NATIVE TEACHING AND LEARNING / DRAMATIC TEACHING AND LEARNING

by

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ABSTRACT

The objective of this study was to investigate whether or not Educational Drama offers Native teacher education students a teaching/learning methodology which is compatible with a Native teaching/learning style. The impetus for this investigation was the author's experience teaching Educational Drama to Native teacher education students through the University of Calgary's Native Outreach Program from 1982-1986. The study utilized three areas of research.

First, reflection on the author's experience provided first-hand documentation of Native students' reactions to dramatic teaching and learning.

Second, traditional Native teaching and learning methods were outlined, followed by a brief overview of the period of non-Native controlled Native education and its effects on the traditional Native teaching/learning. Research investigating the possibility of a distinct Native teaching/learning style was reviewed.

Third, Educational Drama, its definition, function and unique teaching/learning methods was discussed with regard to identifying a 'dramatic' teaching/learning 'style' which spans curricular boundaries.

The conclusion of this study combined all three areas of research--personal, Native teaching/learning and dramatic teaching/learning--to identify the similarities and differences between a Native and a dramatic teaching/learning style.

The results of this thesis investigation demonstrate that Educational Drama, as a teaching/learning methodology, shares many fundamental values, interaction patterns and teaching/learning approaches with what has been identified by the research as a Native learning style. The differences between the two styles involve the use of language within the learning environment. These differences are not barriers between the two styles, but bridges which facilitate development of teaching and learning strengths. The results of this study on Native teaching and learning and dramatic teaching and learning conclude that Educational Drama offers Native teacher education students a teaching/learning methodoloy which is compatible with a Native teaching/learning style.

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"We are who we are, and we bring our baggage with us.
But together we could try to make a beginning.
It will take a great effort from both of us,
but because it is difficult
does not mean it should not be attempted."

- Richard Courtney

CHAPTER 1

Introductory Statement

The thesis, "Native Teaching and Learning/Dramatic Teaching and Learning," explores the question: Does Educational Drama offer Native Indian teacher education students a teaching/learning methodology which is compatible with a Native teaching/learning style?

Chapter 1 examines the experiences which stimulated the thesis question and defines the parameters of the investigation.

Chapter 2 explores the following question: As a cultural group, do Native people possess specific teaching and learning tendencies or styles?

Chapter 3 explores the teaching and learning style implemented in Educational Drama.

Chapter 4 discusses the similarities and differences between the Native teaching/learning style and the dramatic teaching/learning style and explores the applications of these findings to Native teacher education.

The impetus for this investigation comes from the personal experience of the author. As a University of Calgary sessional instructor of educational drama courses (July '82 - August '86), I had the opportunity to

participate in both the on-campus, Department of Drama and the off-campus, Native Outreach Teacher Education Program. As a result of my interest and mobility, I journeyed to four Alberta Native communities and/or Native environments to teach courses for varying lengths of time: six weeks (Fort Chipewyan, Old Sun College - Blackfoot Reserve), three months (Old Sun College, Drumheller Penitentiary) or over the regular eight month university session (Calgary Indian Friendship Center), depending on the proximity of the community to the main campus. These drama programs provided me with both intensive and extended exposure to a unique learning environment, the Native learning environment.

The University of Calgary's Native Outreach Program offers a basic program of courses from the Education Faculty to a Native community for a period of three years. Instructors and professors travel to the community to teach their courses. The university establishes itself within a community by using existing facilities (community halls, old residential schools) and by adapting to the life rhythms of the community. For example, class timetables may be adjusted to facilitate daycare schedules or community events.

In general, the students tend to be mature (early 20s - 40) and often are single women supporting families.

Upon their initial registration in the Outreach Program many students have a grade eight education and have upgraded their English language skills to enter the university program.

Some of the Outreach programs are located in culturally homogenous Native communities--Old Sun College on the Blackfoot Reserve--while others--Fort Chipewyan, Drumheller Penitentiary, Calgary Indian Friendship Center--include students from a broad range of Native cultures.

It is the intention of the Outreach program, where possible, that after three years of home community study, the students move to Calgary and finish their final year at the main campus.

Originally, the Educational Drama courses were included in the Outreach program in order to offer the students opportunities to: 1) develop their self-confidence through successful learning experiences, 2) increase and enhance communication and academic skills relevant to their teaching aspirations in cross-cultural settings and 3) develop a student support system which would encourage continued participation in the Outreach program.[1] However, the results of these courses went far beyond initial university expectations. Student responses to the drama classes were extremely positive and energetic,

resulting in: 1) the extension of classwork into the community through public presentations, 2) the request for advanced Educational Drama courses and 3) the inclusion of drama as a major subject area within several of the student's individual education programs, including practicum assignments.

From the vantage point of instructor and facilitator of this "dramatic explosion," I was witness to both individual and group transformation. Encapsulating the basic format of the Educational Drama courses will describe the general progression and responses to the course content as experienced throughout the author's involvement in the Native Outreach programs.

Generally, the students had been told the initial drama course being offered was a 'communications' course, but had been offered no clear picture of what a course of this type might involve. Later, many students confessed their apprehension that 'drama' meant 'acting' and they had been worried about being singled out and laughed at. This is an apprehension common to both Native and non-Native students due to the ambiguity of the term 'drama' in our modern society.

Sensitive to the extreme tension of the first meeting with the students, courses commenced with administrative activities (class outlines, attendance, etc.). This gave

the students a chance to adjust to a new situation, a new instructor, break in their new notebooks and pens and relax with a familiar routine.

The initial drama exercises consisted of private observations and decisions about locally found objects (bits of glass, stones, feathers, rifle casings, etc.), that I had brought into the class. Observations were first written down, then shared with a partner and finally (and tentatively) shared with the group. These activities were often met with bemused looks between the students of "Is she nuts?", but cheerfully undertaken nonetheless. I was asking them to use their imaginations, accept their own ideas and interpretations as the valid building blocks of learning.

My impression was that, in their past educational experiences, the students' ideas and opinions had not been elicited as major contributions within the learning environment. They were being introduced to something new and I was being accepted . . . or was I? Each student's contribution was accepted and incorporated into the discussion or activity. Gradually the tension subsided, the students relaxed and began to focus on the activity and each other, rather than on me. Constantly offering choices and waiting for student responses we began to shape the direction of the dramatic exploration. The exercises

progressed in form throughout the first day, broken up by coffee and meal breaks, and eventually led to a group creation of a story utilizing input from everyone. The students had created something together and appeared pleased with the effort and results. We had all survived the first day.

In the following days the students began to warm to the structure and content of the class. Gradually our new way of working began to take form. We were using guided imagery, observation exercises and physical explorations to build stories. The students were beginning to offer more of themselves to both the content and the expression of the dramatic activities. Gradually moving out from behind the desks, they appeared to enjoy the activities and, in pairs and small groups, began to discuss their reactions to the work.

Mid way through the courses a noticeable change occurred in the students' confidence, trust and commitment to the drama activities. Like a wall beginning to crumble and then suddenly dropping away, their relationship with me changed. I was approached with questions, let in on jokes and engaged in conversation. This marked a distinct difference from the general aloofness of earlier sessions. The interaction between students progressed to another level of engagement in the collective creation of dramatic

statements. The students spent more time, brought more energy and offered increased input to the drama exercises. The content of their creations took on a more social issue perspective involving topics of community concern (treatment of the elderly, discrimination, substance abuse). When possible, Native languages were utilized as the means to exchange ideas during creative sessions and began to appear in class presentations. Aspects of their heritage and selected customs emerged as part of their expression. The students took hold of the assignments with confidence and began reshaping the forms to fit their own expressive needs. They embraced the learning with enthusiasm and energy. Their response to the dramatic learning experience is documented in their personal reflective statements selected from book reviews, essays, interviews,[2] and personal and course evaluations. The following are student responses:

J. Naskathey (Chipewyan) - "Watching other people coming out with their ideas - that was really fantastic. I didn't have any idea that this would go this far. I didn't actually think that people had this talent in them."

M. Wolfleg (Blackfoot) - ". . . the course was something to do with the growth of the personality . . . that is, to be me again, in full - Blackfoot! . . . the Blackfoot belief literally means "to take the challenge of life . . ." True living requires an active mind not a self-hypnotized one. It is refreshing to experience personal introspection and growth in the form of a scheduled course."

M. Vachon (Ojibway) - ". . . the realization of my importance made my confidence grow."

G. Kaskamin (Cree) - "The best part of the course was the art work. Everybody participated with one another and put their minds together."

J. Weaselchild (Blackfoot) - "My philosophy is to retain the legacy left by our forefathers and incorporate this into present day society. Drama, in terms of coping, understanding and sharing my experience, fits into my goals."

O. Scott (Peigan) - "I have realized that I do have will power inside me."

J. Poon (Chipewyan) - ". . . there's a difference to know people - you see them every day, but it doesn't mean you *know* them."

W. Black Kettle (Blackfoot) - ". . . the value of this course is the chance to expand your learning experience, to feel confident about yourself, to communicate and get along with other people."

C. Kaskamin (Cree) - "You go through a course like this you're going to learn to open up, learn from other people. Teaching people some things that they don't know and they teach you some things you don't know. People benefiting from people. . . . Before, I withheld from people. Now I figure I can talk to anybody, no problem.

V. Weaselchild (Blackfoot) - "The concept of Indian religion implements the sense of thorough control of yourself. Our daily routine involves the stimulation of our senses and expansion of learning abilities. Our ancestors had control of their environment. . . . The modern life has many varied environments which are readily accessible. Our daily routine has gone farther than mere survival. . . . I have accepted the concepts of drama for personal enrichment."

T. Littlelight (Metis) - "It [drama] helps to develop the balance between internal and external realities."

E. Running Rabbit (Blackfoot) - "I started to take some chances, chances of being myself."

S. Mercredi - (Metis) "It makes you feel more comfortable with your classmates, more comfortable with yourself."

As such an energetic adoption of any Outreach course was unprecedented, the university administration supported the students' initiatives, allowing drama courses to continue on higher levels and in varied contexts. The final drama course of the four year involvement resulted in the formation of the Blackfoot Storytelling Troupe--seven Blackfoot students creating, producing and touring their stories to Native and non-Native audiences in southern Alberta during the summer of 1985.

Concurrent with the Native Outreach experiences, I continued to teach courses on campus at the University of Calgary to non-Native students. Although the course material and the instruction methodology were similar, student reactions and results were noticeably different in the areas of student expectations, group dynamics, choice of topics for dramatic exploration and integration of techniques into individual programs. That is to say, the approach to the learning (the process) utilized the same drama-based teacher methodology, but the observable learning outcomes (the product) were distinctly manifested. The most recognizable difference, for example, appeared in the group's attitude toward the dramatic task at hand. Native students tended to:

1) possess greater group cohesiveness,

I observed that, when involved in group activity, the Native students watched and listened intensely to one another. The group's energy level tended to involve an intrinsic give and take during discussion and planning. No one leader emerged, or was allowed to emerge, within a group to force the direction of the work. Apparently, consensus ruled.

I was quickly made aware of the established social male-female roles. A man might try to dominate in a group when there was more than one man, or if his wife was in the group. When men worked solo in a group of women, consensus was generally established by the women and accepted by the man. Physical activity was enjoyed and requested by the majority of students, but tended to be conservative when touching or eye contact between men and women was required.

Native language speakers tended to use their first language as the one in which to think and initially express themselves. Expression in their own language would then be translated, often by the whole group, into English and manipulated in order to capture an equivalent meaning. In the more homogenous groups, non-Native speakers tended not to be excluded from the Native language use as they tended to understand even if they did not speak the language themselves. Generally the drama explorations were conducted in two languages. For my benefit, presentations

were translated into English. However, I was able to observe a distinctive variation between rehearsals employing Native language and presentations in English. By comparison the work in English often lost physical expression and vocal variety. Initially, some of this difference may be attributed to performance stagefright. As the students' confidence and abilities progressed, however, this discrepancy remained, though lessened through awareness and experience.

2) create dramas generated from their personal and community concerns,

In the rural Outreach locations the impact of the physical environment in the students' lives was evident. These students demonstrated a knowledge and appreciation of their surroundings by integrating environmental aspects into their chosen topics for dramatic exploration. For example, boulders were brought in to help with sound effects, wild mint and sage scented the air and visual interpretations were inspired by the local wild life and landscapes. Often the students' initial narratives involved natural phenomena and later evolved to incorporate human interaction.

As the students' confidence increased unique cultural aspects (language, dance, traditional interactional

patterns) and expressions became central to their dramatic explorations. At times these cultural contributions extended the original dramatic activity. The content of their dramatic explorations were stories incorporating aspects of tribal histories and incidents from contemporary life told through the use of tableaus, soundscapes, movement and oration. The students demonstrated their commitment and engagement in the drama process through voluntarily spending extra time working on the projects and bringing in additional materials to enhance their expression. There was a sense of joy in the work, as if it all made sense. Their increasing confidence and motivation were indicators of strong learning aspirations and energies.

The Blackfoot students, whose involvement in extended dramatic learning spread over the four years, reported their interest and practice in drama as a way of learning extended into other areas of study (Social Studies, Language Arts) and was included in practicum assignments.

3) engage in, and support, personal and group risk-taking,

At the mid-way 'breakthrough' point that I experienced with all the groups, I felt as if I should get out of the way. The students had grasped the concepts and structures and, with a great burst of confidence, began to

evolve their collective creative visions. Observing from the outside, it appeared that this way of working, of learning, was not new to the students. It appeared to be a comfortable way for them to learn and express their understanding.

The Native students' approach to questions and answers was distinctive compared to the main campus student body. After giving initial instructions for an activity, it was a practice of mine to inquire if there were any questions about the task. This opportunity for inquiry or clarification was rarely utilized by the Native students. The work would begin and then if a group had a question I would be asked over to consult with the whole group. Often the clarification was accepted silently, discussed only after I had moved on. The students tended to work quite independently of instructor intervention. A general attitude of openness and willingness to try new things prevailed. The students didn't appear to suffer from the "I can't do that!" syndrome. They appeared comfortable learning on their own, experimenting with the dramatic form, and were not dependent on someone looking over their shoulders.

Guiding the activities through suggestions and offers was more effective than directing the dramatic activities. I had to be consistent in my instructions and actions. I

encouraged them to have confidence in their ideas and images. They quickly trained me in the art of positive reinforcement and feedback. I was allowed to help the students extend their ideas, but I had better not tamper with their decisions. Inappropriate direction or instruction on my part resulted in group shut-down, withdrawal of eye contact, silence, and moving away. Not a word had to be said.

The obvious differences between the two groups appeared to be culturally-based.

After four years of work experience, the distinctive reactions of the on-campus/off-campus, Native/non-Native students compelled me to initiate this thesis investigation into the reasons underlying my observations.

The following sections of this chapter outline the problem of the study, the rationale behind it, the design, the definition of terms, a major position and the limitations of the study,[3] with continued reference to the author's experiences which sparked and shaped this investigation.

The Problem

The problem of this study was to investigate theoretical explanations behind the success of teaching drama in Native communities.

Success, in any educational endeavour, may only be measured in what the students do, say, or write that indicates some change, some positive progression from the starting point.[4] Throughout the Outreach experiences, success was demonstrated and acknowledged by the students, through their motivation, productivity and evaluations of the experience. The instructor and the university administration agreed on the success of the program and demonstrated their commitment through continued and expanded involvement.

This thesis investigation acknowledges the cultural orientation of Native teacher education students and explores the probability of similarities between Native teaching/learning and dramatic teaching/learning approaches. If these similarities exist, is a change in Native teacher education programs warranted and how might such a change be implemented?

Rationale for the Study

The rationale for this thesis is twofold: 1) based on the author's personal need to answer the questions

generated by the experience of teaching Educational Drama within a Native teacher education program and 2) the need generated by rapid advancements in the field of Native education.

For over one hundred years of Canadian history, education of aboriginal peoples was completely controlled by non-Natives. However, for the past fifteen years, approximately, control of Native education has been slowly shifting. Native people are being formally instructed as professional educators. They are assuming teaching and administrative positions at all levels of the educational hierarchy. Curricula, specifically designed for, about, and often, by Native people is emerging in band, federally and provincially run school systems. The federal government has accepted ". . . in principle . . ." the National Indian Brotherhood's (NIB) position paper Indian Control of Indian Education (1972).[5] Native people are asserting themselves with a unique educational stance: as Canada's indigenous people, they intend to make room within provincial and federal education systems, for their languages, values and cultural practices.

Native people do not wish to be completely assimilated into Canadian society, neither do they desire total segregation. These desires have been nationally demonstrated in the political battles fought to 1) defeat

the abolition of Native Rights (1969)[6] and 2) retain and affirm constitutional representation.[7] Native Canadians are striving to preserve their cultural heritage and aboriginal status, as well as achieving the skills necessary to advance within the larger Canadian society.

University-run Native Teacher Education Programs (NITEP) demonstrate government and university support of Native education trends. By the early 1980s thirteen Native teacher education programs existed in nine provinces and one territory.[8] In addition, research has been conducted[9] and is continuing to discover why the non-Native education system failed so many Native students for so long. One area of investigation examines the possibility that as a culturally distinct group, Native people have learning strengths (or learning styles) which non-Native education did not realize or utilize.[10]

The implications of the learning style research has far-reaching implications for all teachers and learners (Native and non-Native). The focus of this study will be Native teacher education. As adult learners, as teachers-in-training, Native students are entitled to benefit from the knowledge and use of learning strengths. Awareness and practical application of learning strengths will allow Native education students to 1) use their learning strengths to further their own understanding,

2) identify learning areas which they could develop throughout their university experience and 3) prepare them for the future teaching/learning challenges presented by Native learners and/or a multicultural student population.

Educational Drama is an offered component of several university teacher education programs in major centers across the country.[11] It offers development of teacher communication skills and a variety of teaching/learning strategies which enhance the repertoire of any teacher, anywhere. Based on personal experience in teacher education programs, it is the author's belief that the methodology of Educational Drama, as a style of teaching and learning, may provide the bridge between what is known about Native learning strengths and what is needed to accommodate and utilize that knowledge.

The Design for the Study

This thesis investigation utilizes a variety of research techniques. A review of publications, by both Native and non-Native authors, on relevant topics of interest has been undertaken. Personal interviews with Native and non-Native people currently working in the field of Native education and theatre were conducted. The author has drawn on personal experience in Native educational settings and student writings produced in those situations

are utilized. In an attempt to avoid the historical error of non-Native misrepresentation of Native viewpoints, it has been the author's intention to find a balance between Native and non-Native input into the thesis research.

The chapter breakdown is as follows:

Chapter One - Introductory Statement --The introduction includes an opening thesis statement, the problem, rationale behind the study, design of the study, definition of commonly used terms, statement of a major position and the limitations of the study. Included throughout this chapter are examples of the author's experience teaching Educational Drama within Native teacher education programs. These experiences provide the foundation from which the following chapters have been developed.

Chapter Two - Native Teaching and Learning --This chapter chronicles a brief history of Native education. Starting with what is documented (and/or remembered) about the traditional teaching/learning methodologies of pre-European contact communities, this chapter continues through the major contractual government documents regarding Canada's Native population and concludes with an overview of the current trends guiding the development of Native education with specific focus on learning style research.

Chapter Three - Dramatic Teaching and Learning --Chapter Three outlines the theoretical basis of Educational Drama.

For the purpose of this thesis, the author will define the elements of a "dramatic teaching style" and a "dramatic learning style."

Chapter Four - Conclusion --The final chapter explores the possible connections between the Native teaching/learning style and the dramatic teaching/learning style. The conclusion summarizes the results of the thesis investigation and explores the implementation possibilities of the thesis findings.

Definition of Terms

The following terms are used frequently in this thesis. In order to aid understanding, this initial clarification of terminology is offered.

Native Canadians

This is an inclusive term designating all people of Native ancestry, regardless of their legal definition (Status, non-Status, Inuit or Metis),[12] who consider themselves to be an Indian and who are accepted as Native by their community. For the purpose of this investigation, and the sake of literary variation, the terms Native, Indian, aboriginal and indigenous peoples have been employed interchangeably when referring to the cultural groups who are the focus of this study. These terms refer to peoples who possess a collective reference by virtue of

being the original inhabitants of the land now known as Canada.[13]

Non-Native Canadians

This is an inclusive term referring to all other inhabitants of Canada who do not possess Native ancestry, who do not consider themselves to be Indian. The terms non-Native, Euro-Canadian, Western, and dominant culture will be used in reference to this group. It is acknowledged that within the non-Native population there exist many cultural minorities. Some of these groups also experience educational conflicts with major educational systems, but the focus of this investigation will be concerned with the indigenous people.

Culture

For the purpose of this investigation,

> ". . . the culture concept refers to the total configuration of patterned and institutionalized ideas, beliefs, values, standards, skills, and behaviors that characterize the distinctive world view, ancestral heritage, or tradition and life ways of a particular ethnic group."[14]

Native Education

Native education refers to the institutional systems of educating Native people. Historically, these systems were controlled by non-Natives. Contemporary Native education includes Native people in institutionalized educational settings at all levels of participation.

Native education does not apply to traditional methods of transmitting knowledge.

Educational Drama

In educational settings the practice of drama is conducted as both a distinct subject area and as a teaching and learning methodology.

"Educational drama is concerned with process rather than product and has two equally valid functions:

> 1. It forms an activity in its own right, in which a young person is given the stimulus and opportunity to discover himself, his own resources, the world around him and his relationship with that world, in a free and non-judgmental atmosphere, through the experience of spontaneity in group work.
>
> 2. It is a teaching method of learning by experience, applicable to work in a subject or sphere, according to the discretion of the teacher and the readiness of the pupil."[15]

My own understanding of Educational Drama, at the time of these experiences, was based on ten years of personal involvement (as a student, performer, director, teacher and observer) in the dramatic art form. My belief was that drama was a way of 'learning through doing' and that learning was a fundamental human activity. Every person possesses the need to learn and the motivation to advance. Educational Drama is an activity-based method of learning about oneself and one's relation to a group through participation in activities that engage both the mind and

the body. It is a method of exploring the thoughts and feelings that fuel expression. Every person expresses themselves in some way, and therefore, every person possesses dramatic ability.

Learning through drama is an holistic approach to learning. Utilizing the whole person in the learning process develops a deeper understanding of oneself. Understanding oneself leads to understanding others. I felt that a sense of personal and social understanding was a primary factor in successfully making one's way in life. I knew from personal experience that 1) the creative process enhances self-awareness, 2) positive experiences increase self-image, and 3) increased confidence develops a sense of controlling personal decisions and directions. It was my intention to share through dramatic activities some of these concepts and their applications to teaching/learning situations.

Learning Style

Learning style refers to: "The characteristic or usual manner of acquiring knowledge, skills and understanding by an individual."[16]

During the four years of involvement with the Outreach program I learned about Native learners in several ways. I

learned 1) directly through their comments and written assignments, 2) indirectly through watching, listening and reacting to their expression and interaction throughout the drama sessions, 3) through reflection on my experiences and 4) through new information and experiences in the field of Native education.

The direct disclosures of the Native students revealed their sensitivity to their own reflective processes and the state of their self-image. They appear to be acutely aware of the differences between feelings of personal well-being and those of alienation and self-doubt. Their comments regarding the new found sense of confidence and positive self-image, by contrast, indicate the possible negativity of previous self-perceptions. Their sense of being Native appears to be the core of their self-image.

The students' sense of 'being' Native affects every aspect of their lives. Awareness of their cultural distinctiveness illuminates the challenges they face pursuing higher education within the non-Native culture. Finding the ". . . balance between internal and external realities" appears to be a conscious endeavour for the Native learner.

Within the parameters of Educational Drama, the Native learners discovered some connections with previously developed internal realities (spirituality, world view,

human interactions). They appeared to enjoy the opportunities for collective learning that depended upon the freedom to use their imaginations. They found applications for their knowledge and perspectives to manipulate the learning environment. They found venues within the dramatic structures to express their past, their present and their future. In their reflective writings, the students highlighted the similarities between the Native philosophies and the guiding principles of Educational Drama. Acknowledgment of these similarities (personal freedom, accepting challenges, working with others, environmental awareness, etc.) appeared to allow the students the security to accept the learning challenges in terms of their own understanding. A sense of ownership and control, demonstrated by their 'take over' of the learning environment, was important to the students and perhaps allowed for the whole-hearted embrace and adoption of the dramatic learning style.

The students actively pursued cultural expression and I felt I was a privileged observer. Their understanding of their traditional heritage, what their culture means to them in the contemporary community and what they would hope to pass on to their children appeared to be manifested in their investigation of the dramatic art form. Indirectly, I observed the living culture, the 'externals', of their

daily interactions and relationships to one another. As homogenous Native groups, the students utilized an approach to the learning situation appeared to be based on tendencies toward the collective creation, consensus decision-making, co-operation, autonomous expression and self-directed learning. These Educational Drama teaching/learning methodologies did not have to be 'taught' to the Native students because they already existed within the group dynamic. All that happened was opportunities were given for the learners to utilize the learning methods that they already possessed and with which they were comfortable. Being comfortable in the learning environment appeared to release the students' learning enthusiasm and motivation revealing their unlimited potential as confident, successful learners.

Teaching Style

Teaching style is considered to be distinct from teaching methods. Teaching style is defined as ". . . classroom mode, a pervasive way of approaching the learners that might be consistent with several methods of teaching."[17] For example,

> "Although two teachers may both teach by using such methods as lectures, A-V materials, and discussion groups, they can still be significantly different in teaching styles."[18]

"Refined survival" might best describe my early teaching style. My teaching experience, at the time of my involvement in the Outreach program, was minimal and restricted to the skills of the theatre. The transition to teaching Educational Drama was a process of externalizing my intrinsic understanding of the dramatic process (internalized knowledge) based on years of experience. I knew that my role as teacher would include the role of learner. I was being offered a tremendous learning experience which would allow me the opportunity of learning about teaching, about a different culture and about myself in a new situation.

The years of performance training helped greatly in the move from the stage to the classroom. Teaching is not a performance in the same sense as a theatrical performance, but similarities do exist between the drama process and the teaching process such as focus, pacing, concentration, clarity, commitment, communication, expression, etc. My approach to teaching became a process of enabling learning rather than imposing information. When the teaching style compliments and enhances the learning style a positive productive learning environment evolves. In my experience, teaching has been a learning process and learning, a living process. Learning is teaching yourself new things.

Teaching/learning Style

This term refers to the concept of matching teaching styles to learning styles in order to promote the most productive learning environment possible for any given educational situation.[19]

Reflecting on my own teaching/learning process during the Outreach experiences, I feel that the students were teaching me how to teach them. I watched them watch me. I reacted to their reactions (verbal and non-verbal). I listened to them work, watched the bodies when I couldn't understand the language, tried to interpret tones, understand the shifts in energy. I felt that the students were employing the same approach to learn as I was using to teach--a drama-based approach.

A Major Position

It is the intention of this thesis to consider Canadian Native education from a pan-Indian perspective. The author recognizes and appreciates the tribal diversity of Canada's 577 Indian bands.[20] The stimuli for this thesis was the result of the author's experience with several Alberta bands (Cree, Chipewyan, Blackfoot) and various Native individuals from across the country. Therefore, this thesis will not focus specifically on any

one Native community but will endeavor to explore the similarities in educational approaches and philosophies which may exist among a variety of Native cultures.

The precedent for this pan-Indian perspective has been acknowledged by Native Canadians who ". . . observe a prominent pan-Indian trend that transcends intertribal rivalry . . . transferring some of their tribal loyalty to the larger community of Indians.[21] As aboriginal people, Native Canadians share many philosophical, spiritual and cultural values that distinguish them from Canadian non-Natives. Such values (traditional and contemporary) shape the educational doctrine of any culture and are therefore, an essential consideration of this investigation.

In addition the author wishes to acknowledge that

> "The current Native situation presents a wide spectrum of variation and diversity of Native behaviour and attitude, of history, and of social and political systems, and, as well, a wide continuum of behavior, encompassing the traditional enculturated Native together with the highly acculturated."[22]

The purpose of this study is not to dictate solutions to Native educational needs, but rather to offer suggestions and structures that can be utilized in a variety of teaching/learning situations.

Limitation of the Study

This study will focus on a Canadian minority group, who is participating in a specific educational activity: Native students pursuing teacher training. The author realizes this limitation poses distinctive problems.

First of all, this study has been conducted by a non-Native person and is therefore, based on observation and research, rather than personal Native experience. I am aware that my cultural orientation has been both a help and a hindrance in this study. I possess the strengths of my own training, in both education and the art of the theatre, which have sharpened my ability to observe, reflect, question and evaluate. As a member of the dominant culture, however, I can never honestly assume to understand the cultural orientation and life experience of someone from outside my own culture. By utilizing as many Native sources as are available on relevant subjects, I have consciously sought to avoid misrepresenting the Native point of view.

Second, by choosing to explore this specific research area, I have exposed myself to the danger of labeling and stereotyping a minority group, a practice that negates or diminishes any self-defined minority group. It is the

intention of this author to explore similarities, tendencies, and strengths of Native learners.

Thirdly, the author considers the finding of this investigation to be relevant to all teachers and learners as well as supporting the basic constructs of quality education. The choice to illuminate the particular Native perspective is based on my personal experience and conviction to continue in this particular area of educational research and practice.

A feature of the Outreach experiences, which I consider to be invaluable personally and professionally, is the opportunity to be a cultural minority with authority in a classroom. Members of the dominant white Canadian culture rarely experience the minority position. Feelings of alienation and prejudice--the same feelings experienced by Native students venturing into the white world--are unavoidable. Suddenly I was conscious of my obvious difference from the students; skin color, speech patterns, mannerisms, cultural and educational background, world view, sense of humor, etc.

Every person has an ingrained cultural perspective that can remain invisible until an event occurs which contrasts that perspective with another culture's. This kind of experience facilitates self-reflection and empathy.

Teaching in a Native community allowed me to see my cultural bias and deal with it on a daily basis. Being the 'other' among many is an experience I recommend for all educators in a multicultural country.

Summary

The introduction to "Native Teaching and Learning/Dramatic Teaching and Learning" presents thesis questions regarding the teaching/learning style of Native learners and the possible relationship to the style of teaching and learning utilized in Educational Drama. Personal experiences leading to the formation of these questions accompany this outline of the thesis investigation. Reasons for embarking on this thesis investigation were related to the present state of Native education in Canada. Research sources were outlined and brief definitions of frequently used terms were provided. The author's choice to assume a pan-Indian perspective in the research was delineated, as were the limitations of the study and the possible implications of those limitations.

Notes

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[3] Giles Hogya, "Predicting Achievement in Creative Dramatics," diss., Northwestern U, 1974, 3.

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[5] Jean Barman et al., eds., Indian Education in Canada: Volume 1: The Legacy, 2nd ed., 2 vols. Nakoda Institute Occasional Paper No. 2, (Vancouver: University of British Columbia Press, 1986) 15.

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[17] Barbara B. Fisher and Louis Fisher, "Styles in Teaching and Learning," Educational Leadership 36.4 (1979): 14-15.

[18] Kenneth T. Henson and Paul Borthwick, "Matching Styles: An Historical Look," Theory Into Practice 23.1 (Winter 1984): 6.

[19] Ibid., 6.

[20] Barman 1.

[21] Leroy Little Bear et al., Pathways to Self-Determination: Canadian Indians and the Canadian State (Toronto: U of Toronto P., 1982).

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CHAPTER 2

Native Teaching and Learning

Traditional Native Teaching and Learning

Every culture has an educational process that systematically instructs its members how to live successfully within their particular physical and social environment. Prior to the mass immigration of Europeans to North America, the indigenous people practiced a teaching/learning system that satisfactorily suited their lifestyle and needs. Traditionally, Native societies were directly affected by, and dependent on, the natural environment in which they lived. This resulted in cultures with high degrees of adaptability. Every person was an active learner as the situation might dictate, and every person was an active teacher in educating the young. Knowledge was imparted orally, taught at the students' pace, and relevant to the Native lifestyle. Clive Linklater, of the National Indian Brotherhood, writes that,

> "In the world as it was, the education of Indian people was participative and dynamic and involving the total community, at every level of community life, every day, all day.
>
> Education was a life-sustaining force . . ."[1]

Each particular Native culture possessed specific skills intrinsic to the lifestyle of the region. Every group

instructed its members in the world view and ways of life that had evolved over centuries of life on the land. Hunting, gathering and survival skills differed, languages varied, and details of culture were unique, but similar beliefs, values and behaviours prevailed throughout all Native societies. These similarities are acknowledged by Native writers, like Linklater, and enable them to speak in general terms about education ". . . in the Indian world. . . ."[2]

Joseph E. Couture, of Cree ancestry, has identified a number of ". . . common and primary traditional values . . ." that ". . . describe the basis of the cultural differences between Natives and non-Natives . . ."[3] and the corresponding behaviour manifestations of those values which directly affect Native pedagogy. Couture's findings reveal: 1) Native societies view their cultures as ". . . dynamic, adaptive, and adapting, not limited to the past," 2) Native cultures are ". . . rooted in a perception of the interconnectedness amongst all natural things, and all forms of life," and 3) there exists a ". . . characteristic sense of community, of 'the people'. . . ."[4] Within his consensus of Native values, Couture believes there is a 'sense of self', ". . . a concept of being . . ." revealed that is intrinsic to an indigenous individual's self-perception,

the individual's relationship to others and his/her sense of belonging in the world. He describes this life view as ". . . being and becoming a unique person, responsible for his or her own life and actions in the context of significant group situations."[5]

Jemake Highwater, a Native author, echoes Couture and defines the Native sense of identity:

> "It is through relationships that Native Americans comprehend themselves . . . The Indian individual is spiritually interdependent upon the language, folk history, ritualism, and geographical sacredness of his or her *whole* people . . . The relatedness of the individual and the tribe extends outward beyond the family, band, or clan to include all things of the world . . . Individualism does not presuppose autonomy, alienation, or isolation. And freedom is not the right to express yourself but far more fundamental right to *be* yourself."[6]

A people's values, world view, and sense of place in that world essentially forms the framework of their society. Couture observes that these principles

> ". . . contrast sharply with the characteristic western values that emphasize having, manipulating, and objectifying, and doing all three in a "rugged" individualistic fashion."

and that

> "the Canadian public and governments have tended to ignore or downgrade Native cultural distinctiveness."[7]

Couture points out that the Native world view manifests itself in distinctive behaviours that relate directly to indigenous educational practices.

The values of interdependency and community are found within the traditional Native extended family and consequent child-rearing practices. Native societies were--and still are--organized on kinship lines, which result in a community defined by family clans. Depending on the specific traditional culture, a clan combined relatives either from the maternal or the paternal side, sometimes from both sides, and often included non-related friends or adopted members. Within an extended family, relationships and responsibilities were clearly defined, respected and appropriate behaviours learned. Clans were usually exogamous and therefore, marriage extended an individual's relationship responsibilities to include the spouse's family as well. Adult membership in various tribal societies was not uncommon and resulted in another set of relationships and responsibilities. The result of this interconnected community was that it ". . . bound members of the band together and integrated the whole community."[8]

Traditionally, extended families practiced child-rearing techniques that utilized the various relationships surrounding the children. Parents, grandparents, uncles, aunts, cousins and siblings all shared in the socialization and education of the youngest members of the clan.

The very early training of Native children was mainly the responsibility of women relatives--mother, grandmother or aunt. In the remembrances of John Thomas, the women were

> ". . . very important because they were the first teachers in our lives, . . . the first teacher of mankind. So her [the women of the clan] position was important, maybe more so than the men. She taught us everything a young child should know, even helped us to start walking and talking. We learned our language from her. This took about six years of our lives and then we were turned over to our uncles for training."[9]

In many traditional Native societies, uncles and grandfathers adopted the responsibility of training young boys in the necessary skills and rituals of the male members of the clan. In this way the father-son relationship was less apt to be strained by the physical and mental hardships of the boys' training period. Young girls remained with the female members of the household to learn the variety of specific skills. Under the tutelage of mother, sisters, aunts and grandmothers they were instructed and guided in food gathering, preparation and preservation, handwork (sewing and construction of clothing and household items) and the spiritual roles and knowledge of women in the community.[10]

In all traditional Native teaching and learning, the grandparents and/or the collective elders of the community were intrinsically involved in the education of the young,

although the intensity of the role varied across cultures. Couture states,

> "Advice from elders, who are respected and listened to, is sought after. Traditionally, elders are the guardians, purveyors, and teachers of the oral traditions and history of the people; they are the doctors and healers, the expert survivors."[11]

The role of the elder, in relation to the young members of the clan, varied from teacher, to disciplinarian, to revered spiritual leader, to storyteller or a combination of all these roles. However the culture defined the role of the elders, they ". . . were the most respected teachers. Important teachings . . . were conveyed through their stories and private conversations with children."[12] Chief Dan George, writing of the close relationship of children and elders, comments that "the young and the old are closest to life. They love every minute dearly. If the very old will remember, the very young will listen."[13] George encapsulates the essence of the Native disposition toward children when he writes, "Touch a child - they are my people."[14]

Throughout the Native cultures, a child is considered to be a ". . . *revered* member of the family unit. . .,"[15] and in some cultures to the extent that ". . . children were viewed as "sacred beings."[16] The child-rearing customs reflect this attitude, for as soon as a child has reached the age of mobility, they are considered to be a

'person', with all the respect, rights, and responsibilities of any other person, and as such participate in all aspects of family life. "The children learn the customs and skills of their society by sharing directly in the activities of others."[17] Couture notes that

> ". . . traditional child-rearing customs characteristically give children emotional and physical room to make mistakes, to succeed as well as to fail, which tends to foster emotionally free, autonomous, and responsible individuals."[18]

Surrounded and respected by the family, children began their education "As soon as instruction and advice are (sic) likely to be effective. . . ."[19]

Traditional Native teaching and learning methodologies have been described as informal, occurring when relevant to daily activities.[20], [21] Jo-Ann Archibald describes the method, followed by the Sto:lo people of the Upper Fraser Valley in B.C., as follows:

> "Oral instructions were minimal, with an emphasis on observation and experiential learning activities. Such activities were sequentially organized. Young children were given toys and tasks which resembled adult tools and jobs. In time, these tools and tasks became more complex."[22]

Dave Elliot describes his own early childhood learning experiences in his Saanich family.

> "As children we learned from the very beginning, by teaching and discipline, and later on through lecturing - and also by example. You

> saw how your elders lived, how respectful they were of one another, and how they loved one another. . . . So a child early in life would learn by going along, being with their parents or elders . . . learn where to go, what to get. . . ."[23]

John Tootoosis, accompanying his father, remembers his introduction to oration:

> "Whenever serious discussions and meetings were held father would urge his children to listen and learn all they could, then later he encouraged them to debate with each other on the issues involved. He would listen intently as the children enthusiastically argued back and forth, developing the ability to express themselves."[24]

The oral tradition of Native cultures was the primary and formal means of passing on the important cultural aspects of history, religion and philosophy. Within a community, the elders were the transmitters of oral culture and were greatly respected for their knowledge, memories and oratory skills. Dorothy Sanvidge, a Mowachaht grandmother, recalls

> "Children were taught to respect. They learned everything at an early age because they were told things every evening before bedtime. The elders sat and told the children about things."[25]

John Thomas, a Nitinaht elder, adds

> "The old man of the family would be talking - talking about history, talking about our traditional songs and dances, and telling us the old stories. Generally giving advice on how to get along and behave."[26]

The traditional stories, using analogy rather than direct instruction, taught and reminded the children of appropriate behaviours. The main character, or trickster

figure, of these stories (be it Raven, Napi, Wesakegak, or Nanabush) always met with an unpleasant end due to his greed, jealousy or wanton ways. These gentle reminders of expected conduct supported the autonomous respect given children and allowed them to develop their own sense of self-discipline based on community expectations.[27]

Diamond Jenness, an early ethnographer of Canada's Native people, comments on the balance of freedom and discipline in a traditional community. He writes:

> "They [Native children] had more freedom than white children . . . Most of the prohibitions imposed on them . . . applied equally to the adults of the community, so that they were exempt from the innumerable petty checks and restrictions that too often cramp the development of European children . . . Yet their freedom did not mean license. The smallness of their communities made every individual's life an open book to his neighbors and compelled every adult to take an active interest in each child, whether his own or another's. So, from their earliest years the children felt the full pressure of public opinion."[28]

When discipline was required, it was most often the respected grandparent who managed the task. In this way the disciplinary action could be carried out in a context related to the whole community, the rationale for a punishment being, "Grandfathers have had to teach their grandchildren like this for a long time."[29] Less extreme measures of control were more common and included the practice of using humor instead of direct criticism and avoidance or separation until the child adjusted his/her

own behavior.[30] "For Indian people, discipline doesn't mean something as simple as obedience. It is a process powerfully connected to an Indian child's emergence of self-discipline."[31]

Conclusion

The essence of traditional Native education served the social and cultural needs of the tribal communities by transmitting and maintaining the beliefs, values and behaviours necessary to continue the harmonious functioning of their societies. The belief and value systems directly affected both the teaching and learning methods utilized by members of the communities. A consensus of these guiding values illustrates how Native self-perception is based on respect for all life, all people and a corresponding sense of personal autonomy. Family members shared the responsibilities of education of the young in accordance with their knowledge and skills. Included in all aspects of community living, Native children utilized listening, observation and imitation as the prime methods of acquisition of new knowledge and skills. Formal instructional sessions were held by elders and often included stories and songs presented to groups of children. Encouraged to be self-reliant, Native children were also expected to develop self-discipline. This expectation

applied to everyone and engaged older members as role models for younger members.

These elements of the traditional Native teaching and learning systems are basic elements of the concept of education in many cultures. Traditional Native teaching and learning was dominated by an holistic and humanistic attitude that integrated education into the living fabric of community life. At the time of the European immigration and formation of Canada, however, the educational philosophy contrasted sharply to the traditional methodologies of the indigenous inhabitants. The second section of this chapter will investigate an overview of non-Native-directed education of Native peoples through an examination of the major legislative policies and their effects on the cultural health of the indigenous communities.

Native Education: 1867 - 1974

It is intended that this brief overview of the history of Native education in Canada will establish the past educational experience of the indigenous population.

The issues and concerns of contemporary Native education are derived from a legacy of non-Native educational philosophy and control. Non-Native institutionalized education formally replaced traditional teaching/learning methods of the indigenous cultures beginning the consequent disintegration of Native languages and cultures. It is important to recognize the scholastic situations from which today's Native education leaders are emerging and acknowledge the attitudes and beliefs that have developed through their unique educational history. This history is shaping the present and future directions of Native education in Canada. An interview with Bill White, past co-ordinator of Indian education in the Nanaimo B.C. school district, helps to explain the importance of the past in the Native perspective on education. White states

> "We [Native parents and educators] are drawing from the past, from yesterday, last week, last year, ten years ago, to plan for this moment, for tomorrow. There have been bad past experiences, so start fresh today but apply what you have learned from the past."[32]

European-style education of Canada's Native people predates Confederation by over two hundred years. Missionary schools were first established by the Roman Catholic Church in New France as early as 1632, the first Protestant school opened in Upper Canada in 1827,[33] and

> "By the 1830's, the Government of Upper Canada was actively involved in Indian education, thus relieving the churches of some of the financial responsibility but continuing to involve them in the direction and control of the schools."[34]

The dominant attitude of the Euro-Canadian society toward the original inhabitants was reflected in the British North America (BNA) Act of 1867 which consolidated earlier legislation regarding Native people and under Section 91

> ". . . declared that the exclusive Legislative Authority of the Parliament of Canada extends to all Matters coming with the Classes of Subjects next hereafter enumerated; . . . 24. Indians and Lands reserved for Indians."[35]

The federal government accepted financial responsibility for Native education, but left the running of the schools and the curricula content in the hands of the religious organizations who had initiated the schools.

In his article "Protection, Civilization, Assimilation: An Outline History of Canada's Indian Policy," John Tobias describes the attitude of the Canadian government towards the indigenous population. Native people were viewed as incapable of protecting themselves

from exploitation by Europeans and required the official protection and special status delineated in the BNA Act. Tobias explains,

> "However, the legislation by which the government of Canada sought to fulfill their responsibility always had as its ultimate purpose the elimination of the Indian's special status. The means to achieve this goal was by training, that is "civilizing," the Indian in European values, to make him capable of looking after his own interests. Eventually, through this training the Indian identity and culture would be eradicated, and the Indian would be assimilable and no longer in need of special status."[36]

The signing of the numbered Treaties, One (1871) through Seven (1877), established the government claim to the land between Ontario and British Columbia, resettled the indigenous populations onto reserves and, at the insistence of the various Native leaders,[37] promised ". . . to maintain a school in each reserve hereby made, whenever the Indians of the reserve shall desire it."[38] Treaty Seven amended this promise to include the paying of teachers' salaries and the condition that the Native groups must be settled on their reserves before schools would be provided.[39] The treaties negotiated specific terms of agreement between the Native peoples and the government. These new terms were not covered by the original BNA Act and therefore "An Act to amend and consolidate the laws respecting Indians,"[40] hereafter referred to as the Indian Act, was incorporated in 1876.

Harold Cardinal writes that the Indian Act ". . . was passed with the intention of implementing the terms of the treaties and of establishing the status of Indians. It was made the main body of law from which the legal rights of Indians flow."[41] The only mention of Indian education in the original Indian Act is found under Section 59 covering the investment of Indian funds by the Governor in Council ". . . for the construction or repair of roads passing through such reserves or lands, and by way of contribution to schools frequented by such Indians."[42] Cardinal comments that with regard to the treaty documents, "They [the government] promised everything. They wrote bloody little."[43]

Before the turn of the century several amendments to the Indian Act were made that concerned the education of Indian children. In 1880 the chiefs and council were given the authority to choose the religious denomination of the school teacher. The religious minority of a reserve was also entitled to a separate school and school teacher.[44] By 1884 the Indian Act stipulated that children between the ages of six and fifteen years were to attend school.[45] In 1894 several amendments to the Indian Act regarding compulsory attendance were added. The Indian Agents (non-Native reserve managers) were given the authority of police officers to arrest and deliver truant children to

school and fine or imprison parents who kept their children out of school. Boarding or Industrial Schools, later known as Residential Schools, were established at this time in order to remove children from their home environment where, it was felt, the traditional culture would impede their assimiliation into the civilized world.[46]

As these amendments indicate, Native people were required to send their children to school, as were non-Native parents. The government had negotiated schools, but without any consideration of cultural differences or preferences of the population they served. Native parents had no control over the content or the conditions of the schools. As a result, what they could not change, they tried to avoid. Avoiding the schools inadvertently provoked the 'police-action' of the compulsory attendance regulations.

"Indian Affairs, 1867-1912" by Duncan C. Scott reported the educational conditions of the early government schools. One example demonstrates the poor conditions of the schools,

> "It is well within the mark to say that fifty percent of the children who passed through these schools did not live to benefit from the education which they had received therein."[47]

Dan Kennedy, an Assiniboine Chief, remembers, "In 1886, at the age of twelve years, I was lassoed, roped and taken to the Government School at Lebert."[48] Appalling circumstances, such as these, established the foundation

for generations of abused learners and set the pattern of education avoidance which is still a concern today.

No new amendments regarding Indian education were legislated until 1920 when the chiefs and council were given permission to inspect the schools which were attended by reserve children.[49] These inspections and subsequent reports to the Department of Indian Affairs prompted improvements in the educational facilities during the 20's and 30s but the curricula, set by religious organizations were left unaltered.[50] Rev. Fr. Delmas, principal of Duck Lake School in 1925, explained his conception of an appropriate curriculum for residential school students:

> "It seems to me that it is for the land that we should prepare our Indian pupils in such a way that they may live comfortably by its products. . . . Therefore, I advise strongly that during the last year or two these big boys should be kept steadily at work. I may add that during the winter months when the work is somewhat slack, they might still be given an hour or so of class work. . . . As for the girls, they have to be trained to be good housewives, knowing how to cook, wash clothes, mend them, keep a neat house and to take care of a small vegetable garden."[57]

John Tootoosis remembers that "One thing we *did* learn was a lot of religion. And we were put to work around the school for half of each day."[52] He describes the end results of the residential school experience:

> ". . . when an Indian comes out of these places it is like being between two walls in a room and left hanging in the middle. On one side are all the things we learned from his (sic) people and their way of life that was being wiped

> out, and on the other side are the white man's ways that he (sic) could never fully understand since he never had the right amount of education and could not be part of it."[53]

The majority of Native students were left "hanging in the middle" with the resultant loss of their Native languages, breakdown of cultural lifestyles and alienation from the elders. Those who did persevere beyond the residential school experience attained higher education, and along with less educated but equally determined Native leaders, became active advocates for improved Native education.[54] Their petitions to the government went largely unanswered until World War II when

> ". . . many Indians had served, and a number of them distinguished themselves, in the Canadian armed forces, and this experience brought members of the white and Native races together and highlighted the differences between them and the conditions in which they lived. In the late 1940's the Senate, feeling that something should be done about the problems of native people and under some pressure from Indian leaders, established a committee to consider revisions to the Indian Act, and for the first time Indians were themselves consulted about the kind of changes they would like to see made."[55]

The first comprehensive revision of the Indian Act was legislated in 1951. The major initiatives were the end of reserve segregation and the integration of Native children into provincially-run schools, with funding provided by the federal government.[56] This change introduced some Native children to the provincial curricula and educational standards of the rest of Canada. It highlighted the

inadequacy of Indian education to date and accentuated the cultural differences between Native and non-Native Canadians. The federal statistics for 1963-64 documented a ". . . 94 percent loss of [Indian] school population between grades one and twelve. The national rate of drop-out for non-Native students is approximately 12 percent."[57] The strain of the integration policy provided the catalyst for both Native and non-Native leaders to seriously consider the problems of Indian education. In 1964 "A Survey of the Contemporary Indians of Canada: A Report on Economic, Political, Educational Needs and Policies in Two Volumes," under the direction of Harry B. Hawthorn, director of the Department of Citizenship and Immigration, was undertaken and the findings published in 1967.

The Hawthorn Report, an exhaustive examination of the contemporary Native situation, revealed the sad state of Native education to the rest of Canada and endeavored to explore the reasons--social, cultural, physical, and spiritual--underlying the differences between Native and non-Native scholastic achievement. The recommendations made by the report included the continuation of integrated education for Native children but, with greater attention and understanding on the behalf of school administration and teachers. Remedial language programs were suggested

and the removal of all racially offensive literary material from curriculum texts and libraries. It was recommended that Native parents be encouraged to participate on school boards and restrictive legislation removed to allow for their participation.[58]

The many recommendations made in the Hawthorn Report encouraged the governments, both federal and provincial, to examine their past practices concerning Native education and to consider new alternatives that would help Native learners reach educational parity with the rest of Canada.

In 1968 the National Indian Brotherhood (NIB) was formed to address the problems faced by the Native Canadians from a Native perspective. Before the NIB could respond to the Hawthorn recommendations, the federal government published its response in the form of the "Statement of the Government of Canada on Indian Policy 1969," commonly known as the White Paper of 1969.

The content of the White Paper did not respond supportively to the Hawthorn suggestions. On the contrary, the federal government called for the total dismantling of all federal services and responsibilities for the Indian people of Canada, thereby rendering them equal status with all Canadians. In regard to Native education, the paper stated that

> "Provincial educational authorities will be urged to intensify their review of school

> curriculae and course content with a view to ensuring that they adequately reflect Indian culture and Indian contribution to Canadian development . . . The government is therefore convinced that the traditional method of providing separate services to Indians must be ended."[59]

Native reaction to the White Paper resulted in a national Native voice raised in protest. Harold Cardinal viewed the proposal as ". . . nothing better than cultural genocide . . . a thinly disguised program of extermination through assimilation."[60] As a result of the Native ". . . storm of protest . . ." the White Paper policy was officially withdrawn by the government in 1973.[61] The surge of Native awareness and activity brought to fruition the NIB's policy paper entitled "Indian Control of Indian Education" in 1972. In contrast to Hawthorn's integration-based strategy, the NIB's policy was based on two nationally accepted principles of education: parental responsibility and local control. The report suggested reform and action in the following areas: 1) band control of federal reserve schools with the ultimate aim of achieving equal status with provincial school boards under the Department of Education, 2) school board representation including the changing of some laws to allow for Native participation, 3) transfer of jurisdiction so that educational decisions concerning Native students are negotiated with Native people and not provincial

governments, 4) the authority and funds to develop and implement programs necessary to meet the needs of the local Native community at all levels of education, 5) teacher training programs made available to Native people, improved qualifications for non-Native teachers, Native language qualifications, band control of hiring and more Native teacher and counsellor aides, and 6) building new facilities to meet the needs of the local populations and bringing existing ones up to provincial standards.[62] The policy was endorsed by Jean Chretien, Minister of Indian Affairs, and ". . . since 1974, it has been possible for any local Indian community or corporate Indian group to assume full control of all or specified portions of educational activities that were federal responsibilities."[63] Implementation has been slowly initiated in various forms in numerous Native communities across the country. The reversal of 100 years of policy allows Native people to educate their own once more.

Conclusion

The Canadian government's legislation of Native education is documented proof of cultural conflict between the administrators and the recipients. It is a history of misunderstanding and misrepresentation that nearly obliterated the culture-based educative core of the Native

population. There is a cycle emerging from this historical perspective and it revolves around the concept of control. The Native population lost control of their education process during the non-Native administration and, as a result, in many ways lost control of themselves, individually and collectively. At the present time, some of the power of control has returned to the Native people and through the process of education, they intend to regain control of their lives, both individually and collectively. This process of rebuilding Native education into a social and cultural instrument for success and parity in Canadian society may take a long time, perhaps as long as it took to destroy the original system.

At present, Native education is in a state of productive chaos as traditional/cultural and innovative ideas are arranged and re-arranged in search of a successful balance which will benefit Native learners and include them in the larger educational scheme. One aspect in this search for balance and control of the education process is an inquiry into <u>how</u> Native people, as distinct cultural groups, engage in the learning process. This brings this investigation to the exploration of the research documenting the possibility of a Native learning style and its complimentary teaching component.

A Review of the Research on Native Learning and Teaching Styles

A Survey of the Contemporary Indians of Canada: Economic, Political, Educational Needs and Policies Volume II (the Hawthorn Report, 1967) documented the disastrous state of Native Education in Canada and laid the foundation for exploring the possibility of there being a distinctive Native learning style. Comparing Native and non-Native home life and affirming its great effect on the educational achievement of school children, the report drew attention to the early learning patterns and child-rearing practices of Native people.

This investigation will survey the findings of the Hawthorn Report and review four publications which review Native learning style research of the past twenty years. The publications are:

1) Brent Kaulback, "Styles of Learning Among Native Children: A Review of the Research," Canadian Journal of Native Education. Edmonton: University of Alberta Press. Vol. 11, #3, 1984, pp. 27-37.

2) B.C. Ministry of Education, "Understanding and Teaching Native Adults," Native Literacy and Life Skills Curriculum Guidelines: A Resource Book for Adult Basic Education. Victoria: B.C. Ministry of Education, 1984, pp. 1-26.

3) Floy C. Pepper, Steven L. Henry, "Social and Cultural Effects on Indian Learning Style: Classroom Implications," Canadian Journal of Native Education. Vancouver: UBC Press. Vol. 13, #1, 1986, pp. 54-61.

4) Arthur J. More. "Native Indian Students and Their Learning Styles: Research Results and Classroom Applications," B.C. Journal of Special Education. Vol. 11, #1, Vancouver: The Center for Human Development and Research, 1987, pp. 23-37.

In addition to these main sources, Native authors will be cited where their views are applicable to the investigation.

This investigation will review the research material in terms of

1) cultural conflict and subsequent failure of Native learners in mainstream education.
2) Native child-rearing practices and early learning patterns.
3) Native learning strengths or styles.
4) recommendations for classroom practice.
5) the implications for Native teachers.

To initiate this discussion on Native learning styles it is important to establish the foundation of the research. As noted in the B.C. Ministry of Education publication; "While they may be somewhat arbitrary, the differences described by Hawthorn are largely supported by additional research on learning styles."[64] In order to have a clear understanding of the problems faced by Native learners in the integrated school setting, as delineated by the Hawthorn Report, this investigation shall proceed to a review of the subsequent research of Native learning styles.

Cultural Conflict

The Hawthorn Report was based on a series of interviews in 1964-65 with Native students and their parents, teachers and administrators, conducted across the country regarding the integrated school situation. The results of the research were found to be in agreement with similar independent research studies in Canada and the United States. Acknowledging the variation of distinctive Native cultures and individuality of Native students, the report makes generalized reports on its findings and recommends that its conclusions be re-defined for application in specific Native education settings.[65]

The Hawthorn Report initiates its discussion of the problems of Native learners by identifying the general withdrawal and failure pattern of generations of Native school children. The report recognizes that the Native child ". . . has already learned a great deal before he arrives at the schoolroom door."[66] The Native child has developed ". . . qualities of independence, self-reliance and non-competitiveness. . . ."[67] However, the ". . . rich experiences in the language and culture of their group . . . has not prepared the child for school routines and activities."[68]

School entry is described as a ". . . drastic break with past experiences"[69] for the majority of Native

children. The report offers the premise, depending on the proximity to urban centers and the degree of community acculturation of non-Native values and lifestyle, that

> ". . . home and school are two parallel and opposing worlds that impinge on each other very little . . . Home and school are two different cultural entities and require from the child two distinct modes of adjustment . . . the child has to make a new adjustment each time he moves from one to the other. This dual pattern of adaptation creates conflicts within the child which are reflected in his scholastic achievement."[70]

The major areas of conflict between a Native child and a non-Native educator are identified as ". . . autonomy, discipline, competition, time and language. These are conflicts of their respective cultures."[71]

As noted in the first section of this chapter, "Traditional Native Teaching and Learning," the Native child has learned specific values and behaviours through the socialization process of his/her Native culture. The Hawthorn report defines socialization as ". . . the process of learning a role which will equip the individual to live comfortably in his own society."[72] The report notes that it is ". . . generally accepted that core culture, values, basic cultural orientation and personality are most resistant to change"[73] and therefore, ". . . there is little doubt that the child from the reserve suffers as a result of being required to fit into the patterns of the majority and of being measured by its standards."[74] In

essence, the school environment engages in the process of re-socializing Native learners and they discover that their ". . . previous patterns of learning are not of value in the school situation."[75]

Cultural value and behaviour conflicts, and pressures to conform to the dominant culture present in the integrated school environment, resulted in the pattern of failure and withdrawal evident in the ". . . 94 percent loss of school population between grades one and twelve"[76] recorded in the Hawthorn Report. The statistics document that, "Ability and motivation may not be lacking at the start but they are soon stifled and defeat becomes inevitable."[77] "The school contributes, unintentionally but nonetheless certainly, to the fear and discomfort of Indian children" and "Children who are frightened or hungry or ridiculed are not free to learn. They are too busy attempting to defend themselves."[78]

The Hawthorn report outlines the failure process of Indian children, in an integrated situation, as beginning when the ". . . school process interrupts or conflicts with the learning process of the Indian child forcing him to unlearn, relearn and acquire new learning. . . ." The child falls behind the non-Native children right from the outset and ". . . as he trails along behind his non-Indian peers, the pursuit of success becomes obviously futile and

motivation decreases. Failure increases."[79] The report notes, "With each failure, motivation, self-image, and level of aspiration drop" and "It is difficult to imagine how an Indian child attending an ordinary public school could develop anything but a negative self-image."[80] There is no representation of his culture to validate his identity. Non-Native students appear to hold the mysterious secret to success in school, and the specialized remedial programs for the Native student appear to be proof of the public consensus that Native people are not and never will be up to non-Native standards.[81]

The Hawthorn report notes that by the time a Native child reaches the fifth grade, and has experienced repeated failure within the integrated school setting, he/she begins to physically and mentally withdraw from participating in school environment.[82] For many Native children the remaining years of mandatory school attendance become an exercise in marking time. The report states that ". . . aspirations of Indian youth lower significantly when they become consciously aware that the opportunities for attaining their aspirations are limited" and that the "Self-image of Indian youth becomes increasingly negative with age."[83]

Finally the Hawthorn report confirms that

> "It has been established that the rate of failure for Indian children far exceeds that of

> White Canadian children and that the primary reasons are cultural and social rather than intellectual."[84]

Affirmation of the Hawthorn Report's findings and conclusions are found in the National Indian Brotherhood's (NIB) paper Indian Control of Indian Education (1972) where the integrated school system is viewed as being ". . . culturally alien to native students"[85] and cites "Inferiority, alienation, rejection, hostility, depression, frustration . . ." as ". . . some of the personal adjustment problems which characterize the Indian child's experience with integration. These are also factors in the academic failure of Indian children in integrated schools."[86] However, in contrast to the Hawthorn Report's recommendation for continued integration of Native children into the public system, the NIB states

> "Integration viewed as a one-way process is not integration . . . it has been the Indian student who was asked to integrate: to give up his identity, to adopt new values and a new way of life. This restricted interpretation of integration must be radically altered if future education programs are to benefit Indian children."[87]

The NIB suggests that the integrated programs in provincial schools should ". . . respect the reality of racial and cultural differences by providing a curriculum which blends the best from the Indian and the non-Indian traditions."[88]

Echoing the conclusions of the Hawthorn Report and the NIB perceptions of the plight of Native learners, A.J. More

in his review of Native learning style research, finds that the

> ". . . research strongly suggests that learning style differences of Native Indian (and other) students are related to different background experiences, different value systems and different ways of raising children, not to racial or genetic differences."[89]

More adds that "cultural differences are one important component of individual differences. The study of learning styles arose from the study of individual differences."[90] Brent Kaulback, in his review of Native learning style research observes that "Some researchers view this mismatch between learning styles and instructional methods as a prime cause of school failure among Native children"[91] but, More cautions

> "Recent research and teacher observations indicate important differences in learning style between Indian students and their non-Indian counterparts. The differences are not consistent enough to suggest a uniquely Indian learning style, but they occur often enough to warrant careful attention."[92]

The documentation of the problems faced by Native learners leads to an exploration of their situation and learning capabilities prior to exposure to the integrated school setting. The starting point for Native learning style research begins with the earliest learning patterns of Native children and the child-rearing practices which form those patterns.

Native Child-rearing Practices and Early Learning Patterns

The Hawthorn Report documented Native child-rearing practices and early learning patterns under the heading of Psychological Factors in the Socialization: Processes and Problems section. It is a challenging undertaking to read beyond the overtly judgmental language used to describe the Native home environment and discern the practices and patterns which lie beneath the condemnation of the researchers' descriptions. In this section it appears that the Hawthorn researchers needed to heed their own advice to teachers, regarding the necessity of viewing a minority behavior as ". . . not necessarily deviant but . . . simply different."[93]

The Hawthorn Report establishes that through the ". . . language-symbolic system . . . Attitudes are set toward learning and established through interaction with adults from infancy on."[94] The B.C. Ministry of Education cites the work of Ray Barnhardt (1979) as he expresses the importance of viewing

> ". . . culture and cultural processes are ongoing phenomenon that need to be understood and addressed in their current everyday forms and practices and not treated only as relics of some past life."[95]

With regard to child-rearing practices, Kaulback notes that regardless of the ". . . infusion of elements from the white society into Native culture . . . the methods of

interaction between infant and parent, have remained relatively constant."[96] Pepper and Henry point out

> "Activity patterns to which many Indian children are exposed are rooted in a number of important values. These include such things as generosity and sharing, cooperation and group harmony, placidity and patience, behavioural expression, different concepts of time, different values of ownership and property. These values are generally learned in an informal manner and unconsciously applied."[97]

The Hawthorn Report begins its discussion of child-rearing practices with the dominant attitude of Native adults towards children. The age of mobility grants a child status as a person who is free to discover the world with a degree of independence and autonomy.[98] This allows the child the opportunity to ". . . develop independent of stringent parental guidance and control,"[99] and the child is encouraged to make his/her own decisions and establish his/her own daily routines. As a result the child develops a degree of self-sufficiency in a loosely structured environment.[100] Pepper and Henry comment that Native children, accustomed to a high degree of personal control, perceive non-interference as a norm of human interaction. The implications of non-interference in the integrated classroom might be demonstrated when Native children feel teacher inquiries and suggestions are ". . . butting into . . . what they perceive as their affairs - that is, their learning tasks."[101]

In the Native community, the Hawthorn Report observes that "Little time is spent on teaching . . ." the child specific tasks or activities, but they are encouraged to observe and imitate adult activities.[102] Kaulback describes the Native child as a ". . . welcomed spectator and participant to all types of family and community affairs," which allows the child ". . . a valuable opportunity to intimately familiarize himself with a multitude of tasks . . . from simple domestic duties . . . to highly sophisticated and complex activities such as carving, beading or making a parka," and as a result the ". . . by-product of such practices were and still are visually acute perceptual skills among its [the Native community's] young."[103] The Hawthorn report observes that a Native child is allowed and encouraged to ". . . do things which interest him when he is ready."[104] Kaulback explains

> "Spurred on by a natural curiosity and a desire to become an integral and useful member of the family unit, the maturing child will, in time, attempt to imitate the actions and activities of those he has observed for so long. Often the child will manipulate real tools and equipment during these imitative play sessions and, by so doing, slowly learn the real life skills necessary to ensure his acceptance within the community."[105]

Described as learning by ". . . trial and error . . ."[106] in the Hawthorn Report, More describes this method of learning as

> "Watch-Then-Do (e.g., learning to make a fishnet) or Listen-Then-Do (e.g., learning values through legends taught by an elder) or Think-Then-Do (e.g., thinking through a response carefully and thoroughly before speaking)."[107]

More defines Trial-and-Error learning as when a child adjusts his/her learning approach after corrective feedback, while in the Watch, Listen, Think-Then-Do practice, the child is expected to self-evaluate against what he/she has observed as acceptable and adjust the response or product accordingly. Kaulback believes that this

> ". . . style of learning has had a profound effect upon the development of certain skills within the perceptual repertoire of Native children . . . these children have acquired the ability to organize their observations and form concepts from them. The children have, in other words, learned to learn through visual means."[108]

The Hawthorn Report makes several points regarding the use of language in the Native community. It observes that conversations are limited, voice tones are generally soft and questions are rare and frequently answered only in monosyllables.[109] The report notes that Native school children often complain about the constant flow and volume of voices in the classroom making it difficult for them to concentrate. This may result in ". . . tuning out. . . ."[110] The report also indicates the struggle some Native children may have with learning English as a second language or adjusting to the form of English used in

schools when a non-standard or dialect form is practiced in the home environment.[111]

More illuminates several aspects of language interaction in a Native milieu,

> "Communication was another important part of traditional learning styles. Communication was both verbal and non-verbal, but the non-verbal was much more important than in contemporary Western society. Silence was also used as a means of communication. Eye contact and quiet calmness were important methods of discipline and communication. Children were not tested or questioned after a learning situation - they were expected to self-test."[112]

Kaulback contrasts the use of verbal instruction in the non-Native and Native learning environments. In a non-Native learning situation verbal instruction is the primary mode of knowledge transference while in the Native situation, the children share ". . . directly in the activities of others" and ". . . verbal instruction is neither offered nor required because the child's close proximity to the observable action makes instruction-giving quite redundant."[113] He also notes that "Question-asking was generally not a verbal strategy employed by the Native people in their day-to-day speech habits." He emphasizes that this practice of observational learning, as compared to learning through verbal means, ". . . has fostered the development of very different styles of learning among Native and white children."[114]

The Hawthorn Report states that some Native children ". . . have the opportunity to hear stories and folk tales which have colorful imagery and language. No one reads to the child."[115] More expands on the use of stories in the Native environment as a

> ". . . primary method of learning values and attitudes. The legends and stories had very deep meanings and involved very intricate relationships - a fact often missed by non-Indians. The use of symbolism, anthropomorphism . . ., animism . . ., and metaphors was an extremely effective method of teaching very deep and complex concepts. These methods allowed the learner to understand at his or her own level of cognition and emotional development. When the learner came back to the story or legend a few years later, it had an even deeper meaning - somewhat similar to the spiral curriculum in today's educational system."[116]

The Hawthorn Report describes discipline in a Native community as ". . . loose and protective . . .",[117] ". . . seldom harsh and rarely physical . . ." with no ". . . set rigid rules to control the child" and explains that being shamed in the eyes of the community for inappropriate behaviour ". . . are strong and compelling forces of social control."[118] The report also states that the ". . . most powerful reinforcements for learning are those of social and emotional reward"[119] and for the Native child in the integrated school setting those rewards are more often found in the home community. More comments that Native children were ". . . allowed to learn from their mistakes. A policy of non-interference existed unless

there was real danger" and "Often misbehaviour was ignored so that the child would learn the natural consequences of misbehaviour and learn to be in charge of his or her own behaviour."[120]

The child-rearing practices of Native people help to illuminate the foundations of the conflicts faced by Native learners upon entering a school setting where a different set of values, expectations and behaviours are assumed. The Hawthorn Report observes that

> "In early years learning is intensive and basic; for this reason early learning is considered most fundamental and affects the individual adult patterns of thought and behviour . . . early learning is difficult to alter because of its intensity. . . . In this lies the explanation of the difficulties encountered in attempting to change the patterns of thinking, acting, and learning of the Indian child when he arrives at school. Only in those areas in which he does not have to unlearn things can one hope for ready success in teaching him new ways of thinking and doing."[121]

Advancing on the groundwork laid by the Hawthorn Report, research into Native learning styles has concentrated on the strengths which Native learners bring to their school experience. Identification of these strengths has led to new insight into the possibilities for successful learning strategies which may be beneficial in the struggle to break the failure cycle of Native learners.

Native Learning Strengths or Styles

It is with great caution that the research on the possibility of Native or culturally-related learning styles proceeds. Each review of the research used in this investigation comes with the initial warning that uncritical adoption of the research findings and recommendations for instruction will only result in further mislabeling and stereotyping of Native learners. No learner should be restricted to a particular learning method as the solo approach to developing life-long learning abilities.[122] More points out that "There is a considerable overlap between the learning styles of Indian and non-Indian students. Indeed the similarities may be greater than the differences."[123] Pepper and Henry emphasize that there is ". . . no *absolute* Indian behavioural learning style," however viewed as ". . . tendencies or learning style inclinations"[124]

Native learners may share some of the following:

1. They are skilled in non-verbal communication;
2. They have a lower frequency in verbal coding;
3. They are skilled and have a high frequency in processing visual and spatial information;
4. They are skilled and have a high frequency in holistic processing on both verbal and non-verbal tasks (More, 1984, p. 9) (i.e., are able to see the *whole* verses the parts).

5. They have relative strength and high frequency of imaginal coding (More, 1984, p. 9).

6. They use a "community learning style" (Wyatt, 1978) the child observes carefully over a long period of time followed by practice of the process (direct experience), with a minimum of verbal preparation and interchange - (takes longer).

7. They are group oriented and prefer to work in small groups.

8. They prefer an informal setting with freedom of movement.[125]

Regarding language skill and use, the first two tendencies, skill in non-verbal communication and low frequency in verbal coding, reflect those aspects as they are practiced in the Native community where observational learning is utilized more than learning through verbalization. Kaulback notes that the generalizations regarding Native learners' auditory perception of language is based on research conducted with the Illinois Test of Psycholinguistic Abilities (ITPA), ". . . a test designed to measure the psycholinguistic abilities and disabilities of children" which has been ". . . used extensively by researchers to identify the perceptual channels through which Native children appear to learn most effectively."[126] Kaulback points out that ITPA is testing English linguistic abilities in school situations and cautions

> ". . . it is too premature to imply from these results alone that Native children are deficit in their ability to conceptualize through language. Only a testing program conducted in the child's Native language would yield valid

> information about the child's auditory perceptual ability."[127]

Kaulback supports the strength of the ITPA with regard to its ability to ". . . clearly indicate that Native children are able to efficiently and effectively process information presented through visual means."[128]

More, whose summary list of Native learning strengths closely matches Pepper and Henry's, supports the visual/spatial evidence of the ITPA findings and Kaulback's interpretation of those findings. His own research with Native seven and ten year-olds ". . . indicate that they use simultaneous processing more frequently and effectively than their non-Indian counterparts" and he attributes this tendency to the ". . . way in which traditional Indian cultures were holistic and global rather than analytic and sequential." He adds that this traditional approach is ". . . still alive today even among urbanized Native Indian children."[129]

More cites the imagery found in Native legends as an example of the cultural usage of imaginal coding for the purpose of ". . . understanding and remembering difficult concepts."[130] More's Watch, Listen, Think-Then-Do learning style resembles and supports the "community learning style" cited by Pepper and Henry.

The last two points on Pepper and Henry's list regarding group orientation and freedom of movement,

appear to be preferences based on Native community interaction patterns and neither Kaulback, More nor the B.C. Ministry Guide comment upon these aspects from a research perspective. However, these suggestions are supported in the teacher/classroom recommendations formulated from the summative research suggestions.

Recommendations for Classroom Practice

The recommendations put forward in the Hawthorn Report commence with the firm statement that the ". . . principle of integrated education is not questioned"[131] but the report acknowledges, ". . . the school experience for the Indian child must be different from the present one starting in the first grade if he is to have any hope of succeeding at all."[132] The report demands

> "In order to maintain a sense of personal worth and identity, the child must have some successful experiences in his attempts to learn and some hope of achieving success in future endeavours. Without some sense of worth and identity, the child cannot mature or become or remain a functioning human being."[133]

Beginning at the nursery school and kindergarten levels, the report suggests programs based on experiential learning with a ". . . variety of play media, books, records and short trips in the locality." Administered on a ". . . cooperative basis parents could be involved in programming and the educational process . . ." and teachers would be

expected to use ". . . materials and ideas from the background of the child." These measures would ". . . enable the child to have an initial educational experience which does not circumscribe his sense of worth or completely devalue his world" while at the same time ". . . the child could become familiar with the demands of the . . . routines and procedures within a classroom."[134]

Viewing communication as a ". . . vital element in teaching . . .," the report suggests that teachers should endeavour to communicate with the Native child in a ". . . variety of ways . . . verbally and non-verbally."[135] In order to accommodate the Native child in the integrated classroom, the report emphasizes the need for teachers of Native children to be ". . . professionally and adequately prepared . . . through a variety of ways."[136] Unfortunately, the Hawthorn Report never recommends how these ideals might be met in practical terms in the school setting beyond the kindergarten level.

The National Indian Brotherhood (NIB) envisioned Indian participation in the integrated system extending beyond pre-school and stated

> "The success of integration is not the responsibility of Indians alone. Non-Indians must be ready to recognize the value of another way of life; to learn about Indian history, customs and language; and to modify, if

> necessary, some of their own ideas and practices."[137]

Essential to the NIB view of Indian education was the inclusion of the Native values and behaviours established in the home environment. The NIB felt that "School programs which are influenced by these values respect cultural priority and are an extension of the education which parents give children from their first years." The NIB pointed out that these early lessons were based on the values of self-reliance, respect for personal freedom, generosity, respect for nature, and wisdom[138] and there must be room within the school environment to accept and nurture these values.

The B.C. Ministry Guide cites the suggestion of Arbess (1981) as a practical way for teachers to discern and engage the values advocated by the NIB suggestions. Arbess states

> "Teachers should, through the process of negotiating to create consensus . . ., be able to draw out a common core of values which become part of the dynamic culture of the classroom."[139]

Regarding the process of classroom negotiating, Arbess clarifies the process as

> "The key to successful negotiation (of the classroom environment) is the mutual respect between teacher and student that never assumes that the teacher should be allowed to make only his/her sense of the situation stick. Native children are accustomed to this deep respect for individual human differences and such negotiation

> is one of the qualities of the successful teacher of the native student."[140]

In support of an alternative way of administering the classroom environment to include the Native learners, the B.C. guide supports the process-oriented curriculum endorsed by Barnhardt (1981) ". . . that sees content as a means to developing skills that really matter - - 'how to think, communicate, organize, make decisions, solve problems, assign priorities and most of all, learn'."[141] Barnhardt's curriculum is project centered, community based based and utilizes experiential and group learning strategies.

Kaulback suggests the following instructional implications for Native learners,

1. ". . . develop instructional materials which appeal to and stimulate the perceptual potential of these children."
2. ". . . work towards developing the methodology that taps and utilizes the perceptual strength of Native children."[142]

Kaulback concludes by saying that

> "Effective teaching leads to effective learning. Effective learning leads to success in school."[143]

Pepper and Henry suggest that most teaching techniques present information from a theoretical base and move toward practical application. Based on Native perceptual strengths and tendencies for observational learning, they suggest a teaching approach which begins with practical

application and leads the students to discover the theory. They offer the following list[144] of teaching strategies as a guide to achieving this approach:

1. Use cooperative learning groups versus traditional grouping;
2. Provide a high percentage of group projects and a low percentage of oral questions and answers;
3. Incorporate manipulative devices and activities which allow a student to "feel and touch;"
4. Provide a variety of informal classroom settings with freedom of movement--studying on the floor, sitting at a table or desks arranged in small groups, etc.;
5. Present the whole picture of things before isolating skills into small segments;
6. Provide activities which are experienced based;
7. Provide a high rate of encouragement;
8. Provide mobility through scheduled activities;
9. Provide value clarification activities;
10. Use peer tutoring and cross-age teaching;
11. Provide artwork illustrating people and animals; cartoons, wood carving, model building, miniature displays, map-making;
12. Use role-playing and creative dramatics;
13. Organize learning center materials to address all the needs of all learners in the classroom;
14. Encourage opinionated expression of viewpoints, in social studies and other subjects where controversy can be found;
15. Present new and difficult material in a visual/spatial mode rather than a verbal mode;
16. Use metaphors, images, analogies and symbols rather than dictionary type definitions;

17. Use parades and productions such as "Classroom 20/20" or "News in Review";

18. Use brainstorming and open-ended activities;

19. Schedule sports and play days;

20. Use instructional games; and

21. Student-designed games are particularly effective.

Both Pepper and Henry,[145] and More[146] advise the use of such strategies with a cautionary note. Exclusive use of these types of strategies would be detrimental to Native learners by restricting their exposure to a variety of learning styles. Learning strengths should be utilized but not depended on for the entire classroom experience. To ensure maximum success, More suggests a four step process to expand and enhance Native learning styles;

1. Identification of preferred learning styles through the use of systematic observation.

2. Match the teaching style to the learning style.

3. Improve weaker learning styles through incorporation in lessons and activities.

4. Select appropriate learning style according to the type of task and the students' learning styles.[147]

More suggests that the students can be actively involved in the learning style expansion routines. Identifying and consciously employing their own learning strengths and awareness of challenging alternatives will help students ". . . develop an intuitive selection process. . . ."[148] Pepper and Henry suggest teaching to the dominant learning

style when presenting new concepts and when students are comfortable with the material, present different learning style approaches. They also suggest teachers should test in both the preferred and challenging styles and develop a teaching repertoire that encompasses different teaching strategies.[149]

The above suggestions apply specifically for teachers of Native learners, but offer valid teaching suggestions for all teachers. These suggestions may possess unique implications for Native teachers and their relationships with Native learners.

The Implications for Native Teachers

Although the Hawthorn Report makes no mention of professional Native teachers within the integrated school setting as a strategy to aid the learning process of Native children, the NIB publication strongly advocates this approach. The NIB states, "The need for native teachers and counsellors is critical and urgent . . ." and

> "Native teachers and counsellors who have an intimate understanding of Indian traditions, psychology, way of life and language, are best able to create the learning environment suited to the habits and interests of the Indian child."[150]

Verna Kirkness, director of Indian Education at UBC, writes that Native Indian teachers are ". . . the key to progress in the education of Indians."[151] Kirkness

supports More's cumulative research regarding Native learning styles, and believes ". . . it is reasonable to assume that the Indian teacher and the Indian student should readily match in teaching and learning styles."[152] Kirkness, employing the research data of Judith Kleinfeld (1971), characterizes the style of a successful Native teacher as the "Supportive Gadfly" variety, demanding a high level of intellectual participation and establishing interpersonal relationships with the students.[153] Kirkness envisions Native teachers as ". . . actively demanding yet friendly and warm" and the challenge for them is to be ". . . role models for their students, "change agents" in Indian education and culture brokers in society."[154]

The B.C. Ministry of Education guide examines effective teaching styles regarding Native learners. Based on research contrasting the teaching styles of Native and non-Native teachers working with Native students,[155] the Guide (p. 1-2) reports these observations:

Native Teachers

- spent more time waiting for students to finish their work;
- created a situation where social control was shared between the teacher and student;
- allowed for shared leadership in the classroom;
- developed a warmer, more personal teaching style;

- provided small group work;
- accommodated the students' rates of beginning, doing, finishing their work;
- operated more slowly and smoothly, reflecting a sense of pacing that was culturally based;
- moved around the room more slowly, smoothly, and with less "stop and go;"
- rarely singled out one student but exerted control over the whole class at once;
- used fewer imperative commands;
- questions were put to the class as a whole;
- avoided evaluating the correctness of a response and did not explicitly correct or praise responses;
- utilized rhythm as a classroom organizing device, and followed student rhythm of movement and activity;
- accepted silent periods in the classroom;
- exhibited longer pauses (six times as long--three seconds--as the average North American teacher) after asking questions;
- initiated the next phase of an activity without "readying" the students, but also allowed students to initiate interaction without waiting for the teacher.

Conclusion

The Hawthorn Report documented the results of the conflicts faced by Native learners in the integrated school setting and through its research attempted to define the cultural differences from which these conflicts emerged. It also identified the learning strengths and abilities which Native children may develop prior to school entry and

acknowledged the lack of recognition and usage of these abilities within the school environment. The teaching/learning approach which is dominant and apparently successful for many non-Native children is evidently not the ideal scholastic solution for all Native learners.

The research on learning styles, as reviewed by Kaulback, More, Pepper and Henry and the B.C. Ministry of Education, has revealed some strengths and tendencies shared by some Native learners. As stated by the authors, Native learning style research data is inconclusive and often contradictory. The observable social aspects of Native learning are supported by the review of the research data but, aspects of cognitive processing (simultaneous, visual, etc.) by Native learners is still a controversial area. The search for a successful approach to learning for Native people led researchers to investigate child-rearing practices and early learning patterns. These practices and patterns appear to be the same ones documented in the traditional teaching/learning styles of the indigenous people.

Based on the recent research and the ancient knowledge of the Native approach to education, researchers are suggesting alternative teaching strategies, project-centered learning, group learning, experiential learning, etc.. Based on the value of collective learning experiences,

these strategies have rarely been placed at the center of the learning approach. The challenge for teachers of Native learners is to accept the shift in teaching practice required to make learning accessible to their students. Some practicing Native teachers have demonstrated the capacity to successfully engage and utilize these 'alternative' teaching strategies in classroom situations with Native learners.

As more and more Native people enter the education profession, the need exists for the training institutions to advance their curricula to include the Native learner/teacher education student. Continuing to train Native teachers in a teaching methodology which has been documented as inappropriate for Native learners is senseless. As suggested by the research reviewed in this investigation, techniques and strategies--components of a distinct teaching style--exist which enable Native learners to prosper in the school situation. The question is, how do the education institutions make this teaching style accessible to Native teacher education students in a form which is accessible and compatible with their own learning strengths and applicable to their future teaching practice?

This investigation continues with an exploration of teaching and learning styles inherent in Educational Drama.

Notes

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[3] Joseph E. Couture, "Traditional Native Thinking, Feeling, and Learning," Multicultural Education Journal 3:2 (Edmonton: Alberta Teachers Assoc., November, 1985): 5.

[4] Couture 6.

[5] Couture 7.

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[17] Pepper and Henry 57.

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[19] Opler 38.

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[21] Medicine 23.

[22] Archibald 3.

[23] Haegert 18, 19.

[24] Norma Sluman and Jean Goodwill, John Tootoosis: Biography of a Cree Leader (Ottawa: Golden Dog Press, 1982) 92.

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CHAPTER 3

Dramatic Teaching and Learning Styles

INTRODUCTION

Prior to this chapter, this thesis investigation has focused on Native learning. It is now necessary to broaden the scope of exploration to include all teachers and learners in order to develop the concept of dramatic teaching and learning. This need is based on two factors. Firstly, the author's belief that drama as a learning medium is accessible to all learners, regardless of their cultural orientation, and second, the author's commitment to the inclusion of dramatic teaching and learning as essential aspects of a comprehensive, quality educational experience.

The focus of this portion of thesis exploration will be on the relationship of drama to education, as a teaching method and a learning process. This approach does not limit drama to a distinct subject, but rather, extends its application across curricula boundaries as a 'style' of approaching learners and subject material. Chapter three analyzes both the definition and the function of drama in the educational context. The term 'style' is discussed in relation to teaching and learning and the aspects of the

dramatic process which comprise a distinctive 'dramatic' teaching/learning 'style' are delineated.

In order to further the thesis investigation, a foundation of the knowledge and terminology utilized in Educational Drama will be established and, in conjunction with the previous chapters, this foundation will be used to determine if, in fact, similarities, parallels and/or differences exist between what have been termed as Native teaching/learning style and Dramatic teaching/learning style.

EDUCATIONAL DRAMA: DEFINITION

As a twentieth century addition to institutionalized education,[1] Educational Drama has undergone several philosophical and practical transformations. Various 'schools of thought' have formed regarding its definition and function. By reviewing a selection of written material by contemporary Drama-in-Education practitioners and theorists, a collective and summative understanding can be achieved.

Initially, as stated in the introductory chapter, "Educational drama is concerned with [the learning] process rather than [a theatrical] product and has two equally valid functions:

> 1. It forms an activity in its own right, in which a young person is given the stimulus and opportunity to discover himself, his own resources, the world around him and his relationship with that world, in a free and non-judgmental atmosphere, through the experience and spontaneity in group work.
>
> 2. It is a teaching method of learning by experience, applicable to work in a subject or sphere, according to the discretion of the teacher and the readiness of the pupil."[2]

Within a dramatic teaching/learning style these functions of Educational Drama are interdependent and are not limited to 'young' people. Leading educational drama theorists and practitioners provide a variety of points of view which elaborate this basic definition.

Drama as Depiction

Dorothy Heathcote suggests that all school curricula are based on the concept of "depictions"--descriptions or representations--which are what we use ". . . when we can't be in direct contact with the actual event, or place, or person. . . ." She writes,

> "All teachers talk. Language depicts real experiences; geographers use maps - depictions for places; pictures are used by most teachers in one form or another; writing is a depiction, so are engineering drawings. . . . The whole school's curriculum is founded on the idea that depictions are respectable. Drama is also a depiction; of living in social situations."[3]

In addition to the depictive forms standard to other school subjects (language, writing, drawing, etc.), drama utilizes

a form of depiction based on and in the imaginations of the participants. Collectively creating and entering an imagined situation, the participants in the dramatic experience are able to put themselves ". . . into other people's shoes. . . ."[4] Here the depiction goes beyond books, paper and blackboard and provides the opportunity for understanding another person's point of view in a different situation. Through this process of depiction, Educational Drama demands the learners' emotional involvement with the learning material. This purposeful involvement of the learners' capacity for reacting and feeling engages learning potential rarely called upon by the other school subjects focused on more logical, detached information acquisition.

Drama as Metaphor

Gavin Bolton isolates a particular form of depiction used in drama: drama as metaphor. He defines the dramatic use of metaphor as the ". . . meanings that are created by the juxtaposition of two seemingly incompatible contexts"--the ". . . actual context (the participant operating in a physical environment) and an imagined context (a make-believe situation that is evoked by the participant's actions, words . . . etc.)."[5] Bolton notes that using drama-as-metaphor to experience that which is already known

(for example: interpretation of familiar stories) is a limited use of a powerful learning tool. He writes, "It is the emotional engagement with something outside oneself [something new], filtered through the make-believe that has such a powerful learning potential"[6] to lead to new areas of understanding.

Bolton believes that "Other areas of the curriculum (literature, for example) might 'tell' him [the learner] about those feelings [of others], but in drama he 'engages' with them. . . ."[7] Thus, the learners create the metaphor--the juxtaposition of an imagined world to their reality--through which they are able to perceive and experience new understandings which will have meaning both in the imagined and the real world.

Concurrent with Bolton's view of metaphor, Marion Woodman, working with metaphor from an analytic and therapeutic point of view, notes the ability of metaphor, (in drama, literature or folk stories) to transform ". . . the unconscious into a form that can be assimilated into consciousness." Woodman adds that it is because metaphor affects people at an interpretive level, an imaginative level and an emotional level that it possesses potential as a learning device.[8]

Drama as Mediation

Richard Courtney elaborates on Bolton's idea of the use of juxtaposition within the dramatic experience. While Bolton places the content of the real and imagined worlds in apposition, Courtney believes dramatic experience functions in the relationship between the participant's inner world of thoughts and feelings and outer world of action in either a real or fictitious environment. Dramatic activity is ". . . the prime mediator between our inner selves and the environment . . . Drama is a bridge, a filter, between the two worlds . . . In drama, we re-present ourselves in the environment symbolically." Courtney believes that ". . . spontaneous dramatic action is a form of re-cognizing--a way of knowing."[9]

Educational Drama is a way of making meaning in both the learners' inner and outer worlds through a process of mediation between a depicted (imagined and symbolic) situation and the real situation of learners engaged in learning. From a more technological perspective, Hayden Davies refers to learners engaged in drama as ". . . meaning-making mechanisms. . . ."[10]

Drama as Learning

Marilyn Ferguson believes, "Learning is transforming . . . . The learner is transforming the input,

ordering and reordering, creating coherence."[11] While learning through the dramatic medium, learners depict and mediate their situations to transform or change their understanding about the real world. Learning is documented by the observable change in understanding manifested in changes in behaviour.

Richard Courtney views these 'changes in behaviour' as indicators of learning which occurs through ". . . *mediation* - that is, in the dynamic between imagining and action,"[12] and learning happens ". . . in a particular sequence: from perception to thought and action. . . ."[13]

Desmond Hogan's description of learning could be used as a definition of the dramatic learning process. He relates the mediation of new situations or information, within a collective process, to the facilitation of internalized changes in individual understanding. Hogan writes,

> "The learning process seems to involve probing and exploring the new information or situation; to involve tentative responses in interaction with other people involved to test whether our interpretation is similar to theirs; consequently, to involve a process of negotiation in which broad agreements on meanings and acceptable responses are hammered out; and, as a result of all this, to be a form of 'successful coping' which operationally, reduces what was at first unknown and potentially threatening to something broadly 'familiar' and predictable. Thus, platitudinally, learning is a process of social interaction; . . . characterized . . . by

> a rising spiral of shared experiences, shared emotions, shared meanings, which in turn facilitate the process of environmental control. . . ."[14]

Dorothy Heathcote believes that using drama as a vehicle for learning involves "creative work" and "coping work."[15] Heathcote writes,

> "Placing yourself in the shoes of another suddenly brings you into time-pressure which is a feature of dramatic activity: the need to do something about it now. It becomes imperative to make decisions because the event you portray or explore demands immediate process."[16]

She connects this type of dramatic learning experience to her understanding of the goals of education. Heathcote believes,

> "One of the goals of education is that children shall become able to handle complex social and personal relationships, which means developing the ability to assess the situation in which they find themselves from a diversity of angles, and find appropriate responses within their framing of the situation."[17]

Heathcote considers drama, as a system of discovery, to be the "natural . . . inborn,"[18] and "instinctive"[19] method of learning. She cites examples of people dramatizing 1) through reading--". . . for we become lost in the adventure or thoughts expressed in the story or personalities," 2) in order to feel secure prior to an unknown situation--". . . we project ourselves . . ." into the situation and imagine our way through it, 3) through the retelling of personal stories, and 4) "We dramatize,

whether we are adults or children, each time we watch a play, or the television or puppets or film. We 'live through' each time we hear a story told to us."[20]

Heathcote concludes,

> "So drama is a means of learning, a means of widening experiences even if we never act in a play or stand upon a stage. It is human instinct to have 'a willing suspension of disbelief' (attributed to Coleridge)."[21]

Drama as learning is the process of using the natural ability to dramatize to depict learners in a new, fictitious situation, where they collectively experience the mediation of meaning in order to transform their understanding and apply it in life.

The Process of Dramatic Activity (Acting-out)

Acting-out is a form of depiction unique to the dramatic learning process. It is the behaviour manifestation of the human ability to dramatize. Acting-out is the projection of attitudes, feelings, and points of view, of a fictive role, through dramatic action in an imagined situation.

Heathcote insists that the adoption of attitudes appropriate to the situation, is the primary focus of role-play utilized in Educational Drama.[22] She writes that dramatic activity is concerned with ". . . crisis, the turning points of life, large and small, which cause people

to reflect and take note."[23] Dramatic activity functions within these bounds: 1) utilizing a total environment, including what is prior knowledge and what is not known, 2) an emotional relationship with others exist, 3) the activity is experienced in the present tense at life-rate, 4) in an expressive form, considered relevant by the group, and 5) it may be shared with other participants or outsiders.[24]

In order to explain the acting-out, Gavin Bolton focuses on the imaginative capability of consciously adopting ". . . an 'as if' mental set . . ." which engages the learner in ". . . simultaneously holding two worlds in his mind, the present or real world and the absent or fictitious world. What is expressed is the interplay of these two worlds."[25] This mental process allows the learner to be ". . . both participant and percipient . . ."[26] of the dramatic situation; ". . . a spectator of his own actions and other participants' actions."[27] The learner engaged in the dramatic mode is ". . . both active and passive. He is making something happen so that it can happen to him."[28] Holding these two worlds in the mind at the same time produces ". . . a continual change of state, a dialectic between the actual and the fictitious."[29] Heathcote supports Bolton's dialectic and defines this aspect of drama as the

> ". . . no-penalty area in which the two parts of people can have equal status. The spectator part, which allows us to stand back and see what it is that we are experiencing at any moment, and the participant part, which has to deal with the event in a practical manner."[30]

Christopher Day views the purpose of acting-out as ". . . a use of the enactive mode of learning . . . Central to the process of the acting out is *investigation*."[31] Dorothy Heathcote feels this type of dramatic activity provides a tool for the teacher which allows individuals and groups access to discovery. By ". . . putting yourself into other peoples' shoes and, by using personal experience to help you understand their point of view, you may discover more than you knew when you started."[32] She believes the most important aspect of role-taking is that ". . . it is unpremeditated, unplanned and therefore constantly can surprise the individual into new awareness."[33]

Learning about the real world through a hypothetical world by engaging the 'as if' mental attitude is the process of experimentation. It is the compliance with the 'rules' of the real world--social behaviour expectations dictated by the culture--which makes the fictive world a safe, and yet infinite, learning arena.

The Importance of Context to Dramatic Activity

Drama as a learning medium is activity-based and process-oriented, but these tools can become empty activity and thoughtless process without the essential component of context. Context is the relationships surrounding an action which give that action meaning. Marilyn Ferguson writes "Meaning emerges from context and connectedness. Without context, nothing makes sense."[34] It is the devised dramatic situation which provides the context for learning. For example, historical facts mean little to the contemporary learner unless the implications and consequences of those facts become important to the learner in some way. Facts in context gain significance for the learners. They have the opportunity to experience the situation and develop an empathetic understanding of the events and relationships involved. Reflection on their discoveries enables the 'fact' to take on 'meaning'. Dorothy Heathcote writes,

> "Drama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges."[35]

The introductory definition of Educational Drama can now be expanded to clarify what is involved in utilizing drama as a learning medium.

The process of drama is activity based. The core activity is a form of metaphorical depiction which the

learners generate. The stimulus and opportunities for discovery are created by the 'as if' context, the fictitious situation, in which the learners engage in 'acting-out' the relationships and events. The learners 'make it happen' in order to experience and understand the reasons, implications and consequences involved in the situation.

The non-judgmental atmosphere--the no-penalty area--is necessary if learners are to feel free to investigate, discover and have confidence in their decisions.

It is the teaching method of learning by experience, through acting out, which helps to guide and shape the context in which the learning can occur. This method helps maintain the balance between the inner and outer realities of the learners' world by making sure that the rules which govern the real world also apply in the imagined world.

As a teaching/learning methodology within the larger educational curricula, Educational Drama shares the concepts of depiction and hypothetical 'as if' used in other subject areas. The particular manifestations of these concepts within dramatic teaching and learning rely on physical, emotional and intellectual learner involvement.

Having defined what drama is enables us to contemplate what drama does for the learner within an educational context.

EDUCATIONAL DRAMA: FUNCTION

Institutions of education are the vehicles of socialization. Schools are intended to produce ". . . the kind of people needed to live effectively within the conditions of their culture . . ." and that is ". . . exactly what an education philosophy is supposed to do."[36] Educational drama belongs within the school framework because, as Dorothy Heathcote writes,

> *"Dramatic work is first of all a social art.* In which the interaction of people comes under scrutiny in a specific encounter or matter of concern in which they are trapped. It spans all time, race, social strata, faiths, behaviours and feelings. Thus it is a mirror of society."[37]

Incorporating a social art form into the educational institution as a vehicle for learning about the world and the people in it requires a clear understanding of how the art form functions within people and between people. Therefore, Educational Drama must be examined as a mental activity and as a social interaction.

Drama as a Mental Activity

Human beings perceive the world through the five senses of sight, sound, taste, smell, and feeling.

Perceptions of the world are transformed through the process of imagination--the forming of mental images and concepts.[38] The imaginative externalization of thoughts and feelings is first developed through the action we call 'play'--". . . activity in response to, and as an expression of, an inner life imaginatively re-created from experience of life in the outer environment."[39] Gavin Bolton views ". . . play as a mental activity. . . ."[40] with one of the purposes being the ". . . seeking of meaning. . . ."[41] He observes that ". . . spontaneous drama stems directly from make-believe play. . . ."[42] The aim of dramatic activity is an extension beyond the personal satisfaction of play to include other players within the same situation focused on the same intention. Dramatic activity involves a collective search for meaning and it ". . . implies teacher intervention . . . if the activity is to be seen as more than 'just playing'."[43]

The result of harnessing the power of the imagination in dramatic activity allows individuals and groups the opportunity for reflection on themselves, the situation they have created, their actions and the implications and consequences of those actions. The mental process of reflection--to remember and consider--provides access to self-awareness or inner attentiveness. Bolton refers to the dialectic nature of the dramatic experience,

> "Again it is the paradoxical nature of play and drama in allowing the participant to be both in and yet not in the symbolic situation that critically affects potential for awareness. The activity is a metaphor relating two contexts, the actual world of the child as controller of events and the fictitious world in which the events have control. The relationship is a dialectic one of controlling and being controlled. The experience *is* the dialectic. It is the act of both contriving and submitting to a *metaphorical* context that gives symbolic play and drama, and indeed all art forms, a richness and intensity that sharpens awareness."[44]

Richard Courtney identifies the type of learning accessible to the learners engaged in this dialectic experience. The dramatic metaphor possesses a double meaning: the cognitive aspects of conscious control of the situation (making it happen) and the affective reactions of submitting to the events (it is happening to me).[45] Of learning through the dramatic art form, Cecily O'Neil comments that learning through drama ". . . is not a single type of learning . . . If it were possible to define and analyze that unique experience precisely, there would be no need for the art form which produced it."[46]

Imagination, reflection, and self-awareness are mental activities that function to develop confidence and motivation, two qualities intrinsic to the learning process. Richard Courtney believes,

> ". . . the creative has a more direct impact on the self than the critical; and the "hands on" experience will lead to stronger motivation and more permanent learning than the experience that is purely abstract . . . school learning should

> be based, first upon the affective and the aesthetic, and only secondarily upon the abstract, if students are to be highly motivated to learn."[47]

Norah Morgan and Juliana Saxton write that the ". . . full power of drama can only be realized when the inner world of meaning is harnessed to the outer world of expressive action."[48] Morgan and Saxton have identified the stages of personal engagement learners must willingly go through while involved in dramatic learning. The mental engagement stages are described in hierarchical order as interest, engagement, commitment, internalization, interpretation and evaluation.[49]

Hayden Davies, believing that the ". . . acting-out activity derived its purpose from the need to make meaning,"[50] has observed two ways in which learning can take place:

> "Firstly, the participants, challenged to think and feel from within the acted-out situation, and seeing the implications of their action, can through reflection on the experience gain an empathetic insight. . . . Acting-out enables the participants to get as close as possible to real experience in the present tense. The second way in which acting-out affords opportunities for learning is that it enables models of interaction to be set up for observation. Thus a group of learners can in a sense conduct experiments in human behaviour."[51]

Heather Felton and Rex Stoessiger identify the action outcomes of the mental processes involved in dramatic learning as exploring, experimenting, selecting,

developing, combining, refining and defining.[52]

An important aspect of dramatic learning as a mental process includes the built-in protection and distancing devices of the 'as if' mental set. Courtney observes

> "In re-play, to confront existence dramatically is *direct* learning; yet there is also the *indirect* learning of the content of what is acted (the subject-matter of the drama). Always drama provides the double meaning: the actor is himself and yet also another; the objects used are real and also symbolic; and all exist in both everyday life and the world of 'as if'."[53]

These double meanings are the insurance that allows the learners to participate, but to never confuse the fantasy with reality. Learners may 'live through' a dramatically imposed situation, but they are always conscious of the contrivance. Gavin Bolton describes this experience as ". . . essentially reflexive . . ." because the learner channels ". . . feelings *through* the role . . ."[53] they are playing. The experience is ". . . never entirely experiential--there is in all dramatic playing at least an element of 'describing' and 'showing'." In addition, the presence of the teacher, even ". . . when 'teacher-in-role' is adopted . . . is always 'describing', never experiencing with the children."[55] The teacher is an always present, ultimately essential aspect of the Educational Drama process whose purpose it is to ". . . structure the experience so that learning can take place."[56] This

division between teacher and learners results in the formation of another dialect relationship: the play for the teacher and the play for the learners.[57]

The individual mental activities utilized by learners learning through drama include: 1) using imagination as the prime motivator for the action of expression, 2) contributing personal thoughts and feelings to the collective situation and acting upon them within the context of the drama, 3) experiencing and moving through various levels of engagement, 4) reflecting upon the experience, initiating new thoughts, feelings and actions while employing a variety of decision-making and problem-solving learning methods, and 5) interacting and communicating with other learners and the teacher creating the social dynamic which is the basis of the dramatic art form.

Drama as a Social Art

Schools are places where people gather to learn about their world with the belief that this knowledge will improve the quality of life. Dorothy Heathcote believes "Schools exist to make matters significant to the child" and that "Drama depicts matters of significance."[58] Gavin Bolton suggests that ". . . a central characteristic of drama as an educational medium is that it can confront children with the . . . basic values of life."[59]

Hayden Davies observes that in terms of group dynamics ". . . drama is the discipline which makes the greatest demands on pupils in terms of human relationships. . . ."[60] And Brian Watkins writes, "The drama . . . is the mirror of moral values, a mirror that reflects the great concerns of men. . . ."[61] The subject material of drama can be any theme or topic that involves human interaction and relationships. This allows the scope of dramatic investigation to cross subject discipline boundaries and infuse the material with an 'everyday relevance' that brings the information offered by different subjects into focus for the learners. As Heathcote writes,

> "I'm not suggesting that drama teaches everything. Drama teaches people by demonstrating interactive social behaviour, and encouraging critical spectatorship, because art releases the spectator/action possibility in people. Art can isolate one factor from another, reveal something of an infrastructure and give people a no-penalty testing zone, so that contemplation in flux is possible. So we have this paradox that art could be a vehicle for changing the work of school to make reality-usable outcomes."[62]

The function of Educational Drama is a simple one. It allows the learners to learn about the complexities of being with other people (past, present or future) by providing safe, yet testing, situations (imaginary) in which they are allowed to discover, explore and ultimately decide the solutions to intriguing human dilemmas. This 'rehearsal for life' is bound by the rules of the real

world and demands that individuals work within a collective environment.

How Drama Teaches--"something beyond facts"[63]

In order to achieve the 'change in understanding' regarded as learning, ". . . change must be seen to happen . . . there must be interaction of people and forces . . ." and there must be ". . . a framework within which they negotiate their change, their interaction." Drama ". . . does not freeze a moment in time, it freezes a problem in time, and you examine the problem as the people go through the process of change."[64]

Through the change process learners are utilizing their own life experiences to meet the challenges presented in the dramatic situation. They are forced to examine the consequences of their actions and work toward a believable solution which satisfies the group. Unlike other school subjects, working through the dramatic learning medium engages the learners in exploring ". . . emotional control, . . . the place and importance of emotion, and language with which to express emotion."[65] The process and structure of dramatic learning is a step-by-step progression that allows the learners to advance through the change process at the speed at which their level of understanding progresses. Heathcote explains

> "Drama ideas usually begin with a general idea of interest, narrowed to the particular, then, if the experience is to relate to the person's own experience universalized to draw in the unique experience of the group at work on the idea. The dropping of the particular into the universal is the digestion process of the arts, which creates the opportunity for reflection which is what education is all about."[66]

This 'digestion process of the arts' is what makes information accessible to learners in a way unique to dramatic learning. Drama starts with the previous life-knowledge of the learner and builds upon it experientially integrating new information in relation to what is already internalized knowledge. New ideas and concepts may be tried out until they make sense. Gavin Bolton believes

> "The key to its [drama's] power lies in the unusual degree of awareness it provokes and the connections it makes between what the participant knows (emotionally and intellectually) and the body of knowledge or skills to be acquired. This latter is the key to its use in schools whether we are teaching children to read, i.e. using drama as a bridge between the children's experience and the printed word, or helping them to grasp principles, refine concepts, acquire language, hypothesize, perceive issues, think deductively and inductively, see implications, foresee consequences and recognize implicit values etc. etc."[67]

Bolton believes, like Heathcote, that ". . . dramatic action can resonate meanings beyond the contextual and the personal."[68] He identifies three distinct kinds of meaning that may be expressed through drama:

1) Contextual meaning--built upon prior knowledge of facts and attitudes,

2) Personal meaning--the emotional response to both the dramatic situation and the actual experience of participation,

3) Universal meaning--the references established to the fundamental aspects of humanity.[69]

Understanding of these various levels of meaning is manifested and released through the action of dramatic activity. Dramatic activity mediates between the inner (thinking/feeling) world and outer (expressive) world of the individual, between learners and between the learners and the content/context of the drama.

Hayden Davies identifies the kinds of social behaviour that dramatic learning demands from its participants in the negotiation of contextual, personal and universal meanings:

1) Improvisation (acting out/role playing) demands

- the will to participate
- suspension of disbelief
- concentration
- imagination and imaginative action
- giving and receiving
- spontaneous action and reaction
- ability to sustain a role
- divergent thinking
- willingness to risk
- willingness to accept ideas and actions of others
- sensitivity
- initiating action
- perceiving and building on ideas and actions
- leading and following
- selecting and representing ideas in action

2) Group dynamics involves
   - developing of a vocabulary which allows the learners to articulate and communicate to themselves and to others

- the ability to engage in 'acting out' with all class members
- being supportive of differences
- sharing leadership functions
- creating an atmosphere which encourages risk-taking

3) Discussion skills used in drama include
- face-to-face encounters
- encouraging all learners to speak
- the ability to listen for understanding
- the ability to value silence
- functioning in discussion groups of various sizes
- contributing to discussions confidently and audibly
- sharing leadership discussion functions

4) Evaluation skills include
- the ability to observe and perceive acting-out situations sensitively and selectivity
- the ability to give non-threatening feedback
- setting personal goals and evaluating own learning
- group evaluation skills[70]

Brian Watkins describes the dramatic teaching/learning process as being ". . . like no other in the curriculum . . ." because it is ". . . based upon an observation of reality . . . players create a symbolic world within our normal world which by its order and harmony lends coherence to the original."[71] He observes that

> ". . . drama serves a truly democratic model, for above all else it is consensual. It both celebrates social values and challenges them, thereby assisting the process of social change so necessary to the health of a community."[72]

Dorothy Heathcote believes that the purpose of dramatic learning is ". . . society in action--thinking, knowing, living--and affecting single human beings engaged with

their culture."[73] This is, of course, the purpose of education.[74]

Clarifying the definition and function of educational drama is the first step in approaching the concept of a dramatic teaching and learning style. To begin to address dramatic teaching and learning, it is essential to clarify the components which comprise the dramatic style.

STYLE: ATTITUDE, APPROACH AND ACTION

'Style' is a quality, a personal characteristic trait, a manner of doing: the style of a performance of music, dance, or theatre; the artist's vision in paint, style of architecture, style of writing; a speaker's eloquence, and a teacher's grasp of a potential learning situation. Style is the manner in which human beings give form to their thoughts, expression and actions.

In the attempt to define 'style' in the teaching/learning situation, Barbara Fischer and Louis Fischer regard style as ". . . a quality that persists though the content may change . . . not to be identified with method, for people will infuse different methods with their own style."[75] Anthony Gregorc cautions that "Style is superficial, consisting of surface behaviours, characteristics, outward features and mannerisms. Style, however, is more than mere appearances." Gregorc views

stylistic characteristics as ". . . surface indicators of two deep levels of the human mind: whole systems of thought, and peculiar qualities of the mind which an individual uses to establish links with reality."[76] 'Qualities of the mind' may be interpreted as attitudes--settled modes of thinking, or "mental habits,"[77] while 'systems of thought' are indicators of approaches and strategies.

The 'outward features' of mental attitudes and approaches to reality are the actions taken to fulfill the inner intentions. Applying this reasoning to teachers and learners, style may be said to be the outer behaviour manifestation of inner attitudes and approaches to the teaching and learning situation.

Gregorc comments that systems of thought or the approach to information and situations are both naturally inborn and extended through learning and the adoption of new approaches. General attitudes toward space (concrete or abstract), time (linear or non-linear), mental processes (deductive or inductive) and relationships (separative or associative), affect and motivate approaches.[78] The dominant attitude activates tendencies toward a particular approach and when manifested in action is referred to as a certain style. Style is an outward sign of how individuals interact with the world.

Ronald Hyman and Barbara Rosoff advocate that teaching and learning styles should not be viewed as static, but rather as a dynamic feature of the teaching/learning situation. They caution that style refers only to the observable actions of either teacher or learner and not the ability of an individual. Only an individual can control his/her own actions, whether teacher or learner. The teaching/learning situation need not be one of control and submission when the alternative of initiation of action, reaction and interaction is available. After all, state Hyman and Rosoff, teachers are ". . . students of teaching"[79] and they advocate a teaching model where

> ". . . the teacher is a person who shares leadership, encourages the students to speak out, and feels successful as teacher once the students express themselves as individuals. The students help diagnose their own learning styles, help determine appropriate teaching style, and at times even confront the teacher. . . . The teacher does not act unilaterally, does not define goals unilaterally, and does not impose values and ideas unilaterally."[80]

Attention to process is the first step towards greater understanding of self and others. This is equally important for teachers and learners and teachers as learners. Teaching and learning are not two distinct functions. While engaged in learning we are teaching ourselves, and while teaching we are learning about our teaching process through the experience of interacting with learners.

For the purpose of this thesis the following definitions of teaching and learning style will be employed as the means by which to explore the concept of a dramatic teaching and learning style.

Teaching Style: ". . . a pervasive way of approaching the learners that might be consistent with several methods of teaching."[81]

An investigation of the dramatic teaching style must begin with the pervasive attitudes, approaches and actions of teachers who use Educational Drama as an approach to the learners and learning material.

Learning Style: "The characteristic or usual manner of acquiring knowledge, skills and understanding by an individual."[82]

The exploration of a dramatic learning style will pursue the characteristic means by which a learner mediates his/her attitude, approach and action within a learning situation where drama is the pervasive approach to the learning material.

Therefore, a 'dramatic' teaching style incorporates the 'why' (attitude), 'how' (strategy), and 'what' (technique) teachers employ when choosing to approach

learners and subject matter dramatically. Similarly, a 'dramatic' learning style describes the learners' reactions ('why' they do, 'how' they do, and 'what' they do) to material presented through a dramatic teaching style.

DRAMATIC TEACHING STYLE

Attitudes Inherent in a Dramatic Teaching Style

The term "begin from where you are"[83] has been coined to describe the foundation of dramatic exploration for both teachers and learners. It suggests that before collective teaching and learning begins it is important to consciously establish an understanding of the starting point. This includes what is known and what is not known--emotionally, intellectually, and intuitively--about the situation to be entered. In this discussion of dramatic teaching style, it is appropriate to begin with what teachers know regarding themselves as teachers in a teaching situation.

Attitude to Teachers and Teaching

Reflecting on her own dramatic teaching process, Dorothy Heathcote writes

> "I am primarily in the teaching business, not in the play-making business, even when I am involved in making plays, I am engaged first of all in helping children to think, talk, relate to one another, to communicate. I am interested primarily in helping classes widen their areas of reference and modify their ability to relate to people, though good theatre can come out of this

> process, too. But first I want good people to come out of it."[84]

Heathcote considers teaching ". . . creative work . . ." because it possesses the qualities of personal motivation, satisfaction in the doing, content, communication and form.[85] Cecily O'Neill also sees teaching as creative work. Teaching through the creative form of drama is a ". . . form of experience which vivifies life."[86]

Heathcote teaches for success. She teaches to preserve and develop students' personalities and avoids molding learners to predetermined patterns. Teachers, she believes should be seen to take risks, fail and recover while teaching; decisions should be tested in action. Teachers should understand how they function as teachers, review their priorities, and be committed lifelong students of teaching. They should develop good listening skills and be patient, honest and professional in their teaching practice. Teachers must possess or develop a "restless spirit" which allows them to keep moving forward with high expectations while acknowledging achievement.[87] She believes teachers are the older, experienced members of a learning team who are able to

> ". . . keep the team together, work them [learners] to capacity, forward their projects efficiently, using their strengths and helping them to overcome their weaknesses, stretching

> their potential all the time and keeping their 'sights' true for the task at hand."[88]

The main function of the teacher, writes Heathcote, is ". . . in the provision of situations which challenge the energies, the intelligence and the efforts . . ."[89] of the learners.

Gavin Bolton envisions the top priority of teachers using the dramatic form as ". . . deepening and broadening the understanding of his pupils in . . . value-laden conceptual areas."[90] Teachers accomplish this task through the process of working with the learners to 1) identify situations with learning potential, and 2) select particular moments of significance for examination by the learners.[91]

Brian Watkins believes the successful teacher is comfortable with "sharing" and this includes ". . . shared motivation, shared experience, shared responsibility and shared success."[92] Hayden Davies sees this approach to teaching as a move ". . . towards changing the traditional dependency" of the teacher/learner relationship. Learners become the perceivers and holders of learning goals that are significant to them. Learners would still depend on teachers for help in the learning situation but,

> ". . . the nature of the dependence would be changed from that of passive dependence where the teacher is seen to be *in* authority, to an active

> dynamic dependence, where the teacher is seen to be *an* authority."[93]

Dorothy Heathcote applies these attitudes in practical classroom terms with teachers

> "Learning to present problems differently to students; discovering more subtle forms of induction and communication; encouraging student interaction and decision-making processes; giving more lee-way to students to discover other ways of tackling situations; imagining and carrying into action a greater variety of tasks; engineering a greater variety of feed-back techniques; taking more risks with materials; tolerating more ambiguity in classroom set-ups. . . ."[94]

Heathcote concludes that developing and adopting the pervasive attitudes intrinsic to successful dramatic teaching means ". . . facing the basic fact that devising fruitful encounters between self [teacher], pupils, ideas, knowledge and skills we have to become process-oriented," which she defines as ". . . devising programmes and tasks which induct through first intriguing, then engaging and interesting our pupils."[95]

When teachers have a clear, conscious understanding of their own attitudes towards teaching, the corresponding attitudes toward the learners and the process of learning are built upon a foundation of knowledge, skill, thoughtful manipulation and shared experience.

Attitude to Learners and Learning

Dorothy Heathcote expects teachers to respect learners and to accept and use their contributions to the learning situation.[96] Richard Courtney states "Each student must be treated as unique" in order for individual development and potential to be realized. "Begin from where you are" applies to teacher and learner alike and it is essential to create a learning atmosphere that will ". . . provide each individual with freedom without anarchy. Thus the student finds his own ability to be self-motivated."[97]

Christopher Day identifies the attitudes towards learners inherent in discovery-based dramatic teaching/learning with these points: 1) learning is an inevitable part of everyday living and therefore most learners want to learn, 2) it is essential to develop the entire pupil, not just the mind, 3) peer groups aid individual learner development, 4) confident learners value cooperative learning situations that draw on their own imagination and experience and 5) learners should be evaluated in terms of individual progression rather than standardized criteria.[98]

Consequently, Day

> ". . . expects a drama teacher to see learning as
> (a) collective rather than individual,
> (b) cooperative rather than competitive,
> (c) intrinsically rather than extrinsically motivated,

> (d) being achieved through doing (direct experience) rather than hearing or talking about (indirect experience). . . . Learning would involve the production of new knowledge rather than the reproduction of old."[99]

The learners' life experience can be the ". . . matter-of-fact, ordinary experience which can shape new thinking," writes Heathcote. Dramatic learning allows ". . . pupils to be selective in their own ways, and does not trammel them with value judgments. . . ." Drama ". . . gives opportunity for many forms to be 'experienced' rather than taught about or intellectually 'looked' at."[100]

Attitudes which form the approach to learning in the dramatic teaching/learning situation are founded 1) in the teachers' self-knowledge of themselves as teachers engaged in teaching and 2) upon an understanding of the learning process and the learning potential of the learners and 3) upon a willingness to work <u>with</u> the students in a process-oriented approach to learning and learning material. These fundamental attitudes--based on respect for learners, their contributions, motivations, peers and progression--shape and support the unique strategies utilized on learning through the dramatic medium.

Approaches (Strategies) Utilized in the Dramatic Teaching Style

A teacher's attitudes about teaching, learning and learners, are utilized when developing an approach to the learning material prior to its presentation to the learners. A dramatic approach is called a 'strategy' and has been defined by Norah Morgan and Juliana Saxton as the ". . . frame through which students will be taken into action. . . ."[101] Finding the appropriate drama strategy suited to the learning material and the learners is the teacher's mental homework. This 'dramathink' is the method of determining why a particular strategy might apply to the learning situation and how to engage the learner, through the strategy, with the learning material.[102]

Dorothy Heathcote views the use of drama strategies as a way in ". . . are the teachers don't intrude between materials and children, but work as 'enablers' to put children in direct touch with the tasks set before them in a context of meaning."[103] She uses strategies as a means to look at the internal structure of the drama--the play for the teacher--to clarify exactly the purpose and value of the structural choices.[104]

In support of her view that teaching is creative work, Heathcote notes that ". . . art creates selection. It demands selection. It seems to me that effective teaching

is about selection."[105] Heathcote selects for significance. This is the "special perception of the teacher . . . to go beneath the outer form to the inner meanings so that the apparently dissimilar are revealed to have common areas of meaning. The great universals."[106]

Gavin Bolton regards the selection of appropriate drama strategies as the ". . . principle function of the drama teacher," and one which results in the "participants experiencing within a highly structured framework." Bolton uses the selection of

> ". . . theatrical form in order to enhance the meaning of the participants' experience: by using the theatrical elements of tension, focus, contrast, and symbolization, actions and objects in the drama become significant. I have suggested that this theatrical structuring is combined with the spontaneous existential mode of the participants."[107]

The strategies unique to Educational Drama engage a combination of the learners' natural understanding and inclinations toward dramatization with the significant selection of the art form. This creates an approach to the learning material that puts learners in direct contact with the essence of the drama--the problem they must work through in order to experience a shift in understanding.

Norah Morgan and Juliana Saxton have classified six major strategies utilized by the dramatic teaching process. These larger, more general strategies act as frameworks and

contain a variety of specific strategies available to the teacher. They are:

1) Expressive Frame.
The basic function of this strategy is to develop physical expression. It includes the specific strategies of games, movement exercises, depiction, dance drama, mime, and verbal and non-verbal sound.

2) Meaning Frame.
This strategy functions as a vehicle for the development of language, the expression of emotions and thoughts, through the use of language. Discussions, interviews, stories, monologues and script work are included in this frame.

3) Role Play.
This strategy provides an arena for the interaction and exploration of the expressive and meaning frames. Strategies specific to role play include simulation, dramatic playing, mantle of the expert, role drama and improvisation.

4) Theatre Genres.
Similar to role play, the theatre genres initiate interaction of the expressive and meaning frames, but have communication and interpretation as their main focus. Choral speaking and dramatization, Story Theatre, Reader's Theatre, Chamber Theatre, Ensemble Drama, Plays, and Anthology and Docudrama are included in the strategy of theatre genre.

5) Sharing, Showing and Demonstration.
The social dynamic of the dramatic learning process intrinsically involves sharing work with others. These strategies help to reduce pressure, increase focus and develop critical skills depending on the intention of the teacher and needs of the learners.
"Sharing is the exchange of work in progress.
Showing is the exchange of work which is ready for critical feedback.
Demonstration is the sharing of work within a role drama."

6) Ritual, Reflection and Distancing.
These strategies are helpful in deepening learners' commitment to the drama, and internalizing and objectifying the new knowledge.
Ritual involves the entire group, working individually,

participating in a significant activity within the drama. For example, leaving, arriving, celebrating, dedicating, etc.
Reflection means that the learners step away from the drama and write, speak or draw about the drama from a different or more objective point of view.
Distancing allows the learner to interpret the experience of the drama through another form of expression. (adapted from p. 108-138)[108]

These strategies offer 'a way in' to the learning material that immediately establishes an active connection with the learners. The learners are involved with the learning material physically, emotionally, and intellectually using physical, vocal and verbal expression to manipulate and discover both what they already know and what they would like to know about the situation through which they are working. Within any particular drama strategy, the learners may experience the varying levels of personal engagement, from interest to internalization. It is the teacher's selection of strategy, the ability to spontaneously respond to the learners' reaction and interaction with the strategy, and to develop and/or change the structure as the drama progresses, that keeps the teacher and the learners actively engaged moment-to-moment in the learning activity.

Richard Courtney believes the selection of the appropriate strategy for the material to be investigated will result in th learner experiencing the

> ". . . release of his innate synergy and motivation, and learning becomes authentic. This

> permits the re-play of the student: it encourages his spontaneous and expressive actions, and learning results from the imaginative transformations of the materials. They become incorporated into his recreation of a world structure. Thus he can relate to, live with and control these materials in his own unique manner.

Courtney concludes that

> ". . . materials that encourage self-motivation are also socially dramatic; as they relate to the student's interpersonal encounters, he re-plays them and so becomes motivated by his inner structure in relation to the world."[109]

The mental homework of the dramatic teaching style involves the selection of the appropriate strategy for the learning material which will release the intrinsic learning motivation within the learners. The selection of the strategy is dependent on effective delivery if the dramatic teaching style is to be fully utilized. The direct actions of the teacher are the only concrete indication of the attitudes and approach which engage learners in a dramatic learning style. Therefore, to complete the investigation of the dramatic teaching style it is essential to explore the actions utilized by this particular style.

Actions (Techniques) Utilized in the Dramatic Teaching Style

Norah Morgan and Juliana Saxton have described the action of the teacher working with the learners as 'techniques'. "Techniques (often referred to as devices) are what the teacher uses to realize the full potential of the strategies and to create significant experiences for her students."[110] The techniques used by a teacher in the dramatic medium fall into two broad categories. Some techniques are used ". . . where the teacher uses language for specific purposes"[111] and other techniques ". . . draw language out of students."[112]

Gavin Bolton exposes this relationship between drama and language clearly when he writes ". . . drama *is* language. . . ." Discussing drama is discussing language. Language is a "non-verbal/verbal code for encapsulating and sharing experience. It is a currency for handling meaning."[113] Dorothy Heathcote writes, a drama teacher

> ". . . needs to put words and spoken language to efficient use, to open feeling and understanding through language, to select language so that it comes as close as it may to being a vehicle of experience."[114]

Morgan and Saxton identify the teacher techniques used in the dramatic teaching/learning situation as:

1) Instruction--concise informative language which facilitates the functioning of activities

2) Questioning--an invaluable technique for the teacher working in a dramatic learning situation. Questions come in a variety of forms depending on the needs of the strategy being employed. Drama questions may 1) deal with the outer form of the drama--rules, content, form, plot, or action, 2) help shape the learners inner understanding and 3) 'press' for learners to consider situations at a deeper level or alternative point of view.

3) Side Coaching--allows the teacher to feed in suggestions and instruction while learners are engaged in exploration helping to keep them challenged and on task.

4) Facilitating Group Work--allows monitoring the progression of group work regarding time needed, use of space, and working relationships to ensure that what the teacher hopes is happening, is happening.

5) Non-evaluative Feedback--avoids the 'right' or 'wrong' judgment of learners' creative depictions. It is used to clarify and highlight meanings intended or discovered in the process and shared with other learners.[115]

Techniques which engage learners in extemporaneous verbal expression during dramatic activity allow individuals to consciously communicate with themselves as well as with the other learners and include the following:

1) Tapping-in--This technique allows the teacher to discover, and the learners to share, the thoughts and feelings generated by dramatic activity. The teacher asks the learners to 'freeze' a moment of the action. The teacher moves amongst the learners and touching their shoulders requests they speak the in-role thoughts of the moment out loud.

2) Voice Collage--Working as a group, learners are requested to speak freely and simultaneously their reactions to a specific event within the drama they are creating. This shared expression releases individual thoughts and concerns while building a collective base of attitudes and reactions of the group.

3) Speaking Diaries--While in role, learners collectively speak and mime their diary entries in reaction to the dramatic situation.

4) Imaging--This technique allows learners to share and build the imagined reality of the dramatic situation. Every individual contributes an aspect of the situation as they imagine it in their mind's eye. All offers are accepted and cannot be negated by contradiction, unless the group, including the teacher, agrees there may be a problem which would stop the drama from moving forward.[116]

Any of the above techniques can be applied to a variety of functions depending on the needs of the particular drama strategy and the attitude of the teacher. These techniques can be used to 1) slow down the action of the drama so that discovery and meaning do not submit to an exciting plot line, 2) fill in missing information, 3) build volume--the 'why' behind the action, 4) crystallize discoveries so that everyone shares in the learning and 5) unify the group so everyone is working together.[117]

The above techniques and their varying functions can be utilized by the teacher either from outside the dramatic activity in which the learners are involved or from within the drama, working as teacher-in-role.

Richard Courtney draws the analogy that

> "Good teaching is like an improvised drama. We may prepare for it but, when it occurs, we fall into the drama. We become involved in it. It transcends us. While it is happening, no one knows what the results will be, for it has a spirit of its own, like play. Neither teaching nor play are asserting, but testing. . . ."[118]

Techniques a teacher chooses to connect the chosen strategy and the learners, function ". . . to 'fold in' a level of meaning above, beyond, wider than or deeper than

the level readily accessible to the class."[119] This 'folding in' of meaning is the result of the attitudes, approaches and actions inherent in a dramatic teaching style.

The results of the impact of arts process-orientation on teachers is documented by Heather Felton and Rex Stoessiger. Following the progress of an arts process curriculum since 1981, they draw the following conclusions:

- The process-approach has dramatic and positive impact on teachers as well as on children.

- The most powerful motivating force behind their [the teachers] willing adoption of the process is its demonstrated efficiency. Teachers observe that most children's behaviour and learning immediately improves once the arts process is introduced into their classrooms and used on a daily (or near daily) basis.

- Teachers use their observations of children's responses in lessons as a basis for planning follow-on experiences.

- This active and on-going participation of informed teachers in a cycle of observing, reflecting and planning seems to be as important as the intrinsic nature of the arts experiences in ensuring that the arts process-approach is effective.

- Observing in a systematic way enables them to develop an explicit understanding of the way individuals react, and also to obtain a clearer and more detailed view of how particular behaviours can be elicited.

- Through reflecting on the impact of their lessons, teachers evaluate their own performance alongside those of the children and, as well, have to come to terms with many issues related to teaching and learning.

- Among the issues the teachers have to address are the place in the learning process of sharing, observing and decision-making, the role of talk and the role of exploration and experimentation.

- Through refining and developing their theories of learning and teaching, teachers refine and develop their practice . . . teachers make explicit to themselves the theoretical implications of their own actions.[120]

The dramatic teaching style is only half of the teaching/learning dynamic and in order to understand dramatic teaching and learning fully it is necessary to investigate the attitudes, approaches and actions of learners engaged in the dramatic learning medium.

DRAMATIC LEARNING STYLE

Attitudes and Approaches to Learning

Within the school system, teaching is a conscious, definable act. The attitudes, approaches and actions are manipulated based on a foundation of knowledge about teaching, learners and learning. The act of learning, however, is not as easily defined. How people learn--the processes of grasping, utilizing and retaining new knowledge--possesses an element of mystery that has inspired many great learners to spend lifetimes searching for answers. For the purposes of this investigation a choice of a particular explanation of how people learn has been made.

Gordon Lawrence, in his investigation of learning styles, student motivation and instruction effectiveness, believes the findings of the Myers-Brigg Type Indicator are ". . . crucial in explaining why certain instruction works

with some students and not with others."[121] This diagnostic tool, developed by Isabella Myers and Katherine Briggs (1962), is a method of carrying Carl Jung's theory of psychological type (1923) into practical application.[122] Lawrence believes that ". . . what they [people] pay attention to, what they care about and how they decide things" are "mental habits" [123] or as Jung describes psychological type, ". . . patterns in the way people prefer to perceive and make judgments."[124]

Jung's theory of psychological type defines four major mental processes, two perceptual processes of sensing and intuition and two judgment processes of thinking and feeling. Lawrence explains

> "What comes into consciousness, moment by moment, comes either through the senses or through intuition. To remain conscious, perceptions must be used. They are used - sorted, weighted, analyzed, evaluated - by the judgment processes of thinking and feeling."[125]

All four processes are used by learners all the time, but the 'type', or reliance on one process over the others, develops because one process has proven itself, through experience, to be the most reliable, comfortable and effective. "That one mental process becomes the centerpost, the core of the personality,"[126] writes Lawrence.

According to Jung, an individual can only use one perceptual or judgmental process at a time. It is possible

to switch back and forth between sensing and intuition, or thinking and feeling, but it is not possible to simultaneously engage them.[127] A dominant process emerges with a complimentary auxiliary process providing balance and dimension to the personality. An individual will develop either a dominant perceptual or judgmental approach, complimented by a judgmental or perceptual auxiliary approach.[128]

In addition to the dominant/auxiliary relationship between the perceptual and judgmental mental processes, individuals also develop a relationship between their inner world and the outside environment. Jung's terms for this relationship are extraversion (outward-turning in action) and introversion (inward-turning in reflection).[129] Individuals possess the capacity for both action and reflection, but a preference develops incorporating the dominant/auxiliary mental processes.

The various combinations of dominant/auxiliary/extroversion/introversion approaches are defined as sixteen distinctive psychological preference types.[130]

Lawrence broadly describes the four dominant mental processes, their pervasive attitudes and approaches as follows:

Perceptual Processes--Sensing and Intuition

Individuals who rely on their sensing perception to guide them are acutely aware of environmental stimuli. They rely on what is known and real.

Intuitive individuals rely on inspiration and seek out new experiences. They develop meaning through insight into relationships and possibilities. They are able to envision the abstract, symbolic and theoretical aspects of life and tend to look toward the future.[131]

Judgmental Processes--Thinking and Feeling

A thinking dominant individual is able to make logical objective decisions. They are able to analyze, weighing facts and consequences fairly.

Individuals who are dominated by the feeling process are interested in the subjective and personal values of life. They strive for understanding, harmony, empathy and investigate personal views and values.[132]

Gordon Lawrence, aware of the limiting dangers of categorizing and labeling in an educational setting, writes

> "While type is reported and explained in four parts, it is not merely a combination of parts. Nor is it static, as the term "type" often connotes. Type is a dynamic system, and each type is an integrated pattern. . . . In my judgment, the most essential relationship between type and learning style can be seen in the nature of the dominant mental process in each personality."[133]

Lawrence notes the possible combinations and results between a learner's dominant mental process and teaching style as 1) a positive learning experience results when the dominant mental process is complimented by the teaching style and approach to the material, 2) a less positive learning experience results when the dominant mental process is in conflict with either the teaching style or the approach to the material and 3) learning is interrupted when the dominant mental process is in conflict with both the teaching style and the approach to the material. In the second situation the learner may be able to compensate and still progress while in the third situation learning becomes a very frustrating activity and may convince the learner that they are unable to learn at all.[134] Lawrence believes that successful teachers are able to find ". . . common mental ground . . ."[135] with their students.

Teachers who are aware of their students' dominant mental process and approach to learning are able to establish a positive and productive teaching and learning environment. Once confidence in learning is established, Lawrence believes that the auxiliary mental processes can be developed to broaden the learners' learning style repertoire. Lawrence notes that, according to Myers, the auxiliary process can be developed ". . . by letting it play--giving it outlets that are recreational . . ." and

by ". . . letting it [the auxiliary process] serve the dominant process in some way that is very important to the dominant."[136]

An individual's original dominant approach cannot be changed. Jung's theory of personal preference type points out that each person is born with a disposition for one dominant type but, auxiliary types can be developed if used ". . . purposefully to achieve something you think is important." Lawrence also notes that "Environmental factors are very important, since they can foster type, or get in its way."[137] He also believes that a learner's awareness of his/her dominant type is beneficial because it ". . . gives you confidence in your own direction of development--the areas in which you can become excellent with most ease and pleasure" as well as ". . . reduce the guilt many people feel at not being able to do everything in life equally well."[138]

Attitudes and Approaches in Dramatic Learning

The choice to apply Gordon Lawrence's interpretation and application to the Myers-Brigg Type indicator to the investigation of a dramatic learning style helps to establish the premise that learning style (attitude, approaches and actions) are determined prior to entering any learning situation. Teachers are not able to change

what is intrinsic. However, teachers are able to engage, utilize, strengthen and develop the four major mental processes already existing within individual learners. This section will endeavour to explore how learning through the dramatic medium enables learners to learn and develop employing their preferred dominant style and develop auxiliary learning style capabilities.

Learners' perceptual and judgmental strengths are the core of all dramatic exploration. Dorothy Heathcote stresses the importance of the learner's perspective in dramatic learning. She notes that this is a complete reversal of the traditional teaching role with the teacher being the ". . . one who knows. . . ."[139] Heathcote writes

> ". . . when it comes to the interpretation of ideas it is the child's viewpoint which is important, not the teacher's. The child is not measuring up to a pre-set situation, he is discovering the situation of the play. Therefore he is not asking the teacher for the answer, he is offering the teacher a viewpoint and in return the teacher may offer another one. Neither one is right or wrong. Each one will differ because the two people concerned are different."[140]

Heathcote notes that drama <u>allows</u> learners to ". . . employ their own views of life and people, use their own standards of evaluation and exercise their own terms when expressing and tempering these ideas" and that drama <u>demands</u> learners ". . . communicate clearly and specifically both in the discussion of the ideas, and the dramatic expression of them."[141] While engaged in 'making

meaning', within a dramatic learning context, learners are challenged to use their dominant and auxiliary perceptual/judgmental strengths. Learners invest their emotional involvement in the drama and thereby engage their mental processes in significant internal and external action.

Gavin Bolton examines the allowances and demands of learning through the dramatic medium with regard to the internal/external communication levels. Bolton views the creative act as a communication with oneself, as well as with the outside world. He explains that through the action of expression "What was originally an experience of a process from the inside has become an experience of product from the outside, a psychological shift and a shift in time."[142] Therefore,

> "The purpose has changed from intrinsic satisfaction derived from the action itself to extrinsic satisfaction derived from the new social context. The direction of the activity has changed from being intra-personal to extra-personal."[143]

Both introversion and extraversion learner tendencies are provided venues for expression and action through the constant interplay between the expressive frame and the meaning frame of the dramatic exploration.

Both Heathcote and Bolton have observed the learner tendency to rely on their dominant processes (the path of least resistance) when faced with a learning challenge. In

her years of dramatic teaching/learning experience Heathcote has noted one common learner preference for 'endings' (the quick and easy solution). She believes "True drama for discovery is not about ends, it is about journeys and not knowing how the journeys may end."[144] Bolton views the learners' tendencies for "what happens next" as the strongest indicator of the need for teacher intervention.[145] If the learners possess the 'passion'--the intrinsic interest in the subject--then ". . . it is this passion that the drama teacher can harness for educational ends."[146]

The attitudes toward learners encompassed by a dramatic teaching style respond to the needs of learners, as outlined by Gordon Lawrence. A teacher engaged in the dramatic teaching style encourages successful and confident learning through respecting, utilizing and challenging the dominant and auxiliary learning tendencies in a non-judgmental environment that focuses on both internal and external communication.

Richard Courtney sees dramatic learning as placing the learner at its center. The learner is considered to be unique within the learning environment and is ". . . allowed to encounter conceptual materials so that learning can occur with ease and within a genuine learning encounter with the teacher."[147] Courtney envisions this genuine

learning occurring ". . . only when dramatic play is the center of learning" because

> "Human enactment is the basis upon which people build their cultural worlds. It reveals objects as they are, provides the "I do" for the "I am" experience, and it allows the student to incorporate the everyday world into his internal structure."[148]

Courtney believes that the use of Educational Drama is essential in the process of learners ". . . learning to learn. . . ."[149] Educational Drama aids the learner in developing learning skills which are transferable to other curricular areas. 'Learning to learn' includes the development of the dominant learning approach plus the exploration and engagement of auxiliary learning capabilities. In a general sense, involvement in learning through drama encourages motivation, the search for meaning, the use of insight and conscious application of learning to learn.[150] More specifically, dramatic learning

> ". . . has application to the basics: to speaking, reading, writing and numeration. The literature shows that dramatic action brings out and reinforces those actions of which it is the origin: sounds, speech, and language on the one hand, and movement, dance and dimensions on the other . . . the stimuli of inner dramatic action . . . can be overt (behaving 'as if') . . . or covert (thinking 'as if') . . ., but in either instance, drama is providing an effective transfer of learning."[151]

Dramatic teaching and learning respects, values, utilizes and develops the intrinsic learning strengths and

preferences of individual learners. Within the collective atmosphere, there exist opportunities for both internal and external expression, reflection and growth. These include the 1) time for learning strengths to be employed, 2) opportunity to contribute learning strengths to a collective situation and 3) the chance to explore the responsibilities inherent in personal and collective decision-making. As the learners 'learn to learn' through the dramatic medium they are engaged in constant interaction with themselves, other learners and the teacher. As the dramatic learning medium is primarily concerned with action, both internal and external, it is necessary to consider 'what' students specifically 'do' when learning through the dramatic medium.

Actions (Behaviours) Inherent in Dramatic Learning

Only by what learners 'do', their external actions, can a teacher observe and discern the learner's inner attitudes, approaches and preferences in any given learning situation. Norah Morgan and Juliana Saxton have defined learner action within the dramatic teaching/learning situation as the "*Activity*: The strategy in action, or what the students will do."[152] The activity is the result of the teacher's application of dramatic strategies and techniques. For example, a teacher may choose to employ

Role Drama as the *strategy* to explore a theme or topic significant to the learners and using the *technique* of instruction engage the learners in the *activity* of interviewing each other assuming roles relevant to the larger context of the Role Drama. Morgan and Saxton have identified specific behaviours which indicate the type of personal engagement (level of commitment and understanding) which may be experienced by the learners during involvement in dramatic explorations. This checklist of external indicators is extremely useful to the teacher as a reference point for class and individual progression through any dramatic situation. Attuned to learner involvement and its corresponding reactions, the teacher is able to adjust moment-to-moment to the learning situation.

Dorothy Heathcote believes teachers must acknowledge what occurs within the learning situation but also what the learners bring to the learning situation--the past experiences which shape present behaviours. She observes that ". . . children have already tried and failed a bit before they come to us . . . they have already often faced the choice of whether they will, or will not, care about anything" and ". . . whether they will, or will not, get committed to doing things of quality." The ability to ". . . look with perception . . . to read people . . ." and to begin ". . . a process of reflection about their

experience . . ."[153] are also skills brought to the learning situation even when learners are very young. Heathcote believes teachers are in the position to help the learners develop their personal potential based on the foundation of the learners' previous knowledge and personal confidence.

Hayden Davies writes that ". . . it is possible to identify certain modes of behaviour which one could label dramatic . . . behaviours which are concerned with the process . . . and behaviours which arise because of the process."[154] He identifies four distinctive types of behaviour:

1) learning to use the process--learning *about* drama.
2) understanding content--learning *through* drama.
3) learning about form--through participation in presentation.
4) Learning interpretation and appreciation of dramatic statements by others--both in written and performance forms.[155]

Using drama ". . . as a way of knowing . . .," Davies insists there must exist ". . . a way of talking about learning in drama which makes for clarity of thinking and communication."[156]

Morgan and Saxton write,

> "The full power of drama can only be realized when the inner world of meaning is harnessed to the outer world of expressive action. Both are , and must be seen as, interdependent. However, expression without

> meaning is a hollow shell, and meaning must have expressive action in order to ratify itself."[157]

Gavin Bolton defines the interaction between internal action and external action as the ". . . aesthetic skill . . ."[158] of learning.

The actions identified in Morgan and Saxton's "Taxonomy of Personal Engagement" should be considered as being a cumulative hierarchy progressing as the drama progresses. Morgan and Saxton caution, however, that this progression of engagement is individually structured and may result in learners progressing through the taxonomy at different rates, allowing for individual learning styles, while they are progressing through the drama collectively. It is important to note that the sequence of engagement must be rebuilt individually and collectively each time the learners re-enter the dramatic situation to insure genuine commitment and understanding will ensue.[159] The levels of personal engagement are categorized as, and include the following behaviours:

Level 1--Interest
includes: attending, watching, listening and reacting

Level 2--Engaging
includes: agreeing to be involved, willingness to participate in the 'as if' mental set, relating to others in the 'as if', identifying with the 'as if' circumstance, and evaluating the satisfaction of the dramatic experience

Level 3--Committing
includes: accepting the limits of the dramatic situation and role, accepting responsibility, empathizing with the situation

Level 4--Internalizing
includes: organizing, selecting, ordering and refining values, beliefs, concerns, attitudes and expectations, and submitting to the role.

Level 5--Interpreting
includes: communication, experimenting, adapting, analyzing and reflecting.

Level 6--Evaluating
includes: dramatizing, symbolization, monitoring, re-creating and communicating.

Morgan and Saxton conclude,

> "A teacher who has planned a lesson with potential for experiencing at level 4 (Internalizing) should be open to opportunities to employ strategies and techniques which will encourage Interpreting and Evaluating. It is the work that students do on these levels which will confirm, both for them and for the teacher, if learning has taken place. A change in understanding can only occur if level 4 has been reached.[161]

Heather Felton and Rex Stoessinger have documented learner response to long-term, daily exposure to arts process-orientated curricula and summarize their findings as follows:

1) The majority of children benefit in multiple ways, irrespective of their previous behaviour pattern and level of performance in class.

2) Most children become more involved in class activities and demonstrate more enjoyment of school work in general.

3) Children's confidence and self-esteem are boosted.

4) Irrespective of children's prior achievements in basic learning, there is a strong tendency for their performance in language to improve.

5) The typical behaviour of children who are either withdrawn and passive, or aggressive and domineering, is modified during arts lessons.

6) There is a tendency for these modifications of behaviour to be sustained, both during other classroom experiences and in the playground.[162]

Through the behaviour of learners in a dramatic teaching/learning situation teachers observe the learning styles, the outer manifestation of inner attitudes and approaches to learning, of individual learners. Learners' behaviour within a learning situation is based both on present stimulation and past experience. Within the dramatic teaching and learning situation, behaviours which are dramatic in nature, result because of the teacher attitude, approach, actions and interactions with the learners and the learning material. The learners' dramatic behaviours are the result of the learners' aesthetic interaction of inner meaning and outer expression and can be monitored as levels of personal engagement in dramatic activity. The benefits of participation in dramatic learning and its subsequent behaviours can be documented in the classroom advancement of individual learners.

Conclusion

The intention of this chapter has been to define the components of a dramatic teaching and learning style. Acknowledging that this teaching/learning style is not

appropriate for all curricular material, it has been established that dramatic teaching and learning does facilitate learning where language skills, human interaction and self/social understanding are concerned. By determining how the dramatic process is intrinsic to human nature, its use as a learning medium, by both teachers and learners, has been explored.

Making use of the human capacity to dramatize, the dramatic teaching/learning style utilizes metaphorical depiction which allows learners to collectively negotiate new understanding by utilizing their existing experience and knowledge. The processes involved in drama are the processes involved in learning. Dramatic teaching and learning facilitates individual learning within a collective situation. The learner engages with the material intellectually, imaginatively, emotionally and physically in a social context. New knowledge gained is not learned in isolation, is relevant to the learner's past experience and is transferable to other learning situations. Incorporated in the socialization function of dramatic activity are a variety of mental activities basic to the learning process, including: self-awareness, imagination, problem-solving, decision-making, reflection, and levels of personal engagement. Learning is manifested as changes in understanding which may be evaluated through

changes in behaviour. Although functioning at different levels of understanding and intent, both teachers and learners engage in the dramatic process when involved in the dramatic teaching and learning style.

The dramatic teaching style is based on specific attitudes to teaching and learning that are manifested through drama-based approaches/strategies and actions/techniques. These attitudes are the impetus of the dramatic teaching style and are embodied in the dramatic learning style.

In the dramatic teaching/learning style teaching and learning are creative, and therefore, boundless activities. Teachers are learners, adjusting daily, as they communicate and interact with others. Teaching as a creative activity involves imagination, interpretation, inquiry, selection, risk, putting thought into action, reflection and refinement. Teaching is a cooperative creative activity. Creative cooperation involves intrinsic motivation, interaction, respecting the knowledge, experience and values of others, willingness to share and negotiate understanding, choice, commitment, consensus decision-making and problem-solving and facilitation of action.

The strategies employed by the dramatic teaching style are a result of the above attitudes. The strategies are shaped by the dramatic art form which is based on

communication with oneself and others through awareness, interaction, expression and communication. The various theatre genres offer dramatic structures which protect and challenge the learners in 'as if' imaginary situations. Learning is facilitated by reflection on the dramatic experience, the implications of actions taken, and the potential application to real life situations.

The dramatic teaching style utilizes techniques which support and expand into action the attitudes and approaches inherent in the dramatic teaching style. These techniques are language-based and process-oriented, engaging learners in experiences which require their knowledge, involvement, commitment and social skills to be employed.

The teacher, engaging a dramatic teaching style, functions under the same rules as the learners. Both the lesson plan and the teacher must be flexible enough to incorporate student input. The teacher is required to use past knowledge and experience to deal with new situations. As the learners improvise within the dramatic situation, so the teacher must adjust to and interact with what the learners discover and produce. These adjustments and reactions occur moment to moment, either in role as teacher, or as teacher-in-role inside the drama. The dramatic teaching style initiates a dynamic between the

teacher and the learners which facilitates and encourages the employment of a dramatic learning style.

A dramatic learning style can be defined as individual learners utilizing their learning strengths, within a dramatic learning situation, in order to successfully gain new insights and understandings. The dramatic teaching style allows learners to employ their dominant learning approach to succeed within the learning environment. In addition, potential auxiliary learning styles may be experimented with and developed within the no-penalty area of dramatic exploration.

Involvement in dramatic activity demands that learners interact, express, communicate, and collaborate with others, as well as reflect on their input, actions and reactions to the dramatic stimulus. These activities engage internal (private) and external (social) awareness and communication.

Language is the essence of dramatic expression. Learners actively communicate their thoughts and feelings through spoken and written language, as well as, the languages of movement, sound, and visual expression.

Dramatic learning utilizes what learners already know in order to learn new things. Dramatic learning allows learners to learn as they learn best while challenging them

to increase their learning potential through exposure to and experimentation in a variety of learning styles.

Without success, self-image and self-motivation decline and learners stop learning. Employment of the dramatic learning style facilitates success in the learning environment. Its capacity to encompass a variety of learning styles allows various types of learners to succeed collectively.

The dramatic teaching and learning style delineated in this chapter possesses potential benefits for all teachers and learners. However, the initial question of this thesis investigation--Does Educational Drama offer Native Indian teacher education students a teaching/learning methodology which is compatible with a Native teaching/learning style?--has yet to be answered. The final chapter will concluded this investigation by answering the thesis question based on the findings revealed in the previous chapters.

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CHAPTER 4

Native Teaching and Learning/Dramatic Teaching and Learning

Does Educational Drama offer Native teacher education students a teaching/learning methodology which is compatible with a Native teaching/learning style?

In order to answer the thesis question the author has explored several areas of research. In Chapter One, personal experience relevant to the thesis question was analyzed and the parameters of the investigation defined. Chapter Two explored 1) traditional Native teaching/learning methodologies, 2) a brief history of non-Native controlled Native education in order to understand what had become of the traditional teaching/learning methods and 3) contemporary research on Native teaching and learning styles. Based on research of contemporary Educational Drama, Chapter Three delineates the elements and methods involved in Educational Drama which form the basis of a dramatic teaching and learning style.

The findings of the previous chapters will now be summarized and applied to answer affirmatively the thesis question.

Culture, ". . . the humanmade part of the environment . . .," is based upon world view: " . . . the way a cultural group perceives its environment . . . role perceptions, norms, attitudes, values, perceived relationships between events and behaviours."[1] The world view of Native cultures has been termed "holistic"[2] implying that a sense of 'wholeness' integrates the environment, the community, and the people, as the primary perspective from which all life functions. This contrasts with the non-Native world view dominating white Canadian culture which is based on a perspective of individuality, competition and environmental control. World view permeates the life flow of a culture, shapes its society and is transmitted through generations by child-rearing practices and education.

Child-rearing practices of Native cultures embody values fundamental to an holistic world view. Children, considered 'whole' people by the age of mobility, are included in family and community activities. As members of that community children are given the same respect and expected to follow the same social expectations as all others. This treatment allows for autonomy, but demands self-discipline and socially acceptable conduct. Behaviour is modeled and guided informally in all aspects of living.

The holistic world view of Native cultures is reflected in their approaches to teaching and learning. The whole person--intellect, emotion, spirituality and physical body--are all important in the development of individual members of the whole community. Informal teaching/learning is part of everyday activities and is not restricted to specific places, times or people. More formal teaching and learning relies on observation, listening, minimal oral instruction, modeling, demonstration, private experimentation, moral instruction through stories, non-evaluative feedback, and direct application of learning.

Since confederation, non-Native controlled Native education removed Native children from the traditional teaching and learning experienced in their home communities and imposed upon them an antithetical system of education. This period of Native education involved a variety of unsuccessful attempts at assimilation, segregation and integration of Native people into non-Native society. Over the past one hundred years, Canadian parliamentary legislation forbade Native people the right to speak their languages, practice ceremonies, retain traditional lifestyles, and educate their own children. All across Canada, Native adults and children were deprived of their

heritage, and, as a result, Native people suffered significant cultural loss and societal breakdown.

By the 1960s, public awareness, undeniable statistical evidence (Hawthorn Report) and proposed government changes (White Paper 1969) brought the Native situation to a crisis point. Education became one of the focal points for changing the imbalance between the living standards of Native and non-Native Canadians. The issue of Native participation in and/or control of Native education became the main thrust of the current change. By examining educational approaches for Native learners, the possibility of a Native learning style is one area of research that has yielded potential teaching/learning alternatives to the previously unsuccessful mainstream methods.

In general, learning style research, (as cited by More, Lawrence, etc.) acknowledges that learning style is intrinsic, individual and immutable. Alternative learning approaches can be developed, but the original dominant style is the most comfortable, secure and preferred method for most learners. Learning style research also suggests that success in the learning environment is enhanced when teaching style closely matches the prevalent learning style and/or is flexible enough to accommodate and challenge the variety of learning styles which may exist within the classroom setting. Practical application of these findings

implies that teacher education programs need to adjust their programs to allow their students theory and practice in a variety of teaching and learning methodologies.

Native learning style research (reviewed in Chapter Two) suggests that the problems experienced by Native learners in non-Native dominated educational situations appear to be culturally based. Caught between the educational and behavioural expectations of two different cultures, it is difficult for many Native learners to adjust to and succeed in both home and school settings. The conflict of cultural expectations is thought to be responsible for the patterns of failure and withdrawal documented through generations of Native learners.

Native learning style research suggests that learning strengths and patterns established in the pre-school home environment of Native learners are not recognized or utilized by the standard educational curricula and teaching methodologies. While acknowledging the dangers of further labeling or stereotyping Native learners, the research has attempted to identify the strengths of Native learners in order to develop teaching/learning methodologies which will promote successful learning experiences and break the school failure and withdrawal pattern.

The findings of Native learning style research reveal that, in general, traditional teaching/learning patterns

and child-rearing practices still exist and are practiced in the pre-school home setting. Thus, many Native learners enter the school environment with developed learning strengths and a preferred learning style. Research suggests that some Native teachers naturally extend the cultural learning strengths with a teaching style, and interaction patterns, consistent with traditional cultural teaching/learning patterns.

Chapter Three investigated the teaching style, teacher/learner interaction patterns and learning style inherent in Educational Drama. The similarities and differences between Native teaching and learning and dramatic teaching and learning will now be identified.

Educational Drama offers teacher education students the opportunity to experience an alternative teaching/learning methodology. Dramatic teaching and learning offers Native teacher education students a teaching and learning methodology that compliments the Native teaching/learning style, offers 'bridges' to other teaching/learning styles and provides a challenging expressive structure for individual learners within the collective learning environment.

The attitudes which shape the patterns of interaction between teachers and learners are fundamentally the same in both the Native and dramatic teaching/learning styles.

Individual autonomy is respected within the boundaries of collective existence, but individuals are expected to respect and adhere to consensually established rules of the community. Developing self-discipline is necessary if individuals desire to stay involved in the collective activity and social group. Embedded in this attitude are the principles of sharing, working together, non-competitiveness, and the acceptance of individual differences. The shared attitudes of Native and dramatic learning styles are reflected in the learning strengths exhibited in the two styles.

Although the Native learning style research is inconclusive in the area of cognitive processing by Native learners, the flexibility and holistic approach of dramatic learning possesses the potential to support, challenge and develop the learning strengths demonstrated by Native learners. Possible Native learning tendencies outlined in Chapter Two include the cognitive processes of visual/spatial and simultaneous/holistic verbal and non-verbal processing, imaginal coding, and socially-based learning preferences for informal small group community learning with high frequency non-verbal communication and lower frequency verbal communication. The dramatic learning style utilizes all of the high frequency learning

tendencies, but employs verbal communication as a primary source of interaction, reflection and discussion.

Educational Drama is concerned with communication, both with oneself and with others, and evokes the expressive languages of movement, vocal sound, music, visual interpretation and verbal utterance. The dramatic learning style offers Native learners opportunities to use their non-verbal communication strengths and a no-penalty area in which to experiment and develop their verbal communications skills. While respecting Native verbal interaction patterns, dramatic learning provides opportunities to experience the use of verbal expression in a variety of modes, including small group and whole group discussion, dialogue in role, personal reflection and questioning. The theatre genres of choral speaking, story or reader's theatre, plays and puppets are structures which challenge and extend verbal and written expression while providing opportunities for learners, and/or culturally sensitive curricula, to contribute the content.

Language-based dramatic teaching techniques use questioning as a means to engage learners in dramatic situations. The primary focus of this type of questioning is not based on 'right' or 'wrong' answers, but rather on promoting learner consideration and eliciting response. Questions, presented in the dramatic context, tend to be

presented to the group, rather than to individuals, and includes the teacher as part of the group. It is this technique which allows the teacher, and the learners, the opportunity of discovering what the learners think and feel about the learning material and situation. Consequently, questioning is an essential element of the dramatic teaching style.

Within the 'think-listen-watch-then-do' teaching/learning structure of Native cultures, direct questioning is not utilized and may be considered impolite or intrusive. Therefore, questioning as a teaching/learning device within a dramatic context appears to be incompatible with a Native teaching and learning situation. The author would like to suggest that questioning, as employed within the dramatic teaching style, is a flexible technique allowing the teacher to be sensitive to the reaction of the learners. Questions may be posed as something to consider or a challenge to work on, rather than something that demands an immediate response. If this technique appears to intrude on learner autonomy and is met with withdrawal or resentment, then perhaps it should be used sparingly and carefully in order to build up a precedent based on trust and genuine interest. Gradual and sensitive employment of this

technique could provide a bridge between the Native learning style and more language-based learning potential.

The visual/spatial processing and imaginal coding tendencies of Native learners are easily accommodated by the dramatic learning style. The creation of fictive situations, through which learning is facilitated, utilize the visual, spatial and image-based strengths of Native learners. Within the dramatic learning setting there are ample opportunities for learners to utilize and demonstrate their understanding through the creation of physical and visual images (tableau, dance drama, mime, mask-building, etc.).

The use of metaphor and depiction in the imagined realities of dramatic situations, created by the learners, is a similar use of metaphor, analogy and symbol that is the foundation of the storytelling tradition of Native cultures. Similar to the traditional function of story in Native teaching and learning, dramatic learning may take its stimuli from known stories and through active exploration, rather than repeated retelling, lead the learners to a deeper understanding of concepts inherent in the story. A dramatic narrative extension of the use of story is the creation of new stories, by the learners, in which they collectively develop their own significant symbols, rituals, etc. This is an example of dramatic

learning structures being flexible enough to accommodate cultural preferences with regard to imagery and narrative structure.

Spatial sensitivity is required when building the imagined world in which the learning opportunities are contained. This can involve the representation of environments through map making, models and whatever the learners need to make meaning within and as a result of their dramatic exploration.

The creation of fictive worlds to facilitate learning supports the holistic/simultaneous processing strengths of Native learners. The 'big' picture must be created and understood in order for the content to gain significance within a particular situation, and determine individual and collective application in the real world. The total creation of the dramatic situation enfolds specific information and details in a relevant context.

Informal-small group-community-learning preferences of Native learners are facilitated by the dramatic learning style. Classroom set-up is decided upon by the needs of the group rather than by imposed dictates of the teacher. This requires learners to be able to function in a variety of settings including working individually, in pairs, or small group and whole group. A variety of these combinations may be incorporated in each session demanding

learner flexibility in individual work and collective collaboration.

Community learning styles, involving watch-then-do, listen-then-do, think-then-do approaches to learning, are not as obvious within the dramatic learning environment. Teachers rarely, if ever, demonstrate activities for the class to master. However, teachers are constantly modeling behavioural expectations of the collaborative learning environment, and, while employing the teacher-in-role technique, a teacher will model a type of language use or behaviour appropriate to the fictive situation. Learners model and demonstrate their understanding and skills for each other. Within the dramatic learning environment, learners engage in discovery learning--learning to discover and learning through discovery--and this involves some trial and error application. Error, however, does not necessarily imply failure, certainly not individual failure. The group may discover that their initial solution was not the best one and the problem might require rethinking. Failure is not defeat, it is an alternative that didn't work.

Listen-then-do is utilized in dramatic learning through the language-based teacher techniques. Dramatic instructions, generally outline the structure of an activity while relying on learner input to solve the

problem, create an image, improvise the dialogue, explore alternatives and supply the content. If instructions become too dictatorial, learners become puppets, not participants. Clarity and detail are required, but instructions must allow for learner contribution.

Similar to questioning, direct didactic instruction is a verbal technique depended upon in non-Native teaching and learning. It is, however, not culturally appropriate in the Native learning environment. 'Telling someone what to do' is in conflict with the value of personal autonomy. The fundamental dramatic approaches of consensus decision-making, group planning and activities function as indirect instructional devices and offer teachers an instructional alternative which respects learner autonomy within the collective situation.

The think-then-do aspect of the Native learning style is utilized in the use of reflection in dramatic learning. Learning without reflection is empty activity. In order for learners to experience a change in understanding, demonstrated by a change in behaviour, they must be encouraged to reflect on their attitudes, approaches, actions, and the inherent implications affecting themselves and others.

In an interview, Bill White captured the essence of the Native think-then-do approach to learning and speaking.

He retold a story told about the grandmother of a close friend. When Bill's friend had been a child, his grandmother told him:

> "You have two eyes, two ears, and a mouth and you use them in that order. When you've understood what you've seen, when you understood what you've heard, then you may speak, but not before. You don't change the order."[3]

The reflective component of dramatic learning, and the time allowed for that reflection to occur, supports, utilizes and extends into verbalization and action the reflective aspect of the Native learning style.

The author's experience conducting drama classes in Native communities, provided opportunities to observe and interact with Native learners in a non-judgmental, learner-centered situation and experience the pervasiveness of Native cultures within the learning environment. Within these communities, and regardless of specific Native cultures or mix of cultures, the flexibility and adaptability of the dramatic methodology appeared to be supportive of the expressive needs of Native learners. Positive reactions to and adoption of the dramatic teaching/learning methodologies were consistent.

In concurrence with the documented research on Native learning style, the learning behaviours observed within the dramatic teaching/learning situations, involving the author, included: 1) individual observation, listening and

reflective skills, a willingness to try new things and the tendency not to ask many questions, 2) group skills employing consensual decision-making and problem-solving, unsupervised motivation, conservative male/female interaction, and 3) an overall impression of self-confident, self-motivated, creative, expressive learners.

Native learning strengths and preferences can be accommodated through the application of the elements of a dramatic learning style. The basic structures of Native and dramatic teaching and learning are consistently compatible enough to allow individual teachers and learners to adopt and adapt strategies and techniques to suit distinct cultural orientations. The distinct differences in style--use of narrative, questioning and instruction--are crucial enough to warrant careful consideration by any practitioner in a Native learning environment. These differences, and the practical techniques which accommodate them in the classroom, provide potential bridges to more language-based learning capabilities challenging the dominant Native learning style and allowing Native learners to learn in alternative ways. These techniques must, of course, be introduced with sensitivity to learners' cultural orientation and expectations. This kind of sensitivity is facilitated when the teaching style matches the dominant learning style. The author's experiences

revealed the interdependent nature of teaching and learning in a dramatic teaching/learning environment and the positive results which occur when the teaching style compliments the pervasive learning strengths.

In Chapter Two, the observable style of Native teachers in their interaction with Native learners was outlined and suggestions for teachers of Native learners in general were provided. The dramatic teaching style will now be compared to the observations and suggestions, put forward in the research, to illustrate the compatibility of dramatic and Native teaching styles.

The Native teaching style and the dramatic teaching style share the following similarities in teacher/student interactional patterns: 1) sharing of authority, leadership and initiation of activities, 2) exerting control over the whole class, while still connecting with individual learners, but rarely singling them out, 3) addressing questions to the whole class, using few imperative commands, accepting silence and thinking time, and giving non-judgmental feedback, and 4) working at the students' pace and encouraging cooperative learning groups. Native teachers are observed to possess a sense of timing that is culturally-based, sensitive to the energies of the learners and one which facilitates easy transitions between learning activities. This sensibility is compatible with

the learner-centered and progressive structure of the dramatic teaching style.

The suggestions, put forward by Pepper and Henry, for teachers working with Native learners specifically includes Educational Drama (referred to as 'role play' and 'creative dramatics') as an appropriate strategy for Native learners. Other suggestions, however, all contain elements, existing in one form or another, within a dramatic teaching style. The dramatic teaching style utilizes cooperative project-oriented learning groups which allow for informal classroom settings, freedom of movement, and peer teaching/learning. Activities are experience-based providing opportunities for tactile stimulation and a variety of forms of expressive interpretation. Problems and materials are presented holistically, in context, utilizing visual and spatial depictions. The use of metaphor, image, analogy and symbol is intrinsic to the dramatic process. Verbal activities include personal expression in a variety of forms and are stimulated by practical and relevant experiences based on learner interest. Questioning techniques are based on a genuine collective need to know and generally are directed to the whole class. Games and presentations are frequently used dramatic learning media that depend on learner enthusiasm and input.

It is essential that Native learners experience success within the school environment so that the failure/withdrawal pattern is broken. Using Native learning strengths, in combination with culturally sensitive teachers employing a supportive and challenging teaching methodology, will increase Native learners' chances of success.

The first step, for Native learners, is to gain confidence in their ability to learn successfully within the school setting. The second step, once confidence has been established, is to provide opportunities for learners to learn using other methods which challenge and develop their potential. Based on the finding of this thesis investigation, a dramatic teaching/learning style offers Native learners (Native education students and school-aged learners) a methodology which holds the potential of making success within the learning environment an accessible reality. The differences do not appear to be obstacles but alternatives which offer 'bridges' to more verbally-based, trial and error approaches to learning. These bridges offer practical, non-threatening methods of expanding Native learning strengths to include those used more frequently in non-Native educational settings.

Additional support for the findings of this thesis investigation comes from a variety of related sources. The

dominant Native world view, influencing the teaching and learning practices, is also reflected in the Native perception of art.

The writings of Jemake Highwater illuminate Native perceptions of the role of the arts in the Native world view. He writes, "What is called the "creative process" by the West is an effervescence of living for Native people."[4] Of his own experience, Highwater recalls that "For me, art gradually became the essential bridge between my culture, my individual alienation and the great world community."[5] He believes

> "Artists all over the world have always known that art is fundamentally a way of seeing. . . . There is an artist in all of us. Of this there is simply no question. The existence of a visionary aspect in every person is the basis for the supreme impact and pervasiveness of art. Art is the staple of humanity."[6]

Highwater believes Native arts use the concept of transformation, as ". . . one of the most valuable ways of making realities, . . . of knowing things by turning into them . . ."[7] and transformation is ". . . the process by which primal peoples become aware of things."[8] Relating this view of the arts to Native education, he comments

> "Indian children have long been urged by educators to see things and to name them in terms of the cultural package of white people, though such training essentially divests Indians of

> their unique grasp of reality, of their own dissimilar cultural package."[9]

and by contrast,

> "Children of the dominant society are rarely given the opportunity to know the world as others know it. Therefore they come to believe that there is only one world, one reality, one truth - the one they personally know; and they are inclined to dismiss all other worlds as illusions."[10]

In his search for balance in the perceptions of reality held by Native people and non-Native people he concludes,

> "We must learn to discover meaning rather than truth, and we must come to recognize that a variety of meanings and interpretations is what ultimately makes life truthful."[11]

Applied to a dramatic teaching/learning style, where learning is 'making meaning' based on the experience and perceptions of the learners, Highwater's comments support the use of an arts-based educational approach in Native education.

Darrell Wildcat, artistic director of the Alberta based 4-Winds Theatre Company, reflects upon his experience as a Cree trained in Native and Western theatre techniques at the Native Theatre school in Ontario. Wildcat remembers when

> "that whole identification process [of being Cree] became real when I actually sang a Native song, when I actually performed a Native dance, . . . all of a sudden I had a personal connection to culture, to our culture."[12]

Wildcat believes that the purpose of drama/theatre in Native education is that it ". . . eliminates the piling on process, it introduces the process of doing, and once you have the idea of doing, you realize you have personal power." Wildcat feels that, in his experience, drama ". . . eliminated the textbooks . . ." and brought out a ". . . community knowledge . . ." that highlighted ". . . the difference between a private statement and a public statement." Wildcat feels Native people have been "piled on for too long" and the realization of personal power offered through the dramatic medium is a chance to reverse that process allowing Native people to "open up." This dramatic potential ". . . challenges the person to look beyond the easy answer" and to use drama/theatre ". . . as an educational tool, as well as a performance tool, to educate yourself, and when I mean self, I mean a Native people."[13]

In Canada, at the present time, there are more Native people actively involved in educational pursuits than at any other time in recent history.[14] In order to become the certified teachers of their children, they must obtain their education, for the most part, through provincial universities. Within the larger institutions, Native Indian Teacher Education Programs (NITEP) have been set up specifically to focus on the needs of Native education

students. As more Native teachers graduate and face the realities of Native education, questions are being raised about the appropriateness and effectiveness of the NITEP programs in the preparation of Native teachers.

Bill White, past co-ordinator of Native education in the Nanaimo, B.C. school district, is concerned that NITEP programs

> ". . . educate [Native] people away from their culture. . . . all that was currently happening was that they were training people who happened to be Indians to be teachers rather than training Indians with a distinct culture to work with their own values to set up curriculum."[15]

He feels that the ". . . traditional values . . . Native Indian values tend to be pan-Indian . . . all 15 to 20 values . . ."[16] must be represented and actively pursued in the Native curricula.

In a speech to the Canadian Education Association, Arthur J. More, confirmed White's concerns with the results of a survey of NITEP programs. More writes

> "The most important problem, however,is that the programs have not really dealt with this question: . . . Are the programs training Indian people who in the long term will be virtually identical to the majority of society, or are the programs truly providing native Indians with the opportunities to maintain and develop components of their own cultures - components that may differ significantly from those of non-Indian cultures?"

More concludes,

> "This is not a theoretical question - it is highly practical. . . . In ten years we may be

> looking back and asking ourselves why didn't we provide more opportunities for things Indian. . . . We must somehow find a balance between developing skills and knowledge necessary for all teachers, and developing skills and knowledge that will give Indians real choices in their cultural development."[17]

It is the author's belief, based on the results of this thesis investigation, that the inclusion of a dramatic teaching/learning methodology in Native teacher education programs would provide some solutions to the problems of Native cultural orientation and expression within the NITEP programs. In conjunction with the identification of Native teaching/learning strengths and preferences, the dramatic teaching/learning style would offer a structure for the practical and effective application of preferred Native teaching and learning styles. Dramatic teaching/learning provides dynamic, adaptive, challenging opportunities that require both the teacher and the learners to invest personally, culturally and collectively in the teaching/learning process. The content can be determined and adapted to the cultural needs of the learning community.

The final area of support for this thesis investigation comes from examples of dramatic teaching and learning with Native learners in documented projects similar to the experiences of the author.

Ruth Smillie, of the Story Circles Project in Saskatoon, Saskatchewan, an urban Native youth alternative education program writes,

> "I have watched many children who have experienced little success in other educational endeavours suddenly take off when given the opportunity to create theatre. They become self-confident, their sense of self-esteem is strengthened and they are more prepared to take risks. They are literally transformed by the discovery of the power of storytelling.
>
> "Native people, particularly native children, have been silenced by the weight of cultural genocide, racism and institutionalized oppression for hundreds of years. Each time Story Circles or a program like it is carried out and the children's voices are heard, the silence that protects us all in our complacency and ignorance is broken."[18]

The University of Calgary has been promoting the inclusion of developmental drama in the Native Outreach Program since 1973. Evelyn Moore-Eyman, director of the program until 1986, writes that "Everywhere developmental drama has been offered in Alberta, Native students have flourished in the milieu in creates."[19] Professor Gerry Thurston, a longtime instructor in that program believes,

> "The promise of drama/theatre in all cultures as a means for furthering understanding amongst all the people of the world creates a great personal challenge. The challenge to learn to alter and change your own perceptions so that you are able to approach new situations and circumstances with confidence rather than fear. . . ."[20]

Helping to educate Native teachers in a dramatic teaching and learning style compatible with their cultural

teaching/learning strengths is the challenge addressed by this thesis investigation. It is hoped that by offering opportunities for dramatic teaching and learning to Native teacher education students and their future students, they will be able to flourish within their own cultural milieu, and confidently extend their curiosity and understanding to other cultures. Dramatic teaching and learning offers the possibility of the end of the 'piling on' type of education and presents the option of a continuous 'opening up' style of education that will not limit Native people to the boundaries of their specific culture, but will support them in their quest for national and international equality.

Richard Courtney believes this vision is encapsulated in the theory and practice of drama educator, Dorothy Heathcote. He observes that Heathcote's work ". . . reveals many communalities with tribal ways of understanding the world and we can use it as exemplary."[21] Courtney sums up Heathcote's style when he writes,

> "While directly parallel to tribal attitudes, Heathcote's attitude has significance for all teaching attitudes in all cultures. The teacher starts from where the students are, not from where she wants them to be; for her, they are Becoming - the process of realizing their potential. She sees the world through her students, and not the students through it. She negotiates an exchange of power with her students: she leads them to make decisions by paying close attention to them and treating their views with respect. . . . the teacher must come

> to terms with herself; thus she constantly reviews her life; . . . Her purpose as a teacher is to make ordinary experiences significant: to use dramatic action to distort experience into significance, and that means ensuring that students pay attention to detail and its relation to the whole. This makes the teacher vulnerable: she becomes a risk taker because the spontaneous improvisation is given over to the students to make their own decisions, at life rate, providing a mutual commitment with the teacher to the medium of playing."[22]

Courtney has described Heathcote's dramatic approach to teaching and learning as being compatible with Native views of teaching and learning. Courtney's description of Heathcote's work parallels NIB member Clive Linklater's description of his ideal vision of future teachers of Indian learners. Linklater writes

> "In the world as we want it to be, the teachers, particularly if they are white, will think of Indian people as people, who are as educable and as thirsty for knowledge as any other people can be.
>
> In the world as we want it to be, the teachers will think of themselves as people, whose role it is to stimulate, to agitate other people to the full use of their faculties, and will not set themselves up as the accumulators and infallible purveyors of all past wisdom of all the past ages.
>
> In the world as we want it to be, the teachers will learn how to deal in ideas, ideals, emotions, cultural differences, individual pacing, mind-stimulation and soul-searching. The human person is not only an intellectual being, but a spiritual being, and the schools must serve the student's soul as well as his mind.
>
> In the world as we want it to be, the teachers will teach . . .
> . . . how to learn,
> . . . how to think,
> . . . how to ACT!"[23]

Linklater's vision of the future for Native teachers and learners need not be considered unobtainable. In the author's experience and as affirmed by the research of this thesis investigation, Educational Drama offers Native teacher education students a teaching/learning methodology which is compatible with a Native teaching/learning style.

Notes

[1] Christine Bennett, "Teaching Students as They Would Be Taught: The Importance of Cultural Perspective," Educational Leadership 36.4 (Jan. 1979): 264.

[2] Jo-ann Archibald, "Locally Developed Native Studies Curriculum: An Historical and Philosophical Rationale," Mokakit (July, 1986) 2.

[3] Bill White, personal interview, 7 December 1987.

[4] Jemake Highwater, The Primal Mind: Vision and Reality in Indian America (New York: Meridian, 1981) 64.

[5] Ibid., 13.

[6] Ibid., 14-15.

[7] Ibid., 62-63.

[8] Ibid., 64.

[9] Ibid., 6.

[10] Ibid.

[11] Ibid., 206.

[12] Darrell Wildcat, personal interview, 3 April 1988.

[13] Ibid.

[14] Arthur J. More, "Native Teacher Education in Canada," Native Teacher Education: A Survey of Native Indian and Inuit Teacher Education Projects in Canada (Vancouver: Canadian Indian Teacher Education Projects Conference, Feb. 1981) 66.

[15] White interview.

[16] Ibid.

[17] More 75.

[18] Ruth Murphy Kelly Smillie, "Ruth's Story," Story Circles (Saskatoon: Saskatchewan Teacher's Federation, 1986) 5.

[19] Evelyn Moore-Eyman, "Beginnings," Connect (Calgary: University of Calgary, June 1984) 4-10.

[20] Gerry Thurston, "Drama As Emancipation," Connect (Calgary: University of Calgary, June 1984) 4.

[21] Richard Courtney, "Islands of Remorse: American Education in an Electric Age," Curriculum Inquiry 16.1 (Spring, 1986): 60.

[22] Ibid., 60-61.

[23] Clive Linklater, "The World As It Was, The World As It Is, The World As We Want It To Be," Teacher Education Programs for Native People (Regina: University of Saskatchewan Research Resource Center, 1974) 4-10.

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