities in which they live and work. Belfry 101 is a model that could be included in this research and writing, especially as it positions a certified teacher delivering (possibly accredited) curriculum in a professional theatre setting; a highly integrative and collaborative arts/education partnership.

Acting in Classroom Drama: A Critical Analysis by Gavin Bolton (1999) is a version of his doctoral thesis that studies acting behaviour of students in drama classrooms. His work is placed within a wide historical context covering most of the twentieth century and traces much of the development of the field of drama education. While this is an important text for drama educators and theorists, it is his closing chapter, "Towards a Conceptual Framework" that I found useful for audience education. Here Bolton offers a refined definition of acting in educational settings:

> Acting behaviour is an act of fiction-making involving identification through action, a prioritising of determining responsibilities, the conscious manipulation of time and space and a capacity for generalisation. It relies on some sense of audience, including self-spectatorship.(p. 270)

It is the notion of "self-spectatorship" that is of interest specifically regarding audience education and Belfry 101. Belfry students are learning, through acting behaviour, about becoming better audience members. They are engaged in two types of self-spectatorship: of themselves as actors in workshop sessions working with other students and professional artists, and of themselves as audience members working with the professional artists on stage. Audience education is not just about witnessing a drama-in-performance, it is also about self-witnessing - paying attention to oneself throughout the playgoing experience. Says Bolton,

> Thus 'self-spectatorship', at its best, can be said to promote a double valence of being an audience to one's own creation and being an audience to *oneself*. Mike Fleming uses the term 'percipient' to combine the participant/spectator function in drama. Such a concept takes us beyond *individual* spectating to the *collective* feelings shared by all the players as 'an audience' to what they are creating or presenting. It further extends the theory of self-spectatorship to take on board the notion of the 'percipient's' emotional engagement with what is going on. (p. 266-267)

This, in part, offers an answer to my hypothesis that Belfry 101 students transfer their self-spectatorship from the pre-show workshop experience into the playgoing experience, the one informing and strengthening the other.

Education and Dramatic Art by David Hornbrook (1989) is a contentious, at times infuriating, book. When I first started reading it, I was so taken aback with his critical attacks on the whole drama education movement in general, that I immediately put it on the shelf, where it stayed until now. However, Hornbrook does have some very interesting and worthwhile arguments to make on behalf of placing dramatic arts as an essential part of the core curriculum. His thoughts on dramatic literacy and dramatic arts studies placed in the larger framework of a "dramatised society" (p. 127) are all worth consideration:

> In it (dramatised society), we are described not simply as role-playing individuals acting out our preferences against a known 'objective' world, but rather as moral agents making sense of ourselves and our actions through our membership in communities of discourse. (p. 127)

> Above all, dramatic art gives us an aesthetic located in the dramatised inter-subjectivities of our social being and in contact with the moral and political implications of that being. (p. 128)

As mentioned earlier, Hornbrook includes a performance analysis questionnaire written by theatre semiotician Patrice Pavis (see Appendix G). This model for tertiary-level students offers questions that could be adapted for secondary students as a guide to evaluate a performance.

Drama and Theatre Studies at AS/A level by Jonothan Neelands and Warwick Dobson (2000) is a British drama and theatre curriculum text written for senior secondary students. This recent text offers a comprehensive mix of theatre history, theory and practice and has two sections of particular use to audience educators. Section Four, "Textual Analysis", identifies "strategies that

are used to read plays as potential texts for performance rather than as literature" and "a step-by-step process for analysing play texts from a director's point of view" (p. 1). Section Five, "Devising and Analysing Performances", "offer(s)...a ten-stage framework that covers everything in the devising process from first ideas through to the evaluation of the performance" (pp. 1-2) and an introduction to semiotics and performance analysis. Of particular importance in these sections are the "Textual Analysis Questionnaire" (pp. 160-163), "Devising Process Questionnaire" (pp. 193-195) and the "Performance Analysis Questionnaire" (pp. 224-228), all of could be used as part of an audience education curriculum. The latter questionnaire has proven its utility in post-performance Belfry 101 Intensive sessions, where I have applied it as a discussion guide with great success (see Chapter Three).

Performing Arts Institutions and Young People: Lincoln Center's Study "The Hunting of the Squiggle" by Mark Schubart (1972) is a text that is nearly thirty years old, but which contains many still fresh ideas around arts partnerships in education. Schubart reports on a huge quantitative survey he undertook as education director of Lincoln Center. Over five thousand arts and educational institutions and groups across America were surveyed about their work, or lack thereof, with young people. As well, dozens of interviews were carried out with educators and artists. The picture he paints, in 1972, is fairly glum: Young people are not receiving enough education in the arts and are not exposed enough to arts in their communities. Many things have changed for the better in the intervening years, including the rise of professional theatre for young people (TYA) and TIE movements.

However, his proposal for The Lincoln Center Project for Young People that "is first and foremost an arts organization with a special purpose; one in which the young are not only honored

guests but active participants as well" (p. 77) is most intriguing. His model is an arts education program set in a professional arts organization, and features maximum focus on students learning through doing, and through interacting with professional artists. Some of the proposed policies for this project: programs are interrelated (teacher, artist and young person working together); flexible; interdisciplinary; deal with participation and observation interrelatedly; provide a laboratory for curriculum development and for the development of educational materials and other publications; and programs are the basis for collaborative programs with other arts institutions and long-range research. Many of these policies can already be applied to Belfry 101, especially the interrelatedness of teacher, artist and student, and of participation (workshop) and observation (performance).

Conclusion

Many of the voices presented here may be found throughout the thesis. In Chapter Three I refer to many of these writers, who also help me to theoretically "unpack" the audience education strategies developed and implemented in Belfry 101.

CHAPTER THREE – BELFRY 101 WORKSHOP STRATEGIES THROUGH "I" / "ME" SYMBOLIC INTERACTION

the theatre

must never
be boring

indeed
must be
the opposite
of boring

so it may
delight and arouse
the senses
and the mind

may soothe
and shake
and shock

dig deep
really and
truly deep

in the earning
of a single clap
or bravo

***
my father
dying
complained little
to me
but that it
(dying)
was boring

the theatre
was his life
and is mine

if theatre
is boring
it is both
bad and wrong

there is much
of theatre

which bores

but a moment
a memory

(Lear cradling
Cordelia

Salieri grieving
Mozart

Godot waiting
offstage

Courage moving
on)

more than
counteract
that which bores

***
the actor
steps into
the light

and we
the audience
concentrate

transfix and transform
what is performed
with our collective
gaze

create in community
the space
of the stage

cooperate in believing
this temporary *(suspended)*
reality

ask only that
our actor help us

(by being always
and ever
open
honest

and true)

trust this journey

make the trip worthwhile

****

INTRODUCTION

The "voice" employed in this chapter is a form of soliloquy; a dialogue between the "I" and the "Me" (as discussed in Chapter One). Each strategy below is described first as an "I" experience from my stance as teaching artist engaged in the process of facilitating an audience education program. That narrative description is followed by a "Me" reflection, where the role of researcher takes over to unpack each strategy, to uncover its theoretical roots. This form of symbolic interaction (Athens, 1994; Hare, 1985; Hewitt, 1979; Perinbanayagam, 1992; Woods, 1992) is useful in separating the "selves" when one is researching one's own work as a reflective practitioner (Schön, 1983). "I" is about action (*drama*) and process. "Me" is about reflection and theory. Peshkin (2000) writes in a similar way in "The nature of interpretation in qualitative research". He splits his text between describing an educational study in process and, indented and set off from the main text, the theoretical problematics he encountered in conducting the study.

This chapter outlines the drama strategies that I have found effective, a number of them repeatedly so, over the course of the first two seasons of the Belfry 101 project. My hope is that teachers and teaching artists who are interested in encouraging their students to go to the theatre will use some or all of these strategies themselves, adapting them according to their own needs and the types of theatre they will attend.

PRE-SHOW WORKSHOP STRATEGIES

These strategies have all been incorporated into three-hour pre-show workshops, and are intended to prepare students for the production they are going to see immediately following the workshop. Workshops take place between 4:30 p.m. and 7:30 p.m., with a 20 minute break for a pizza dinner (courtesy of the theatre). Actors and directors are invited into the workshops to either participate or observe, and this interactivity between the students and these professional theatre artists has become a firmly established feature of the project and an important key to its success.

While these workshops occur pre-performance, a teacher/teaching artist who wished to use the strategies in a post-performance context would also be able to do so. My only caution would be that students' work may be more shaped in response to the play they have seen, and be perhaps less open and exploratory than a pre-performance session, where the focus is on leading students into the world of the play and production. Emilie FitzGibbon (1993) agrees when she writes,

> An effective use of the pre-show workshop. . . utilizes a system of signs which re-appearing within the performance acquire enhanced personalized meaning thus powerfully reinforcing the learning which takes place within a single theatre-in-education experience. The same, to some extent, can hold true for the post-performance workshop but there the answers have at least been suggested, the solutions implied. A pre-show which appears to be about something completely different frees the mind and allows it to approach problems, questions or issues with fewer preconceptions. It further allows speculative thought and personal response to emerge in a way which is not possible if the issue has been stated in a black and white manner and where what I have elsewhere called the "goodie-goodie" factor comes into operation. (p. 22).

Stig Eriksson (1999) also writes that "Preparing oneself for theatre performances through drama work can be a door-opener" (p. 8). His comment resonates with O'Neill's (1995) notion of

drama teacher as "liminal servant"(p. 66), crossing dramatic thresholds with students into fictional worlds and back again.

1. READING THE SET

I: This strategy has become a regular part of each Belfry 101 pre-show session. After the students sign-in and are greeted by me in a circle, we leave the studio where the workshops take place and go upstairs into the mainstage theatre auditorium. At this time of day (between 4:30 and 5:00 p.m.) we are the only people in the theatre, so the students fill up the front row and I invite them to "read the set" by simply asking them to tell me what they are seeing. This single question is usually enough to prompt a flood of responses, but I also guide their perceptions by drawing their attention to set design elements such as colour, line, shape, contrast, and texture. I keep the discussion focussed on the prediction of where and when the play might take place, and who the people are who live in this world, given what the set tells us. Another interesting point of view in this strategy is to consider the set itself as a character in the play: Who is this person? What kind of personality are we getting from this design? We also pay attention to set dressing and props visible onstage and ask what information they are giving to the audience.

I always find this strategy invaluable as a starting-off point, even more so when company members join us in this process. I notice how impressed the actors are with the accuracy of the students' insights and predictions, that are consistently sophisticated and multi-layered. I emphasise that this process is one that any audience member engages in when they enter a theatre auditorium, such as the Belfry, where a curtain is rarely, if ever, employed. Reading the set is the first job for the audience, before the house lights dim and the performance begins.

This strategy could easily be used by a teacher bringing a student group to a theatre production, simply by arranging to arrive earlier at the theatre. As long as a curtain is not being used in the production (and even if it is, the theatre may be willing to open it up for the students), the group can take the time before the house fills and the show begins to sit , contemplate and discuss the set. A phone call to the theatre's education coordinator, publicist or house manager is advised, so that the theatre can be opened to the student group ahead of schedule.

Possible extensions of this strategy include Reading the Poster and Reading the Program. Again, the focus is on students making predictions about the performance based on the clues they glean from these pre-performance materials.

ME: Neelands and Dobson's (2000) recent text, *Drama and Theatre Studies for AS/A Levels*, has an invaluable chapter called "Reading the Signs of Performance" (p. 196-228) that incorporates looking at how students can learn to interpret the "signs", semiotically-speaking, given in a drama-in-performance. This examination of set, poster and program design opens up the areas of aesthetics, semiotics and performance and response theories. My understanding in this area has been assisted by my reading of Susan Bennett (1990) on theatre audiences, Susanne Langer (1953) on the perception of aesthetic objects and Keir Elam's (1980), Willmar Sauter and Jacqueline Martin's (1995) and Elaine Aston and George Savona's (1991) work on semiotics applied to theatre.

Summarised briefly: An audience becomes an "interpretive community" (Bennett, p. 183) in the collective act of attending a drama-in-performance. Their interpretive work occurs on multiple levels and is connected to many senses: sight, sound and kinesthetic being the primary ones, although smell, touch and taste may be stimulated in a more indirect way through the play

text, action on stage and/or design elements (set, props and costumes). The decoding process, understood by semioticians as the way humans make sense of the signs and symbols they encounter, has direct applicability to theatre. Understanding how these processes of interpretation function, and drawing students' attention to these processes, is what underpins the Belfry 101 strategy I call Reading the Set.

2. STAGING THE SYNOPSIS

I: This is another strategy that has developed into a Belfry 101 "regular". In Belfry 101, many weeks can pass between productions and workshop sessions; Belfry productions are spread out over a nine month period each year from September to May. The students need some time to re-connect, and to incorporate into the group the acting company members who are joining us for some or all of the session. Staging the Synopsis works very well as an ice-breaker and warm-up, while maintaining focus on the play we have gathered together to explore.

I always promise the students that I will try very hard not to spoil their experience of the play by telling them too much about what will happen. Speaking personally, movie previews that cut and splice an entire movie into a sixty second ad make me feel "dumbed-down" and as if I have already seen the movie. Many adult theatregoers will have read a review of a play they are going to see, or will have heard something via word of mouth about the production. However, I find that Belfry 101 students have most often not read anything, and may have heard very little, about the play they will be seeing that night. Working from the premise that audiences glean preparatory "playgrounding" (Davis, 1988, p. 5) knowledge from the various forms of information available to them, I make use of the Play Synopses given in the Belfry season brochure. Each of these synopses is approximately 5 to 10 sentences in length.

Staging the Synopsis involves treating the play synopsis as dramatic text to be interpreted and performed. The students and company members (those interested in participating rather than observing) are divided into small groups of 3 to 5 each and each group is given one or two sentences (numbered in order) of the synopsis. I invite the groups to use many staging techniques: tableau, movement (either in silence or with sound effects/narration), choral speaking and improvisation in their work. I draw their attention to the active verbs in the sentences, reminding them that the word "drama" means action. Focussing on the verb driving the sentence can help the process of interpretation. For example, the opening sentences in the Belfry 1999-2000 season brochure's synopsis of Jason Sherman's (1998) play PATIENCE read, "Inspired by The Book of Job, Patience is the story of Reuben and his fall from grace. On the edge of closing a big business deal he is struck by the hand of fate." In the workshop, I would focus on the words "fall" and "struck". Also, words like these can prove very important and useful catalysts in other, later workshop strategies (see #4 "Keying Into the Play"). The synopsis is staged in the round, with groups gathered together around the periphery of the playing space. I give the work its title, i.e., "Play Synopsis of PATIENCE" and each group steps into the central playing space one at a time to share their dramatically-interpreted sentences. The students and participating company members have co-created an original drama in a very short time, usually 10 or 15 minutes for both preparation and sharing, that is rooted in the story the actors will tell and the students will witness three hours ahead in time.

There are variations of Staging the Synopsis: Staging the Playwright's Notes or Staging the Director's Notes. In fact, the strategy Staging the Playwright's Notes grew out of a particular Belfry 101 session on the play CORONATION VOYAGE by Michel-Marc Bouchard (1995). The theatre printed Bouchard's notes on the play in the program, and I was struck by their

lyricism and power. I staged these notes in the pre-show workshop in the ways I have described above, and we later shared this work with a number of the actors in the play. Although the Belfry does not generally print either playwright's or director's notes, wherever and whenever playwright's or director's notes may be available, I would recommend using them in this strategy. The personal vision of a playwright or director in writing about a play is likely to be a more evocative piece of text to work from than the more neutral text found in a synopsis that is usually written by the theatre's publicist.

ME: In Belfry 101, the play synopsis becomes a pre-text for the play itself. Cecily O'Neill (1995) has written about the use of powerful pre-texts as a way to enter into process dramas. I theorize that the play synopsis functions as a pre-text which, through its collective dramatic interpretation and enactment, serves as a touchstone, a "liminal doorway" (O'Neill, 1995, p. 66) through which students pass as they enter the world of the play. By being invited to make the synopsis their own, the students are already making the experience of the play personally and collectively relevant. Ken Davis' (1988) comments on Plot Summaries seem to conform to mine around using synopses:

> In lieu of the actual script, many theatres,and some teachers, provide background in the form of plot summaries. Carelessly done, these carry all the disadvantages of reading the entire script with none of the advantages. Well done, however, they can surely enrich the audience experience. (p. 24)

Using the synopsis as pre-text for dramatic creation is an example of what Davis describes as enriching for audience experience.

3. PULLING OUT LINES

I: Pulling Out Lines involves using lines of the play text as pre-texts for the students' own interpretations and improvisations. There are a couple of ways this strategy can work well with students. First, it can assist in the understanding of character, in that key lines spoken by main characters in the play can be examined for what they reveal about the person speaking them. Second, key lines can become catalysts for students' dramatic improvisations and explorations.

In the play FOR THE PLEASURE OF SEEING HER AGAIN (Tremblay, 1998), we see a mother and son relationship revealed over a period of about 15 years. For the pre-show workshop, I pulled out about a dozen lines spoken by each character and had the students use them as the basis for a choral speaking exercise. The "Mothers" gathered on one side of the space, as a chorus, and the "Sons" (or "Child") on the opposite side. They then spoke the lines in unison call-and-response to each other. Even though the lines were pulled out in isolation, not from any continuous dialogue passage, the choral work highlighted the universal nature of the mother/child relationship in the play.

The students were then asked to get into small groups and select five lines from the list to put together into a five-line scene. The lines were to be chosen according to the pattern of a "well-made" scene; that is, one line corresponding to each of Introduction, Rising Action, Climax, Denouement and Conclusion. These short scenes became the basis for further scene-building by improvising in between each of the key marking lines in the scenes. We later shared these scenes with the lead actor of the Belfry production. She was apparently delighted with the students' work and told us she would be hearing her lines in a different way that night on stage, having seen the students' re-interpretations of Tremblay's words.

The second way I have used the play text itself by Pulling Out Lines was with the production of KILT (Wilson, 1999). In reading the play I noticed how often the playwright had the characters asking each other questions (some which are answered, some which are not), a product of the Scottish cultural background of this play and its idioms of speech. I pulled out a number of these questions and had students use them as first lines for scene improvisations. Again, lines from the play become pre-texts for the students' own interpretations and explorations. And, as an added bonus, the recognition of the lines by actors participating or observing created a strong and pleasurable connection between artists and students.

ME: Using single lines as a prompt for improvisation can be found in a number of drama education texts, but I believe I first found it in David Booth's and Charles Lundy's (1985) invaluable book *Improvisation* (p.56). I learned the five-lines scene-building strategy from Toronto director Peter Hinton when I apprenticed with the Canadian Stage Hour Company in 1988-89 as part of my coursework in the Artist in Community Education (ACE) program at Queen's University. This is an excellent way to get students playbuilding, as these five lines create the dramatic framework for scene development.

On a more theoretical level, I am interested in the processes of de-contextualization and re-contextualization at work in this strategy. Gregory Bateson (1979) writes that, "Without context, words and actions have no meaning at all"(p.16). Students working in this way are encountering the text of the play on multiple levels. First, in understanding that the lines are from the play they are going to see, they are given permission to "pre-view" the play in these isolated pieces of play text. Second, the lines become tools for students as they are to be given new and original meaning through dramatic process. Finally, students are able to place their

interpretations up against the experience of the play when they share their work with company actors and also through their knowing recognition of the lines when they see the drama-in-performance.

I see this strategy as a postmodern activity, in that it allows for the meaning-makers and interpreters (the students) to place the text into a context that has relevance and significance for them (through their re-interpretations and improvisations). This connects to my understanding of theories of deconstruction and reader-response by such theorists as Jacques Derrida and Louise Rosenblatt. Barone (1990) synthesizes my appreciation of these theories in his use of the term "conspiracy" to describe the temporal, contextualized and ephemeral breathing together of reader (audience member) and text (play) (p. 313). In pulling out and offering lines of play text to students, they are invited to enter into conspiracy with the play - to breathe together with it, to create their own unique collective and individual meanings.

4. KEYING INTO THE PLAY

I: Here I employ the strategy commonly used in playbuilding/collective creation process where students are offered a catalyst for exploration and scene creation. Deciding upon the most effective and evocative key line or word in the play, or using the play title itself, is the challenge for the teacher/teaching artist. In the Belfry 101 workshop on PATIENCE (Sherman, 1998), a modernization of the Book of Job, I pulled out a key line from the play, "What would you do if you lost it all?", that encapsulates the journey of the play's protagonist. In my reading of PATIENCE, and seeing it once in rehearsal and then once again in performance before the Belfry 101 session, I was able to isolate this line as the one which seemed to contain much of the message and the journey of the play.

I asked students to consider their response to this question, and the overall theme of "Loss" (Key Word) which led to a brainstorming session around the various kinds of loss they might experience if they were to imagine losing everything in their lives. We had soon gathered a long list of possible losses: health, friends, family, job, freedom, sanity, romantic partner, business, happiness, security, dignity, and so on. This list became the source for developing improvised scenes that we shared with a number of the actors in the production. The list was posted in the studio space as well, and the actors were able to read how the students had created their own understanding of what losing everything meant to them. Not coincidentally, many of the types of losses and the content of the student scenes closely mirrored events in the play.

In a second example of this strategy at work, I used the title of the play ONE NIGHT STAND (Bolt, 1977, revised 2000) in a similar way, as a catalyst for looking at students' attitudes and ideas around this kind of sexual behaviour. We used the words offered by the students in their brainstorming (risk, fear, lust, rejection, guilt, fun, and many more) as the basis for a sculpting exercise where students molded each other into sculptures bearing these titles. Sculptures were then examined and discussed, as if they were pieces of visual art, for collective interpretation. The sculptures may also be used as the starting point, or final moment, of improvised scenes developed around these key words drawn from the play's title.

Sculpting key words can also be connected to strategy #2 - Staging the Synopsis. In this variation students are asked to identify the key word in each of their synopsis sentences and to create a group sculpture which bears that one word title. Again, this allows the students to examine and discuss the meaning they glean from the sculptures, and to use these images as beginnings or endings in scene creation.

ME: These kinds of playbuilding strategies may be found in a number of drama texts (Morgan & Saxton, 1987; Neelands & Dobson, 2000; O'Neill, 1995; Oddey, 1994; Tarlington & Michaels, 1995). Using a catalyst (another form of pre-text) for playbuilding and incorporating sculpting and tableaux work is a central strategy in dramatic process and I will not attempt here to summarize all the variations on the theme to be found widespread in these texts. However, I do wish to reflect on the power of this kind of work, especially in the context of exploring drama-in-performance as in Belfry 101.

When I engage in this process with students, I am handing ownership of the work over to them. I am saying, "Here is a word or idea that is connected to the play you will see later. What do you make of it?" Their response to that question/invitation is the process of brainstorming, sculpting and playbuilding that gives them the chance to explore their own relationships to the key content of the play. I envision this process as a double-ended funnel, or hourglass, where the content of the whole play is synthesized down to its key elements - a single word, line or the title. Then, this synthesized nugget, if you will, is opened up again by and through the students' dramatic process. Clearly the role of the teacher/teaching artist in this process is essential. The synthetical action of what Morgan and Saxton (1987) call "dramathink" (p. 175) is going to create the narrowing down, the peephole into the play which is offered to students. If this word, line or title is not effective or evocative enough, the dramatic process that follows will suffer. Careful consideration of where the students are situated in terms of their interests and abilities is important here. PATIENCE, for example, is a very adult play where the protagonist is going through a major mid-life crisis. I remember being concerned about how to shape a pathway into the play for my students. It was only after reading the play and seeing it twice that I was able to decide that the universal experience of loss was a strong enough synthesis of the play's content

for students to work from. It is also important to remember how dramathinking involves tapping into universal concepts. Finding those universals, those parallels to our own or to imagined life experiences, bridges the world of the play to the world of the audience and makes up a very great part of what is being explored in Belfry 101.

5. MINING THE TEXT

I: Of all the strategies described here, this strategy mirrors most closely professional theatre rehearsal process. Mining the text involves a close and careful examination of the play text to answer questions of central importance when producing a play: Who are the characters? What are their relationships? What are their conflicts, challenges, hopes, dreams and goals? Where and when do they live and how does this affect them? What is the play saying? In rehearsal, many days may be spent working in this way as the actors and director research and discuss every aspect of the play. Obviously, in the confines of a three hour pre-show workshop only a small part of this process may be experienced; however, the procedure I have used in Belfry 101 has achieved excellent results.

The play THE CRIPPLE OF INISHMAAN (McDonagh, 1996) focusses on the character of "Cripple" Billy Clavin, a young orphan boy who has grown up on the Irish Aran Island of Inishmaan in the 1920s and 30s. The play follows his struggles for acceptance, adventure and independence from his stifling community. In the Belfry 101 workshop I asked students and participating company members, working on their own, to closely examine three or four random pages of the play text. I gave these out by walking around the circle of students and actors and handing out one page at a time to one person at a time. I broke up the play randomly because I did not want the students to read a continuous section of text that might detract from their

enjoyment of the play in telling them too much in advance. Then, I asked the group as a whole to read their pages while taking note of the following:

- What Billy says and does and what characteristics these words and action reveal
- What other characters say and do about Billy and what that reveals about him

After about fifteen or twenty minutes of concentrated work, the group shared their discoveries as I wrote them up on chart paper on the studio wall. For each proposed characteristic I asked for textual support (i.e., there must be textual evidence for saying that the character is "naïve", "determined", "manipulative", "frustrated", "in love", and so on.) In this way, we were able to create such a comprehensive portrait of the play's protagonist that the actor playing the role could not think of one thing he could add to our list! He also told the students that this was exactly the process he had engaged in when working on the role. This strategy clearly creates a deep and real connection between professional rehearsal practice and theatre audience education.

ME: On a theoretical level, it is hermeneutical practice that is at work here. As Bentz and Shapiro (1998) write, "Hermeneutics involves a movement back and forth between looking at the object of inquiry - texts - and analyzing their meaning" (p.107). In mining the play text, the "miner" brings to this process who they are and what they are interested in, understand and believe. The analysis and interpretation of text then becomes fluid and multi-levelled, filtered through the analyzers' and interpreters' own experiences and attitudes. As Sauter and Martin (1995) explain, in discussing hermeneutical practice applied to theatre performance analysis,

> hermeneutics throws the emphasis back onto the 'subject' involved in the act of interpretation - the spectator - and his or her experience of the theatrical event or 'object'. It does so in an attempt to keep the possibilities for interpretation as open and undogmatic as possible, recognizing that each spectator comes to the theatre with his own prior knowledge as well as preconceptions and prejudices, which form the basis for his 'horizon of understanding'. (p. 65)

This notion of the "horizon of understanding" seems very important in the context of theatre audience education. Bennett (1990) calls this the audience's "horizon of expectations" (p. 183) in much the same way. Working from the student spectator's "prior knowledge ... preconceptions and prejudices" as they walk in the front door of the theatre, audience education is about the attempt to push and expand the boundaries of that "horizon of understanding". This pushing expansion comes about in ways that involve enhancing prior knowledge, exploring preconceptions and encountering prejudices in relation to the play the student spectator will be seeing. All the strategies described in this chapter serve this end; however, mining the text is a particularly clear example of audience education as expanding the student spectator's "horizon of understanding". Prior knowledge is enhanced through learning about professional practice in the mirrored activity of analyzing a play text for its meaning. Preconceptions and prejudices are revealed through this process as the students discover, through their own theoretical lenses placed over the play, who the protagonist is and how they might feel about this character. These discoveries then are placed within the context of the play performance, adding new levels of interpretation and understanding to this interpretive strategy.

6. PLAYING WITH THE PLAY

I: In my planning I am always considering how the tone and mood of the workshop reflects the tone and mood of the play. Although Belfry 101 workshops are generally filled with a lot of laughter and warmth, it is important in terms of audience preparation that the students be moved somehow into the world of the play. One of the most effective ways I have found to accomplish this end is to employ some of the styles and conventions of the play and production in the

workshop strategies. Three examples of this strategy, from three different workshops, are presented here.

In reading and previewing the play PATIENCE by Jason Sherman (1998), I was struck by the playwright's use of multiple settings. The play takes place in the following settings: a car, an office, a subway platform, a coffee shop, a bar, a Chinese restaurant, a synagogue and three different living rooms. After students had explored the set (Reading the Set) and brainstormed with the key line - "What would you do if you lost it all?" - and the key word - Loss (Keying into the Play) - I asked them to create scenes dealing with these themes. However, I offered one more choice before they began to improvise: select one of the actual settings used in the play as the setting for their scenes. I placed pieces of paper on the studio floor with one of the many settings written on each. Students, in pairs or threes, were then asked to move to a setting of their choice and claim it. After they had sorted themselves out in this process, I invited them to work both in the theatre's studio and the lobby space to improvise and develop a short scene. Because the lobby has a few tables and chairs, bar, courtyard, payphone and a wooden bench, I felt it could help students to place their scenes in the settings given in the play. This proved very effective and the students made imaginative use of the extra space. When they later presented their scenes for company members, it was clear how the scene settings informed the content: how **where** the scenes took place directly affected **what** happened in the scene and **how** it happened. The actors also had the evidently pleasurable recognition that the students were using settings coming out of the play.

In a second example of using styles and conventions within the play, the production of SYLVIA by A.R. Gurney (1995) features a dog as a central character in the play. This character is played by a young female actor in the production in order to illustrate (and literally "embody")

the dog's presence as a perceived threat to the dog-owners' marriage. The wife becomes jealous of the love her husband has for Sylvia, their new dog. This theatrical device was so central to the play that it needed to be explored in the Belfry 101 workshop. I asked students and cast member Allan Zinyk to move individually to one side of the space or the other, according to their personal preference for cats or dogs. Once divided into two roughly similarly-sized groups, each person developed their chosen feline/canine character through guided movement and voice exercises. These characters then wrote monologues and engaged in a role-play drama about animals in a humane society shelter. In this way, the students experienced how an actor can develop and play an animal character on stage, an essential theatrical convention in SYLVIA.

A final example of this strategy comes from the production ONE NIGHT STAND by Carol Bolt (1977, revised 2000). This show featured a detailed and realistic set design and many props. I asked the stage manager for the props list for the production, and gave out copies to students. We looked at the list as preparation for the performance by asking ourselves what the list indicated in terms of the play's content. What did the presence of a "retractable knife" on the list suggest, for example? Then we used the list as a source for improvisation. In groups of three the students chose two or three props from the list and created a scene that incorporated these items as elements within the scene. In this way the students were again working with the conventions of the play and production in order to prepare themselves for the performance.

ME: Employing the playwright's choices in audience education drama strategies seems a clear enough link between the worlds of the play and of the audience: McLuhan's "medium is the message" and curriculum theories involving lived and situated experience as essential to meaningful learning (Bruner, 1986; Dewey, 1934; Vygotsky, 1962) are at work here. Dorothy

Heathcote's (1995) "Mantle of the Expert" strategy in drama education also seems relevant: students learn **about** a discipline or situation by role-playing **within** that discipline or situation (Heathcote & Bolton, 1995; Neelands, 1998, p. 96; Neelands, 1990, p. 23). There is kinesthetic and imaginative learning in the students' work in a setting (PATIENCE) or a role (SYLVIA) that parallels those found in the drama-in-performance. Placing students within the conceptual framework of the play is another way of leading them into the world of the play.

7. POETIZING THE PLAY

I: This strategy connects back to Keying Into the Play. I have found using a poem that either directly or indirectly ties into the play is an effective strategy. In PATIENCE, one character alludes to Wordsworth's "The World is Too Much With Us" (Kirkland & Davies, 1987, p. 72) when talking to the play's protagonist about his struggle to make sense out of the forces which control his life. I gave the whole poem to the play's director after seeing a run-through rehearsal and he had it enlarged and posted in the lobby during the run of the show. Audience education for the whole audience! I used the same poem in the PATIENCE Belfry 101 session by having the students speak each verse chorally as a transition device between the scenes they had developed.

More recently, in previewing and planning for the play BE STILL by Victoria playwright Janet Munsil (2001), I remembered a poem by Margaret Atwood (Kirkland & Davies, 1987, p. 167) titled "This is a Photograph of Me" that seemed to connect with the play. The play deals with a 19th century Victoria woman photographer who is struggling with her grief at the loss by drowning of her young daughter. The elements of photography and death by drowning in the play are also present in the Atwood poem. As our final workshop activity, I broke the students into two groups and asked them to stage the poem using multiple dramatic strategies. Each group

interpreted the poem quite differently yet equally effectively, and both managed to capture the narrator's ghostlike voice and haunting presence. The mood of the poem helped to prepare the students for the theatrical experience of the play, that used light and sound, ghostly doubles and images of empty picture frames and developing negatives to create the interior world of a photographic artist haunted by her daughter's death. In this strategy, carefully selected poems can meaningfully connect with dramas-in-performance.

ME: It makes sense to me that various forms of art be employed in theatre audience education. Although theatre is obviously the primary art form offered to students in this project, I can see the possibilities in using a variety of art forms to explore and experience the world of a play. Poetry, visual arts, and music all have wonderful potential to be brought into a more interdisciplinary approach to audience education. A key question might be: How can we increase our understanding of one art form through our use of another? The strategy Reading the Set (and extensions Reading the Poster and Program) involve drawing on the aesthetic understanding of visual art. But there is a potential for students to create their own artworks as well. I remember wishing the theatre had a few Polaroid cameras around for the BE STILL session, as I could see how students could become "instant" photographers in order to experience a bit of the protagonist's worldview. Using music from a production's sound design is a strategy I have not yet tried out, but could be very effective.

With regard to poetry, it seems that a poem functions as a synthetical pre-text for the play in much the same way I explained in discussing strategy #4 - "Keying Into the Play". A carefully selected poem can hold significant synthesized meaning in connection with the play. This can be employed as a stand-alone strategy (dramatizing the poem) or as a framing device for other

student work. So, too, poetry that resonates with the play text may open up empathetic/ sympathetic feelings in students that provide a rich foundation for the drama-in-performance later.

8. ACTING THE ACTION

I: In seeking yet another play-based source or catalyst for student improvisation, I have broken down a play into its concrete actions. These discrete actions are separated from character and plot, yet are very connected to each of these as well. In the play THE DRAWER BOY by Canadian actor/writer Michael Healey (1999), the three male characters engage in rich and complicated interrelationships, based on dependency, storytelling and truth (or the denial of truth in favor of healing "story"). They engage in diverse dramatic actions as seen in the following partial list excerpted from my workshop planning notes for Belfry 101's sessions in April of 2001:

- Making a sandwich
- Telling a story
- Creating/rehearsing a play
- Telling a lie
- Getting an injury
- Being a friend
- Running a farm
- Losing a memory
- Asking a question
- Looking at a nightsky (Workshop notes, April 2001)

Students were shown the complete list of actions in the play (over twenty in total), that I had posted on large sheets of newsprint on the studio walls. They were then asked to work in small groups to create a short scene incorporating two or more actions from this list and to share their work with each other and members of the acting company. As the *actions* driving forward each scene were all actions rooted in the play, the scenes resonated in rich and interesting ways with

the play the students were preparing to see. The actors appeared delighted to see the list of actions interpreted by the students' work. As I have seen in every Belfry 101 workshop, the actors clearly took pleasure in their "insider" understanding of the connections between workshop experiences and the play.

ME: Acting the Action follows other Belfry 101 strategies described above, where students employ elements of theatre production and the play for their own dramatic process in preparation for the experience of the play production. It is a process of decontexualization and re-contextualization that begins in the workshop, continues in the students' audience experience of the drama-in-performance and their post-show dialogue with the actors, stage managers and directors, and on into post-show sessions for the Intensive class. That this is altogether a significant dramatic process and performance experience, in both intensity of time (numbering from 5 to 20 hours per student per play) and aesthetic educational quality (complex, skilled, multi-levelled, multi-intelligenced, creative/imaginative, pleasurable) is supported by Belfry 101 student evaluations found in Chapter Four.

9. TEACHING IN ROLE

I: Any teacher or teaching artist with interest and/or experience working in-role with students can easily see how this strategy works in the context of audience education. When a teacher/teaching artist takes on a role with students in a group role/process drama that connects in some way with the play, there is integration between the world of the play and the world of the students/audience.

Teacher-in-role work is especially effective in addressing challenging issues within a play. For example, in KILT (Wilson, 1999) we see a gay romance between two World War II soldiers stationed in North Africa. The story unfolds in flashbacks, woven with the contemporary struggles between a gay young man and his domineering and intolerant mother. The play is a funny but very frank portrayal of gay relationships. I felt that our pre-show session needed to deal with this aspect of the play, so I built an improvised role drama where students became members of a self-help group. Each member of this group was dealing with either a family member or close friend who had just recently disclosed his or her homosexuality. I set up this situation while in-role myself as the group's "facilitator". In welcoming the group to this first meeting, I established for the students what their possible roles could be in this situation ("Some of you came here quite willingly, while others of you are only here under duress...") and acknowledged their caring enough for this special person in their life to be here for them. Then I invited members of the group to share their stories with each other. Students fully invested in their roles and told a wide range of stories from multiple viewpoints: some very bitter and angry and self-righteous, others more accepting and loving. As facilitator (in both worlds) my focus lay in having the students' characters listen to each other and to balance some characters' intolerance with others' acceptance.

Of course, playing the group therapist is a very high-status teacher-in-role, and I intentionally chose this role because I felt the subject matter warranted that much teacher control. However, audience educators may take on a range of roles and status in workshop sessions. If the framework for audience education I am proposing is learning through doing, then it makes sense that the teacher/teaching artist involved should model his or her own theatrical artistry in this context. I have employed teacher-in-role with two other Belfry 101 sessions (SYLVIA and

CORONATION VOYAGE) and have found the strategy to be very rewarding for both the students and me. The students clearly enjoy interacting with me in a different way, as a fellow actor, and I learn more about them from the more subjective dramatic viewpoint offered through teacher-in-role.

ME: Much has been written about the strategy of teacher-in-role. I find Morgan and Saxton's (1987) chapter in *Teaching Drama* (p.38-66) is most useful in clearly laying out the possibilities and permutations involved in this dramatic strategy. The authors deal with how teachers choose to take on status in-role (from very high to very low) and ask teachers to consider how they may take on roles as "Manipulators", "Facilitators" or "Enablers" (or combinations thereof) within group role/process dramas (p. 40-41). They also anticipate many situations that may arise in these dramas and offer teachers clear ways to keep the drama moving forward in a meaningful, meaning-making (i.e., significantly educational) manner. Morgan and Saxton's (1987, 1991) focus on questioning is also invaluable for any teacher/teaching artist wishing to work in this way.

Viewed from a slightly more philosophical standpoint, I value Cecily O'Neill's (1995) writing about teacher-in-role in her book *Drama Worlds*, especially her notion of a drama teacher as a liminal servant, inviting students across a threshold and into alternate realities (p. 66-67). This understanding for O'Neill comes from curriculum theorist Peter McLaren's work. He posits all teachers as potential liminal servants, with a view to a more politicized and consciously- aware and alive classroom. However, this kind of interactivity between teachers and students involves an abrogation of power and authority on the part of the teacher. In playing a role in the drama, especially a lower status/enabler type of role, a teacher is taking risks that involve how the drama is shaped and developed by the group beyond his or her original intentions or pre-planning. Such

is the nature of improvisational art forms, and an interesting connection with post-modern curriculum theory.

In *A Post-Modern Perspective on Curriculum* (1993), William E. Doll Jr. shares his own version of a post-modern pedagogic creed (see also p. 38):

> In a reflective relationship between teacher and student, the teacher does not ask the student to accept the teacher's authority; rather, the teacher asks the student *to suspend disbelief in that authority*, to join with the teacher in inquiry, into that which the student is experiencing. The teacher agrees to help the student understand the meaning of the advice given, to be readily confrontable by the student, and to work with the student in reflecting on the tacit understanding each has. (p. 160)

Doll's philosophy has a rich resonance with the ideal experience of drama teaching in general and of teacher-in-role group role/process dramas in particular. Collective dramas have a strong element of reflectivity and recursivity as an ongoing inquiry into the meanings of a dramatic experience. For teacher-in-role to be truly effective, students must suspend their disbelief in (that is, "fictionalize") the teacher's authority. They and their teacher must accept this essential shift in power, along with everything it implies. A teacher working in this way becomes a questioner seeking answers alongside students, an advisor who points out possibilities rather than certainties, an equal partner who is vulnerable to criticism and confrontation. It seems clear that process drama theory and post-modern curriculum theory have something of value to say to each other.

From a more theatrical stance, the work of teacher-in-role and students as described above seems to correspond to a kind of idealized vision of how a director and actor(s) might work together. Some directors are more than capable of working in this collectively-driven, question-based and power-sharing way. But our contemporary mainstream professional theatre has placed the artistic director and freelance director at the top of the power grid (along with producers and

playwrights). British actor Simon Callow (1984) writes a manifesto on behalf of all actors demanding they be given more power in the process of making theatre:

> The crucial element in the act of theatre, the actor's delight in the opportunities afforded to him by the writer, has been abolished, outlawed by a breed of directors who have little experience and no comprehension of the rich and vital processes of acting. (p. 218)

POST-SHOW WORKSHOP STRATEGIES

Post-show work offers students the opportunity to continue and deepen their interaction with a drama-in-performance. In Belfry 101 Intensive, that offer took the form of an invitation to students to develop their own collectively-created 10 minute short play for each of the plays they had attended. This playbuilding process, together with the performance analysis discussion that begins each post-show session, are the bases of Belfry 101 Intensive's curriculum.

The students in Belfry 101 Intensive meet on Saturday mornings at 10 a.m., two days following their pre-show workshop session. These post-show sessions average from four to six hours in length. The Intensive class members in 2000-2001 who wanted to develop and present their final work committed to over thirty hours of rehearsal over March Break (March 19-26, 2001), and performed their forty-minute piece to a full house in the Belfry Studio Theatre on March 26th (see Appendix H).

1. ANALYZING THE PLAY

I: After reviewing and annotating a number of performance analysis models (see Chapter Two), I found that the model given by Neelands and Dobson (2000) to be the most appropriate to Belfry 101. Other models offer more focus on textual analysis, suitable for a more academic secondary or post-secondary setting like an English or dramatic literature class. Neelands and

Dobson's Performance Analysis Questionnaire (pp. 224-228) is clearly written for secondary-level theatre students, and asks students to call upon their theatre knowledge and skills to interpret and evaluate a playgoing experience. I used the section of the questionnaire called "Post-performance Questions" with Intensive students as a starting point for post-show discussions (see Appendix I).

ME: Whatever performance analysis model a teacher or teaching artist may select, I would suggest that the discussion be as unproscribed and un-teacher-driven as possible, giving as much space over as possible to the students to shape their own responses. Teacher/artists who keep asking open-ended questions (Morgan & Saxton, 1991), as seen in the Neelands and Dobson format, will be certain not to fall into the ever-present danger of imposing their own critical play analyses onto the students' emerging ones.

2. PLAYBUILDING FROM THE PLAY

I: The through-line given to the Intensive group was that their playbuilding work *be shaped in response to each Belfry production.* Belfry productions were the territories laid out through which students created their own dramatic maps, their own journeys.

Rather than describe the wide variety of playbuilding techniques I used in these sessions, I would prefer to describe the scenes that the Intensive ensemble developed for their March 2001 performance, and the conditions under which this work took place. This descriptive writing has a prescriptive intent: in an autoethnographic move, I trust that fellow teacher/artists will see how this type of post-performance process could enrich their school curricula and/or theatre programs.

Many of these playbuilding strategies are to be found in the annotated bibliography found in Chapter Two (Boal, 1992; Oddey, 1994; Saxton & Morgan, 1987; Tarlington & Michaels, 1995).

ME: The "B101 Intensive" class public showcase performance begins with a greeting to the audience from the Belfry's Artistic Director Roy Surette, who speaks with genuine warmth about how much he has valued the energy Belfry 101 has brought to the theatre. I speak next as the project coordinator and facilitator of this night's show, explaining how the students' four 10 minute plays have been generated from their own discoveries in the four plays they worked on and saw at the Belfry. Roy and I take our seats in the back row, the lights dim and the performance begins.

Loud top-40 pop music blasts as the company of ten actors walks briskly onto the stage to their places in front of chairs placed in two rows strung up and downstage on stage left and right. Those are the actors' home bases where they will sit, in "neutral mask" and in full view of the audience when not directly involved in a piece. This is common collective creation and TIE performance practice, which has also been used in more mainstream theatre productions (i.e., Royal Shakespeare Company's *Nicholas Nickleby*) and countless dramatic anthologies in various educational, social, political or therapeutic environments. The actor is revealed as a worker on the stage, time and space are fluid and changeable, the actor's work is the focus, not the set, lights or costumes.

The first mini-play is in response to BE STILL by Janet Munsil (2001), a haunting historic and psychological drama about memory, grief and time. The students' scene was decidedly more contemporary: it is set in the present at a going-away party for a young woman leaving for college. We meet the friends and boyfriend of this student, who all appear to have dramatic

tensions with the protagonist (jealousy, envy, possessiveness). These tensions are then played out, in the fashion of a time loop with variations, as a series of possible bathroom assault scenarios at the party. The girl is semi-accidentally pushed down onto the edge of the bathtub, briefly knocked out and then has the word "SKANK" written on her forehead. Who is guilty of this outrageous crime? In using the recursive time structure Munsil employs very effectively in BE STILL, the Intensive students explored this dramatic device in the genre of "mystery" which is generally a very popular dramatic mode for this age. The scene had satiric humor injected and didn't take itself too seriously - a necessity in this genre. The students' work was well-paced with a strong storyline that reached a satisfying dramatic conclusion (it was the Best Friend!)

The second scene of the presentation connected to the play KILT by Jonathan Wilson (1999) that deals with gay relationships and family relationships, family histories, lies and truths. Speaking from over fifteen years of working with young people in drama, I can say without hesitation that this scene featured genuine student risk-taking of a quality I have rarely seen before. Early in the rehearsal week of March Break, a group of students showed me their scene, inspired by KILT, which told the story of a young lesbian bringing her girlfriend home in order to come out to her shocked parents. Her parents were an inter-racial couple (played by Belfry 101 students from two different schools who are themselves inter-racial) who reflect on the racism they endured when they fell in love through dramatic flashbacks. The conflict is resolved when this connection between past and present shows the African-Canadian mother that her prejudice about having a gay daughter is exactly the kind of hateful and ignorant treatment her future mother-in-law gave her when she became engaged. The family is reunited at the dinner table for a happy meal together, while the mother-in-law is noticeably absent and excluded. This was a

polished, demanding and moving piece, with total student conviction and commitment to the story they wanted to tell in response to KILT.

The third piece in the performance was in response to the least successful Belfry production of the 2000-2001 season. ONE NIGHT STAND by Carol Bolt (1977/2000) is a two-handed psychological thriller about a young woman who brings the wrong man home one night. Both the play and production were less than satisfying aesthetic experiences, yet this proved to be a surprisingly valuable aspect of Belfry 101. Dealing with a "failure", the students were challenged to extend their critical faculties in order to deconstruct this drama-in-performance. Our performance analysis discussion was lively and long. In general, students found the play to be unbelievable, the acting weak, the events unlikely. I challenged them to respond to their criticisms through playbuilding. The obvious choice was satire.

The group built their own version of ONE NIGHT STAND, featuring characters directly lifted from the original. However, in this adaptation, the unbelievability factor is notched up to stratospheric levels as Daisy (the protagonist) is led to believe that her date is a mass murderer who joyfully litters the stage with the bodies of her friends and neighbours. The revelation that this is all a birthday present - the bodies all leap up and yell "SURPRISE!" to the appalled Daisy - pushes her over the edge into madness. We are then treated to Daisy polishing off all the other characters in grand absurdist manner (for example, suffocating one victim with a cup held over his nose and mouth). The piece ends with the stage re-littered with dead bodies and Daisy sitting catatonically on the couch whisper-singing "Happy birthday to me." This mini-play demanded more than the other three in terms of the audience understanding the purpose of the piece. If you didn't 'get it' (i.e., hadn't seen the original production), it would seem somewhat confusing. However, there was a lot of laughter in the audience at the overall craziness of the scenario, and

those 'in the know' enjoyed the spirit of the piece in the context of what had been a difficult production for the theatre.

The final of the four short plays was a response to Martin McDonagh's THE CRIPPLE OF INISHMAAN (1999) and veered the most sharply away from its original source. This piece caused the most difficulty in the rehearsal process, and was the focus of heated debate within the group. Finally, after lots of frustration, the students said they wanted to incorporate a device from another Belfry production. IN ON IT by Daniel MacIvor (2000) was not part of the Belfry 101 program, but the students were given complimentary opening night tickets (an act of generosity and inclusiveness that the Belfry has repeated a number of times throughout the project). Many students saw the show and loved it, especially the way the two actors broke the fourth wall and spoke directly to the audience. It was this breaking of stage convention that interested the students. They wanted to bring the audience into their process of collective creation by 'breaking out' of the scene within which they were struggling. Thus the final piece showed a couple of young people getting arrested for throwing eggs off a highway overpass (throwing eggs being a dramatic action taken from the original play). As the scene moves into the police station, the audience begins to feel that the actors are unsure of themselves, missing entrances and line cues. At one point, an actor explodes in frustration and starts yelling at another actor about her incompetence. Chaos ensues as the actors break out of their roles and fight about how lousy the scene is. Suddenly, an actor brings the others to a standstill by pointing out that they are, in fact, in performance and the audience is watching all this. The actors peer through the fourth wall and react to this realization with a range of responses, from quiet acceptance (checking out the cute guys in the house) to abject terror (storming offstage).

The end of the performance was greeted with enthusiastic and sustained applause. Following their curtain call, the students held a lengthy talkback session with the audience. Their clear delight in themselves and their work was a pleasure for everyone gathered there to share as they spoke with pride and excitement about their collective creation process. All season, the students had been the ones sitting in the audience asking questions of the professional actors up on the stage. Now it was their turn, and the energy and empowerment this performance opportunity gave this group of young people was palpable to all.

CONCLUSION

The pre-and post-show audience education strategies described above offer a range of possibilities as enriching extensions of the playgoing experience. It is my hope that teachers and teaching artists will find some of these ideas interesting enough to try in their contexts, with their students, exploring whatever drama-in-performance has been prepared for them as members of the audience. In my own professional practice, I have found opening up the world of a play for young people through these strategies to be both a highly creative teaching process and a serious responsibility. The effects of these experiences on students is explored next.

CHAPTER FOUR – STUDENT EVALUATION AS CHORAL SOLILOQUY

DATA POEMS

The seven data poems presented here are constructed from responses to the following questions, selected from the Belfry 101 Student Evaluation questionnaire (see Chapter One and Appendix K):

- What drew you to this course?
- How did this course develop your interest in theatre?
- How did this course develop your skills in theatre?
- How did this course develop your abilities as an audience member?
- What was your experience of working with students from other schools?
- How did your interaction with the actors/directors/stage managers add to your experience?
- What would you say to a student who was considering taking Belfry 101 next year?

The poems have been written directly from transcribed student evaluations. Word endings or tenses have been changed for parallelism and spelling has been corrected, but no words of my own have been added. Parentheses are mine, intended to show more deeply soliloloquized (i.e., more internalized, private, reflective) thoughts. All other punctuation is from student data. The questions I chose from which to write data poems were ones where I judged the student responses and language to be most evocative and lyrical. They are also the questions where key issues in audience education are most directly addressed, as opposed to dealing with just the particulars of Belfry 101.

Student data is included as an appendix (see Appendix K) to this chapter in order to directly address questions of validity in connection to arts-based research methodologies within a

traditional academic research context. Readers are invited to compare and contrast the constructed choral soliloquies with the raw participant data.

I call the form of collective voice explored in these data poems *poetic/dramatic voice as choral soliloquy* - representing the synthesis of both the individual and collective voice forms. This collective voice form is intended to resonate with the communal and choral call and response/question and answer dramatic form found in the theatre of Ancient Greece (Beckerman, 1990; Cooper & Mackey, 1995). Each student's evaluative response is represented in each poem, but in random order and in varied amounts, from a single word to a number of continuous lines, phrases, sentences or words. Thus each student is given a voice in each data poem, but his or her individual voice is "choralized" in becoming an anonymous part of a collective voice. However, the tone of each poem is that of a singular and soliloquized voice; there is the sense of an individual "I" in each piece. Here I see a connection with theatre practice: the movement in theatre history from a group to an individual chorus and the interests of the many expressed in a single voice.

Examples of data poems as qualitative research and data representation have begun to appear in qualitative and art-based research studies in education, fine arts, social sciences and humanities (Blumenfeld-Jones & Barone,1997; Brearley, 2000; Ely, Vinz, Downing & Anzul, 1997; Jipson & Paley, 1997; Richardson, 1997). As Richardson (1997) states,

> If a goal of ethnography is to retell "lived experience," to make another world accessible to the reader, then, I submit, that the lyric poem …comes closer to achieving that goal than other forms of ethnographic writing. (p. 180)

Ely et al. (1997) report that "creating poems . . .has been an extremely successful activity for many qualitative researchers" (p. 136). They also note "one joyful thing about writing poetry is that, given the same data, different people create differing versions" (p. 136). Blumenfeld-Jones

and Barone (1997) state their concern "with relationships between data display and forms of expression" (p. 84). They go on:

> The linkage between art and data display is not casual. Indeed, data display may be a form of concrete poetry that attempts to teach the reader about the findings of an investigation. (p. 84)
>
> . . . no aesthetic possibilities exist until words become embodied in specific forms. Care must therefore be taken with the embodiment. And so the poet labors over aesthetic choices of form in order to best represent her thoughts. (pp. 84-85)

A pre-conference workshop titled "Constructing data poems: How and why" was offered by the American Educational Research Association (AERA) before its 1999 annual conference. This workshop is described on the AERA website as "attend[ing] to poetic representation of data as a way of focusing, interpreting, clarifying, and communicating the results of qualitative research" (AERA website, see References). Brearley (2000) has turned her participant interviews with business managers going through transition into lyric poetry and songs, and asserts "creative forms [of data representation] invite us to develop insights that would otherwise be inaccessible and they invite us to see more clearly and feel more deeply" (p. 2).

These choral soliloquies are my deepest possible responses to the students' data. They are the connections I made and the way I could represent their voices in the clearest, most honest form. Writing poems from data is a creative act on the part of the research writer - it cannot help but show the deeply subjective and contextual, processual connections between research and writer. There is no such thing as the disinterested or disconnected researcher. This essentially qualitative stance is found in the transparency of data manipulation on the part of the researcher through the creation of data poetry. Traditional data analysis becomes redundant at best, meaningless at worst, in this mode of creative representation. The analyses of the data are the poems themselves.

Choral Soliloquy Data Poems

POEM #1 - What drew you to this course?

thought of the experience

work experience

meeting other students

performing in a play

my growing interest in theatre

to discuss and view the play

talk to the stars

enjoy it

learn some new things

create new experiences

with passion

or love

for performing

a new and interesting way

to get theatre experience

meet people

who share

the same love

(fun)

to meet teenagers in Victoria

interested in theatre

automatically drawn

to see all the plays

to discuss them

with educated minds

(free)

theatrical education

(I love theatre)

something to do

a cool thing

to do

very keen

to join

POEM #6 - How did this course develop your interest in theatre?

this course

made me love the theatre

more than I ever have before

witness

as an audience member

incredible works

interested in going

to theatre plays

began my interest

in live entertainment

learn more

behind stage

better understanding

what happens

through the time

in the workshop

watching the shows

talking with the actors

exposed

to active theatre going

broadened horizons

opened

to the whole experience

a deeper appreciation of theatre

of the processes behind it

POEM #8: How did this course develop your abilities as an audience member?

B101

helped me

as an audience

take a look at the set

see if I can predict anything

about the play

pay closer attention

to the character's actions

words

believable characters

(and

not so)

quick to point out

what I do and don't like

about the play

make a note about what I like

(use those techniques

in future productions)

advance my understanding

more aware

of others

in the audience

(an older audience)

being there

as a teenager

made me appreciate

the same art

as people who

are much older

than me

pay more attention to the detail

(the simplest

of things

distract)

enjoy and appreciate

live theatre

much more

(good audience skills

during a play)

respect and patience

made me aware

what makes actors on stage

tick

how audience members

have that ability

(open up and see)

POEM #11 - What was your experience working with students from other schools?

how was it?

hard at first

awesome after a while

differences overlooked

good friends

life friends

(I even dated one!)

in no way

negative

new friends

mission accomplished

differences

between school

social climates

(which sucked)

got better

good practice

to work with new people

people I didn't know

like every job

being professional

in the work force

self respect

self image

respect for others

all sorts of views

cool new people

(these students

I see

at performances

or bump into on the streets

I love)

POEM #12 - How did your interaction with the actors/directors/stage managers add to your experience?

talking with the actors

about their experiences

i loved

to see from

a different view

(everyone sees things

differently)

to look at things

be in someone else's shoes

a highlight

it takes teamwork

the actors as themselves

the people behind stage

heightened

my good experience

in professional theatre

influenced me

to continue

to talk with the actors and directors

was amazing

and fun

getting tips and advice

a great experience

i really liked

POEM #16 - What would you say to a student who was considering taking the course next year?

Go

Take the course

A wonderful experience

I would highly recommend

Talk to <u>everyone</u>

at the Belfry

Ask questions

about the theatre

Stay committed

Have fun

BELFRY 101 ROCKS!

Take a shot at it

It could open doors

If you want a higher appreciation

of theatre

If you want to meet other people

with theatre interests

If you want to meet some of the people

behind fantastic theatre productions

Give Belfry 101 a try

(There's free food)

Jump on the ball

Prepare for your audition!

An experience worth dueling over!

Opens you up

Broadens your horizons

A lot of fun

Worthwhile

(if you are willing

to give up the time)

A treasure

Just like life .

DO IT!!

CHAPTER FIVE - CONCLUSION AS . . . (ELLIPSIS)

This study has woven a path called audience education through the overlapping fields of theatre and education as an innovative form of an arts partnership in education. Along the way we have attended to the voices of the teacher/theatre artist/researcher/playgoer writing this text, the theoretical and pedagogical colleagues and mentors inspiring and guiding its development and formation, and the staff of the Belfry Theatre and students of Belfry 101 in their giving and receiving of so much energy and passion. This vocal chorus provides a supportive background to the overarching assertion that audience education programs like Belfry 101 are an integral part of arts education, and also may help ensure the growth of future theatre audiences. A key conclusion is that audience education is generally neglected in both theatre and education. This omission requires further research studies on behalf of the many millions of (demographically more urban) students with access to professional performing arts groups, and also on behalf of these cultural groups.

A successful audience education program must incorporate, within the medium of dramatic process strategies, the following conditions/processes:

1) Cooperative partnership between theatre and educational communities: theatre artists, teaching artists, teachers and students.
2) Genuine interactivity through the full commitment and participation of all those involved.
3) Privileged access to theatre resources, community and artists.
4) De-mystification of theatre processes in understanding "how it all works", although never at the expense of the fullest possible experience of the play.

5) Community service in the form of volunteerism by artists and students to support each other's work.

6) Focus on personal/social relevancy by helping students make both individual and group meaning through dramatic process and theatre attendance.

When all of these conditions are in place students have the opportunity, through repeated pleasurable and rewarding experiences and sense of critical/aesthetic abilities, to develop a habitual personal theatregoing disposition.

Certainly, Belfry 101 student data, represented in this research study as choral soliloquies (Chapter Four), show strong indicators of significant success. These students have given overwhelmingly positive emotional and intellectual responses to an audience education project constructed upon these criteria. Students evidently find the workshop and performance experiences engaging and rewarding, as well as challenging and draining. Their ingrained audience passivity, engendered through thousands of hours of television and movie-viewing, is broken in Belfry 101 as they enter into active dramatically-driven engagement with theatre work and its workers.

However, only more research, in particular a longitudinal study of ongoing theatre attendance patterns and attitudes, can confirm that audience education programs can a have a sustainable effect on young peoples' interest in and motivation to attend the theatre. Australian Jennifer Simons' (1994) study of adolescent audiences of TIE is an important first step:

> What does the spectator do besides perceiving the main signs structured by those who have devised and/or presented the play? How is meaning conveyed from the performance to the spectator? . . .The spectator exerts an effort to allow his/her vision of the world to scan the work, using what he/she knows of the world and of theatre genres to make sense of what is perceived. (p. 63)

In addition to further audience education studies, the field of audience studies requires thorough synoptic investigations of the audience through multiple perspectives and in multiple fields: fine arts; performance and theatre studies; aesthetics; semiotics; sociology; social psychology. Likewise needed are broad-based surveys of current audience education practice in professional theatre. These are worthwhile topic areas for interdisciplinary doctoral research in theatre and education.

Ellipsis means "to leave out, fall short" (Woolf, 1981, p. 366) and thus seems a good space in which to bring this particular audience education journey to an end. I place ellipses between these words:

THEATRE . . . EDUCATION

ARTIST . . . AUDIENCE

The questions emerge: What is being left out? What is falling short? This study is intended and offered as the first of what I hope will be many answers yet to come.

ENDPIECE

What Really Matters - A Credo

be happy
and fulfilled
in this life
(because it doesn't
come round again)

find ways
to express yourself
fully
through what you do

be useful
in your work

find inspiration
and
create inspiration
in yourself
and others

make true
deep and genuine
connections
with beings
like you
(or not
like you)
who share
the essential quality
of humanity

equal parts
amazement
and terror
sharing this
short sharp & sweet
journey together
through time

make meaning
out of life

(no remote control
no duty
no fear
no brainwashed
false consciousness
allowed)

be joyful

find joy
wherever
and
however
you can

hold onto joy
as tightly as you can
(or
give joy room
to move
in
and
around
and
through you)

take the risks
that lead you
where you need
to go

seek love
in loving
and
care in caring

open yourself up
(no matter
how painful
how hard)
to find
what really matters

REFERENCES

Theory

Aston, E. & Savona, G. (1991). *Theatre as a sign system: A semiotics of text and performance*. London: Routledge.

Athens, L. (1994). The self as a soliloquy. *The Sociological Quarterly, 35* (3), 521-532.

Barone, T.E. (1990). Using the narrative text as an occasion for conspiracy. In E.W. Eisner & A. Peshkin (Eds.), *Qualitative inquiry in education: The continuing debate* (pp. 305-326). New York: Teachers College Press.

Barone, T. E. & Eisner, E. (1997). Arts-based educational research. In R. M. Jaeger (Ed.), *Complementary methods for research in education* (2nd ed., pp. 73-99). Washington, DC: American Educational Research Association.

Beckerman. B. (1990). *Theatrical presentation: Performer, audience and act.* New York: Routledge.

Bennett, S. (1990). *Theatre audiences: A theory of production and reception*. London: Routledge.

Bentz, V. M. & Shapiro, J. J. (1998). *Mindful inquiry in social research.* Thousand Oaks, CA: SAGE Publications.

Blumenfeld-Jones, D. S. & Barone, T. E. (1997). Interrupting the sign: The aesthetics of research texts. In Jipson, J. & N. Paley (Eds.), *Daredevil research: Re-creating analytic practice* (pp. 83-108). New York: Peter Lang.

Boal, A. (1979). *Theater of the oppressed.* New York: Urizen.

Boal, A. (1995). *The rainbow of desire: The Boal method of theatre and therapy.* New York: Routledge.

Boal, A. (1998). *Legislative theatre: Using performance to make politics.* New York: Routledge.

Brearley, L. (2000). Exploring the creative voice in an academic context. *The Qualitative Report* [On-line]. (5)3-4. Available: www.nova.edu/ssss/QR/QR5-3/brearley.html.

Bruner, J. (1960). *The process of education.* New York: Vantage.

Burdell, P. & Swadener, B.B. (1999). Critical personal narrative and autoethnography in education: Reflections on a genre. *Educational Researcher, 28* (6), 21-26.

Campbell, P. N. (1984). *Form and the art of theatre.* Bowling Green, OH: Bowling Green State University Popular Press.

Connelly, F. M. & Clandinin, D. J. (1990). Stories of experience and narrative inquiry. *Educational Researcher, 19* (5), 2-14.

Doll, W. E., Jr. (1993). *A post-modern perspective on curriculum.* New York: Teachers College.

Eisner, E. (1991). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice.* New York: Macmillan.

Elam, K. (1980). *The semiotics of theatre and drama.* London: Methuen.

Ely, M. Vinz, R., Downing, M., & Anzul, M. (1997). *On writing qualitative research: Living by words.* London: The Falmer Press.

Esslin, M. (1987). *The field of drama: How the signs of drama create meaning on stage and screen.* London: Methuen.

Fantasia, L. (1996). Striving for a whole. In J. O'Toole & K. Donelan (Eds.), *Drama, Culture and Empowerment: The IDEA Dialogues* (pp. 241-249). Brisbane: IDEA Publications.

Frey, C. (1997). *Improvisation.* Unpublished doctoral dissertation, University of Victoria, British Columbia.

Frye, N. (1963). *The educated imagination.* Toronto: Canadian Broadcasting Corporation Publications.

Gee, J.P., Michaels, S., & O'Connor, M.C. (1992). Discourse analysis. In M.D. LeCompte, W.L. Milroy & J. Preissle (Eds.), *The handbook of qualitative research in education.* San Diego, CA: Academic Press.

Greene, M. (1995). *Releasing the imagination.* San Francisco: Jossey-Bass.

Grumet, M. (1988). *Bitter milk: Women and teaching.* Amherst, MA. University of Massachusetts Press.

Grumet, M. (1990). On the daffodils that come before the swallow dares. In E. Eisner & A. Peshkin (Eds.), *Qualitative inquiry in education: The continuing debate* (pp. 101-120). New York: Teachers College Press.

Hare, A. P. (1985). *Social interaction as drama: Applications from conflict resolution.* Beverly Hills, CA: SAGE Publications.

Hewitt, J. P. (1979). *Self and society: A symbolic interactionist social psychology.* Boston:Allyn and Bacon.

Hirsch, E. D. (1988). *Cultural literacy: What every American needs to know.* New York: Vintage.

Hornbrook, D. (1995). Mr. Gargery's Challenge: Reflections on Nadie Journal: International Research Issue. *NADIE Journal, 19* (1), 79-88.

Hospers, J. (1972). Problems of aesthetics. In *The encyclopedia of philosophy* (2nd ed., Vols. 1-2, pp. 39-56). New York: Macmillan.

Jipson, J., & Paley, N. (Eds.). (1997). *Daredevil research: Re-creating analytic practice.* New York: Peter Lang.

Langer, S. (1953). *Feeling and form: A theory of art.* New York: Scribner's.

Mamet, D. (1998). *Three uses of the knife: On the nature and purpose of drama.* New York: Vintage.

Miller, C., Saxton, J. & Morgan, N. (2001). Being a presence at the rendezvous. *National Drama, 2,* 95-108.

Norris, J. (1996). *Implementing a mutualist curriculum in a teacher education program: A beginning teacher educator's story.* Paper presented at the meeting of the American Educational Research Association.

O'Toole, J. (1992). *The process of drama: Negotiating art and meaning.* New York: Routledge.

O'Toole, J. & Donelan, K. (Eds.). (1996). *Drama, culture and empowerment: The IDEA dialogues.* Brisbane: International Drama Education Association Publications.

Pelias, R. J. (1992). *Performance studies: The interpretation of aesthetic texts.* New York: St. Martin's Press.

Perinbanayagam, R.S. (1985). *Signifying acts: Structure and meaning in everyday life.* Carbondale, IL: Southern Illinois University Press.

Peshkin, A. (2000). The nature of interpretation in qualitative research. *Educational Researcher, 29* (9), 5-9.

Pinar, W., Reynolds, W. M., Slattery, P., & Taubman, P. M. (1996). *Understanding curriculum: An introduction to the study of historical and contemporary curriculum discourses.* New York: Peter Lang.

Reed-Danahay, D. E. (Ed.). (1997). *Auto/Ethnography: Rewriting the self and the social.* Oxford, UK: Berg.

Richardson, L. (1997). *Fields of play: Constructing an academic life.* New Brunswick, NJ: Rutgers University Press.

Sauter, W., & Martin, J. (1995). *Understanding theatre.* Stockholm: Stockholm University Press.

Saxton, J., & Miller, C. (Eds.). (1998). *Drama and theatre in education: The research of practice and the practice of research.* Victoria, BC: IDEA Publications.

Schön, D. A. (1983). *The reflective practitioner: How professionals think in action.* New York: Basic Books.

Simons, J. (1994). Theatre and learning: How an adolescent audience makes meaning from TIE. *NADIE Journal: International research issue, 18* (2), 55-65.

Taylor, P. (Ed.). (1995). Pre-text and storydrama: The artistry of Cecily O'Neill and David Booth. *Monograph of the National Association for Drama in Education, 1,* 1-51.

Woods, P. (1992). Symbolic interactionism: Theory and method. In M.D. LeCompte, W.L. Milroy & J. Preissle (Eds.), *The handbook of qualitative research in education.* San Diego, CA: Academic Press.

Wright, L. & Garcia, L. (1992). Dramatic Literacy: The place of theatre education in the schools. *Design for Arts in Education,* March/April 1992, 25-29.

Drama Education

Abbs, P. (1982). *English within the arts.* London: Hodder & Stoughton.

Bedard, R. (1994). The American alliance for theatre and education: Scenarios for the future. *Arts Education Policy Review, 95(5),* 35-38.

Bolton, G. (1999). *Acting in classroom drama: a critical analysis.* Portland, OR: Calendar Islands.

Booth, D. & Lundy, C. (1983). *Interpretation.* Toronto: Harcourt Brace.

Booth, D. & Lundy, C. (1985). *Improvisation.* Toronto: Harcourt Brace.

Burton, B. (1995). *Making drama: A drama course for junior secondary students.* Melbourne: Longman.

Clark, J., Dobson, W., Goode, T., & Neelands, J. (1997). *Lessons for the living: Drama and the integrated curriculum.* Newmarket, ON: Mayfair Cornerstone.

Fleming, M. (1997). *The art of drama teaching.* London: David Fulton.

Heathcote, D. & Bolton, G. (1995). *Drama for learning: Dorothy Heathcote's mantle of the expert approach to education.* Portsmouth, NH: Heinemann.

Kempe, A. (1988). *Drama sampler.* Cheltenham, UK: Stanley Thornes.

Kempe, A. (1995). *The GCSE drama coursebook.* Cheltenham, UK: Stanley Thornes.

Kempe, A. & Warner, L. (1997). *Starting with scripts.* Cheltenham, UK: Stanley Thornes.

Morgan, N. & Saxton, J. (1987). *Teaching drama: a mind of many wonders.* London: Hutchinson.

Neelands, J. (1993). *Structuring drama work: A handbook of available forms in theatre and drama.* Cambridge: Cambridge University Press.

Neelands, J. & Dobson, W. (2000). *Drama and theatre studies at AS/A level.* London: Hodder and Stoughton.

O'Neill, C. & Lambert, A. (1982). *Drama structures: A practical handbook for teachers.* London: Stanley Thornes.

O'Neill, C. (1995). *Drama worlds: A framework for process drama.* Portsmouth, NH: Heinemann.

Sullivan, T. (1991). *Drama in English.* Essex, UK: Longman.

Sullivan, T. (1991). *Getting into Shakespeare.* Essex, UK: Longman.

Sullivan, T. (1992). *Making plays.* Essex, UK: Longman.

Way, B. (1967). *Development through drama.* Harlow, UK: Longman.

Theatre Education

Alfreds, M. (1979). A shared experience: The actor as storyteller. *Theatre Papers,* Third series, No. 6, Department of Theatre, Dartington College of Arts, Dartington, UK.

Boal, A. (1992). *Games for actors and non-actors.* New York: Routledge.

Cameron, K. M. & Gillespie, P. P. (1996). *The enjoyment of theatre.* Needham Heights, MA: Allyn and Bacon.

Colby, R. (1993). (1993). Response I: A vision of the future. *Bulletin of the Council for Research in Music Education, 117*, 92-101.

Cooper, S. & Mackey, S. (1995). *Theatre studies: An approach for advanced level.* Cheltenham, UK: Stanley Thornes.

Davis, K. (1988). *Rehearsing the audience: Ways to develop student perceptions of theatre.* Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills and National Council of Teachers of English.

Eriksson, S. A. (1999). Theatre accessing through drama-in-education. *STAGE of the Art, 11* (1), 8-13.

Eriksson, S. A. (1995). The violence workshop. *NADIE Journal: Innovative practice, 19* (1), 65-77.

FitzGibbon, E. (1993). Planting the seeds: The nature and function of pre-show workshops in TIE practice. *The Drama/Theatre Teacher, 6* (1), 22-26.

Hansen, B. (1991). *Theatre: The dynamics of the art.* Englewood Cliffs, NJ: Prentice-Hall.

Klein, J. (1993). To Oz: Changing theatre education. *Bulletin of the Council for Research in Music Education, 117*, 76-91.

Oddey, A. (1994). *Devising theatre: A practical and theoretical handbook.* London: Routledge.

Ommanney, K. A. & Schanker, H. H. (1982). *The Stage and the school* (5th ed.). New York: McGraw-Hill.

Smiley, S. (1987). *Theatre: The human art.* New York: Harper and Row.

Sporre, D. J. (1993). *The art of theatre.* Englewood Cliffs, NJ: Prentice-Hall.

Tarlington, C. & Michaels, W. (1995). *Building Plays: Simple playbuilding techniques at work.* Markham, ON: Pembroke.

Wilson, E. (1994). *The Theater experience* (6th ed.). New York: McGraw-Hill.

Dramatic Arts Curriculum, Arts Education and Theatre Outreach Education

Babineau, N. (1997). Partners in the arts: The orchestra as community resource. In *Connect, Combine, Communicate: Collected papers from the National Symposium on Arts Education*. Cape Breton, NS: University College of Cape Breton Press.

BC Ministry of Education. (1995). *Fine arts 11 integrated resource package*. Victoria, BC: Queen's Printer.

Bedard, R. L. & Davidson, S. (Eds.). (1993). *Education centrestage! Education/outreach programs in professional theatre*. Tempe, AZ: American Alliance for Theatre and Education/ National Corporate Theatre Fund.

Best, H. (2000). Arts, words, intellect, education: Part 1. *Arts Education Policy Review*, *101*(6), 3-11.

Best, H. (2000). Arts, words, intellect, education: Part 2. *Arts Education Policy Review*, *102*(1), 3-10.

Burnaford, G., Aprill, A., & Weiss, C. (Eds.). (2001). *Renaissance in the classroom: Arts integration and meaningful learning*. Mahwah, NJ: Lawrence Erlbaum.

Hornbrook, D. (1989). *Education and dramatic Art*. Oxford: Basil Blackwell.

Loyacono, L. (1992). *Reinventing the wheel: A design for student achievement in the 21st century*. Denver, CO: National Conference of State Legislatures.

National Endowment for the Arts. (1988). *Toward civilization: A report on arts education*. Washington, DC: U.S. Government Printing Office.

Schubart, M. (1972). *Performing arts institutions and young people: Lincoln Center's study "The Hunting of the Squiggle"*. New York: Praeger.

Swick, M. E. (2000). TRUSTUS Theatre seeks to provide education in multiple areas of theatre arts. *Education, 120* (4), 681-691.

Plays

Bolt, C. (2000). *One night stand* (Rev. ed.). Toronto: Playwrights Union of Canada.

Bouchard, Michel Marc. (1995). *The coronation voyage* (L. Gaboriau, Trans.). Toronto: Playwrights Union of Canada.

Gurney, A. R. (1995). *Sylvia*. New York: Dramatists Play Service.

Healey, M. (1998). *The drawer boy*. Toronto: Playwrights Union of Canada.

McDonagh, M. (1996). *The cripple of Inishmaan.* London: Samuel French.

MacIvor, D. (2001). *In on it.* Toronto: Playwrights Union of Canada.

Munsil, J. (2001). *Be still.* Unpublished production draft.

Sherman, J. (1998). *Patience.* Toronto: Playwrights Union of Canada.

Tremblay, M. (1998). *For the pleasure of seeing her again* (L. Gaboriau, Trans.). Toronto: Talonbooks.

Wilson, J. (1999). *Kilt.* Toronto: Playwrights Union of Canada.

Miscellaneous

Bateson, G. (1979). *Mind and nature: A necessary unity.* Toronto: Bantam.

Callow, S. (1984). *Being an actor.* London: Penguin.

Kirkland, G. & Davies, R. (1987). *Inside poetry.* Don Mills, ON: Harcourt-Brace Jovanovich

Morgan, N. & Saxton, J. (1994). *Asking better questions.* Markham, ON: Pembroke.

Woolf, H.B., et al. (1981). *Webster's new collegiate dictionary.* Springfield, MA: Merriam-Webster.

(Babineau, 1997, pp. 234-235)

Belfry 101 involves professional theatre artists, actor/teacher coordinator, senior secondary students, drama teachers, curriculum coordinators and both public and private funding sources.

younger audience; sponsorships from corporations/foundations/grants interested in outreach arts education.
For the students: course credit; increased understanding and appreciation of professional theatre.

It must be made clear in all cases that Belfry 101 is in addition to, not in place of existing school programs. The hope is that students' experiences and learning will enhance their home school programs and raise the status of the arts in the community in a number of ways.

Meetings between actor/teacher project coordinator and artistic director & theatre publicist, and between these three and teachers/ coordinators, have been open and ongoing.

Conditions for Success from "Partners in the Arts" in Connect, Combine, Communicate

When are such partnerships successful?

- When they are truly collaborative.
- When communication is open and ongoing from the beginning to the end of the initiative.
- When each partner recognizes the strengths and needs of the other, is willing to utilize the training and experience each has to offer to the defined project.
- When each seeks to understand the parameters within which the other partner functions, e.g., scheduling, time lines, contract agreements.
- When each appreciates the amount of time required and the need for preparatory and follow-up materials.
- When ongoing assessment is recognized to be the responsibility of all the partners.
- When objectives have been clearly defined and viewed as being attainable, *even if the objectives differ for each of the partners.* Is the objective that of entertainment with education as a by-product, or is the process and the integration among artists, students and teachers the goal? Is the arts organization hoping to build future audiences through their education programs, and, if so, what will the students gain from the experience?

Each of the partners must honestly address such concerns as:

- What's in it for me?
- Will arts partnerships lead to loss of jobs for specialist teachers? Or can such a partnership enhance the school programs and raise the status of the arts in the school or community?
- Are the artists expected to donate their services?
- How will costs be covered?
- Is the project perceived to affect the professionalism or artistic standard of the partnering arts organization?
- Are the expectations realistic, practically and artistically and is the time-line sufficient?
- Who will prepare the project materials, plans? Are they appropriate? Do they consider such factors as grade level, the skills of the participants, their knowledge of the art form?

by Ninette Babineau

Professional artists on contract at the Belfry will always be invited to attend and interact with students. Coordinator should receive professional teaching level compensation, or receive some form of professional recognition as negotiated.

Belfry's strength lies in its mandate and its artistic excellence - its need is to develop a younger audience (14+). Offering Belfry 101 provides a form of theatre training and theatre experience. Selecting an actor/teacher to coordinate the project recognizes the training and experience required to implement an arts education project of this type.

Short-term loss for long-term growth. Ticket discount cards (50% off) to increase student attendance. Public and private sponsorships/grants to pay for coordinator; perhaps a cost-sharing arrangement amongst project stakeholders.

Scheduling will be a continuing challenge given Belfry's size and demands on its resources - ex. studio space, student discount tickets.

Increasing a younger audience (14+) and that group's understanding and appreciation of Canadian and contemporary theatre. Community involvement increases as young people are invited to attend and to interact with the theatre.

To establish Belfry 101 as a credit course will require 60 hours minimum of student involvement (2 credits for Independent Directed Studies) up to 100 hours (Career Prep course). This will probably involve some web-based curriculum delivery and assessment.

Two key questions here for consideration and exploration through project development.

Length of course (60 or 100 credit hours) must have a significant amount of student involvement. Coordinating schedules for students and artists will need careful planning. Curriculum requirements of Independent Directed Studies or Career Prep will have to be considered. What are responsibilities of home school teachers?

The undertaking must relate directly to the community it will serv Simply copying a program that has seen success elsewhere will most like lead to disappointing results.

Our advocacy efforts must be revisited. Explaining the value of the arts will continue to fall on deaf ears if the community, the taxpayers, parents/grandparents of school children, administrators and political leaders are not themselves convinced of that value in a personal way.

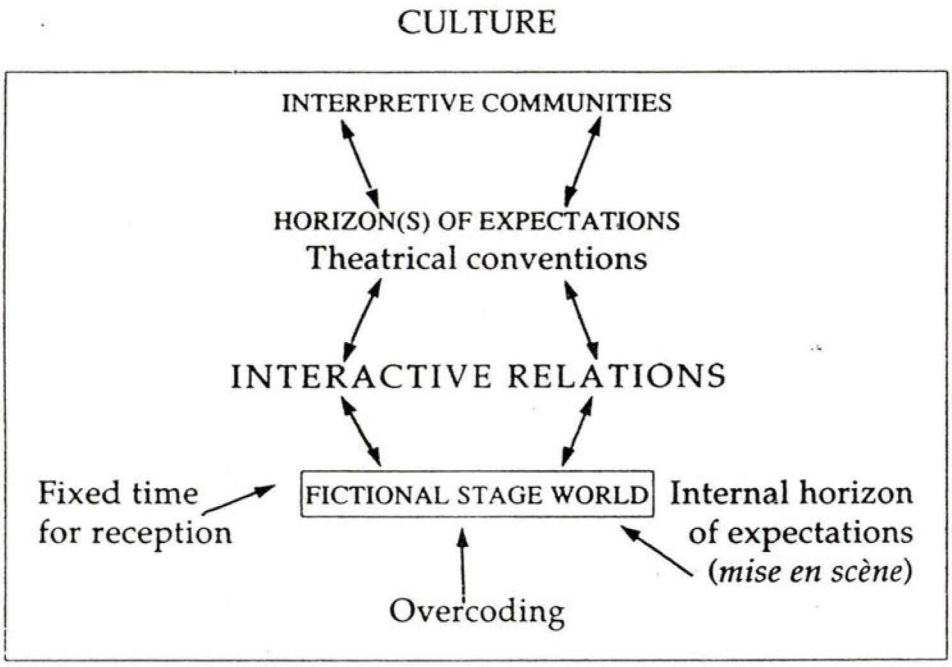
Culturally literate students are essential if we are to have future audiences for the arts, and the values which the arts teach—are vital

Assessment models will have to be proposed and decided by project coordinator in consultation with teachers, schools and school districts.

Actor/teacher familiar with both theatre practice and drama education. Professional teaching and theatre qualifications and experience in secondary teaching are necessary. All factors listed - grade, skill, knowledge - must be considered.

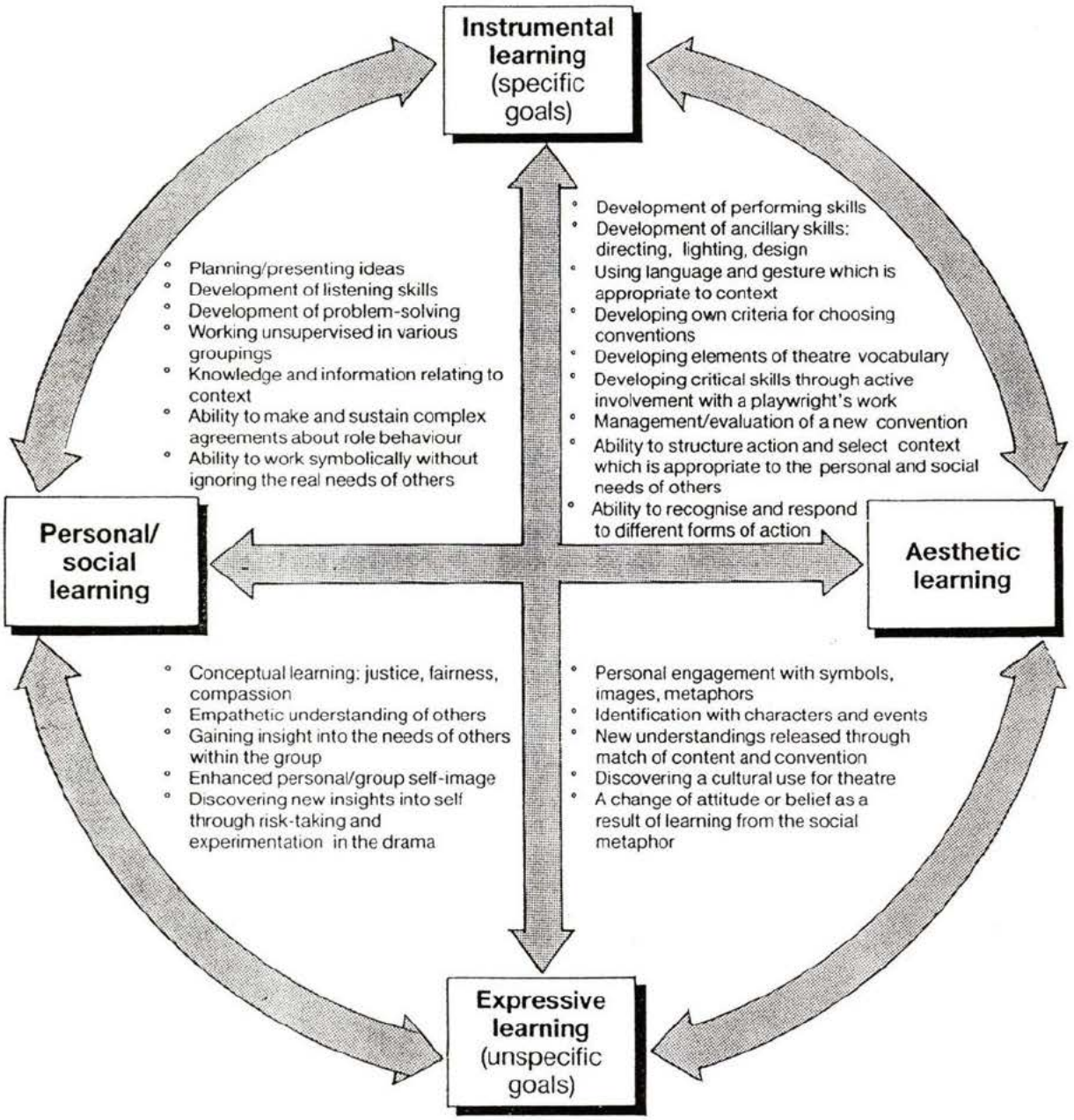
APPENDIX B - CULTURE

(Bennett, 1990, p. 183)



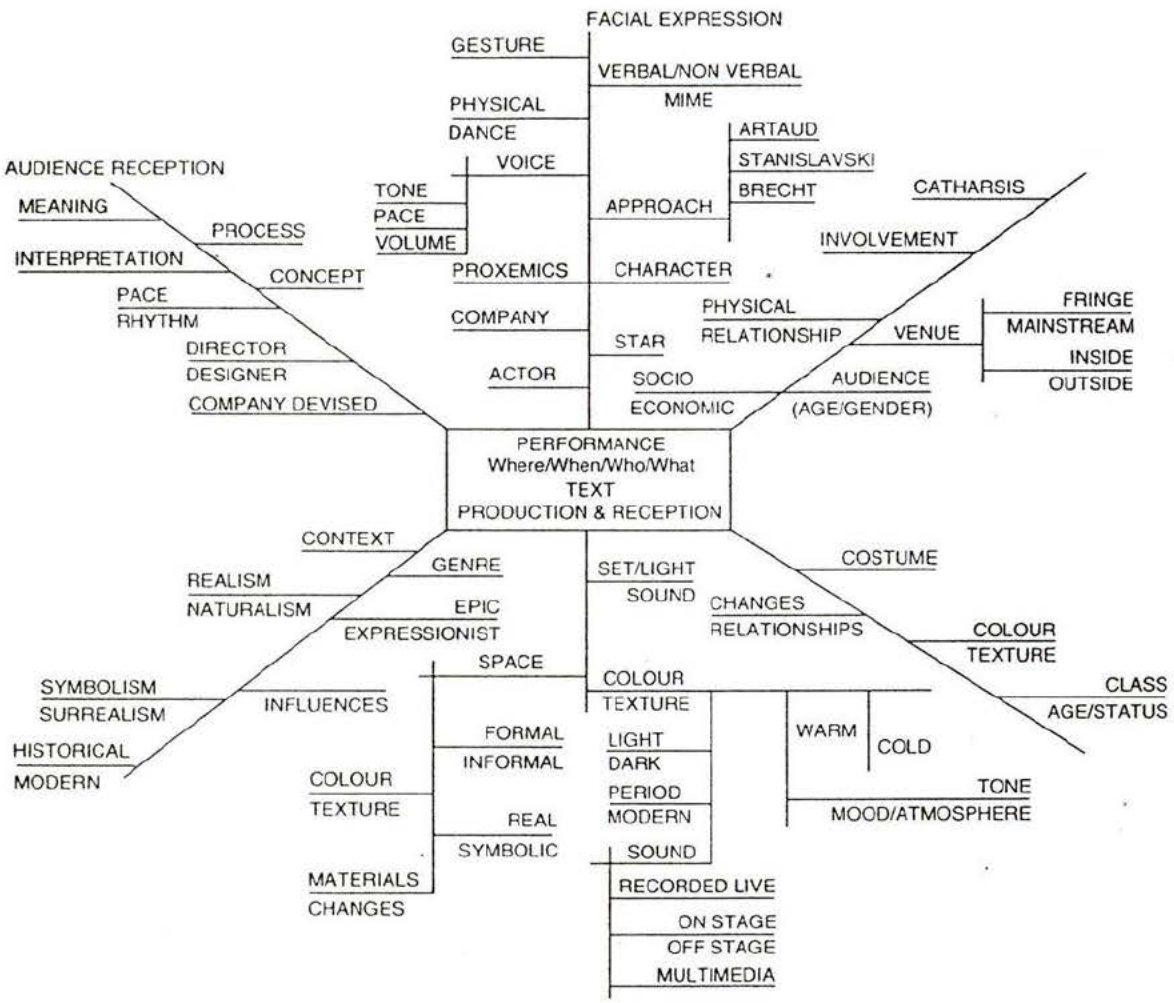
APPENDIX C - INTENTIONS FOR THE WORK

(Neelands, 1993, p. 79)



APPENDIX D - ELEMENTS OF PERFORMANCE ANALYSIS

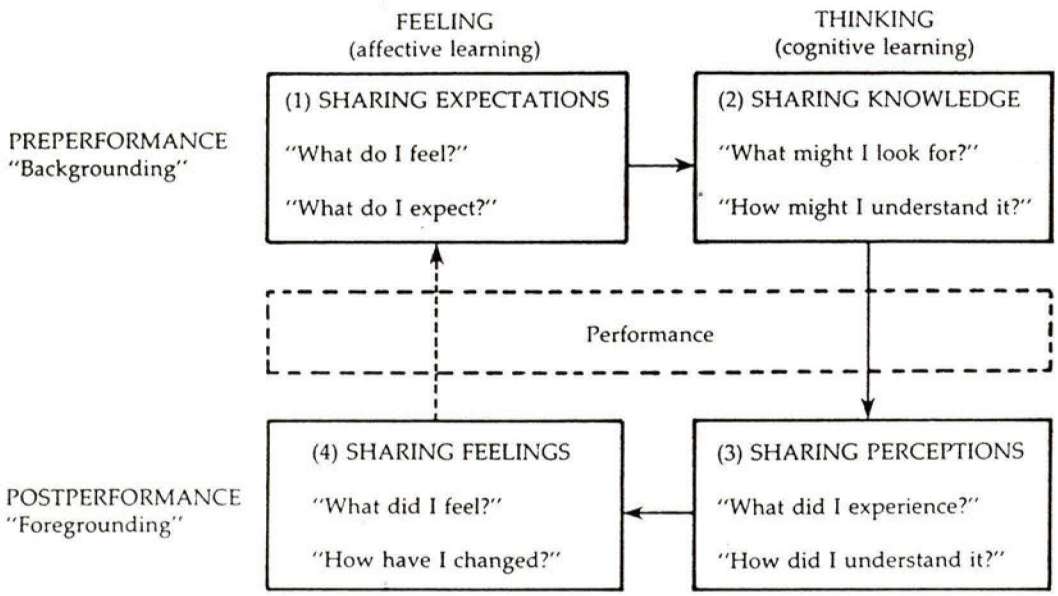
(Cooper & Mackey, 1995, p. 162)



The elements of performance analysis

APPENDIX E - MODEL FOR THEATRE AUDIENCE EDUCATION

(Davis, 1988, p. 9)



Model for theatre audience education.
(Adapted from: *Theatre News* 15, no. 2: 12.)

APPENDIX F - QUESTIONS FOR ANALYZING DRAMA

(Smiley, 1987, pp. 60-61)

Materials

1. What sort of details about human experience make up the play?
2. What is the play's central concern—the problem the characters deal with?
3. What is the subject? What information does the play give?
4. What situations exist in the play? What incidents occur?
5. Who are the people in the play? Where are they, and why do they stay there?
6. What basic thoughts occupy the mind of each major character?
7. What central thought does the play as a whole project?
8. What sort of language carries the drama?

Form

1. What is the play's action? What is going on?
2. How is the action unified—by story, thought, or image?
3. What is the form, the structure, or the organization?
4. Is the play a tragedy, a comedy, a melodrama, or a mixed type?
5. How does it arouse and fulfill expectations?
6. What sort of world does it create?
7. What is the basic situation, and how does it change?
8. What's the magnitude of the play and of the performance? Does the length seem to match the material?
9. What forces are in conflict in the play? Who wins? Why?
10. What is the play's story? Or why does it not have one? If it has multiple story lines, how do they intertwine?
11. Is the play always predictable? Or does it offer surprises? If it does, what is the nature of the best ones?
12. What are the play's climaxes? Are they accidents, discoveries, or decisions?

Style

1. What is the style of the play? How do the language and character behavior differ from everyday life?
2. Does the style of the performance match that of the play?
3. Is the style consistent throughout?
4. To what degree are the characters and their actions lifelike?
5. How poetic or prosaic is the play's diction?
6. Does the language sound right in the characters' mouths? D actors handle the words credibly?
7. Does the play happen in a place that stimulates the action?
8. Do the elements of scenery, lighting, costumes, properties makeup support the characters and the actions? Or do the undue attention to themselves?
9. What word or phrase best identifies the overall style?

Purpose

1. What is the purpose of the whole drama?
2. What sort of experience does it provide?
3. What were the artists trying to do? How well did they do it? To degree was it worth doing?
4. What sort of play is it supposed to be, and how is it suppos affect the audience? Did it?
5. Did the audience remain attentive and responsive throughout?
6. What was the audience reaction at the end of the play?
7. What feelings did it arouse? How intense were they? How lon they remain?
8. What insight into life does the play provide?
9. As an entity, is the play good? How does it function in today's soc What behavior does it suggest?
10. Is the play true? How so?
11. Is it beautiful? How can its beauty be described?
12. To what degree is it original? What is traditional or innovative a it?
13. Is the play successful in the spheres of attendance, finances, a ence response, and skill of performance?
14. Is the play clear?
15. Is it fun? In what way?
16. Is the drama itself a good experience to share?
17. How is the entire work self-expansive for the viewer?

APPENDIX G - PAVIS PERFORMANCE ANALYSIS

(Hornbrook, 1989, pp. 162-163)

The questionnaire reproduced here originates from the Institute of Theatre Studies at the New Sorbonne. It was devised by the theatre semiotician Patrice Pavis to help drama students with no particular knowledge of semiology to identify aspects of theatre performance for interpretation and analysis.

With some adaptation and simplification, and used selectively, drama teachers might find elements of this questionnaire useful for looking at performance with their pupils.

1 General discussion of performance

a) what holds elements of performance together
b) relationship between systems of staging
c) coherence or incoherence
d) aesthetic principles of the production
e) what do you find disturbing about the production; strong moments or weak, boring moments.

2 Scenography

a) spatial forms: urban, architectural, scenic, gestural, etc.
b) relationship between audience space and acting space
c) systems of colours and their connotations
d) principles of organization of space
- relationship between on-stage and off-stage
- links between space utilized and fiction of the staged dramatic text
- what is shown and what is implied.

3 Lighting system

4 Stage properties

type, function, relationship to space and actors' bodies.

5 Costumes

how they work; relationship to actors' bodies.

6 Actors' performances

a) individual or conventional style of acting
b) relation between actor and group
c) relation between text and body, between actor and role
d) quality of gestures and mime
e) quality of voices
f) how dialogues develop.

7 Function of music and sound effects

8 Pace of performance

a) overall pace
b) pace of certain signifying systems (lighting, costumes, gestures, etc.)
c) steady or broken pace.

9 Interpretation of story-line in performance

a) what story is being told
b) what kind of dramaturgical choices have been made
c) what are ambiguities in performance and what are points of explanation
d) how is plot structured
e) how is story constructed by actors and staging
f) what is genre of dramatic text.

10 Text in performance

a) main features of translation (script to stage)
b) what role is given to dramatic text in production
c) relationship between (written) text and image.

11 Audience

a) where does performance take place
b) what expectations did you have of performance
c) how did audience react
d) role of spectator in production of meaning.

12 How to notate (photograph and film) this production

a) how to notate performance technically (SM's book?)
b) which images have you retained.

13 What cannot be put into signs

a) what did not make sense in your interpretation of the production
b) what was not reducible to signs and meaning (and why).

14 a) Are there any special problems that need examining
b) Any comments, suggestions for further categories for the questionnaire and the production.

(P. Pavis, 'Theatre analysis: some questions and a questionnaire', *New Theatre Quarterly*, 1:2 (May 1985), p. 209.)

(Victoria Times-Colonist, March 25, 2001)

Welcome to Belfry 101, where school's a stage

It all seemed so clear a day earlier. Jenna Prelusky would stagger in from off stage and collapse, and the rest of the group would gather around her and speculate on why she had "skank" written in red lipstick on her forehead.

But the scene's not working. Chad Laidlaw is worried about the skank bit: "It just seems so weak, and I don't know if it adds anything to the scene." And really, how's the audience supposed to accept that Prelusky was knocked out cold enough for the villain to write on her forehead, yet able to get up and stagger around moments later?

A Closer Look

JODY PATERSON

Prelusky has more immediate concerns, like how her head is getting clunked on the floor every time they try the scene. "People, we really need to focus on falling. We've got quite a lot of them," intones theatre coach Monica Prendergast over Prelusky's yelp. Prendergast demonstrates: One foot behind the other, a half-spiral turn, a gentle fold to the floor.

Welcome to Belfry 101, a spirited immersion in theatre put together by the good folks of the Belfry Theatre for local high school students. By the time the group takes to the stage Monday night with four original mini-plays, it will have given over several Saturdays and a whole lot of long nights in the past seven months to the pursuit of good theatre.

The goal is to bring on a love of theatre among young people. Whether that spawns a career in theatre or simply a new generation of season's ticket holders is left up to individual students, as was the choice to take the milder version of Belfry 101 or the "intensive" one that would work toward a public performance.

"They get to come into this very creative building and experience some of that creativity for themselves," says Belfry spokesman Mark Dusseault. "Ultimately, what we want them to realize is that whatever they see up on stage, there's something there for them."

To that end, the students — 12 in each of the two programs — spent the theatre season honing their skills and meeting with actors performing in Belfry productions.

They watched the plays and collectively came up with works of their own. The result is four 10-minute vignettes loosely tied to some of this season's Belfry offerings.

The past week has been the craziest, what with a dozen of the hardcore kids giving up almost all of their precious spring-break time to get their plays ready for viewing Monday. Long hours aside, it can't be easy to find yourself all at once playwright, actor, stunt double, choreographer and critic — and all of your brilliant ideas subject to the majority-rule test of collective scriptwriting.

"Don't you think it's a bit repetitive to have everyone who assaults Jenna having the same motivation and assaulting her in the same way?" questions Katherine Mackey as the group works on the vignette linked to the Belfry's current production, *Be Still*. "I mean, does everybody have to slap her until she falls down?"

Earlier, the group put to a vote two versions of the vignette. All hands in favour of the cocktail-party version: Everyone except Laidlaw. Tough luck, but maybe he'll win the skank vote.

Prendergast, a university student doing her master's thesis on Belfry 101, clearly enjoys the task of introducing her young charges to the marvels of live theatre.

Before the rehearsal has even begun, she has the group clapping and slapping through a strange little ditty about frogs and their numerous eyes and legs, and tangling themselves up on the floor Twister-style to get the feeling of linking up with their fellow actors.

"Monica came along at exactly the right time for us," says Dusseault. "Nobody's ever done a program quite like this one before, which made it perfect for her thesis. We'd like to eventually have a blueprint to pass along to whoever wants to try this kind of program."

A scaled-down version of Belfry 101 was piloted last year and then beefed up this season with the hiring of Prendergast.

And Dusseault has a few more improvements in mind for next year, not the least of which will be pizza money for those long nights when the students are doing workshops with whatever batch of professional actors are in town.

The actors love those nights. So do the kids, although just standing around sipping coffee with the Belfry staff is luxury enough for a theatre groupie.

"The best part of all this is that it's a full-time professional theatre, and here we are, high school students, getting the chance to come in here," says Mackey. "I just think that's really cool."

jpaterson@times-colonist.com

Times-Colonist March 25/01

APPENDIX I - HUMAN SUBJECTS ETHICAL REVIEW APPROVAL

(University of Victoria, BC, Canada)

University of Victoria
Human Research Ethics Committee

CERTIFICATE OF APPROVAL

PRINCIPAL INVESTIGATOR	DEPARTMENT/SCHOOL	SUPERVISOR
Monica M. Prendergast **Graduate Student**	**EDCD**	**Dr. Carole Miller**
CO-INVESTIGATOR(S): **N/A**		

TITLE: **Belfry 101: Theatre Audience Education through Dramatic Process**

PROJECT No.	START DATE	END DATE	APPROVAL
397-00	**Mar. 1, 2001**	**Feb. 28, 2002**	**Mar. 1, 2001**

CERTIFICATION

This is to certify that the University of Victoria Ethics Review Committee on Research and Other Activities Involving Human Subjects has examined the research proposal and concludes that, in all respects, the proposed research meets appropriate standards of ethics as outlined by the University of Victoria Research Regulations Involving Human Subjects.

[redacted]

J. Howard Brunt,
Associate Vice-President, Research

This Certificate of Approval is valid for the above term provided there is no change in the procedures. Extensions/minor amendments may be granted upon receipt of "Request for Continuing Review or Amendment of an Approved Project" form.

OFFICE OF VICE PRESIDENT RESEARCH
Room 424, Business & Economics Building
P.O. Box 1700,

Tel: (250) 472-4362
Fax: (250) 721-8960
E-mail: ovprr@uvic.ca

Dear Belfry 101 or 101 Intensive Student,

You are being invited to participate in a study entitled BELFRY 101: THEATRE AUDIENCE EDUCATION THROUGH DRAMATIC PROCESS that is being conducted by Monica M. Prendergast. Ms. Prendergast is a graduate student in the department of Curriculum and Instruction at the University of Victoria and you may contact her if you have further questions by calling 472-4124.

As a graduate student, this research is part of the requirements for a degree in Curriculum Studies (Theatre and Education) and it is being conducted under the supervision of Associate Professor Carole S. Miller. You may contact the supervisor at 721-6348.

This research is being funded by the Labbatt's People in Action program and the Belfry Theatre.

The purpose of this research project is to create and implement a curriculum of drama-in-performance for senior secondary students in partnership with a professional theatre company (Victoria's Belfry Theatre). The focus of this curriculum lies in audience education; that is, enriching and developing students' aesthetic and critical appreciation of live theatre performance. From the theatre's perspective, this helps to build a younger audience base which is essential to the continuing growth of the company. From the students' perspective, this project offers the rare opportunity to be involved at a deeper level with a professional theatre company.

Research of this type is important because it is intended to develop students' cultural literacy through their participation in workshops and their attendance of professional theatre.

You are being asked to participate in this study because you have enrolled in Belfry 101 or 101 Intensive at the Belfry Theatre.

If you agree to voluntarily participate in this research, you will be asked to complete a course evaluation at the conclusion of the project (April 2001).

There are no known or anticipated risks to you by participating in this research.

The potential benefits of your participation in this research include enriching your experience and understanding of professional theatre; that is, by becoming more culturally literate. You will also benefit through your exposure to other keen theatre arts students from other schools and through your contact with theatre professionals.

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will destroyed at your request.

Because of the researcher's relationship to potential participants as Belfry 101 coordinator, to help prevent any chance of you deciding to not participate in this research because of this relationship, the following steps to prevent coercion have been taken through the following statement: I, Monica M. Prendergast, am delivering this theatre education program and will issue written statements to students indicating their successful completion of the project, and the number of hours they were involved. However, my role is that of facilitator and mentor rather than classroom teacher. Participants will not be graded and their participation will always remain open and voluntary. All participants will receive completion certificates whether or not they agree to participate in this study.

In terms of protecting your anonymity, course evaluations completed by participants will be anonymous.

Your confidentiality and the confidentiality of the data will be protected by ensuring that all participant data will remain secure and locked either in my office at the University of Victoria, at the Belfry Theatre or in my home. Computer files will be password protected.

Other planned uses of this data include the possibility that participant comments on course evaluations may be used to seek future funding and support for the project.

Data from this study will be disposed of after a period of two years from the completion of the project (March 2003). Data will be shredded at this time. Computer files will be deleted.

It is anticipated that the results of this study will be shared with others in the following ways: a part of researcher's thesis, in academic papers and/or journal articles, and participant comments on course evaluations may be used in informing teachers, curriculum coordinators, district officials, superintendents and Ministry of Education officials and other professional theatre companies and/or arts funding groups about the project.

In addition to being able to contact the researcher and her supervisor at the above phone numbers, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Associate Vice President, Research at the University of Victoria (250-721-7968).

Other individuals that may be contacted regarding this study include Roy Surette, Artistic Director, Belfry Theatre and Mark Dusseault, Publicist, Belfry Theatre. The phone number at the Belfry is 385-6835.

Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researcher.

_____ _____

Participant Signature Date

A COPY OF THIS CONSENT WILL BE LEFT WITH YOU, AND A COPY WILL BE TAKEN BY THE RESEARCHER

APPENDIX J - BELFRY 101 PARTICIPANT EVALUATION QUESTIONNAIRE

1. What drew you to this course?

2. What was the highlight of the course for you?

3. What changes or adjustments can you recommend?

4. Which was your favorite workshop? What made it such a positive experience?

5. Which was your favorite production? What is it you remember about it?

6. How did this course develop your interest in theatre?

7. How did this course develop your skills in theatre?

8. How did this course develop your abilities as an audience member?

9. What elements or exercises in the workshops did you find particularly effective?

10. What elements or exercises in the workshops did you find less effective?

11. What was your experience of working with students from other schools?

12. How did your interaction with the actors/directors/stage managers add to your experience?

13. What did you share about this course with your theatre arts classes, friends and family?

14. How might the Belfry work further in encouraging youth play attendance?

15. How important was it that you could earn credit taking this course?

16. What would you say to a student who was considering taking Belfry 101 next year?

APPENDIX K - BELFRY 101 STUDENT RESPONSES: TRANSCRIBED DATA

1. What drew you to this course?

STUDENTS: The thought of the experience I would benifit (sic) from. Partially, work experience. Meeting other students. Performing in a play in the theatre's festival...etc.//My growing interest in theatre was my main attraction to Belfry 101. Being able to discuss and view (at discount) the play, then afterwards talk to the stars of the production were all features I enjoyed very much.//I love being on stage and creating new experiences with people who have a passion or love for performing as much as I do. Belfry 101 offered me that and that is what drew me to this course.//It seemed like a new and interesting way to get theater (sic) experience.//I thought it would be fun to meet teenagers in Victoria who were interested in theatre.//I love acting, so I was automatically drawn to this course.//The chance to see all the plays and have a chance to discuss them with educated minds.//Free theatrical education. I was also looking for something to do.//I am very keen to join courses involving acting and what I was told about Belfry 101 intensive I wanted to join.// The experiance, and i love theather just thought it would be a cool thing to do.// My drama teacher Jackie McDonald thought that I would enjoy it and learn some new things about theater.// . The thing that really drew me this course was the love of acting that I had since I was younger and the appeal of meeting people who shared the same love for acting and theater as me.

2. What was the highlight of the course for you?

Probably, creating a play within the week of the play! Working through all of the glitches and setbacks we overcome.// Doing workshop activities with the actors was a highlight.// The highlight of this course was making friends. I love all the actors I

worked with, they'll be in my heart forever. That and the show (Belfry 101 Intensive), It rocked.//The highlight for me was the ending show (unclear reference).// Performing in the Festival 2001.//-meeting -creating//the performance itself and buildup to it - seeing the plays too// The performance was the highlight for me, to have people appreciate what we worked hard to create// I really liked doing the behind the sceens stuff. Like looking at the stage and tryign to figure it out. And going into the tech booth. I also really liked hanging around with the actors. To see the trasfomation was a really neat thing// I really enjoyed analyzing the sets and taking apart the scripts.// The highlight of the course would have to be the plays we saw and final production that as a whole we created and acted out for family and friends.

3. What changes or adjustments can you recommend?

I can not think of any necessary adjustments. I was happy with Belfry 101 just the way it was.// Change nothing, I loved it.// Planning our (Intensive) show earlier in the course not just the last week.// I'm in strong support of the contract/auditions/reference letters to ensure commitment and enrich the experience - makes us feel more professional.// People showing up (for workshops) - longer run (for Intensive show)?//-larger creative forum - the ability to try more ideas - more time (in Intensive process)// If I could make any changes it would be to have more circle time to let everyone come together and really see where everyone is coming from. Being in a circle completed the feeling of belonging in a group that I needed to feel.// More plays// Don't do worksheets on the back of the skripts!!! ..... expecialy when it's an ending like "One Night Stand"

4. Which was your favourite workshop? What made it such a positive experience?

My favourite workshop was the one revolving around "Kilt". I thought the range of activities was fantastic and also the range of emotional level (from jocular to serious). I also prefer working in the bigger space provided in the Studio Theatre, where the "Kilt" workshop was held. The activities were very creative (ie talking on the telephone or the homosexual support group).// "BILLY CRIPPLE!" I'd have to say 'Cripple of Inishmaan' was my favorite. That one made a lot of us closer together as a group.// One night stand *(title of production)* was the best workshop because we got to talk about theatre that was not succesful (sic).// I liked the last one on the spring break (*Intensive).*// the One Night Stand/Kilt - lots of parody fun// I would have to say, I benifited (sic) from all of the workshops, each play brought something to the table for me. Each one was a new experience.// My favorite workshop was really towards the end when everyone became friends and stopped the arguing long enough to listen to the others. I think the time during Spring Break was amazing to have experienced. // I can't remeber one// I really liked "The Cripple of Inishman" workshop. I liked it beacuse i was put in the advanced class for that one, and we all got a copy of the skript and had to act out the sceen withought anyone knowing what it was really about or what the charachters were like. That was really great.

5. Which was your favorite production? What is it you remember about it?

The Drawer Boy was my favorite production. I remember how I felt for the characters, the acting was un-real. I felt like I had *(been)* sucked into the play.// Cripple of Inishman (sic) was my favorite production.// Kilt, the interesting characters.// In On It - the death monologue was fantastic.// I think my favorite was Kilt. I think the acting was a major factor in why the play was so successful. The dooluge (sic - *dialogue?)* and the writing

was very well done.// To name my favorite production would be a difficult endeavour. (although, I can easily name my least favourite: One Night Stand). All other plays that I saw were FANTASTIC (Kilt, The Cripple of Inishmaan, Be Still). Of those plays, I remember of Kilt, the humour, of Cripple, the incredible sets, acting and complex characters; of Be Still, the acting and intimacy.// My favorite production was "Kilt" or "Cripple" both plays had amazing characters that were played beautifully. (I still am bitter about the beating that Billy received in "Cripple"). In "Kilt" I remember the whole thing because I can see it in my mind as a great play. Also in "Cripple" because of the characters that were played seemed so real to me, because it touched home to me.// The cripleman of inishman . It was a great play and we also got to work with some of the actors.

6. How did this course develop your interest in theatre?

This course made me love the theatre more than I ever have before. What I mean is I loved the acting but never really witnessed what it was like as an audience member. I will be back to see what incredible works the belfry (sic) has in store next season.// I am interested in going to theater (sic) plays more *(or now).*// I have a better understanding and interest in theater (sic) through the time spent in the workshop and watching the shows, then talking with the actors// It exposed *(me)* to active thea*(t)*re going// It opened *(my)* mind to the whole experience. I was never really fond of spending my time at a theatre, I was more of a moviegoer. And I always thought that all of the good plays were done on Broadway, and not in small town theatre's (sic). But the course brodened (sic) my horizons to not just film acting, but acting for the stage as well, and it also made me want to subscribe for the next season.// It gave me a deeper appreciation of theatre, and

some of the processes behind it.// I had never really seen a live play before i came to the belfry and it really just began my interst in live entertainment// The course showed me different sides of theater that before I knew were there but never really thought about. It made me want to learn more about the different jobs that go on behind stage. // Gave me a better understanding of what happens about the script and set in a play.

7. How did this course develop your skills in theatre?

I learned to read a set, blocking and projection.// This coures (sic) helped me with my acting preforming (sic) skills.// Through rehersing (sic), and breaking down every little thing about each scene and each play. And by allowing me to have the "freedom to fail infront (sic) of my audience", at school, in Every (sic) scene I was in, I was expected to make it comedic, but in this course, it was like I was expected to fail, so that it would allow me to experience and grow from the "failing". And I came out of this workshop feeling like, I got a chance to show my uncomedic actor, and it was like I got to show a more serious and unseen side of me, it was Awsome (sic)!// Belfry 101 forced me to open up in front of an intimate group of people I didn't know - something I had previously found very challenging// I think the Belfry made me realize that I did have talent as an actor. I was always curious but being at the Belfry and around these amazing people then I realized I wouldn't be here if I didn't have some ounce of talent within me. "I THANK YOU BELFRY!" // It helped me observe things better. The viewing the stage part really helped that. And I noticed little things that were very relivent that i usally wouldn't// It made me look at the finer details in plays and how much they can help make the play much more effective.// The course showed that just be believing in my character that i could convince others to as well. It also help develop self esteem in myself which I

needed. I love the way the audience looked at me when I "broke character" and sat with them, crying and saying "what a disaster the night had been for me". It was cool when someone offered me a tissue to cry into, or when they told me it was a great play. I really felt like I connected with the audience that night of "our" show debut.

8. How did this course develop your abilities as an audience member?

Reading the set helped me as an audience.// Before taking B101 Intense (sic), I used to just accept plays for what they were, and didn't think about them much afterwards. Now, the first thing I do (if the curtain is open) is take a look at the set, and see if I can predict anything about the play. Once the play starts, I pay closer attention to the character's actions, and words. I am quick to point out what I do and don't like about the play (technical aspects & dramatic & acting aspects!). Plus, I also make a note about what I like so I can use those techniques in my own future productions.// It advanced my understanding of the suddle *(subtle)* means the plays attempt to get across.// I now pay more attention to the detail on stage, memorized lines, background noise, use of props etc.// Well I think I already had good audience skills, but I realized I could better them. And I felt I did whenever I looked around the room during a play and witnessed the respect and patience (no matter how good or bad the play was). Especially when it was me on the stage, and the roles were reversed and so that experience made me aware of what makes actors on stage tick and how audience members have that ability...// Again, as an audience member, I was given a deeper apreciation (sic) of theatre.// Hmmm...see Answer 6!! It made my eyes open up and see that there is (sic) great shows to be watched. I'm definatly (sic) coming back.// As a member of the audience I learned that even the simplest of things could distract a actor. I also learn the difference in believable

characters and not the not so believable ones. // Because the Belfry has an older audience being there as a teenager makes me apreciate the same art as people who are much older than me; this making me more aware of others in the audience. //Well the first play i ever saw was "Kilt" everyone tells me how good it was, but i didn't really like it. But i think it's just beacuse i'd never seen live theather by then. Progressign on the plays got better and better. So i think it just made me enjoy and appreicate it much more

9. What elements or exercises in the workshops did you find particularly effective?

- examining the play before than *(then)* talking with the actors brought a new level of theater to me// Frogger *(a game)*// Improv based on a theme// It was all good!// I found the improvisations fun and effective. Some of the activities we did in the 'Kilt' workshop were very effective in that they were "touchy" and made us discuss topics some of us may have considered uncomfortable. Other activities were just fun. All activities that were focused around the theme of the play were effective.// I LOVE THE FROG GAME! but that wasn't really effective. I liked the strech (sic) and dancing in the mornings, especially O-TOWN!// I liked reading the script.// . When we did our warm ups it was really helpful to see everyone doing them together to get the body moving. The circle massage was my favorite because it was relaxing and fun and a way to relieve a lot of tension in the group before we carried on for the day.// Analyzing the set and meeting the actors.

10. What elements or exercises in the workshops did you find less effective?

Issue roleplay - the "Board Meeting" for example// It was all good!// Unknown// SITTING AROUND YELLING AT EACH OTHER (*in Intensive class)* ! I don't have a good example of a (sic) un-effective game.// sculpting was less effective for me// The

word exercises. Where you had to think of words to relate to the name of the play, or something like that. the more visual ones with writing on the board, i didn't find those very helpful or that interesting.// Reading the play so that we knew what happens before we saw it. //. I don't think any where less effective because they all helped us get warmed up. Either by playing games or just sitting around stretching out, it all was effective for me to do.

11. What was your experience of working with students from other schools?

I loved working with students from other schools. Many of these students I see at performances, or I bump into them on the streets. Plus, like every job, working with students that you don't really like is beneficial because it stresses being professional in the work force.// I enjoyed working with people I didn't know. It's always a good practice, to work with new people. We shared ideas and techniques in acting.// We all most (sic) killed them but it got better (*in Intensive class)*// Overall it was quite good. It showed me the differences between school social climates// I loved the whole experience. I was one of the few who got along well with everyone in the workshop, and I made new friends (sic), and that was the whole point really, mission accomplished// It was fun getting to know people from other schools and my experience was in no way negative.// I love all the other 101-ERS! I even dated one! I made life friends. We had differences when we came here but then we over-looked that and became good friends. I'll miss everyone next year.// Working with people from other schools was hard at first, but was awsome (sic) after a while.// At first it was "okay cool other people to work with and mingle with" then it became the battle between the schools, which sucked. But near the end it was a great learning experience working with them because i learned a lot about

how I come across to be to others. It taught me a lot about self image and self respect as well as respect for others. // It was a possitive one because it gave all sorts of views from other parts of Victoria's school district and made it possible to meet other teenagers in Victoria who are interested in Fine Arts. // I liked it. It was fun meeting lots of cool new people

12. How did your interaction with the actors/directors/stage managers add to your experience?

I loved talking with the actors about their experiences.// Each experience, working with each individual allowed me to see a subject from a different veiw (sic), everyone sees things differently and this workshop allowed me to look at things differently, and sort of be in someone else's shoes!// My interaction with actors/directors/stage managers was a highlight and hightened (sic) my theatre experience!// I got a good experience in a professional theatre. I definatly (sic) want to do more acting after this. It's influenced me to continue using my acting talents in other places.// Getting to talk with the actors and directors was amazing and it made it really fun, it didn't help with any acting but it was fun talking to them// Working with actors in the workshops was a great experience, as well as getting tips and advice from them after the show.// Meeting the people who worked behind staged showed me that it takes more then learning a few lines and blocking to put on a great show, it takes teamwork and everyone around to put on a great production.// It made me see the actors as themselves and also gave me a look at the people behind stage.// I really liked that. The behind the sceens look thing was really great for me

13. What did you share about this course with your theatre arts classes, friends and family?

I think they were all aware of what I and everyone else got from this experience, especially after opening/closing nite (*in Intensive class)!* My sister even said "too bad you weren't taking that play around schools." And she didn't even see any of the productions all season I enjoyed it!// I shared with my Theatre class what I did at Belfry 101 and what I thought of the play I saw.// I told them it was a life changing experience, I'd do it again if I could.// I said it was fun.// I told them that it was a great experience being a teen and being in a professional theatre session.// With my friends I shared how much I loved working with others and going into new experiences by myself for the first time in years. With my Mom I shared the feelings that I had at the time, and what I was learning about myself along the way. With my class I shared what new experiences I had come across and used them in my daily life. // My drama teacher has always been keen about the Belfry and it's productions so class disscussions were almost always a must. My mother also enjoys watching the plays. It was also great bringing outsiders into the theater to see the plays.// yeah, definatly

14. How might the Belfry work further in encouraging youth play attendance?

-lower student ticket prices// Oh I'm here front row when the first play of the season opens!// First, the discount I received enthused me about seeing plays, and my interest in theatre before Belfry 101had always been acting but not watching! That has changed.// The Belfry 101 hopefully encourage (sic) teenagers to come to the theatre and influence them to pursue the stage.// I am planning to go to shows this season//. This question to be honest has me stumped. I thought what we did was great. Having the two classes like it

did this year was great because you learned that is more then two sides to every story, because each person from either class thought something different.// Have more advertisement in schools and communities.// I think just word of mouth is good, and having more youth appealing plays.

15. How important was it that you could earn credit taking this course?

-not very// -very - educational courses should all offer credit// It was not too important, although I mentioned it above. If I didn't earn it here, I would have just gotten it somewhere else, but I was proud to get it here.// -not important// It's important because some kids need credits and if they can get credit doing something you love, that's a bonus.// -it wasn't// To me it was not important to me at all. It was about having fun with new people and enjoying the company of those around you.// It did effect my decsion to take the course because I was interested in it anyways.// Well it kinda was, but i ended up not getting any, but i still liked doing the course.

16. What would you say to a student who was considering taking Belfry 101 next year?

It is a lot of fun and worthwhile if you are willing to give up the time.// Jump on the ball and prepare for your audition! It's an experience worth dueling (sic) over! It opens you up and brodens (sic) your horizons!// I would say - if you want a higher appreciation of theatre, if you want to meet other people with theatre interests and if you want to meet some of the people behind fantastic theatre productions, give Belfry 101 a try. Plus, I would say, there's free food.// I would tell them to take a shot at it, it could open doors...BELFRY 101 ROCKS!// -stay committed and have fun, its (sic) going to be a great experience.// To any student who is interested in working in theatre, I would highly

recommend this program. I would encourage them to talk to everyone who worked at the Belfry and ask them questions about the theatre.// Take the course, it's a wonderful experience// Go see the Christmas show 5 million times// To a student thinking about going into belfry 101 I would say "the course will give you highs and lows just like life will but it will give a experience that you will treasure for the rest of your life, it will give you back whatever you bring into it, and leave you with something more then what you started with". // It lots of fun!// DO IT!! it kicks @$$!!!

APPENDIX L - THEATRE AND ARTS EDUCATION WEB SITES

- American Alliance for Theatre Education: *www.aate.com*
- ArtsEdge - Champions for Change: *www.artsedge.kennedy-center.org*
- ArtsEdNet: *www.artsednet.getty.edu*
- Arts Education Partnership: *www.aep-arts.org*
- Arts for Learning: *www.arts4learning.com*
- ArtSmarts: *www.artsmarts.ca*
- ArtStarts In Schools: *www.artstarts.com*
- Belfry Theatre: *www.belfry.bc.ca*
- Broadway Direct: *www.broadwayclassroom.com*
- Canada Council Outreach: *www.canadacouncil.ca/grants/outreach*
- Canadian Conference of the Arts: *www.ccarts.ca*
- Chicago Arts Partnerships in education: *www.capeweb.org*
- Creative Arts Team - New York University: *www.nyu.edu/gallatin/creativearts*
- Drama Australia: *www.dramaaustralia.org.au*
- Educational Theatre Association: *www.etassoc.org*
- International Association of Theatre for Children and Young People (ASSITEJ): *www.assitej-usa.org*
- International Drama Education Association: *www.idea2001.cc*
- International Drama in Education Research Institute: *www.teach-learn.org/idieri*
- Kennedy Center: *www.kennedy-center.org/education*
- Learning through the Arts: *www.rcmusic.ca/ltta*
- Lincoln Center: *www.lincolncenter.org*

- National Drama: *www.nationaldrama.co.uk*
- Oregon Shakespeare Festival: *www.orshakes.org/study.html*
- Stratford Festival (Canada):

  www.stratfordfestival.ca/2001/beyondthestage/education.html
- Virtual Library of Theatre and Drama: *www.vl-theatre.com*

  Young Audiences: *www.yany.org*

VITA

Surname: Prendergast Given Names: Monica Mary

Place of Birth: Bristol, England Date of Birth: July 7, 1961

Educational Institutions Attended:

University of Victoria	1999 to Present
Queen's University	1988 to 1989
University of Regina	1978 to 1982

Degrees Awarded:

B.Ed. (Honours)	Queen's University	1989
B.F.A. (Distinction)	University of Regina	1982

Honours and Awards:

Dean's Interdisciplinary Graduate Scholarship/University of Victoria	2001 to 2002
University of Victoria Open Fellowship	1999 to 2001
Outstanding Contribution to Dramatic Arts Faculty of Education/Queen's University	1989

Professional Background (selected):

Belfry Theatre	Victoria	1999 to Present
Toronto Board of Education	Toronto	1991 to 1998
Taylor's College	Kuala Lumpur	1989 to 1990
Young People's Theatre	Toronto	1985 to 1989
Globe Theatre	Regina	1983 to 1984

Research Contributions:

Audience education at the Belfry: Youth outreach through dramatic process. Paper presented at Staging the Pacific Theatre 2 conference/Association of Canadian Theatre Research, University of British Columbia, October 2001.

Youth outreach and audience education. Session conducted at annual meeting of the American Alliance for Theatre Education, San Diego, California, August 2001.

From soliloquy to chorus: Understanding voice forms in drama for curriculum. Paper presented at meeting of Northwest Philosophy of Education Society, Simon Fraser University, June 2001.

"as I am or used to be": The career of an actor/teacher as interactive, iconographic autobiography. Paper presented at Humanities Centre graduate student conference "Telling Stories", University of Victoria, March 2001.

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the university designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis:

"Imaginative Complicity": Audience Education in Professional Theatre

Author

Monica M. Prendergast

December 10, 2001