

THE RELATIONSHIP BETWEEN EMPLOYABILITY SKILLS
AND DRAMA/THEATRE SKILLS TAUGHT IN DRAMA/THEATRE IN
EDUCATION

by

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Abstract

The intention of this thesis is to examine the relationship between employability skills and the kinds of skills that are practised and taught in drama/theatre in education.

Chapter One presents my own personal background in drama and theatre and the extent to which I have been involved in drama/theatre in education both as a performer/participant and as a teacher/director. It shows the effects of change in curriculum from my perspective as a teacher of twenty-nine years. It also explains why I have pursued my interest in the connection between employability skills and skills taught in drama/theatre education. Chapter Two continues with the description of my research which includes a definition of terms, literature review, and methodology. Chapter Three is a report and examination of ten interviews which I have conducted with various employers, from small businesses to internationally acclaimed companies, in order to establish their views on what the basic employability skills or management skills might be. I have been able to compare the skills that these employers cite with those that are recognized by Human Resources Canada, as well as other notable authors about business. In Chapter Four, I have taken three lessons from three master teachers of drama/theatre and examined the skills which are taught in drama and that are also common to those skills required in business. Chapter Five deals with leadership and changes in the world of work. Also in this chapter, I discuss the changes in relationship of the roles between the worker, the manager and the boss. Finally in Chapter Six I conclude and summarize my research. The results of this summary reveal that there is a distinctive overlap

between the skills required for employment and those of drama/theatre.

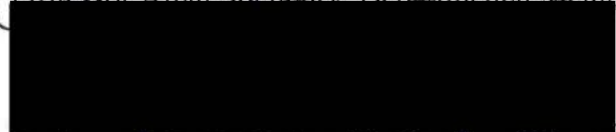
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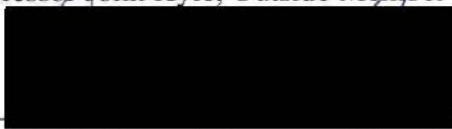
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Last but not least I would like to acknowledge my soul mate and loving husband, Joel Bellas who has had to endure my moods throughout this project. Without his support, encouragement and editing, I could never have done this.

I thank you all from the bottom of my heart.

Dedication

To the memory of my father,

Sidney Greenberg

Who never stopped learning
and inspired me to be all that I could be.

Chapter 1:

What is the relationship between employability skills and the drama/theatre skills that are taught in drama/theatre in education?

In order to understand how my interest in the relationship between employability skills and drama/theatre in education skills developed, it will be helpful for the reader to know my personal story. This story includes how I came to be involved in drama/theatre in education and how the introduction of the Career and Personal Planning 8 to 12 (CAPP) curriculum in the high schools of this province brought me to my thesis question. Since my teaching career in British Columbia began in the Delta School District over twenty-eight years ago I have observed extensive changes and developments in curriculum. I have had to change and adapt my teaching strategies, course content and philosophies in order to deal with shifts in the political winds and, more significantly, to respond to the research information into the brain and the implications that the research has on how we learn.

My university training began in 1965 at the University of British Columbia. After I graduated with a Bachelor of Arts degree in English and Theatre in 1969, I received my Bachelor of Education degree in Theatre Arts and English for the secondary school level from the University of Toronto in 1970. I also returned to the University of Toronto in the summers of 1973, 1974, and 1981 to qualify for an Ontario Specialist's Certificate in Theatre Arts. I took an additional theatre course in the summer of 1975 from Queen's University in Winchester, England. Part of this course involved touring and performing in Hampshire County. As well as my university training in drama and theatre, I have taken private lessons in speech arts (twelve years), dance (ten years), singing (fifteen

years), piano (five years), and acting (twenty years). I have participated in amateur and professional theatre on stage and television.

As a result of my involvement in educational theatre, both as a performer and as a student, I became a teacher. I substituted for one year in 1970 in the New Westminster School District in B.C. where I taught everything from kindergarten to special education to specialized courses such as French, Commerce, English Literature and Drama in the secondary school. In June 1971, I was hired by the Delta School District to teach English and Social Studies in a junior high and I began with grades 8 and 9. I also began a drama club that year because Delta Junior Secondary did not have a drama programme. Following that initial year, the school offered Drama in grades 8, 9, and 10 and the drama in education programme that I had introduced became a regular part of the curriculum.

I began teaching drama courses from grade 8 to 12 in 1973. The senior secondary school at which I was then teaching was on the same campus as Delta Junior Secondary and they shared common facilities, such as the library, cafeteria and gymnasium. The drama/theatre programme and its instructor became another basis for sharing. I taught for two administrators and two schools until the junior high and senior high amalgamated two years later. By 1981, the school had two drama teachers and one teacher who taught stagecraft. The drama programme from grades 8 to 12 blossomed and by 1990, half of the students in a school of 1200 were enrolled in some sort of drama course. I continued teaching drama and theatre courses for all five secondary grades until June 1997. During this time, the *extracurricular* drama programme thrived at Delta Secondary School. I produced and directed over fifty plays, dramas, one act plays, and musicals. Students wrote, directed and produced plays, and designed scenery. Students toured to other

schools, cities, and even to Japan to showcase their work and the school won many district and provincial awards in high school drama festivals from 1981 until 1991.

In 1991, as a result of twelve years of lobbying, Delta Secondary School opened a fully professional, state-of-the-art theatre. This facility was built with funding from the Ministry of Education and comprised a four hundred-seat theatre with all the facilities of a professional theatre (fly tower, dressing rooms, scene shop, costume room and workshop). This facility, which was called Genesis Theatre, was the third of its kind to be built in British Columbia. Only two other schools in the province, (one in Abbotsford and one in Terrace) had such facilities. The lobbying that took place to have this facility built was affected in the early eighty's by serious cutbacks in funding to the public school system but, by, 1989 the provincial government had found the funds. At this time there was a renewed interest in the arts as a result of national and international surveys done about the economic values of the arts (for example, Dr. A. Welch (1988) *The Business of the Arts: A report on the economic impact of the arts in the Greater Victoria Area*). In 1985, my students and I, along with students from Abbotsford Secondary, were funded both federally and provincially to take fifteen students and four teachers to Japan to represent Canada in the first International High School Drama Festival. The federal government paid our airfare to the tune of ten thousand dollars while the provincial government, whom we also represented, supported our group with one thousand dollars. We were the only delegates selected to perform at this festival from Canada. Expo 86 confirmed this new recognition of the value of the arts to the province and as a result money was made available to support the arts for political reasons. But it is the economic relationship between the arts and business that has prevailed during the ninety's and as a

result there are programmes in universities and public schools which are termed as “partnerships” between business and the arts. It was this growing change in attitude together with strong parental support that made it possible for Genesis Theatre, the dream, to become Genesis Theatre, the reality.

It is important for the reader to understand that my involvement in drama/theatre in education was not just locally based within my school. I became a member of the Provincial Specialist Association of Drama Educators in 1977. In 1978 I became secretary for the organization until 1983 when I became president of The Association of B.C. Drama Educators (ABCDE). I was president until 1986 and remained active on the executive until 1994. I was involved in the implementation of the Drama 8, 9, 10 curriculum in the early 80s, and later in the implementation of the Acting 11 and 12 curriculum. I represented ABCDE at the planning and organizational stages of the B.C. Festival of the Arts and I coordinated the Zone High School Drama Festivals, which represented thirteen regions. In 1989, I represented the Association in Birmingham, England, at the formation of the International Drama/Theatre and Education Association (IDEA).

Through all these activities, I had the opportunity to meet with colleagues locally, within British Columbia, Canada and internationally. During this period I was able to observe how the attitudes towards drama/theatre in education were developing on the global scale. In 1995, when I attended the Second Congress of the International Drama Educators Association in Brisbane, Australia, I saw a good example of support for drama/theatre in education from the city and throughout the continent of Australia. I was able to participate in workshops and lectures given by internationally acclaimed drama

educators and directors. Many of these people were sent by their countries or subsidized in order that they could learn and share new ideas worldwide. It appeared there was tremendous support globally for drama/theatre in education. Funding was made available through businesses and government because both were aware of the economic value in developing young artists.

As an English teacher, which is my second teaching area, I have been a member of the English Teachers Association since I began teaching. I have worked for the Ministry of Education with exam committees for the English Literature 12 exam and for ten years, I was on the provincial marking committee and sub-chair of the marking committee for two years. Consequently, I have been able to have contact with curriculum change and development in another academic teaching area. I was English Department Head at Delta Secondary, 1983-1989, and Head of the Visual and Performing Arts Department from 1989 until 1997.

Curriculum Developments

During my time as a classroom teacher, I have seen many changes in education in the public schools. Mandatory physical education until Grade 12 had been dropped; consumer education was introduced in both junior and senior grades; language requirements for universities and colleges have changed and additional languages besides French, Latin and German have been introduced to the curriculum. In 1995–1996, Latin was dropped and Spanish, Cantonese, Mandarin and Punjabi were added as elective languages. These were only a few of the major changes that I observed as a secondary teacher between 1971 and 2000.

In 1995, as a result of legislation passed regarding a new requirement for the

study of personal development and career planning, the British Columbia Ministry of Education developed and published the curriculum for a new educational programme from Kindergarten to Grade 12. The curriculum documents were called Personal Planning K to 7 Integrated Resource Package and Career and Personal Planning (CAPP) 8 to 12 Integrated Resource Package. This major change was one that inspired this thesis.

I received the CAPP 8 to 12 Integrated Resource Package (IRP) in June, 1995, and was to teach the course in September, 1995. Supplementary materials were created on a district level and in my school staff of 65, only two members had had any inservice (or preparation) in this course. These two teachers tried to share what they had learned, but there was little professional development time allotted to the new programme in spite of the fact that all of our staff were required to teach it in September. It was my experience that the inservice provided was insufficient and many teachers were forced to struggle with the learning objectives on their own. The Integrated Resource Package published by the Ministry was useful, but how to schedule and how to create a meaningful five-year programme that progressed from grade to grade was not clear. Schools throughout B. C. and indeed, even those in the same district all tackled the problem of delivering these sequential courses to the students differently.

The curriculum for CAPP 8 to 12, consists of three interrelated elements from Grades 8 to 12: " the planning process, personal development and career development" (CAPP 8 to 12 Integrated Resource Package, 1995). According to the IRP published by the Ministry of Education, the CAPP 8 to 12 curriculum was designed to make a "unique contribution to the development of students as well-rounded, balanced individuals" (p. 4). It was intended to help the students from Grade 8 to 12 "develop planning skills that

range from time management to self assessment and from goal setting to locating and accessing sources of support and assistance" (p. 4). The Integrated Resource Package further stated that CAPP "will help students relate their learning in school to the demands of the working world and the expectations of society" (p.4).

One of the major components of the CAPP curriculum was to prepare students to make educated choices for their future careers, to equip young people with employable skills or, at the least, with an understanding of those skills in order to facilitate their entry into the workforce. (For example, students were taught how to behave at an interview, to prepare a resumé, and to conduct a job study.) The intention of CAPP 8 to 12 is to "help students maintain, reinforce, and develop those skills, attitudes, and behaviours that will allow them to enhance their personal well-being throughout their lives" (p. 4). The elements of planning and personal development are compulsory from elementary school until secondary school graduation. (Manual of School Law, p. E -77,78). Students must receive a passing credit in CAPP at grades eleven and twelve in order to graduate from high school. The CAPP programme at the secondary school level has joined the graduation requirements of English 11, English 12, Math 11, Social Studies 11, Science 11, Applied Skills 11 and Fine Arts 11 (Manual of School Law, p. E-25).

In examining and teaching the new CAPP curriculum to grade eleven students for three years, I began to see a relationship between employability skills in the work force and the drama/theatre skills that I was already teaching. It disturbed me that students who would normally gain many of these skills in drama were now told that they would have to drop an "elective" (often drama or another arts course) to take a mandatory course in personal development and career planning. Elective courses are non-mandatory

and may be chosen from the areas of: Drama, Music, Visual Arts, Graphics, Dance, English, Business Education, Computer Courses, Modern Languages, Home Economics, Social Studies and others. Courses in these subject areas are offered in grades eleven and twelve and students are limited in the number of courses that they may choose. Unlike the usual 120 hours allotted per course each year, as for English and Math, the CAPP programme was given a minimal 60 hours per year and could be designed to be taught in one half of a year. In addition to classroom study, the students are required to obtain thirty hours outside school in the area of work experience over the course of grades eleven and twelve. In fact, students took the two courses of CAPP eleven and twelve in the same time allotment that they would take one regular course such as English twelve; however, the learning in CAPP of 120 hours was slower and spread out over two years. The work experience component of thirty hours could be accomplished in the summer, in the evenings or during the school year (which was easier to manage and monitor for the teachers). It was my experience that, no matter how well intentioned, the learning of employability skills was minimal. The thirty hours of work experience were of limited value in terms of a depth experience. They were difficult to schedule with prospective businesses and often caused students to miss important instruction in the courses that they were taking during the school day.

I have had first hand experience with this problem, since I was involved in the Career Preparation programme for students who were taking theatre. Career Preparation was another form of work experience made available through CAPP. This permitted students to specialize in one area of work. They were required to take three or more courses in a selected area; for example automotive, construction, metalwork - all in

industrial arts; or history, law, geography - in social studies. They would then be given 100 hours of work experience to accomplish in grades eleven and twelve. As examples for the two illustrations given, a student could be placed in a mechanic's shop or a law firm, respectively. Theatre students could take directing and scriptwriting, acting, and stagecraft. Their workplace experience meant that they were often scheduled to attend rehearsals in the daytime with professional companies or were required to be present on film sets to observe work in the booming Vancouver film industry. Consequently they missed classes in school during the daytime. As a grade eleven and twelve English teacher, I also observed the frustrations of the students who had been absent from classes and who were trying to make up the valuable instruction time that they had missed.

Another disturbing situation that my colleagues and I shared, was that students were losing the ability to choose courses of interest at the secondary level and they were being forced to take courses to prepare them for the workforce. This reflected the growing trend, in the last decade of the 20th Century, to view the purposes of education as workforce training.

In September 1997, I chose to take an educational leave and study the relationship between drama/theatre in education skills as taught in the high schools and the employability and business skills needed in the workforce. I saw a strong similarity between them and I needed to answer the question whether or not these employability skills could be as effectively, or even more effectively, taught through drama /theatre in education.

I hope that as a result of this work on my thesis, as I examine and compare this

relationship, I will be able to illustrate how drama in education teaches abilities that support the skills necessary in the workplace today. These are the "employability skills" that are briefly referred to in the CAPP 11 and 12 courses. It is my intention to show that students and/or prospective members of the workforce can benefit from courses in drama/theatre in education because the skills are immediately transferable and drama methodology has a greater potential for helping these skills inhere.

As a result of my teaching experiences in the public school system at the secondary level, I have conducted my research by concentrating on the primary thesis question: "What is the relationship between employability skills and the drama/theatre skills that are taught in drama/theatre in education in the secondary school?" In order to examine this question it has been necessary for me to research other questions which include:

- What are considered essential employability skills?
- What are leadership skills?
- What are interpersonal skills or people skills?
- What is emotional intelligence and how is it related to employability?
- How is "emotional intelligence" learned?
- What skills of business and employment are taught in drama/theatre in education?

This thesis has been developed by examining and comparing the skills of employment and business with drama/theatre skills. It is based on the hypothesis that this comparative study will reveal that drama /theatre does teach employable skills that are found in and are necessary to the business world

Chapter Two:
Definitions, Literature Review
And Methodology

In order to avoid confusion and misinterpretation, it will be useful for the reader to have definitions for the terms I use in this thesis based upon the readings I have done and have cited in my bibliography. In addition, I include definitions and terms in the first two sections that may not be used but are inherent in the delivery of effectively taught drama and theatre. The terms I will clarify are classified into three sections. The first section examines definitions of the words and terms related to business and more directly to employability. The second section examines definitions of the words that relate to skills, and the final section examines those terms that relate to drama, theatre and/or education. This chapter concludes with my methodology.

Definition of Terms

1.0 Business Terminology

1.1 Job:

The word “job” in English of the fourteenth century meant a lump or piece of something which could be carted around. Conditions in the contemporary work place bring back this arcane meaning of “job” because many people in the labour force are now doing “lumps” of labour, piece work or contract work over the course of a lifetime (Sennett, 1998, p.9). Unlike the work force of the 19th century when people went into jobs and stayed there the rest of their lives, today most people hold a number of jobs over their career span. In this thesis, the word "job" retains that sense of lump in that abilities

or skills in the workforce are portable and are carried from business to business.

Although the word "job" does not occur often in this thesis, it is important to be aware that the meaning has reverted to its origins. There is no longer the concept of a lifetime job and people no longer remain at the same level of job for the duration either. People tend to have more mobility in their jobs and they are able to "port" their skills from job to job in order to advance to higher levels and this is where the concept of leadership comes into play. Those who can exhibit the ability to lead are often able to advance to managerial positions.

1.2 Career:

As it applies to labour, career means a lifelong channel for an individual's economic pursuits. Its meaning was taken from its origins in English as a "road for carriages" (Sennett, 1998, p.9). Given the fact that a person today is expected to have many methods for "economic pursuits" in a lifetime, this definition is most appropriate for my thesis. I also am aware that one person may have many pieces of baggage with many skills to carry along the "lifelong channel" which may, indeed, be a winding road!

1.3 Employability:

"Employability" is defined in *The Canadian Oxford Dictionary* as: "to be qualified for employment and available for work" (Barber, 1998, p.458).

1.4 Communication:

Communication is a word with many different definitions depending upon the context in which the term is used. For my purposes here, the definition in *The Dictionary of Personal Management and Labor Relations* (1985) is useful:

(Communication) is the process of exchanging information, ideas and feelings between two or more individuals or groups. Horizontal Communication refers to such an exchange among peers or people at the same organizational level while Vertical Communication refers to such an exchange between individuals at differing levels (Shafritz, p. 75).

However, the definition that I prefer because it is more inclusive is the one found in

The Human Resources Glossary (1991):

The process by which facts, ideas, information, opinions, meanings, emotions, and understanding are exchanged among human beings. It employs speaking and listening, seeing, reading, writing, motions, facial expressions, and body language (Tracey, p.55).

1.5 Nonverbal communication:

Shafritz's (1985) definition is succinct. Nonverbal communication is:

...any means of projecting opinion, attitudes and desires through the use of body postures, movements, expressions, gestures, eye contact, use of space and time, or other means of expressing such ideas short of written and/or verbal communications (p.295).

1.6 Creativity:

Like communication, creativity is a word that is context-dependent and in reference to business skills, *Career Paths Fall '96* defines it as the capacity "to think up new ideas and new ways to meet goals" by using the imagination and looking at issues from different points of view (Hendricks, 1996, p.9).

1.7 Creativity test:

This particular kind of test "stresses divergent thinking or the ability to create new or original answers." These tests are employed in business to, "utilize common and familiar objects;" and to "sample the testee's originality, flexibility, and fluency of thinking". Tasks include suggesting improvements in familiar devices such as

telephones or listing many possible uses for a broom handle” (Shafritz, 1985, p.94).

1.8 Leadership:

In the *Harvard Business Reference, Field Guide to Business Terms* (1993), is the following definition. It is especially appropriate to this thesis because of its ambiguity (note the use of the word “supposed”), suggesting that leadership may be something that is “just there” rather than something that can be pinned down quantitatively:

Leadership is an indefinable quality that makes some people good at activating others in a particular direction. There are some basic traits that are supposed to mark those people who have the quality of leadership, such as vision, integrity and a willingness to take risks. Leaders are also persistent and will try anything to achieve their goals (Williamson, 1993, p.171).

This definition of the word also echoes the work of Bennis and Nanus whom I have reviewed. It can be applied to both drama/theatre skills as well as business skills.

1.9 Team building:

Again, Shafritz (1985) is useful in his definition of “team building”:

(Team building) is any planned and managed change involving a group of people in order to improve communications and working relationships. Team building is most effective when used as part of a long-range strategy for organizational and personal development (p.122).

2.0 Skills Terminology

2.1 Skills:

The Oxford Dictionary of Current English (1996) defines “skill” as “an ability

to do something well; technique, expertise" (p.854). *The Canadian Oxford Dictionary*, takes a slightly different tack, defining "skill" as "expertness, practiced ability, facility in an action; dexterity or tact. A specific aptitude, especially of a particular type (good management skills)" (Barber, 1998, p.1359). In this thesis, "skill" is seen as the expertise that comes about as ability is enhanced through practice.

2.2 Communication Skills:

These skills are defined in the periodical, *Career Paths Fall '96*, as "the ability to present information when writing or speaking" (Hendricks, 1996, p.9). The reader should note that this definition excludes the addition of "ideas and feelings" and "opinions, meanings, emotions and understanding" which inhere in the definitions of "communication" and "nonverbal communication" (Shafritz, 1985, p.75 and Tracey, 1991, p.55; see also above).

2.3 Interpersonal Skills:

These skills are simply defined by Williamson (1993) as: "the ability of people to get on well together." It is interesting, in terms of this thesis, that Williamson points out that "many people also believe such skills can be developed to help them 'win friends and influence people'. At least as many believe that they [interpersonal skills] cannot" (p.161-162).

2.4 Teamwork Skills:

Hendricks (1996) suggests that these skills are those that refer to the ability to be cooperative and appreciate the ideas of other people; to know how to work towards achieving the goals of the group. In other words, good teamwork skills involve being friendly and positive (p.9).

2.5 Transferable skills:

In the domain of training and learning skills, "transferable" is defined as:

the ability to transfer knowledge or skills learned in one discipline or context to another field of endeavor or situation; for example, the ability to solve algebraic equations to the ability to solve problems in physics. In corporate training, the ability, inclination, and habit of applying knowledge and skills learned in a training program to the performance of the job. In job assignment, the practice of moving an employee from one job, location or work shift to another (Tracey, 1991, p.356).

2.6 Organizational Skills:

According to *Career Paths Fall '96*, these skills include the ability to be an orderly person and to manage work and personal life; that is, the ability to plan ahead (Hendricks, 1996, p.9).

2.7 Learning Skills:

Learning, according to Shafritz (1995) is "generally any behaviour change occurring because of interaction with the environment (p.238). Learning skills include an inquiring mind and the ability to figure out how to research new information (Hendricks, 1996, p.6).

2.8 Problem Solving Skills:

Refers to the ability to define problems and figure out solutions (Hendricks, 1996, p.9). Such skills are often needed in both the business environment and the drama/theatre context.

3.0 Drama, Theatre and Education Terminology

3.1 Drama:

Drama is about making meaning. The Association of British Columbia

Drama Educators defines drama as follows:

Drama is the embodiment of active learning based on human interaction. It offers all learners the challenge of experiential learning, the opportunity to apply critical thinking and decision making in a life-like context, a reason to think metaphorically and to be intellectually flexible. As a learning medium, Drama provides opportunities for learners to integrate their knowledge and experience. As an art form, Drama attempts to create ideal harmony between the real and the imagined, the concrete and the symbolic, and between the practical and the inspired. Learning through and with drama helps both teacher and learner to utilize and be aware of mind, body and feelings, spirit and imagination (Fawcett, 1991, p.12).

3.2 Theatre:

Theatre is about performance and requires an audience. The most useful definition comes from Jonathan Neelands (1998) in that it continues the emphasis on meaning-making.

Theatre is the live experience that is shared when people imagine and interact as if they were other than themselves in some other place at another time. Meanings in theatre are created by the actor, for both the spectators and other participants, through the fictional and symbolic uses of human presence in time and space. These may be enhanced by the symbolic use of objects, sounds, and lights. Theatre is understood through its conventions which are the indicators of the ways in which time, space and presence can interact and be imaginatively shaped to create different kinds of meanings (in Saxton & Miller, 1998, p.150).

3.3 Drama in Education:

Drama in Education (DIE) is a mode of learning, which involves the practices of role taking, role building, teacher in role, teacher out of role, debriefing and reflection

(O'Neill, 1995, p. xvii). DIE encompasses contextual learning and experiential education as well as the use of process and product within its framework. O'Neill (1982) states it is through the students' "active identification with imagined roles and situations in drama, that they can learn to explore issues, events and relationships" (p.11). While the term is still in use, DIE now refers more generally to a classroom practice that de-emphasizes an orientation towards product with its corresponding emphasis on the presence of an "outside" audience. The contemporary term that O'Neill now gives to the methodology outlined above is "Process Drama".

3.4 Theatre in Education:

Theatre in Education (TIE) is another mode of learning. It is most often a performance of a theatre piece written for a particular audience. The performance is often interactive and may be improvised or scripted. It is designed to teach something to the audience by increasing understanding about social issues, cultural situations, and political events that are relevant to the audience/participants and the production is designed to promote the general agenda of teaching and learning. Sometimes students perform for other students or, as often happens in educational institutions, a professional group performs within the school environment. These professional groups are referred to as theatre-in-education companies. John O'Toole, a master teacher from Australia, explains the intention and history of Theatre in Education, known by the acronym, TIE, as follows:

For about a decade, Theatre in Education (TIE) has been growing almost unchronicled. It was conceived as an attempt to bring the techniques of theatre into the classroom, in the service of specific educational objectives. From the beginning it maintained that its aim was more than generally to be entertaining and thought-provoking, or to encourage the habit of theatre-going (thus renouncing the traditional aims of children's theatre).

It based itself on both an extension of children's play and a combination of theatricality and classroom techniques to provide an experience imaginative in its own right, with the glamour of strangers in dramatic role and costume providing both a stimulus and a context which are not normally available to the teacher (O'Toole, 1976, p.vii).

The roots of TIE come from what was known as children's theatre such as O'Toole has described. Now, when we talk about TIE, we mean material that has been devised specifically to meet the needs of the students and the strengths of the performer/teachers. Children are often asked to participate and are given roles. They learn skills, make decisions, and solve problems that directly affect the drama and the performer/teachers must react to the contributions of the students within the context of the drama. The teams of performers are:

usually aware of the importance of teaching and they try to prepare suggestions for follow-up work, or to hold preliminary workshops for class teachers; programmes are frequently split into two or three parts, to allow the teacher to build a large-scale project on the stimulus of the drama. This does not automatically imply academic pretension or solemnity; theatre in education programmes are exciting, and as funny. . . as any other good theatre. These elements are harnessed to a serious educational purpose, perhaps to teach something as specific as road safety or languages, more often to kindle the imagination and awaken understanding of important issues, and to shake preconceptions (O'Toole, 1976, p. viii).

3.5 Drama/Theatre in Education:

In order to discuss both methods of learning, I have chosen to use the term "Drama/Theatre in Education" in my research and in my thesis. The reader should be aware that drama in education is a process oriented form of education where students work within the drama to develop meaning and understanding of what may be a social situation or a life experience. The reader should also be aware that theatre in education is different in that there is an audience watching a performance that is given. Through

theatre in education, students come to terms with the additional learning which surrounds the theatrical aspects of lighting, sound, design, costuming and other aspects of production. In this thesis I have examined both drama in education and theatre in education skills and related them to business skills. I have referred to this method of learning by the encompassing term of drama/theatre in education.

3.6 Process Drama:

The phrase "process drama" seems to have arisen almost simultaneously in Australia and North America in the late 1980's. O'Neill (1995) offers an elaboration on the definition of DIE. The reader will note the emphasis on less directed, teacher-led experiences for the participants:

Process drama involves making, shaping, and appreciating a dramatic event, an experience that articulates experience. *Participants control significant* aspects of what is taking place; they simultaneously experience it and organize it; they evaluate what is happening and *make connections* with other experiences. They are the *directors* and *actors*" (p.1).

3.7 Role:

This term has more than one application and does not necessarily apply only to drama and the theatre. Barber (1998) refers to the following possible definitions: "actor's part in a play, film"; or to a person's or thing's characteristic or expected function (e. g. the role of the tape recorder in language learning). Barber's wider definition includes "the part played or assumed by a person in society, life, etc., influenced by his or her conception of what is appropriate" (p.1250). It is my intention to refer to the "role" of a person in a job as an employee in this context. It is in fact a "part played or assumed" in the society of the work place and influenced by what is appropriate at the time.

Role is primarily defined by its function, and its instrumental purpose is based on the fact that as well as implying particular behaviors, roles can be seen as "inescapable mechanisms" for coping with the business of living in the world...People in occupational roles are "playing" with their condition in order to realize it and perform it effectively in public... Actors and participants in process drama are also hidden, however momentarily, by any roles they may adopt. Protected and concealed by their roles within the dramatic world, they are at once both more and less themselves. They embody both present meaning and future possibility. (O'Neill, 1995, p.78-79, 144).

3.8 Role Play:

This term is used in business as well as drama, and theatre. O'Neill (1995)

defines it and the values that role-playing provides as follows:

Roleplay carries both the implication of a fictional role and situation... both the implication of a functional quality as well as an instrumental and didactic purpose... Theatre and process dramas provide an experimental setting in which we can investigate questions of identity and explore both the power and the limitations of the roles that we may inhabit. This exploration through role-play and in particular, role-playing within a role, is at the heart of all drama (p.144).

3.9 Master Teacher:

I do not use this term in the sense of a person having control of persons (students) or things or as an employer or head of a household or any of the other dictionary meanings that reflect control. Rather, I have chosen a meaning, which states that, a master is "a person skilled in a particular trade and able to teach others; a person highly accomplished in a particular skill or activity" (Barber, 1998, p.889). In the teaching of drama/theatre then, master teachers are those who are in the process of developing new concepts for drama facilitation. They are those who are constantly evolving in their ability to facilitate drama/theatre in the classroom. They are leaders in the field from whom teachers, as well as students, can learn.

In reviewing the first part of this chapter, it is clear to me that there are many terms whose definitions cross the boundaries between business and drama/theatre education. Now it is time to turn to the literature itself. This review will acknowledge the primary publications that have influenced my research and assisted my investigations.

Literature Review

4.0 Literature related to Business:

4.1 Working with Emotional Intelligence by Daniel Goleman (1998)

In this book Goleman spends some time working with intelligence in terms of the individual's potential for success in the workplace. Goleman identifies the qualities which are often referred to as "soft skills", "portable skills", "personality", "character", and "competence"; these, he states, are the major factors that make people employable. He calls these qualities the "emotional intelligence" and then divides this attribute into two categories: Personal Competence, which is how we handle ourselves, and Social Competence, which is how we handle social relationships. Goleman illustrates how emotional intelligence is integral to the business world as an employability skill equal to or surpassing intellectual and technical abilities. Some of the personal qualities that he discusses include initiative, empathy, adaptability and persuasiveness. He writes that employers want their employees to have the following abilities:

- listening and oral communication
- creative responses to setbacks and obstacles
- personal management, confidence, motivation to work towards goals

- a sense of wanting to develop one's career and take pride in accomplishments
- group and interpersonal effectiveness, cooperativeness and teamwork
- the skills to negotiate disagreements
- effectiveness in the organization
- desire to make a contribution
- leadership potential (pp.12, 13).

4.2 Learning About Drama Through Teaching Drama in the Workplace and Vocational Training Programs by Heather Smiegel (1997)

Dr. Smiegel has been researching the value of theatre/drama strategies and techniques in vocational training in Australia and her work is a valuable resource. It gives me supporting insights that specifically explore the uses of theatre/drama methodology for the training of young people entering the world of business. Smiegel arrives at two interesting conclusions that have implications for this thesis:

Trainers identified two important criteria for successful training methodologies. First, the participants and trainers need to understand the value of the methodology. Second, both parties need to appreciate how the methodology will meet the goals of a training session. Trainers involved in the project referred to the importance of participants being able to see the relevance of each training activity to the established goals or outcomes of each training session (Miller & Saxton, p.173).

4.3 Leaders: Strategies for Taking Charge by Warren Bennis and Burt Nanus(1985)

For authors Bennis and Nanus, leadership is about character. Character in a person is not fixed but constantly changing: the process of becoming a leader is very much like becoming an integrated human being. Here, Sutherland's (1971) definition might illuminate the authors' concept of an "integrated human being":

The healthy individual feels he is leading his own life, taking responsibility for action and inaction, and taking credit for success and

blame for failure. He (sic) must be able to love and work effectively and come to terms with social demands not by simply conforming but by making his own distinctive contribution to society, however small. In this respect, he has some autonomy (cited in Langley, 1983, p.175).

The authors refer to the ability of leaders to promote trust and caring in an organization. They write about innovation, imagination, and creativity as significant qualities for a leader. The significance of a goal or vision that is even a passion is another quality of leadership. Finally, they discuss communication and ways of enrolling people in a vision through exemplary leadership.

4.4 Artists, Craftsmen, and Technocrats, the Dreams, Realities and Illusions of Leadership by Patricia Pitcher (1997)

In her book, Pitcher discusses different management styles and different kinds of leaders. The skills she isolates are revealed in three distinct characters. The first is someone who is inspirational and a visionary, but unpredictable, daring and intuitive; the second is a truly creative strategist who is sensible, responsible, honest and realistic. The last is cerebral, uncompromising, detail-oriented, and a no-nonsense person. These styles of leadership are examined in order to understand what the ideal skills for leaders or potential leaders might be.

Both Pitcher (1997) and Bennis and Nanus (1985) raise the question whether these skills can be learned or whether a talent for leadership is a gift with which one is born.

4.5 The Corrosion of Character, The Personal Consequences of Work in the New Capitalism by Richard Sennett (1998)

The author presents an alternative position to generally received opinion and practice. Sennett provides provocative arguments against empathy, flexibility,

adaptability, and risk-taking in the workplace. He is against concepts such as teamwork and networking. He sees these changes in the "new capitalism", while apparently positive contributions to the dynamic economy, as destructive because they erode the sense of commitment, integrity and trust that was adhered to by past generations in the workplace. These latter characteristics, he considers essential to personal character.

Periodicals, Journals, Monographs and Newspapers

4.6 Success in the Workplace (1996)

4.7 Occupational Outlook (1992)

4.8 Motiv8 (1996, 1997),

4.9 Career Paths (Fall'96)

The above are all published with the young, beginning workforce in mind. These papers are sent to all Career Centres in high schools in British Columbia. From them I have gained information about employability skills and what employers are looking for in new employees just out of high school. I have found them to be of great value in my research because they deal specifically with entry-level jobs. They are not, however, applicable to employees who wish to be promoted or seek advancement within a company.

4.10 The Vancouver Sun (1998, 1999)

I have collected articles from April 15, 1998 until June 15, 1999, on a weekly basis. I was interested primarily in the section, "Career Opportunities". My purpose for the study of this daily newspaper was to research what skills employers were advertising as requirements for prospective managers or employees.

4.11 The Globe and Mail (1998 through 1999)

“Report on Business Careers” has been a useful resource. The articles and advertisements from both papers have been of value in keeping this research current and relevant for readers who are interested in the ways in which drama and theatre can develop employability skills in students.

I will now turn to those texts in the field of the art forms of theatre and drama that were of particular significance.

5.0 Literature related to Drama and Theatre Education

5.1 Drama as Education, an Argument for Placing Drama at the Centre of the Curriculum by Gavin Bolton (1984)

Gavin Bolton presents the learning of drama in a historical framework. He starts at the beginning of the twentieth century and traces the development of educational drama up to the very early 1980s at which time there was a major increase in the number of drama teachers based on the confirmation of drama/theatre in the curriculum. Bolton’s book strongly advocates the need for drama in the curriculum and he discusses it both as a methodology and an aesthetic experience. This book is of great value for the historical perspective that it gives to the research on trends in both the drama and business worlds.

5.2 Acting in Classroom Drama, A Critical Analysis by Gavin Bolton (1998)

This later book, also by Gavin Bolton, reflects upon the development of drama as a learning methodology and as a subject in its own right. The book discusses the different "acting behaviours" taught in the classroom from the early twentieth century until current time. The author draws upon his own research to clarify the various skills in

drama that have been taught by the master teachers and leaders of educational drama.

Dorothy Heathcote, a major influence in current practices in world drama in education and who has herself moved into working with business, is quoted:

I (Heathcote) define educational drama as being 'anything which involves persons in active role-taking situations in which attitudes, not characters are the chief concern, lived at life-rate (i.e. discovery at this moment, not memory based) and obeying the natural laws of the medium.'...I maintain that problem-solving is the basis of learning and maturation (Bolton, 1998, p.196).

This book is most useful to the researcher in tracing the evolution of drama skills and clarifying the present skills emphasized in drama in education.

It is interesting to note that Bolton during the course of his career as a master teacher and international speaker, has decried what he felt to be the diminution of drama when it is taught only as a means of introducing students to what he referred to as “life skills”. Many of these skills are, of course, the very skills to which this thesis draws attention in terms of employability skills. It is, however, the argument of this thesis that employability skills are taught and more powerfully taught and practiced within a drama/theatre programme. The writer concurs with Bolton’s and Smiegel’s (1999) conclusions that in attempting to teach these skills without the support of working within a “possible world” as created through a dramatic fiction, the significance and retention of the learning would be greatly reduced.

5.3 Making Sense of Drama by Jonathan Neelands (1984).

Neelands addresses many of the ways that drama can facilitate learning. He shows how this learning can be relevant to everyday life and how drama education is instrumental in its teaching. His book presents a view of drama that is “practical, immediate and engages the emotions as well as the intellect... an interactive way of

creating and interpreting human meanings through imagined action and language that simulates and corresponds to real-life actions and language” (p.6).

I have included this text in my review because it clearly outlines the drama skills taught in relation to the drama curriculum. Many of these skills, if mastered, can be of great value as students become adults and take up professional careers. Neelands emphasizes that these activities are not just academic exercises to be relegated to the classroom.

5.4 Drama Worlds: A Framework for Process Drama by Cecily O’Neill (1995).

In her book, from which I have already quoted, O’Neill discusses the development of a framework for process drama. She clarifies “the relationship between process drama and the basic characteristics of the theatre event. By illustrating the closeness of these two factors, she encourages teachers and directors to explore the drama process to serve their own goals” (O’Neill, 1995, p.xiv). Her distinction and articulation of the connection between process drama, improvisation, and theatre is exemplary. Often, students and teachers confuse courses in theatre arts with the requirement to “perform” rather than to experience an authentic dramatic event and, through doing so, develop a greater understanding of its nature. O’Neill explains the “encounter” involved in the drama process. She takes an extended process drama and analyzes its episodes and drama elements. She points out what is accomplished from both a teacher’s and a director’s viewpoint and as a result ties both educational drama and theatre training together. For the purposes of this thesis, O’Neill’s clarification of theatre and drama skills as they relate to each other is extremely helpful.

5.5 Development through Drama by Brian Way (1967)

This early and seminal text, by Brian Way, has been used by teachers of drama as almost the "bible" for techniques and many of Way's ideas are still part of today's effective classroom methodology. Way writes:

When considering the uses of drama as part of the development of people it is necessary to reconsider some accepted practices of general education; for instance, there is little if any correlation between I.Q. and the ability to do drama (Way, 1967 p.10)

He also adds that through what he calls "developmental drama", emotional, intuitive and social training are acquired. He sees educational drama as a means for the development of a "human being" and he has an illustration of the seven things that drama develops (Figure 1).

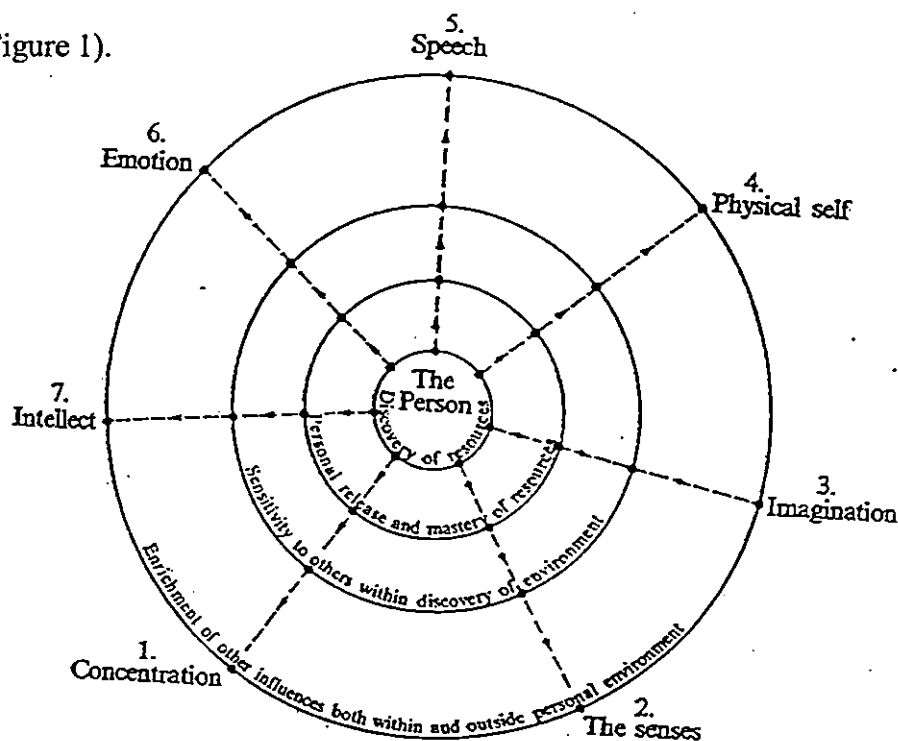


Figure 1. (Way, 1967, p.13)

In the "development of a human being", it is interesting that some of the issues raised by Goleman in Working with Emotional Intelligence, written thirty years later, echo the thinking of Way.

5.6 Education and Dramatic Art by David Hornbrook (1989)

Here Hornbrook, refutes the intention of drama in education as a learning medium and promotes a more product (theatre) centred orientation; “the mounting of school productions and active involvement in community theatre is of immense value” (p. x) It is a useful source as it provides the context for his next text.

5.7 Education in Drama by David Hornbrook (1991)

Peter Abbs states in the preface, that Hornbrook is:

committed to a form of drama teaching which develops designers, directors, performers, playwrights and critics, or, more accurately, which develops in children the activities of designing, directing, acting, writing and evaluating, all within the great historic continuum of dramatic work (p.x).

What is valuable in this text is Hornbrook’s definition of skills that theatre education can develop. While the emphasis is narrowed by its specific application to the art form, (and, as with the earlier book, its rejection of the value of process-oriented teaching and learning), Hornbrook does identify the ways of thinking and organizing of thought that may be generalized to the wider workplace.

In the last section of this chapter, I examine the methodology undertaken for this thesis. Parts of that methodology have been cross-referencing within the definition of terms and the review of literature, of those elements which are of significance to the study. It was also my intention to raise some “flags” in those areas that may be problematic to the argument.

Methodology

My major research question is:

What is the relationship between employability skills and the drama/theatre skills that are taught in drama /theatre in education courses?

My research into the relationship between employability skills and drama/theatre skills is a qualitative study based primarily on grounded theory strategies. John Cresswell (1998) defines qualitative research as:

an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting (p.15).

I have chosen to use a grounded theory research design because I am working with the hypothesis that drama/theatre education courses in secondary schools provide a rich practice ground for learning employability skills. As already illustrated above, there is a “constant comparison of data analysis” (pp.56, 57) as I have gone about my terms, definitions, and literature review. In addition to the literature cited above, I have examined the Curriculum Guides for drama and theatre courses currently being taught in British Columbia public schools, as well as course outlines for pre-service drama teacher education at the college and university level. As well, my research and experience include teaching in the career-oriented parts of the curriculum for Career and Personal Planning 8 to 12 (CAPP) currently used in B.C.schools.

Human subject research was conducted under the approval of the Human Research Ethics Committee at the University of Victoria. This investigation began January 15, 1999, and was completed by June 5, 1999. The interviews were conducted

with business people in a variety of areas. My goal in conducting these interviews was to develop a clear understanding of what is meant by “employability skills” when used by companies and businesses in the workplace. I was interested, too, in discovering whether these skills were related to the skills taught through drama/theatre education and if any employers were aware of this relationship. Transcripts were made of the tapes and notes were taken in the course of the interviews. All legal documentation concerning these investigations was filed and has been kept safe with the researcher.

Eight of the ten interviews were conducted with owners, directors, or managers responsible for hiring, firing, and promoting. In two companies, the directors to whom I spoke were involved with companies that were responsible for either executive placement or outplacement. (Placement refers to the fact that a company requests from the placement director someone who has a certain list of qualifications; outplacement refers to the fact that the director must take a person with given qualifications and find for him/her the job suited to that person’s personality, skills and needs.) I knew that these two interviewees would be familiar with the expectations of employers with regard to skills needed for employment. The object of all these personal interviews was to discover what skills employers in a variety of businesses are looking for in future employees. What was said in the interviews makes a useful comparative field on which to test out the relationship between what skills the curriculum literature is promoting and what skills the “on the ground” employers are seeking.

The interviews were intended to be explorative and hypothesis testing. I followed the advice of Kvale (1991):

An exploratory interview is open and has little structure. The interviewer

in this case introduces an issue, an area to be charted, or a problem complex to be uncovered... The interviewer follows up on the subject's answers and seeks new information and new angles on the topic... The testing of hypothesis may also occur within a single interview, with the interview questions designed to test hypotheses about, for example, the structural similarities of learning for grades and of working for money (Kvale, 1996, p. 97- 98).

In the case of the interviews that I conducted, the questions were loosely structured and although they were the same for each candidate, often the exploratory nature allowed me to question the interviewee in hopes of uncovering new information about employability skills. In all cases, the hypothesis that I have established for this thesis remained a primary focal point: that drama does teach employable skills which are known also as "transferable skills", "soft skills", or "emotional intelligence". I did not attempt to test the hypothesis in the interview, but rather to investigate, and as in the grounded theory approach developed by Glaser and Strauss, "to develop an empirically grounded theory through observations and interviews" (Kvale, 1996, p.98).

All of the interviews were transcribed and then sent back to the interviewees to ensure that the intentions were not misinterpreted. During the course of the interviews, I tried to condense and interpret the meaning of what the interviewee said. In this way, I could have the interviewee clarify and verify the interpretations that I was making. While the transcriptions are available, I have summarized the findings that I have made based upon the interviews. I intend to use an "ad hoc meaning generation" as described by Kvale (1996):

The most frequent form of interview analysis is probably an ad hoc use of different approaches and techniques for meaning generation. In contrast to the condensation and categorization of meanings, in this case no standard method is used for analyzing the whole of the interview material. There is instead a free interplay of techniques during the analysis (p. 203).

These interviews are reported in Chapter three. I then make a comparison between what these ten employers identify as essential employability skills and those as stated by Canada Manpower (1996) and other manuals listed as government documents. In Chapter four, which addresses teaching and learning drama/theatre in the classroom, I will demonstrate the infusion of employability skills by illustrating three lessons, taught by master teachers. Two of these lessons focus on theatre as process, rather than theatre as product, as the Drama curriculum from Kindergarten to Grade 10 focuses on process and only in Grades 11 and 12 does it focus on Theatre as a product. Therefore, my choice of lessons reflects this balance, but in fact, both process and product are valuable. The concluding chapter examines my hypothesis in the light of my research and I present my conclusions and raise the attendant questions.

Chapter 3:

The Interviews

In the pursuit of understanding the thesis question, I have chosen to interview ten people in a variety of business areas and to have them define what they consider employability skills. I selected these people for their experience in the business world and for their position which required/allowed them to hire employees or to promote staff into managerial or middle management positions. I deliberately chose to select interviewees in a variety of businesses because the job market itself is multifaceted and most people will have more than one career in their lifetime. Most people today have the experience of more than one type of job in a career.

The people whom I interviewed were people who were known to me personally, people with whom I have done business, or people who were referred to me by other contacts. None of these candidates had discussed the topic of employability skills with me prior to the interview. I was able to recruit them all by a phone call, although I was quite prepared to send a letter. In Appendix A, I have included a copy of the letter, the letter of consent which all candidates signed, and the script for the phone call when I recruited the people whom I wished to interview. All of the interviews occurred in a time frame of less than one hour on different days between January 30th and June 5th 1999.

Following the interviews, I sent letters to thank everyone and a copy of the transcript. I received favourable feedback. One person thanked me for making her think in depth and another said he quite enjoyed being interviewed for a change, instead of doing the interviewing. No one contacted me to correct the transcript or to add anything to it.

In reporting on the these interviews, and because many businesses are named by the founder or owner's own name, I have chosen to name the interviewee and the company by the same Greek letter. I interviewed ten candidates only because, as I progressed in my research, by the eighth employer I found that the candidates had begun to repeat what others had already said. This was reassuring for me because I felt that the questions were obviously on target, and I saw no need in a qualitative research method to continue with further interviews. As Kvale (1996) suggests, "The number of subjects necessary depends on a study's purpose. . . In current interview studies, the number of interviews tend to be around 15 ± 10 . . . If the aim of a study is to obtain general knowledge, then focus on a few intensive case studies." (p.102). I tried to adhere to the questions that I had planned for these interviews (a copy of which can be found in Appendix B together with the certificate of approval for my Human Studies research). I did not wish to inhibit the interviewees by saying "That is not what I want" but I tried to steer the conversations in these unstructured interviews in order to be able to ask the questions I had targeted. Sometimes the interviewees revealed some of the skills they were talking about by modeling or demonstrating them from their own experiences during the course of the interview. I then found myself taking on the role of interpreter and, following the report of each interview, I then took time to reflect on what I had learned or gained from the subject.

First of all, it is my intention (.0) to introduce all of the companies and to report on the types of organizations that are represented. (.1) I then indicate who, within the business, I was able to interview and what his/her background was within each

company. In (.2) I report on the interview and then (.3) give my reflections on it. As the interviews are reported, I have italicized the employability skills that are cited by each interviewee and at the conclusion of these reports I summarize all the employability skills stated by each employer and point out the similarities or differences in the understanding of the skills that have been mentioned.

Interviewees and their backgrounds:

The employers that I interviewed represented the following major businesses and their executives:

1.0 Company Alpha is an international technology company.

1.1 Mr. Alpha is the General Manager of one of Company Alpha's manufacturing plants. He employs a staff of approximately 400. He has degrees in Electrical Engineering, Biomedical Engineering, and an executive Masters of Business Administration. His extensive involvement with large international corporations was also of great value.

2.0 Company Beta is a financial and estate planning organization.

2.1 Mr. Beta is the president of an established family business. About forty employees work within the business. Mr. Beta has a Bachelor of Commerce degree, is a chartered accountant, a chartered financial planner, a chartered financial consultant, and a chartered life underwriter.

3.0 Company Gamma is a small business entrepreneurship. This business is in the service industry.

3.1 Ms. Gamma, owner/CEO, was interviewed. She employs a staff of eight

people. This employer has a High School education and completed three years of apprenticeship in the trade. Most of her skills were learned on the job or through observation and practice. She has been involved in this business twenty-six years.

4.0 Company Delta is a major retail outlet with a chain of seven stores, one warehouse, and an office.

4.1 Mr. Delta is the president and owner of the company of some eighty-five employees. He has a basic educational background but most of his skills have come from years of experience in the retail business. He is what one might call “a self-made” person.

5.0 Company Epsilon is a public education school district for students from K to 12. Two major unions in British Columbia were represented in a staff of 2,000.

5.1 Mr. Epsilon is the Superintendent of the district. The superintendent is responsible for the hiring, firing and promoting of the members of both unions. He holds a Bachelor of Arts degree from the University of Calgary and a Masters in Educational Administration from the University of British Columbia. He has been a childcare worker, administrator, elementary teacher, personnel director and now a superintendent of schools.

6.0 Company Zeta is a national investment institution which is linked to a major bank corporation in Canada.

6.1 Ms. Zeta is the recently retired Manager of Operations for Western Canada. This manager employed and was responsible for fifty employees, including supervisors. She has a Bachelor of Arts degree and courses leading to a Bachelor of Commerce. She has also taken extensive upgrading courses in management

and leadership through her company.

7.0 Company Eta is a company responsible for Executive Placement and Outplacement.

7.1 Mr. Eta is a consultant who is responsible for Outplacements (matching people to jobs). Mr. Eta has a degree in Commerce from the University of British Columbia, an MBA from the University of Maryland, and has served on a National Task Force. He was president of a school of technology in British Columbia and has served on the boards of two universities.

8.0 Company Theta is the largest commercial company interviewed.

8.1 Mr. Theta, retired Director of Operations, served the company for ten years and had been directly responsible for the hiring and promoting of over 1100 employees from Vancouver, British Columbia to St. John's, Newfoundland. Mr. Theta dealt with entry level employees, store managers and regional managers. He was answerable directly to the President of this national company which owned one hundred and fifty stores. He has a Bachelor of Arts degree and five years of training in a chartered accountancy programme. He is currently successfully self-employed in his own business.

9.0 Company Iota is an established financial loan and retail company which employs twenty-seven people.

9.1 Mr. Iota is the general manager of the company who is responsible for overseeing the hiring and firing of employees. He is responsible for the overall running of the business. He has a Bachelor of Commerce degree from the

University of British Columbia. He has taken courses by correspondence and at night school which help him in his business. He has been working in this company for thirty-four years and he started when he was in High School on a part time basis. He is the founder and currently president/director of a number of national and international business associations. He is presently involved in writing new municipal by-laws for the Lower Mainland of British Columbia.

10.0 Company Kappa is an international executive placement company with forty-four offices around the world. It has a total staff of 2300 individuals worldwide.

10.1 Mr. Kappa is one of the founding members of this company and he has 182 international partners. He is responsible for overseeing some of the operations in the Vancouver office and, as well, he is involved in the global operations.

Of the ten businesses mentioned, eight men and two women were interviewed, the youngest being forty and the oldest sixty-seven. The topic of gender is an interesting observation, but it is not really relevant to my thesis. The only reason that I bring up the issue of age is to emphasize the experience of these employers and to recognize that their observations, regarding employability skills, are mature and come with considerable practical expertise.

Report on the interviews:

1.2 Alpha: The manager of Company Alpha listed (quite easily) the following skills as being the major abilities sought when hiring people. He told me that these skills were usually looked for in beginning employees: *“The ability to communicate, a sense*

of enthusiasm, an understanding of the company aside from what has been described, and *an inquisitive mind*" (quoted from interview). I learned that this General Manager was expecting the applicant to have done some research before coming to a job interview in order to have what was called "an understanding of the company". Upon further discussion, Mr. Alpha of Company Alpha, listed the qualities that he would be looking for in somebody who was being considered for promotion. He stated,

one is *innovative* ...somebody who looks for new ideas and new ways to make things happen. Somebody who is able to develop his staff as a *mentor*.... Someone who can motivate individuals.... Someone who is able to inspire trust and leadership, as Warren Bennis defines it, a sense of urgency and a sense of purpose.

By "innovative", this employer was looking for someone who was interested in:

continuously improving and interested in looking for ways to do things better. I am looking for people who look for new ideas and therefore deliver new ideas and therefore, are innovative. People who want to be involved in making changes themselves rather than having changes made to them.

This employer was also looking for employees or managers who were "*good with people*". In defining this phrase, he stated that:

people good with people know how to read situations and can play a role in that situation. Really, if you are dealing with a crisis you have to know whether you are going to be the person who takes charge or you are going to be the person who supports the person who takes charge.

This employer continually emphasized the need for good communication throughout the company. Aside from the constant technical training which the company provided for its staff, role playing was used to promote staff working with each other, efficient communication and problem solving skills. For job promotions into higher levels of

management, this employer was looking for people “who had good *leadership skills* which included *the ability to earn the trust* of one’s peers, *the ability to define a sense of purpose*, someone who had the *ability to get things done* and *able to work with other people: good interpersonal leadership skills.*”

Mr. Alpha pointed out that “people who are good at these mentioned skills have developed them on their own and somewhere else.” He stated that average employees have to be taught these skills through Development and Training courses which have evolved in many large technology companies. He said that very little time was given even in university courses for engineers in the field of presentational and personality skills. He attributed his own style and skills to his outside interests and involvement in theatre. He stated that there he was able to experiment and learn different styles. At the conclusion of the interview and in summary, he emphasized the most beneficial skills in the employment market as being: *the ability to communicate, interpersonal skills, the ability to relate and the adaptability to change.*

1.3 This interview was most useful because the interviewee had taken many upgrading courses and, with his experience, was able to articulate employability skills and leadership skills. He was familiar with many current writers on these subjects and was able to quote leadership authority Warren Bennis.

Skills Cited:

Ability to communicate, an inquisitive mind, innovative, ability to mentor, ability to motivate, able to inspire trust, leadership skills, good with people, able to take charge, good interpersonal skills, ability to relate and the adaptability to change, are the desirable skills for employability in Company Alpha.

2.2 Beta: The next person that I interviewed was from Company Beta where he served as president. The first characteristic that this employer looked for, aside from technical skills, was a record or work history showing stable employment. Next came a good attitude and then, loyalty. As we delved into the subject, this employer stated that *communication skills* were very important and that the company, when dealing with sales staff, was looking for individuals who have had experience working with people and have been able to develop a “network that they can tap into and they can sell the firm’s products and services.” They had to have developed good relationships with people in the community. He was also looking for people with extroverted personalities. He said, “Our business is about establishing relationships”. He was looking for people who *inspired trust, had credibility and exhibited professionalism.*

On the administrative side of this business, he stated, “We try to find out in the interview process what that individual’s ability to communicate is like; what their presence is in terms of *how do they carry themselves, their confidence, and their energy level*”. Previous successful work experience is important. The company does some training in communication skills and time management courses. The important skills at this level *were the work attitude, ability to learn, intelligence, and ability to handle stress when dealing with the public.*

2.3 I found that this interviewee was an extrovert and had extremely good “people skills”. He has taken courses in public speaking, has an interest in visual art and, in High School, was involved in some courses and productions in drama. In grade 12, he directed and starred in a play. He has been involved in his family business since 1981.

His staff was hired from the market of experienced and mature workers. There was very little turnover in his staff per year or for the last eight years. His staff was not unionized and the company was free to hire from the work force as it saw fit.

Skills cited:

Communication skills, ability to network, inspire trust, to have credibility and professionalism. Other skills include the work attitude, ability to learn, intelligence and the ability to handle stress when dealing with others.

3.2 Gamma: The service industry is a very demanding area since the clientele are the ones who make all the demands; as well, the market is very competitive. Gamma is a small, very successful entrepreneur on the higher end of the market in its field. People were often hired and trained by the employer right after High School, so very little technical training and experience was necessary. This company was quite different from the two previously mentioned. Employees were often hired on a 3-month trial basis because the employer did not feel that interviews were always sufficient to discern their abilities as these applicants did not come with resumés or references from previous jobs.

The first and most important employability skill this employer was looking for was “personality”. Other important general work criteria included reliability, wanting to learn, wanting to try and conscientiousness. In further discussion, this employer emphasized that *personality* really involved people skills in forging relationships with the clientele. The training of employees was done through vocational schools, partially, and this employer really adhered to the philosophy which she termed “learn as you earn”, or, basically, paid apprenticeship. Another quality that this employer emphasized was the *work attitude* and the *work ethic*. This employer was looking for people who were

willing to learn by close observation and practice. Employees began with the more menial jobs so that they would appreciate all that they had to learn on the job as this employer had done in her own career. Her attitude towards her work was focused on pleasing the public. Ms. Gamma describes the job as follows:

I view what I do paramount to being on stage and there is a certain expectation of how one should be: confident, assured, trustworthy. . . . Sizing up people before you do something is extremely important. I have learnt from my clients. I have had the opportunity of deep interaction with people from lots of different walks of life, young and old. I think what maybe I have learned to do may be just listen better and learn from them.

Other qualities that this employer mentioned in reflection included *creativity, resourcefulness and appearances* (especially grooming skills).

3.3 This interviewee is a very people-oriented person. In my association with this employer, I have observed these “people skills” used with great intelligence. An interesting illustration of this kind of “emotional intelligence” (Goleman, 1998), is in an example given to me during this interview.

We have a family coming to us. The grandchild is three years old and he has been brought to us to have his hair cut. The child has had screaming hysterics, bar none, in the shop on the last two occasions. The operator had to do his hair and it was dangerous. He was going to get cut or she was going to be a nervous wreck. When the mother phoned for the appointment for this child, she said that she wanted it at the end of the day and she would tie him down to the chair if necessary. I heard this and I phoned the mother. I said that it wasn't a good idea to do this. First of all, I didn't want him tied down to a chair in my shop and secondly, the end of the day is not a good time for anybody's three year old. I offered to go to the house on my day off and cut his hair at home. I went to the house, I took him a goody bag, I bribed him. I took him chocolate, a car, and stickers. I stuck him in a high chair and within fifteen minutes, I was out of there. He never shed one tear.

I have chosen this incident to relate how this employer's people skills were highly tuned. She was very aware of the importance of public relations and how *interpersonal skills* can be used to an advantage. She showed resourcefulness and creativity. She used problem solving skills to deal with the situation. She was able to relate to the mother and the child. This ability comes with practice and experience. She had to understand the situation from both the mother's point of view and that of the child's. She also needed to further her own interest in maintaining her clientele and her relationship with that particular family.

Skills cited:

Personality, willing to learn by close observation and practice, resourcefulness, creativity, appearance, emotional intelligence and interpersonal skills are all required by this employer.

4.2 Delta: In the interview, Mr. Delta immediately responded that *attitude* was the key factor in employability. When asked to expand on the meaning of attitude, he described traits that began with personality, a willingness to learn with an open mind, and an ambition to do well and grow in the position. Some job experience was necessary but, again, *interpersonal skills* in dealing with customers were important. This employer was interested in the *ability to communicate* and said that this was where personality came in. His description of personality was "bubbly, outgoing and helpful". *Trustworthiness* was also a trait that was required and it was applied to dealing with money. *Honesty* was valued in the sense that an employee would admit when he/she didn't know something and then would ask to learn.

Managerial skills included the motivation of staff, *ability to handle responsibility*,

ability to maintain inventory levels, ability to *be a team player*. A manager would also have to have *enthusiasm, observation skills* and honesty (as defined earlier, the ability to admit that you don't know everything). This employer felt that managerial skills were not easily learned. This employer was not interested in references for work experience and he felt that he could be a good judge of the candidates at the entry level.

4.3 The owner, a self-made man, has learned his skills from experience. He attributes part of his success to the manner with which he and his staff treat their customers.

I like to make my customers my friends, so when they come into the store, they feel like they belong there. I usually call them by their name and as opposed to being a nobody, our customers are somebodies in our stores.

In this interview, I recognized that formal education was not crucial for success in this retail store, but that interpersonal and people skills were essential. The employer modeled the standards which he required for his staff.

Skills cited:

Attitude, personality, willingness to learn, interpersonal skills, ability to communicate, motivation of staff, ability to handle responsibility, and ability to be a team player, enthusiasm, observation skills, and honesty are skills that are sought by this employer.

5.2 Epsilon: 1200 members of Company Epsilon were teaching staff and the remaining 800 were support staff and others. As employability skills are somewhat different for each group, the interview that I conducted dealt with the teachers separately

from the support staff. By doing this, it was easier for both the interviewee and myself to distinguish the employability characteristics. As an employer who dealt with two very large unions, Mr. Epsilon had to be very clear about the skills that he was looking for in an employee. He also had to be very familiar with the rules and regulations that the unions imposed.

The employability skills sought in teacher applicants (other than university training) included “some demonstrated experience and enthusiasm for working with children, a passion for working with children”. In the interview, this superintendent stated that he read the body language of the applicants and that he found that this was a key element in interviews. In explaining what he meant, he went on to expand by saying that he was looking for people who wanted to work with other people - “*cooperation and shared experience types of attitudes* were critical”. He also stated that he looked for people who had “teacher eyes”. That is, they saw the world in terms of “what they can draw from their experiences and how they can apply that into meaningful experiences for their students.” He stated that he looked for people who could model. He found things like *deportment, dress, speaking skills and how they handled themselves* were critical for teachers. Because of the difficult nature of teaching, he felt that employees should have a “life” outside of the profession. He talked about a “balanced life style.” *A sense of humour* was also considered an important attribute, along with maturity in experience and in *language ability*.

The superintendent also stated that there is very little turnover in the teaching staff. Out of 1200, approximately 20 to 25 are hired in a year and this is usually due to attrition. Other reasons for very few turnovers in teaching were cutbacks and a lack of

available jobs, but this is not relevant to the purpose of this interview.

Both the teaching staff and the support staff or CUPE members were involved in work that was people intensive and as a result the superintendent felt that “we have to hire people that get along with each other.” Once again this interviewee stressed *cooperative skills* and *enthusiasm* as part of the skill set for the support staff, as well as the teaching jobs. He felt that:

It doesn't take long for somebody who has poor interpersonal skills to upset a school or office and affect productivity and morale. Support staff often has to deal with multiple issues, problem solving with children, teachers, and parents.

He stated that the support staff, like the teachers, had to have a “balance in their lives so that when they come to work they aren't burdened with problems from home.” They had to have *good communication skills, warmth and empathy, a willingness to share, and a good work ethic*. The last quality meant the ability to get the job done and stay focused.

Mr. Epsilon stated that there were extensive courses offered to both teachers and support staff in order to provide up-grading or additional training on the job. Teachers were able to take courses through summer institutes, through educational leave and through courses in agreement with the nearby universities, both on-site and off-site. District focus days offered teachers one-day courses in a variety of areas, but mostly in the updating of teaching strategies. Assistance for teachers in the classroom often included mentoring and visits by district consultants in some areas.

For the support staff or CUPE workers, courses were given in training for workplace, hazardous materials, and safety from injuries, and computer programmes. These courses were often given on-site or were underwritten by the district, as some

courses are for the teachers. As far as *interpersonal skills* go, courses were given to the CUPE employees in dealing with difficult situations, handling the public, management, anger management and stress. Assistance in these areas was available for teachers through the BCTF and/or staff through their provincial or local union. For most of these 2000 employees, it was felt that they came to the job with a lot of these skills, which involved “*emotional intelligence*”. On further inquiry, this employer felt that this kind of intelligence came from “outside experience” and it was not something taught in university or vocational schools. When this employer interviewed people for a job, he looked to see what activities and hobbies they had outside their formal training. Often he looked to see what involvement people had with children and what other social settings they found themselves in; for example, club work and volunteer work.

This employer of District Epsilon said that when he dealt with promotion of administrators, he found the needs were very specific as far as employability skills went. The skills needed were *management skills, interpersonal skills, labour relations knowledge and understanding, and accounting abilities*. He identified what he felt was fundamental in administrative roles. These abilities were *interpersonal*, that is to say, *problem solving, listening, understanding of the role of teachers, being a visionary*. By visionary, he meant “where you want this place to go and what is critical to the school.” In other words, he wanted *leadership in the sense of goals, directions and decision making*. He also stated that another important area included that of “personal beliefs: *a principled and ethical approach*. A person has to have *a strong sense of who he/she is, what he/she stands for and why he/she is in the business.*”

5.3 Mr. Epsilon was very articulate and able to explain very clearly what he required from the people he hired to work within this school district. He had spent a number of years as a child care worker and then as an administrator in that field with emotionally disturbed adolescents. He showed a great deal of empathy for special education teachers and their support staff, as a result of this experience. He was very much a “people person” and he had spent a number of years involved with the YMCA. He recalled working in role at UBC in the Masters in Administration programme. He recalled that this course, which involved role-play as a principal, was one of his most useful because it “sharpened your outlook real quick and they were real life problems drawn from the field.” Another highlight he recalled in his student career was his constant involvement in high school drama productions. I felt that Mr. Epsilon was very clear in his expectations and definitions of the skills for which he was looking in an employee.

Skills cited:

Enthusiasm, cooperation in working with others, deportment, speaking skills, balanced life style, good communication skills, warmth and empathy, a willingness to share, and a good work ethic were listed for the teaching staff.

Interpersonal skills, emotional intelligence, management skills, problem solving, listening, ability to be a visionary and leadership skills were required for other staff.

6.2 Ms. Zeta, recently retired Manager of Operations, was in charge of a territory that extended from Northwestern Ontario to Vancouver Island. She was directly responsible for hiring, firing and promoting fifty people. Six of these people were supervisors who answered to the manager. Ms. Zeta was also responsible for downsizing

of the departments and trying to place people within other areas of the institution. The employability skills this manager was looking for included, *accuracy, dependability, honesty, integrity, ability to question, initiative, curiosity and trainability.*

Ms. Zeta defined *dependability* as; “[when] they were given something they would do it and if they couldn’t do it, we could depend upon them to come for help.” Punctuality was included within the domain of dependability. *Honesty* and *integrity* were explained as the ability to admit to making a mistake. This employer said, “If they made a mistake and they came to me and told me, I would probably get mad at them, but if I found out about their mistake from somebody else, I would kill them.” Many of these skills mentioned were expected; there was no specific training in these skills.

People who were promoted to the role of supervisors were expected to know the workings of the jobs within the department and were trained to have some teaching skills. They were expected to be *good communicators, get along with other people, be able to handle pressure, be able to recognize their own strengths and weaknesses and be good motivators* to inspire the staff to work. Supervisor courses were given in *leadership, interpersonal skills and role-playing*. The trainers were in-house from the Human Resources department. Supervisors or middle managers were also expected to be *risk takers*. By that, the manager meant “people who would look for different ways to do things, maybe short cuts.” They were also expected to be *good problem solvers* and *highly organized*.

6.3 This interviewee was “head hunted” by Company Zeta. After moving from Montreal to Vancouver, Ms. Zeta was approached to work in the Vancouver

office and to establish a new department. What began as a department of five grew, in eleven years, to fifty people with six supervisors and a territory that covered Western Canada. This manager had taken intensive leadership courses and some micro courses in presentation skills, interviewing and selection. The company expected her to take about five to eight courses a year. At the end of our interview, she said that the number one asset in employees would be *good communication skills*.

Skills cited:

Accuracy, dependability, honesty, integrity, ability to question, initiative, curiosity, trainability, ability to get along with others, ability to handle pressure, ability to recognize strengths and weaknesses, good motivators, leadership ability, interpersonal skills, risk takers, and good communication skills are important.

7.0 Eta: The interviewee from Company Eta was a part time consultant with an executive placement and outplacement group. He was semi-retired, which explains his part-time basis. His work was primarily involved with outplacement of individuals in need of employment. Most of his clients were involved in senior or middle management and were seeking employment in new positions. His main role was to help these individuals determine what their own skills were and to assist them in matching those skills to the marketplace. The skills which he saw that were applicable to new jobs included: *leadership skills, ability to analyze, ability to actively listen and the ability to prioritize*. “Prioritizing”, he explained, is “the ability to work expeditiously as a project manager, see the whole project and then to establish and set priorities within [it].” He also stated that it was important to have a network of contacts. “It is not what you know but who you know and who are your contacts.” In order to establish contacts, a person

needed to be *able to establish credibility*, have knowledge, *be outgoing*, and *have persistence*. He also stated that *personality* and *people skills* were sometimes needed, but not by everyone. Some individuals would not need these extroverted skills if they were only working in the “backroom” on computers. He also stated that managers needed to know themselves, *have self-confidence*, *be reliable*, *dependable*, and *be willing to make sacrifices*. He also stated that the *ability to communicate* was necessary.

As an outplacement consultant, Mr. Eta found that people needed two things: the skills to do the job and the skills to go out and get the job. He stated,

The skills to go out and get the job are like making [a] sale. That is to sell yourself to somebody. But you may not be a natural sales person. It may not be something you do very often or any day of your life normally, but these are some of the things you have to do and it is my role to help you develop those skills for that short term period of getting out and getting a job.

Company Eta gave people courses, training and instructions, “to help them find out who they are, what their skills are and what their strengths and weaknesses are in order to find out what kind of people they work best with.” Mr. Eta saw that there were jobs everywhere for each person, but he felt there was no one set of employability skills. Yet, what he described to me could be described as interpersonal skills and the ability to get along in a job situation as a co-worker or boss. He defined his role as trying to find the right person for the right job:

If you and your past or future boss don't get along, then you are going to have an instant personality clash. You won't fit into that organization; it won't work. You know, you could be the right person, but they don't want that kind of person. They might want the robot to come in and say, ‘Yes, sir, and no, sir’. Whereas the next organization might want someone to whom

they can say, 'Don't ask me what to do, you go out and do it. We want people who are creative!'

7.3 One of the interesting points made in this interview was Mr.Eta's observation regarding people being in the wrong job. He said,

If you put people in the wrong places, you might say that they are not dependable; they are not reliable; all of those things. Yet in the last job, they were. So you've put them in a job where they couldn't be those things. You've put them into the wrong job. Sometimes it is the Peter Principle and sometimes it is a lot of detailed work and they are not a detail person. Maybe they are great visionaries.

This statement relates closely to a 10 year study of a business enterprise, *Artists, Craftsmen and Technocrats* (Pitcher, 1997). In this text, the author defines leaders as being visionary and imaginative like the Artist, or stable, realistic and wise like the Craftsman, or cerebral and detail-oriented like the Technocrat. Mr. Eta felt that there were a variety of types of employees and there were places for all of them in a variety of companies.

Mr. Eta recognized through his work that all people are individuals and that the more variety a company had the better. Some people were just better suited to some roles than others, whether or not their technical skills were the same.

Mr. Eta was an interesting interviewee because of his wealth of experiences. He provided me with a different perspective with regard to the work force. He was responsible for helping people find jobs by assessing their skills. He felt that there was always a job for a person and that there was no permanent set of employable skills. Each job or business required a different group of skills for employment. His role was to find a match between employee and employer.

Skills cited:

Leadership skills, ability to analyze, ability to actively listen, ability to prioritize, ability to communicate, awareness of strengths and weaknesses are basic skills.

8.2 Theta: Mr. Theta was a former Director of Operations for Company Theta who has since gone on to be self-employed in his own business. During his tenure with this company, he traveled extensively between Vancouver and St. John's, Newfoundland. His view of employability skills when hiring managerial staff included the following skills: *the ability to read and understand financial reports, the ability to understand and react to information that was analyzed and examined, and human resource skills.* These skills were not placed in an order, but he did say that human resource skills were foremost. By "human resource skills" this director meant *"the ability to deal with people, to handle people, to motivate people, to communicate with staff and the public, and lastly, to reward and reprimand people as needed."* As the interview progressed, I observed that the interviewee referred to human resource skills in the same way as I use the term, interpersonal skills.

As part of human resource skills, Mr. Theta referred to *leadership skills* that were necessary for regional managers and store management in order to be hired by him. Mr. Theta stated that these skills "have to be inbred in people rather than acquired by going to school to learn them." He also explained that when people presented resumés to him that included store management, he assumed that they would have leadership skills along with some financial skills and technical "know-how" in running a retail business. Mr. Theta listed the following leadership characteristics: *the ability to inspire trust, ability to lead, ability to adapt to change, ability to set goals, the ability to be proactive,*

and the ability to motivate staff. This interviewee felt that it was very important for managers to be able to relate to the employees in the stores. He felt that this skill was achieved by working within the company and through the ranks. He acknowledged that there may be courses that deal with how to relate to others and role-play exercises, but he felt that “a certain amount has to be within the individual and not everybody has that.” He felt that experiences outside of school and business could help these skills. He felt that team involvement, whether it was in sports or other activities, could train people to relate better.

8.3 This interviewee had worked part time as a student for seven years in two major jobs that involved the tourism industry and had a high level of interaction with the public. His own social and interpersonal skills were very finely tuned and he read people in interviews as they were conducted, “by their mannerisms, voice, how they come across, presentability, eye contact, body language, and listening ability.” He appeared to be an extroverted individual who enjoyed being interviewed, as he said, “for a change.”

Skills cited:

The ability to read and understand financial reports, ability to react to that which was analyzed and examined, ability to deal with people, to motivate, to communicate with staff and the public, to reward and reprimand as needed, leadership skills, ability to inspire trust, to adapt to change, to set goals, to be proactive, to be a team player.

9.2 **Iota:** This general manager, Mr. Iota, determined company policy and was in charge of all day-to-day operations. Of the staff of 27, there was a turnover of about three

per year.

There are two different departments in this company: one is Sales and the other is Loans. In the Loan Department, the following abilities are the basic requirements when hiring: tidy, presentable people who speak English, who have legible handwriting, and a High School graduation diploma. On further discussion, Mr. Iota stated that people have to have an ability to *communicate* with a member of the public, they have to be able to *relate to other people and be a team player*. He felt that applicants who were successful had to have a stable work record. "We don't want people who are going to be gone in six months or a year." Mr. Iota emphasized that dealing with the public is "what we are about." He felt that in the Loan Department, staff was required to be sensitive and tactful when dealing with the public whereas, on the sales side, more personality and salesmanship was needed. In the sales position, he said that the employees needed to be *good communicators* and it was useful if they were *fluent in more than one language*. In both departments, he felt that if people lacked interpersonal skills (the ability to relate to others and the ability to work with people), he didn't want them. "I hope that they find a job somewhere, but I see lots who are not what we are looking for." People who don't have these interpersonal skills are "ones that are looking for a job, period." He felt that resumés often revealed very little.

I see in every resumé that everybody is wonderful. There is no question about it. There is a whole long list of their qualities and they may or may not be accurate. There is no way to tell until you interview them. When we do have a job opening we advertise in the local papers. We request resumés by fax or mail. We do not want to talk to them until we have seen all of the resumés we are going to see.

As far as the sales department went, Mr. Iota was still looking for people with previous

experience in sales. In the Loan Department, he felt that as long as people could learn, they did not need previous experience in the loan business. The loan manager would be required to teach a new employee.

The requirements to be a manager include being “an experienced manager of people.” The manager must have *people skills in supervising, directing and training*. These managers are expected to come with these employable skills and then they are trained in the ways of this particular company. Managers are encouraged to take courses and to improve their skills at night school or by correspondence. The company assumes financial responsibility for these courses.

The final tests for employees before they are hired include mathematics tests, personality testing (done by a professional company) and good job references.

9.3 The basic employability skills for this employer were high school graduation (to show the ability to complete a basic level of formal education), communication skills (listening, speaking and writing), presentability (good grooming), ability to work with others and be a team player, and previous work experience which could be related to either loans (knowledge of a consumer product) or sales within this company. Mr. Iota did state that the Loan Department attracted people who had been in the work force for about five years or more and were looking for something different. In the Sales Department, Mr. Iota stated that the employees were usually older and were more interested in how much the job paid.

Skills cited:

The ability to communicate, to relate to other people and be a team player, people skills, are important.

10.2 Kappa: Mr. Kappa is an executive search consultant which means that he is put on a retainer by a company to go out and find an executive suitable for them. These positions can range from manager to president of a major corporation.

I may find him in Paris, Milan, Frankfurt or even in Vancouver. I search and find that one individual to move into the job. So I spend all my time working with the employer trying to find him the right candidate, as opposed to the placement organization which spends all the time with the candidate trying to find them a job.

Mr. Kappa's role in the work force is known as a "headhunter".

Mr. Kappa places about twenty-four people a year into executive positions of upper management. He was able to succinctly list the main employability skills that a successful candidate must have in order to even be considered for a position. He presented the skills not in order of importance. He stated that a candidate must have "an exceptional *ability to communicate both orally and written.*" He/she must have *good listening skills, presentational skills, and articulation skills.* The prospective executive *must be able to inspire followers and provide leadership.* He stated that "an executive must have the *intellectual ability to solve problems above and beyond the normal ability.*" *This person must be able to sell and persuade.* Another quality a person must have is the ability to see beyond what is happening today and *to have vision.* He gave as an example a situation for Bill Gates who, at one time, predicted that the Internet had no future. Gates was able to reverse that statement shortly after and admit that he was wrong. Mr. Kappa illustrated that an executive should have the ability to change course and the self-confidence to admit that he/she is wrong. He also stated that *people skills* are most important in social situations.

10.3 I felt that this interview was most informative because it revealed the employability skills at the high end of the business world.

Skills cited:

Ability to communicate orally and in writing, good listening skills, presentational skills, and articulation skills. Able to inspire followers and provide leadership, problem solve, able to sell and persuade, to have vision.

Summary of Interviews:

Out of the ten interviews on employability skills that I conducted from February 21, 1999, until June 8, 1999, I found that the employers cited a total of thirty-two abilities or skills which they felt were necessary for a prospective employee to have in order to be considered for a job within the respective company. These abilities were apart from the specific requirements in the job description. None of the employers named all of these general abilities but the first twelve skills were named by forty percent of the interviewees.

A graph showing the frequency of repetition in the ten interviews that were conducted appears in Appendix D.

1. **Communication skills** were the most frequently cited by the employers (speaking, listening and, often, writing skills)
2. **Interpersonal skills** (relating to people, working with people, people skills, "People who were good with people.")
3. **Leadership skills** (ability to define a sense of purpose, get things done, in the sense of goals, directions and decision making)
4. **Motivational skills** (able to encourage others in the department to deliver)
5. **Ability to have a positive attitude** (a sense of enthusiasm)

6. **Ability to teach or mentor others**
7. **Personality**
8. **Creativity** (innovative and resourceful)
9. **Team Player** (ability to work together with others in a collaborative way)
10. **Reliability and Dependability**
11. **Ability to inspire trust** (being respectful in order to be respected)
12. **Ability to learn**

It is interesting to note that, in many cases, the interviewees cited these skills on a continuum from essential to desirable, but many were not able to say how these abilities could be acquired. Some businesses offer courses in leadership, but often these attributes /skills are considered abilities that an employee should have developed in previous years either through the home, school or community.

Human Resources Canada:

Before concluding this chapter, it is useful to compare the results of the interviews with what Human Resources Canada cites as skills essential for young adult members of the work force who are just graduating from high school or college and entering the marketplace. (Based on the interviews, the skills listed would apply to potential workers of any age.)

1. Communication skills
2. Teamwork skills
3. Leadership skills
4. Creativity
5. Learning Skills

6. Organizational and Planning skills
7. Flexibility and Adaptability
8. Problem Solving skills
9. Technical Literacy
10. Responsibility

(Hendricks, ed., Career Paths, Vol.4, No. 1, 1996, Fall, p.9)

Of course, every job has specific skills that a worker needs to succeed, but the skills listed above are considered common working skills or “transferable skills.”

Another source of common working skills is in a document developed by the Corporate Council on Education (a programme of the National Business and Education Centre from the Conference Board of Canada). It categorizes employability skills in the following manner:

1. Academic Skills (communication, thinking, and learning)
 2. Personal Management Skills (positive attitudes and behaviours, responsibility, and adaptability)
 3. Teamwork Skills (the ability to work with others)
- (Employability Skills Profile: The Critical Skills
Required of The Canadian Workforce, 1996)

Finally, in “What Employers Want: A Summary” (1988) the following description is offered:

Once upon a time, bank tellers counted out cash, deposited checks, and made sure the balance sheet added up at quitting time. The typical bank teller these days must also be able to advise customers on a wide range of financial services, make “spot” decisions and use a wealth of database information previously available only to managers.

The transformation of the teller’s role, argues a report issued jointly by the American Society for Training and Development and the U.S. Department of Labor, is indicative of the extraordinary changes in the workplace - changes with important consequences for the education of students in grades K - 12. “To be effective in the workplace, the new bank teller may not need to have the same degree of skills in a narrow area of expertise, but instead must have a good knowledge of a wide range of skills,” the report argues.

The seven skill groups are:

1. learning to learn
2. listening and oral communications
3. competence in reading, writing and computation
4. adaptability: creative thinking and problem solving
5. personal management: self-esteem, goal setting,
motivation, and personal/career development
6. group effectiveness: interpersonal skills, negotiation, and teamwork
7. organizational effectiveness and leadership

(Workplace Basics: The Skills Employers Want, 1988, p.11)

(listing of skill groups mine)

I have included these references which cite these workplace skills in order to reinforce the validity of the statements made by the employers whom I have interviewed.

I now intend to look at the drama/theatre in education skills that are taught in the public school system, (the Secondary level will be my particular reference), and to relate the skills introduced, encouraged and practiced in drama/theatre education courses to the employability skills that the interviews have revealed.

Chapter Four:

Drama/Theatre in Education

It is not the purpose of this thesis to explain Drama/Theatre in Education, but to take three lessons by master teachers of drama with whom I have had the experience to work, both as a student and as a teacher upgrading, and to demonstrate how drama/theatre in education promotes employability skills through the tasks and reflective activities that are the keys to opening the world of the drama.

Lesson # 1 Little Red Riding Hood

The first lesson that I will describe was taught on July 9, 1998, at the University of Victoria by master teacher, Jonothan Neelands, to a group of teachers as part of a ten day Summer Institute in the Faculty of Education. Jonothan Neelands is a Lecturer in Drama and Cultural Studies in the Institute of Education at the University of Warwick, England and a member of the Unit for Research in Education, Culture and the Arts based at the University of Warwick. He is recognized as a master teacher and consultant in many countries around the world.

The following lesson was two hours in duration and it was taught to teachers (myself included) who were interested in teaching drama or who were already engaged in the practice of teaching drama/theatre. The following lesson is a triangulation in perspectives as the lesson was taught by Neelands, recorded by another drama teacher/observer and also recorded from the perspective of a reflective participant, myself. This lesson can be adjusted or modified to be taught to students from the age of 6 years and up.

1. The class of twenty-eight students begins this lesson with a discussion on the life of a peasant. The intention is to make sure that everyone has a basic understanding of the peasant way of life: peasants live off the land, they have hardships, if the land fails, they can't survive.

In this exercise students are challenged to think, empathize and listen to each other, as well as articulate their own ideas.

2. The first task is based on an old peasant's proverb that Jonothan presents to the class. The proverb is "The earth shows up those of value and those who are no good". The class is to imagine that an exhibition of peasant life is going to be put together. In the museum there would be a series of sculptures which would show the life of the peasant. In groups of five, they are to make a sculpture to capture what the proverb might look like. The sculpture is to be based upon the class' first instincts. Music is played in the background, to assist in the mood and atmosphere, while the class works. This task calls for group interpersonal skills and for getting along with each other. As expected, some students want their ideas used by the group, but they have to go along with the majority and learn to compromise. The students are also required to be able to interpret the proverb using their knowledge and imagination. The short time given for this task forces the students to get down to business by making decisions, taking responsibility for the task as a whole and cooperating.

Students are learning skills in teamwork, leadership and decision-making.

3. After a short period of time (10 minutes), the class is asked to go around and "read" each others' work. As Jonothan says, it is a "kind of literacy" lesson at this point, since

literacy is about communication. The students try to make what is a unique experience for each into a shared experience. The class goes along group by group and discusses each sculpture. The students who make the sculpture have to hold the pose for a minute while the class discusses it. The class gives suggestions about what they see. Jonathan asks questions and comments on their responses. After the sculpture, the students relax. Each of the groups is asked if the class has missed anything that they were trying to say. When the students come out of the drama exercise, they are encouraged to reflect on the content, just as the audience coming out of a theatre reflects on the format, costumes, setting and performance. This exercise is about getting students into a group, and having them work together to prepare for the main part of the lesson.

The students are practising skills in communication, literacy, design, interpretation, presentation and discussion.

4. Bearing in mind the subject that the class had been discussing and the issues and concerns of peasants, the students next take a look at a traditional story. The story that Jonathan has chosen is a traditional story with which they are familiar. It is a central European story called **Little Red Riding Hood**. The students play a simple story game to allow them to get into the story. With all the students seated in a circle, Jonathan begins to tell a progressive story of **Little Red Riding Hood** and then he stops. The next person in the circle is required to add something to the story from what he/she can remember from childhood or else make something up and then stop to pass the story to the next person. The only stipulation is that the story must end with the last person in the circle. The group tells the story around the circle.

In this exercise the students have a chance to create a story for the entertainment

of others. They learn to show respect for the ideas of others and they learn about the structure of a story. The story is quite universal and the older the students, perhaps, the more basic the story becomes. Younger students love to embellish.

Students are using creativity, imagination, trust and oral communication.

5. The next game with the same story involves the teacher/instructor, Jonathan, telling the story with a few additions and everything that is mentioned in the story must appear in the centre of the circle: everything that is spoken about must be physically represented by the students in a symbolic fashion. For example, if a cottage is in the forest, then there must be some students representing the cottage and some representing the forest, as trees etc. When Jonathan says, "Swish swish", then everything in the circle disappears and the telling begins again. The well-known tale is transformed into a common experience for the class. Details are added and there is more texture to the story. The cottage in the forest is not just any cottage anywhere. This strategy is called "layering" as clues are given that are important to the story later on, foreshadowing the action of the plot.

The two exercises in story telling engage the students in the drama. Students are able to work individually and together to create a "communal spirit" of working together to develop the "meaning frame (the inner understanding)" (Morgan and Saxton, 1987, p.21). Students are involved in the drama process, physically by doing (the outer manifestation or expressive frame) which catches the students in building the inner world of thought and feeling. These two frames work together (as experienced drama teachers know) to promote the "kind of work that will bring about a change of understanding which the students can also communicate to others" (Morgan and Saxton, 1987, p.21).

Students are interpreting, communicating, listening, thinking and working together.

6. The teacher is then “hot seated” as “Little Red” in role and the class sits around and plays the mother collectively. (In Hot Seating, a person is questioned in role by the rest of the group in order that the rest of the group may have a shared understanding of the character’s background, attitudes, motives etc.) The class asks, “Why did you go into the woods? Weren’t you afraid of the wolf? Where did you get the knife?” After a short time, Jonothan switches roles. He becomes Mrs. Hood and the class is (collectively) Little Red. Here the teacher in role uses the strategy of monologue to begin with to feed in information. Mrs. Hood comes out with a shawl and sits in the chair, coughing. She says, “My chest just seems to get worse. I can hardly breathe. All of this sewing is for you to take up to the big house of our landlord. Have you finished all of your chores? Have you washed out the bottles? Keep the bottles separate. Clean them with different brushes. They were mixed up last week and the cow got sick and died. Our grandmother is ill too.” The class then asks questions as Little Red. They volunteer to take the medicine into the forest to grandmother’s house. Mother/teacher objects and says that Little Red is too young to go alone. “What if something should happen? What would people say?” The class gives reasons why she should be allowed to go. Mother says, “If you’re to go, you have to wear your hood. You must not take it off when you go into the woods. You know how important that hood is. All right, take the basket in the kitchen. Take a blue bottle of lotion for grandmother. That will be good for her. Take some of the apples. Oh, here, take your father’s hunting knife. You know how to use it.” Jonothan pulls out a knife. The exercise ends at this point. Jonothan, steps out of the role and a discussion ensues.

Jonathan asks the class, "What did we hear about the story?" The story has a history now and it changes the notion of Little Red Riding Hood. The hood becomes special and the idea of the villagers' reactions grows - the cow dying is unusual. The clues are important and the class is modeling dramatic literacy. The dramatic structure is expanding; there is a sense of history, and the atmosphere changes.

Students are learning to read others, interpret, recognize symbols, listen and develop an empathy for other people.

6. Jonathan next gives the class one page of text divided into four sections. It is an excerpt from "The Bloody Chamber" by Angela Carter.(Appendix C) He reads it aloud to the class and has us visualize the images. He divides the class into groups again to create tableaux (tableaux are still pictures that will show the images of each passage in the text).

Students are required to work with new groups. A different section of the paragraph is assigned to each group. Props are introduced: a red veil and a knife. Folk music is played in the background while the groups work for twenty minutes. The groups present their tableaux in chronological order with the text. Everyone shares in the experience as the tableaux are presented without commenting or stopping. The common bond, aside from the new text, is the mood, atmosphere, tension and the props that are passed from group to group. Again the concepts of interpersonal skills, decision making, team work, cooperation and communication are being intensified in this experience. The class is also required to interpret symbols and to meet the challenges it faces as presented by the teacher/instructor. This form of drama, which is done in the classroom, involves a social agreement; a communal experience of making meaning based on a tradition

of community art making. According to Neelands, “the production and performance of drama is also a form of community making. It requires a community (which might be a class or a school play production group) to work together towards a shared experience in which the communal goal is placed before individual interests” (Neelands Coursepack, 1998, p.2).

Students are practicing interpersonal skills, teamwork, communication, leadership skills.

8. The lesson has not yet ended. Now that Jonothan has taken the class through interpretation of a written text, he returns to teacher in role. He appears as Mr. Brown, the landlord, and the class represents Mrs. Hood. As Mr. Brown, he states that because he has no children of his own, he wants to adopt Little Red Riding Hood. The mothers (class) are shocked, but they want the best for their daughter. Mr. Brown also hints at the suspicious attitude of the villagers: Mrs. Hood has been using herbs to cure people and a cow died because it was given the wrong potion. He emphasizes Mrs. Hood’s poverty and what he, Mr. Brown, can do for her daughter. He tells Mrs. Hood that she must give him an answer by Sunday (tomorrow) at the Church.

In pairs, each mother talks to her daughter and tries to tell her of the dilemma. Some mothers cannot tell their daughters about Mr. Brown’s offer and those who can find their daughters rebel. The offer brings up the whole issue of a single mother wanting the very best for her child. The stakes of the game get higher.

The class then creates a statue to physicalize the new conflict between Mr. Brown, Mrs. Hood, and Little Red riding Hood. The dilemma is very real now. The class has complete control and the responsibility to solve this problem.

The final scene is at the Church door. Students are asked to play Mrs. Hood, a priest, and Little Red. Neelands, plays Mr. Brown, and the rest of the class play the villagers who, as the scene develops, find themselves taking sides with the mother, the landlord or the child. The class is now in role and very involved in the scene as it works itself out. In role drama, all conclusions are specific to each class and its ability to negotiate the arguments.

The students have advanced to problem solving as well as interpreting, and empathizing and to taking responsibility for a satisfactory (or not) ending.

9. The class then has a chance to reflect on the drama. All the students were very aware of how Mr. Brown was trying to manipulate the situation in order to be able to take Little Red from her mother and how difficult it is to negotiate without power. They were also aware of how a group can become simply a gathering of fearful individuals in the face of that authority.

Within this lesson, the students have been required to learn, practise and/or use the following skills:

1. **People skills.** Students were required to work in a large class group, smaller groups and then in pairs. At all times, the instructor/Jonathan insisted that the students work with different people, changing groups and partners for each activity. Students were encouraged to show respect for the ideas of others and to share their own ideas. This was a strong lesson involving teamwork and active listening. There was no audience for this drama except the participants themselves and consequently this form of learning falls under drama in education as defined in the terminology in Chapter 2, p. 17 of this thesis.

2. **Group dynamics and interpersonal skills** were always at play as leaders emerged, and fell back to become followers. People were forced to deal with the problems of the drama and to compromise for the good of the group. Everyone was encouraged to share in discussions and to voice an opinion or idea. Some individuals were naturally more outgoing than others but, within the two hours of the drama, many introverted individuals spoke out in the roles of the characters because they felt safer to do so within the protection of the fictional world (“it only playing”) and because they had a personal investment in the story.

3. **Communication skills** were tuned. Students were in a position to interpret what was said, done or read. Students also were enabled, in the reflective moments after each exercise, to articulate what had transpired in the drama. Again, it was easy to do because everyone had the same frame of reference: their experience in the drama. The more involved the students became with their inner understanding of the drama, the more refined their communication skills became with regard to listening, speaking, and interpreting. As both a student and a teacher of drama, I participated in this lesson and in reflection, I cannot help but wonder what level these skills could reach if all students had more frequent and consistent opportunities for practice?

Lesson 2: Famous People

The next lesson is by master teacher, Cecily O’Neill. She is one of the foremost authorities in the field of drama in education and conducts drama workshops and lectures around the world. I have both worked with and had the opportunity to observe O’Neill working with students (most recently at the University of Victoria during the International Drama in Education Research Institute of 1997). It is interesting to note

that the metaphoric and social skills that O'Neill practises are consistent.

I have taught this lesson myself but have chosen to use O'Neill's own description for its concision and clarity. While there are myriads of drama/theatre skills being explored, I isolate only the employability skills following each episode. At the end of the lesson, I will summarize these skills.

The teacher launches the dramatic world with two questions. These questions arise from the setting and allow the participants to develop their individual roles very gradually.

The teacher explains the role expectations. Everyone in the group is very famous in a particular field and has reached the top of his (sic) profession. They are famous because of what they have achieved themselves, not because of their family or partner. They are not a "real" person, like a present-day celebrity. If they can't decide immediately their field of excellence, it will still be possible to join in the activity.

Episodes

In a role as a talk show host presenter, the teacher welcomes them to the studio to discuss the advantages and disadvantages of being famous. The host asks each person in turn to say, in a single sentence, the best thing about being famous. The answers are predictable – fame, money, respect, freedom, material possessions. Some begin to define the area for which they are famous – "Speaking as a scientist..." or "In the music business..." When everyone has spoken, she asks a further question: "What, for each of you, is the worst thing about being famous?"

Drama Elements

The encounter, a TV talk show, follows a familiar format that regulates and controls the interaction. A further control is provided by the two guiding questions. The teacher's role here is essentially as a support to the roles being developed by the participants. She repeats, reflects on, and elaborates the initially sketchy responses. This second question deepens the responses. Now fame is seen as a burden, and the celebrities as confined, threatened, and afraid to fail.

<p>Skills: Students are learning to roleplay, empathize and put themselves in someone</p>
--

else's shoes, improvise and to communicate.

In small groups, the students create tableaux. These are family photos that show the celebrity as a child. Something in the image should suggest an aspect, skill, or quality of the person that could retrospectively suggest the field in which they achieved preeminence. A "photo" is prepared for each person in the group.

There is an interesting time shift here for the students. The first activity required them to project into the future; now they must create the past. These images are interrogated for the aspects of character they reveal.

Skills: Students are learning to work cooperatively, make decisions and in some cases to assert leadership.

Having begun to define the imagined world, not through a situation, but through the roles with which the students have been endowed, the teacher narrates the next section. Some crisis - mental, physical, emotional - has caused the famous people to feel unable to carry on. This crisis should be something that they would not share easily with anyone else, but that the media would like to know. They have decided to return home, although they have not been back for a number of years. Thus the drama begins at a moment of change, when the famous person has reached the height of fame and fortune but is about to face the disintegration of this success. At this point, the students are asked to work in pairs, with one person temporarily relinquishing the role of the celebrity.

Episodes

In pairs, A is the famous person and B is a close associate - an agent, manager, or personal secretary. A "telephones" B in order to cancel arrangements for an upcoming tour, appearance, speech, game, or performance, without giving a clear explanation. B tries to persuade A to honor the arrangements already made.

The teacher discusses with the B people the famous people's states of mind. Fears, suspicions, and anxieties are shared.

Drama Elements

This conversation is carried on with the students sitting back to back or side by side so that there is no eye contact. The reason for the cancellation should remain ambiguous. There is a **game** element to this conversation as the celebrity tries to conceal the reason for leaving.

The famous people are **audience** to this exchange and begin to develop a sense of their own states of mind as well as of their significance to others.

Skills: Students are practising working in pairs, interpreting dialogue and establishing meaning without the assistance of visual contact.

At this point, the first session of the drama ends. In order to pick up some of the feeling quality that had been developing, the teacher chooses to play a game called "Pruie."

In this game, one person is secretly chosen to be the "Pruie." This person remains silent at all times. The rest close their eyes, and their task is to find the Pruie. This they achieve by saying "Pruie?" to everyone they touch. If there is no response, they have found the Pruie and then hold on and become silent themselves. Eventually, after much searching, everyone is linked to the Pruie.

The game is an experience of exclusion and inclusion and can carry a degree of tension for the participants. It is set outside the time of the dramatic action.

Skills: Students are learning the fine art of playing and cooperating together. They also learn the tension of anticipation and how to deal with it.

Episodes

Now the task is to establish the atmosphere of the hometown to which the famous people are returning. With their eyes shut, each contributes a detail of some sight, sound, or reminiscence of the place.

Drama Elements

The composite "scene painting" creates the sense of a typical small community, where very little changes with the years.

Skills: Students are developing and fine tuning their senses other than sight.

Their skills of verbal description are being exercised.

The participants are asked at this point if they want to remain as famous people or if they want to become townspeople. Half of the group decides to remain in role as the celebrities; the rest become school friends, neighbors, or acquaintances who knew the celebrities before they became famous.

The students work in pairs, with one as the celebrity and the other as friend or acquaintance. They meet accidentally in a location in which they can talk without interruption. The

This meeting is quite an intense encounter. In it the celebrities recreate their past lives, and the memories they share with their friends.

celebrity carries the burden of the “crisis,” which he or she may not feel comfortable about sharing.

The townspeople come together with the teacher to discuss the famous people they have just encountered. Many feel almost sorry for the celebrity to whom they have talked; others resent the fame and fortune they have themselves missed. In some cases, the celebrity has confided their troubles to their old friend.

Some of these may be painful. Some couples may find it difficult to establish common ground with their townsperson.

This is a reflective activity. The celebrities are again audience to this interchange and get a view of themselves as lonely, needy, patronizing, and arrogant.

Skills: Students are looking at life in a realistic manner. They are developing an insight into what is most often coveted – fame, money, prestige.

Next, the teacher talks to the famous people about their visit home. Has it given them the sense of peace they were seeking? How does the place appear to them now? Many are disillusioned and cynical, although a few have seen an image of what they might have been had they stayed at home.

That night, the townspeople remember an incident when they were young, in which they helped, saved, or outshone the famous person. Working in groups, the students recreate some of these scenes.

The teacher meets the townspeople in role as an editor for a series of publications and TV programs specializing in scandal and the lives of the rich and famous. She has heard that they have met some celebrities and offers to pay them for any inside stories they may have on their famous friends.

This time, the townspeople are audience and hear what the famous people really think about them and their home. In many cases the remarks are dismissive, if not downright hostile.

The other groups are audience to the performances of these scenes. The townspeople have an opportunity to reflect on their unrealized dreams and ambitions. The past is being brought to life.

In effect, the editor is asking them to betray their former friends. Some are horrified by the exploitative possibilities that are being proposed; others are eager to put the public right about the real nature of the famous person.

No decision is required at this point.

Skills: Students are learning to deal with what is ethically right and wrong.

The famous people meet their old friends one more time. Some reveal that they've been approached by the editor; others do not. The famous people tell their friends their plans for the future. Some decide to remain; others plan to return to their former lives.

This interaction is naturally affected by the previous episode, but it will be important that the social niceties are maintained. There is role playing within the role.

Skills: Students are making decisions based on past events and consideration of future implications.

Working in groups, the students create a newspaper headline and story or TV item that reveals whether or not the celebrity has been betrayed, given up their career, and returned to their home town, or continued with their current success.

A variety of endings for each of the famous people are determined by the students. This episode also projects into the future.

Skills: Students are creating, writing, copying the media style either newspaper or television.

The final episode is in pairs. Here, the celebrities imagine that they are at the end of their careers and are being interviewed by a young journalist who is writing a feature about them. They recall the particular moment in their lives when they were in crisis and returned home, and then fill in some of the details since then.

(O'Neill, 1995, p. 104-108).

This reflective activity, although it has moved far into the future, is focussed firmly on the past, the time they have just lived through. The famous people are required to build a life in retrospect, as they did earlier in the sequence, and to reflect on their triumphs and failures.

Skills: Students are reflecting on decisions and coming to an understanding that every decision's viability must be tested through time.

This process drama is a lesson that deals with the element of dramatic time where the past and future intermingle. The work allows students to work in episodes and to step out of the improvisation to reflect and then return to the drama. Students are in a position once again to work collectively, in groups and in pairs, using their interpersonal skills, and also to work individually. The problems within the dramatic setting require students to use their imaginations to think “what if”. They are also encouraged to articulate their feeling and experiences and views while maintaining a role that they have chosen. Their communication skills are being refined as they choose to reveal or hide the history that they have created. They may also be learning a new perspective about the concept of fame and riches that they may have thought of previously as “glamorous”. They are learning more about human nature in the real world by putting themselves in someone else's shoes and walking around in them.

Skills: Students are developing/practicing their interpersonal skills, problem solving, using their imaginations, communicating and learning about people (including themselves) in order to understand and empathize.

The two drama lessons, that I have described allow students to participate and learn without a formal audience being present. They interpret the drama and make meaning of it while they participate. The only “audience” that there is, are the participants themselves as they observe their fellow students interpreting the drama in one aspect.

The question of where theatre or theatre in education comes into this learning process remains. Theatre, as I have defined it in the terminology section of this thesis, involves an audience and a performance of a theatre piece written for a particular audience. In such an event, both the audience and the performers are able to learn something. Students who are involved in theatre learn skills that are related to production and performance as well to interpretation of script. Lesson # 3 reveals how the drama process can help students make significant meaning of classically scripted work as they learn to perform it for an anticipated adult audience.

Dr. Gavin Bolton is a Reader Emeritus at the University of Durham. He is one of the foremost authorities on drama education for children and young people. He is well-known and acclaimed worldwide and the author of leading textbooks in the field.

Lesson # 3

I have personally been a part of this particular drama session with master teacher Gavin Bolton, on two separate occasions. The first occasion was at a conference hosted by the Association of B. C. Drama Educators in Vancouver in 1984 and the second time was at the inaugural conference of the International Drama/Theatre and Education Association in Birmingham in 1989. I have adapted this lesson for grade twelve students in order to develop further depth to their portrayal of characters. In exploring the theme of *The Crucible* by creating a parallel through process drama, the participants have a common dramatic experience with the central issues of the play by Arthur Miller. Again, I isolate the employability skills being practised.

1. As the students enter the classroom they are presented with a script called *The Second*

Witch (Sendak, J. 1976). (see Appendix E). The script is unusual in that none of the dialogue is attributed. The students are instructed to find a space in the room to read over the script and to visualize what they think is happening.

2. The students are then divided into groups of 5 or 6 and told to decide and name the characters who are speaking and assign the lines to the appropriate characters. As they do this, it becomes clear that the town has been plagued with strange occurrences and being the superstitious people that they are, the characters suspect that there is a witch in the community. By the end of this task, each member of the group has taken on one of the characters speaking.

3. The students next attend a town meeting with the teacher in role, as mayor. The mayor informs the villagers that there have been strange goings on in the town and rumors have it that perhaps this town of Salem, Massachusetts, has a group of people practising the black art of witchcraft. The problem is to find out who they are and how to get rid of the witch or witches. With this in mind, everyone is to return home and to keep a vigilant watch for any suspicious goings on in the woods.

4. With that context in mind, each group is instructed to meet somewhere in the town that is safe to discuss what is going on. When the place has been decided, each group then works through the script. When the dialogue from the script is completed, students may extend the conversation in role by improvisation.

- The script is replayed, this time with a different slant on it: the witch is outside looking for them so the conversation must be held in secret, at night and in whispers.
- The dialogue is repeated a third time: unknown to the group, one or more of them may be the witch who is participating in this meeting as if she or he was one of the townspeople. (The witches are informed by the teacher “secretly.”)

5. After these episodes, the class discusses and reflects on the situation and with the teacher, begins to relate the work they have been engaged in to what they know of seventeenth century Salem.

Students are learning to interpret the written word, to read each other for the subtleties of body language and even oral language. They are learning to deal with an interpretation of someone else's motives. They are also learning to adapt and look at things from a different point of view.

6. After the discussion and reflection out of role, students are better able to appreciate that in Salem, Massachusetts, there may have been political, economic or social reasons for identifying someone as a "witch."

7. The students are told to establish family groups (i.e. mother, father, children). They are to create tableaux (still pictures) of how they would like to be seen in the community. This task when shared, enables students to reflect upon the issues of social acceptability, peer pressure and the value of appearances at all costs.

8. The teacher, in role as minister at Sunday service, challenges all of these families about their respectability and the fact that there is a contrast between appearances and reality. Some of these children, says the minister, unknown, perhaps, to their parents, have been seen dancing naked in the woods.

9. The "children" in each family group are asked to decide whether they are guilty or innocent of the charge and to write down secretly on a piece of paper "guilty" or "not guilty."

10. The community meets together in the church again. The minister delivers a tirade

about the dangers of evil practices, wicked children and poor parenting. “He” asks the children to publicly affirm their innocence or admit their guilt and repent in front of the entire village.

11. The family groups then meet together and the parents are to try to discover the truth from their children. The scene develops a more personal tension as the questioning by the parents becomes more intense.

12. The final scene is a confrontation in the church with the minister. Once again he tries to make the guilty children confess.

13. After the drama the “children” may reveal the truth and, in reflection with the class, they discuss why they took the position they did. Many of the children who were suspected turn out to be blameless and there are many opportunities for looking at truth and falsehood from a variety of perspectives.

Students have learned to work as a team and individually. They have learned to problem solve and to relate to others in uncomfortable settings. They have learned to use language to suit the situation (at home, in church). They have learned to adapt and assume different roles. They have learned the finer points of communication and interpretation.

In the preparation of the production of this play, students gain business skills in advertising, publicizing, and writing for the media. Organizational skills which include planning and designing tickets, posters and programmes for a production are valuable skills to develop. Students learn how to research costumes, scenery, and history of the period. Students who study theatre production are encouraged to learn all aspects of

performance: acting, producing, directing and designing. Theatre training such as this allows students to explore many different jobs in theatre and to discover at what skills they excel . Many of these skills are transferable to other occupations. Some of the most important aspects of this work are the team effort, the development of self confidence, the respect for what someone else does and the sense of responsibility the students develop working on a performance that will have a public audience.

In a theatrical production, students learn business skills of advertising, publicizing, writing for the media, accounting and budgeting. They learn organizational skills, researching, and the ability to work in a team.

From these sample lessons, the skills and abilities that are worked on and developed include:

- Ability to take on different roles which is a valuable tool in developing empathy.
- Confidence in making choices about the work
- Verbal skills
- Non-verbal skills
- Problem solving skills and problem-posing skills
- Awareness of narrative structure
- Social skills
- Business (production) skills
- Ability to reflect on and evaluate experience
- Confidence to perform to various audiences

- Understanding of scripted material (reading and interpreting)
- A manipulation and articulation of verbal language
- A manipulation and articulation of non-verbal language
- Observation skills
- Leadership skills
- Ability to be self-motivated and to motivate others
- Ability to function in a group and/or individually

These are not all of the skills learned by any means, but they are the ones that overlap with the skills that have been identified by employers and businesses as requirements for hiring.

Chapter Five:

Leadership Skills in the World of Work

I begin by situating the skills I have identified in Chapter Four as important to the work world of today, through a brief historical overview. I then parallel this overview with developments in public education. Contemporary trends in business indicate a shift in the relationship of management to worker from a hierarchical structure to a more cooperative model. These trends are reflected in educational curricula. Skill in leadership in the hierarchical work world was confined to leaders and any such evidence within the work force was regarded as evidence of a person “forgetting his/her place” by trying to move up the class system. Today, many of the qualities of leadership are those that employers are seeking, even in entry level workers (see Appendix D and Dickinson, 1999, p.10). I will, therefore, spend some time examining what three leading authorities say about leadership and remind the reader of leadership learning opportunities offered in the three example lessons.

The World of Work:

The hierarchical nature of power in secular and religious organizations has been the dominant model for the western world. “The first organizations of consequence in the West” write Pascale & Athos (1982),

were governmental, religious, and military institutions. From these, our first concepts of leadership, the chain of command, coordination, control, and functional specialization were formed. The Roman Empire and the Catholic Church were particularly influential (P.27).

Within that model, until the coming of the Industrial Revolution, the worker and his work

(whatever his place in the hierarchy) were seen as one; that is to say, one's life was one's work. But the advent of machine technology and the attendant "invention" of mass production, brought about a separation between the spiritual and social life of a labourer and his work. "The Industrial Revolution . . . diminished the importance of the skilled trade and the social affiliations obtained through them" (Pascale & Athos, 1982, p.28).

While the focus was on improved productivity, the process diminished the dimension of the human beings who were, as much as the machines, the tools of enhanced profitability.

The organization of the work force into a structure that would reflect the needs of machine production, gave birth to what Max Weber (1956) termed the "bureaucratic institution, the components of which – size, complexity, normalization and centralization-remain today principal dimensions along which we still think about organization designs" (cited in Pascale & Athos, 1982, p.29). The large corporations that began to develop at the beginning of the twentieth century set management styles that continued almost to the end of the century. The style that prevailed was that of assembly-line management, centralized from the boss to the foreman to the worker. Workers were accustomed to this hierarchical administration in the work place but, in twentieth century management style, such values as honesty, consistency, and reliability became less attached to the moral values associated with creating a good society and more attached to the necessity of retaining one's job. There was a shift from the belief that an honest day's toil had both spiritual and social significance to one's standing in the community as well as in the work force, to one in which such labour meant "pleasing the boss" in order to retain the job and the wage package that went with it.

The World of Education

It is interesting (but not surprising) how the educational system at the turn of the twentieth century reflected the attitudes of the work force and of management. Charles Dickens (1812 – 1870) not only had something to say about the poor houses and child labour in Victorian England in his novels, but also he had strong views about the kind of education that was going on in the rapidly industrializing and materialistic society of the day. In Hard Times (1854), Dickens draws this character study of Thomas Gradgrind:

A man of realities. A man of facts and calculations...With a rule and a pair of scales, and the multiplication table always in his pocket, Sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic (1978, p.3)

There were few labour laws in place for the working classes (which included children and women labourers in the factories) and unions were yet to be established. The public education system was based on the model of the military academies of Europe and the factory model in that both were designed to maximize gain through efficiency and discipline. The curriculum focused on reading, writing and arithmetic; such qualities as initiative, imagination and thought were not encouraged. Dickens (1854) again illustrates this thinking:

“You are to be in all things regulated and governed,” said the gentleman, “by fact. We hope to have before long, a board of fact, composed of commissioners of fact, who will force the people to be a people of fact, and of nothing but fact. You must discard the word Fancy [‘imagination’ in today’s meaning] altogether. You have nothing to do with it” (p.6, 7).

All that was needed, as far as school authorities were concerned, was basic elementary schooling in order to fulfill the mandate to prepare children for the work force. A work force that would require them to be obedient, to pay strict attention to

details and facts, and to be satisfied with work that demanded long hours for low wages. School leaving age was dependent upon the family need for money – a growing family meant that the moment a child was capable of securing work, he (and often, she) would be sent out to seek it. For most children, with the exception of those whose parents could afford a private education, schooling at the beginning of the twentieth century remained a controlled and systematized experience from which escape or release was ardently desired.

The years of the Depression (late 1920's to the beginning of the Second World War), encouraged children to remain in school until at least sixteen; post-war, the Chant Report of 1960, mandated sixteen as the school leaving age and expanded the curriculum design. Non-academic children could be identified and channeled into vocational programmes (The General Programme). In junior high school, those students who demonstrated academic capability with above average marks were streamed into programmes designed for further learning (The University Programme). Across Canada, the numbers of universities rose, as did the numbers of community colleges, the latter designed to accommodate those students who demonstrated abilities for further vocational training. Girls and young women, whose mothers and grandmothers had demonstrated their capacities for doing effective work in well-waged jobs during the Second World War, swelled the numbers of students. They were supported in their search for worthwhile careers by the feminist movement that demanded equality of opportunity in all aspects of life, and specifically in the world of work.

As the world of education changed, so the traditional model of management and leadership was undergoing changes. Better educated workers demanded, through their

unions, better working conditions: a 40 hour week; a living wage and better working conditions required that more attention be paid to the workers. Employers and managers began to listen to their employees and to see their value as important contributors not only to workplace conditions but to product development whether the product be goods or services.

Workers today are encouraged to work amicably with their peers, and company decision-makers often discuss the changes or possibilities of change with their workers: the whole company, department or team. Employees are expected to work with management and even, at times, to initiate ideas of their own. Human resources departments within major companies help place staff, publicize postings internally as well as externally, offer further training within the company and plan workshops to assist the employees with their work and home life. These courses are referred to as “employee services” and they cover such areas as employee assistance programmes, counselling services and educational assistance plans (Belacourt, et al, 1996, pp.484-487). Employees today are considered as individuals and, as in medieval times, the worker’s spiritual and social life is once more seen as an important part of his or her successful work ethos.

In the view of Mr. Kappa (Interview 10), the work force today is social and team-based and in order to function within his company, employees need to have interpersonal skills and the ability to communicate effectively. The shift in management from a vertical or top-down style to a lateral one in which decision-making is shared by a number of people on the same level, requires skills that a number of interviewees referred to as “leadership skills”. In fact, leadership skills are ranked third after communication

and interpersonal skills in my summary of employability skills most frequently mentioned (Appendix D). Indeed, there appears to be a considerable cross-over between these top ranking skills and each could be subsumed within either of the others. When we examine the other employability skills mentioned, almost all of them, if not all, could be seen as part of the leadership repertoire.

While it is clear from talking to the interviewees and from my research, that there is not an expectation that every employee hired within a firm is expected to become a leader, there is enough evidence to suggest that employers consider leadership skills to be significant in the qualities that they are looking for. For that reason, it will be useful to review the qualities of leadership as described by leading authorities in the field and to compare their descriptors with the findings of employability skills in the example lessons of the previous chapter. I begin by using the research of Bennis and Nanus as they describe it in *Leaders* (1996).

What is Leadership?

Leadership can be defined as taking responsibility and accountability. It can be referred to as a wise use of power. It can also be defined as a pivotal force in successful business. In their forward to the second edition of *Leaders* (1996), Bennis and Nanus, make the following points about leadership.

- Leadership is about character, which is a continuously evolving thing
- In order to keep organizations competitive, leaders must be instrumental in creating a social architecture capable of generating intellectual capital

- A strong determination to achieve a goal or realize a vision – a conviction, even a passion is significant
- The capacity to generate and sustain trust is the central ingredient in leadership
- True leaders have an uncanny way of enrolling people in their vision through their optimism – sometimes unwarranted optimism
- Leaders have a bias toward action that results in success

(1996, p. ix-x).

The writers see leaders as nurturers, coaches, mentors, and teachers in that “a new leader is one who commits people to action, who converts followers into leaders and who may convert leaders into agents of change.” (1996, p.3). Leaders do not need to be aggressive and manipulative. Good leaders may be charismatic and have personality, but this is not essential. Great leadership may be a rare skill, but *everyone has leadership skills that can be developed*. Bennis and Nanus (p. 25) describe the four main strategies of leaders as:

1. Vision and direction. The ability to have vision and clearly see the direction to take as a leader is essential in order to convince followers to pursue a common goal with enthusiasm. A vision shared with colleagues and subordinates provides a unified goal or focus. It motivates ideas into action, creating intensity and commitment.
2. Communication and teamwork. These skills are fundamental to vision and direction. Aspects of communication include speaking, listening, giving clear instructions and structuring a sound communication programme. Leaders

understand the need for open communication with subordinates and colleagues:

[A]ll organizations depend on the existence of shared meanings and interpretations of reality, which facilitate coordinated action. . . . In short, an essential factor in leadership is the capacity to influence and organize meaning for the members of the organization (p.37).

3. Integrity. The qualities of integrity are defined as trust, honesty, consistency, courage, loyalty and fairness. “Trust is the glue that maintains organizational integrity,” write Bennis and Nanus(p.41), and organizational integrity is defined as being consistent in supporting the values of the organization both in action and in words; it refers to loyalty up and down within the organization.
4. The deployment of self through positive self regard. This means that the leader recognizes his/her strengths and compensates for his/her weaknesses. Positive self-regard enables a person to develop talents by setting higher goals and objectives for him or herself. He or she knows their limitations and are aware . “Individuals who possess it [positive self regard] are good at their jobs; they have the requisite skills. They enjoy their work, it satisfies their basic needs and motives. And, finally, they are proud of their work; it reflects their value system (pp.57-58).

The people skills or “human handling” skills are related, write Bennis and Nanus (1996), to maturity or “emotional wisdom”. Leaders whom the authors have interviewed exhibit the following characteristics:

- The ability to accept people as they are; to be able to enter the “skin of

someone else”

- The capacity to approach relationships and problems in terms of the present rather than the past
- The ability to treat those who are close to you with the same courteous attention that you extend to strangers and casual acquaintances
- The ability to trust others, even if the risk seems great
- The ability to do without constant approval and recognition from others

(pp.61-62)

With these strategies of leadership come the abilities to take charge and assume responsibility in management. Taking charge involves a wise use of power to turn intention into reality. Leaders take charge by delegating and empowering those who work with them. They are capable of managing conflict and they are not afraid to make key decisions. They are able to assess a situation, decide what to do, give clear and forceful instructions and ensure that these are followed.

Patricia Pitcher (1997) in her longitudinal study of management and leadership in one particular business, *Artists, Craftsmen and Technocrats: The Dreams, Realities and Illusions of Leadership*, presents her findings by describing the roles of those who are (or become) management. These roles are described as characters in a play: the Artist, the Craftsman, and the Technocrat. The characteristics of each role may overlap and there are often characteristics that are held in common.

Pitcher describes the Artist as “the ‘administrative genius’ who is imaginative, intuitive, funny, inspiring, exciting and emotionally volatile. He’s visionary. He can

be moody, sometimes solitary (p.6-7). [Artists are] bold, daring, unpredictable. . . exciting, people-oriented, easygoing, warm, generous . . . open-minded. . .” (p.15).

She notes that these kinds of leaders are often discounted as unprofessional dreamers or fools. They are often extremely popular, however, because they are interested in people.

Craftsmen, in contrast, are “stable, realistic, reasonable, trustworthy, sensible, polite, responsible, thoughtful, predictable, steady and well balanced at the central core.” In addition, they tend to be conventional and controlled, are punctual, hardworking, dedicated, honest, wise, amiable, helpful and, like the Artist, open-minded (p.34). Pitcher likens the Craftsman to the carpenter: direct, economical, one who doesn’t pretend to know everything. Craftsmanship is about three things: pride, skill and quality (p.32).

Pitcher defines the Technocrat as “someone who emphasized the technical conceptions of a problem to the detriment of their social and human consequences (p.45). “At the core, [Technocrats are] no-nonsense, intense, determined, uncompromising, fastidious, cerebral and hard-headed.” They are, like Craftsmen, hardworking, detail-oriented and meticulous but they can be difficult, distant and stiff in their relationships with people. Often brilliant, insightful and energetic, it is possible, warns Pitcher, that these latter characteristics can “masquerade as vision” (pp. 46, 47).

Whereas Bennis and Nanus (1996) delineate these qualities of effective leadership, Pitcher’s (1997) research, based on watching the complexities of leadership in action over ten years, introduces the often contradictory human qualities and behaviours of real people in real situations.

Daniel Goleman (1998) writing for *The Harvard Business Review*, combines both theory and practice in his discussion of leadership. Leaders, he writes, have

different styles and ways of directing a team: sometimes a sensitive negotiator is needed; at times of major change or upheaval, a more forceful kind of authority is required. All effective leaders are alike, he states, in one crucial way: they all have a high degree of (and he has coined this term) “emotional intelligence.” The components of emotional intelligence comprise self-awareness, self-regulation, motivation, empathy and social skills. For Goleman, leadership means understanding your own and other people’s emotional makeup well enough to move people in the direction of accomplishing a company’s goals (p.92–106).

In the same periodical, Henry Mintzberg (1998) of McGill University and one of the world’s foremost authorities on organizational management, picks up on the ability to lead without being perceived as so doing. He cites Bramwell Tovey, then Conductor of the Winnipeg Symphony Orchestra, as an example of someone who “leads without seeming to, without his people fully aware of all that he is doing. . . In this world of professionals, a leader is not completely powerless – but neither does he have absolute control over others.” He goes on to suggest that the way an orchestra conductor operates offers a good model similar in ways to Pitcher’s (1997) description of the Artist.

In dealing with his musicians, his focus is on inspiring them, not empowering them. Like other professionals, the musicians don’t need to be empowered – they are already secure in what they know and can do – but they do need to be infused with energy for the tasks at hand. This is the role of the covert leader: to act quietly and unobtrusively in order to exact not obedience but inspired performance (p.147).

It is interesting to note that in the *Harvard Business Review*, which documents the serious writings of leading personalities in the field of management and business, the editors have included three effective metaphoric presentations about leadership styles.

These dramatic parables are included in Appendix F.

In reviewing the employability skills that were developed and practised in the drama/theatre experiences in Chapter Four, it is evident that many (if not all of the skills mentioned as part of the review) of the qualities of leadership are at play. There are, in all three examples, many opportunities within the drama, for leaders to emerge. The effectiveness of their abilities is immediately accessible as they function (as on the factory floor) in the moment, improvising and facilitating action, and keeping the dramatic impetus moving forward. In the planning strategies (creating a tableau, for example) or in the reflective discussions, there are many opportunities to enroll people in a vision, to function for success, to listen actively, to speak clearly and to the point, to exercise trust and to take risks. Above all, the whole function of dramatic experience is to discover and create meaning – for oneself and for others, and the means by which this is done is through the central dramatic act: “putting oneself in the shoes of another” – the act of empathy.

In conclusion, it is important to re-emphasize that not all people want or have the capability of becoming leaders. However, it is my contention and in this I join with the authorities whose work I have used above, that, in order for leaders to emerge, the environment in which to practice and develop the skills that are necessary, must be available to them. As long as there is a possibility for leaders to emerge, a teacher has the responsibility for making that possibility available to all students. Drama/theatre in education is, I believe from my research, the most effective means of providing both the environment and the possibility.

Chapter 6:

Conclusions

When I began this research, my major goal was to examine the essential employability skills as seen by employers in the work force and to show the relationship of those skills to those that are acquired by secondary students who are enrolled in drama/theatre in education courses. The employability skills that I examined were obtained from interviews and cross-referenced with current writing about the kinds of skills needed in the contemporary work force.

In my first chapter, I reviewed how I came to the thesis question and to my hypothesis that students learn “employability skills” just as, or more effectively through exposure to drama/theatre education. In Chapter two, I defined the terms that are central to the thesis, reviewed the literature cogent to the pursuit of the thesis question and defined my methodology. Chapter three offered a precis of ten interviews held with a variety of employers to discover what qualities they look for in entry level and higher level employees and a discussion of those findings. Chapter four described three drama lessons, drawing attention to those employability skills that were identified by employers in the previous chapter. Chapter five focussed on the qualities of leadership as they apply to what employers are seeking today, even in entry level workers. In this concluding chapter, I summarize my findings and offer some considerations. I do so in the context of the following:

At Lucent Technologies, the teams that stock raw material for manufacturing need more than technical know-how ... they need skills in listening and understanding, flexibility, and teamwork. They also need the ability to energize others, commitment, and confidence in those they work with.

At the University of Nebraska Medical Center, technical

expertise and analytical skills are invaluable, but so are emotional competencies like interpersonal skills, innovation, effective leadership, building partnerships, and networking.

At Amoco, the giant petrochemical firm, for superior performance in engineering or managing information technology, expertise and analytic thinking are, again, on the list. But so are self-confidence, flexibility, an achievement drive, service orientation, teamwork and cooperation, wielding influence, and developing others (Goleman, 1998a, p.30).

The main abilities/skills for employment and advancement - in business, in the views of the interviewees, and confirmed by my research - are communication skills, interpersonal skills, leadership skills, motivational skills, and team building skills (which reflect attributes of teaching, mentoring, resourcefulness, innovativeness, a positive attitude to the task and to the self, and personality). Human Resources Canada uses the same or similar terms in the documents on career building. For example:

- communication
- teamwork
- leadership
- creativity
- learning ability
- organization and planning
- flexibility and adaptability
- problem solving
- technical literacy
- responsibility (Career *Paths*, Vol., No. 1, 1996, Fall, p.9).

When we examine the literature from the United States, summed up by Goleman (1998a), we see these same skills lie at the heart of employment and advancement:

- listening and oral communication
- adaptability and creative responses to setbacks and obstacles
- personal management, confidence, motivation to work toward goals, a sense of wanting to develop one's career and take pride in accomplishments
- group and interpersonal effectiveness, cooperativeness (sic) and teamwork, skills at negotiating disagreements
- effectiveness in the organization, wanting to make a contribution, leadership potential (p.12, 13).

Goleman (1998a) goes further in his research and states that “a study of what corporations are seeking in the MBAs [Masters of Business Administration] they hire yields a similar list” (p.13). He states that the “three most desired capabilities are communication skills, interpersonal skills and initiative” (p.13).

Through the three sample lessons in drama/theatre in education, I have illustrated how the skills taught or practised included communication skills, both verbal and nonverbal, group or “people” skills and the ability to take responsibility, to self-generate and offer innovative and creative ideas. Students in drama/theatre develop abilities to observe the behaviour of the characters in role and to interpret the situation through what was said, and through the tone of voice and the body language (paralinguistics). Students are given the opportunity to communicate in many ways: oral, written and in a variety of media; they are required to listen actively and openly, without forming opinions in advance, to interpret written materials and to write their own scripts. As they move backwards and forwards in time, as they change roles and shift their perspectives, students learn to be flexible and to be comfortable with complexity. Cooperative learning is emphasized in drama classes. Students are constantly involved with one another and teamwork skills and interpersonal skills are essential. Students must learn when to follow, when to lead, and how to be active participants and contributors to a group without taking the lead. Decision-making is often collegial and this, too, is a skill that is practised in drama/theatre although it only now has come to the forefront in the management of business. Cooperative learning tasks in any subject, but particularly in drama/theatre activities, demand the development of empathy and an appreciation of and consideration for the diversity of cultures and personalities. Theatre is a social art form and nothing

happens unless and until the above mentioned skills are in place. Many teachers use drama activities to help students develop social skills, but it is understood that the teaching and learning focus is on *the development of social skills* and not upon the effective practice of drama/theatre.

As in process drama, theatre production teaches students to be responsible for their roles, whether they be on-stage or behind the scenes. Everyone trusts that everyone will do the work that each has undertaken and that the jobs will be done – not only before the production but also during it and afterwards. Theatre is a team effort from beginning to end and no production or performance is done without this group dynamic at work. As students accomplish a variety of tasks, confidence grows and many are able to identify areas of success. Students develop an appreciation and respect for the abilities of others and for themselves. Mimick (1999) in her research on the development of self-perception as a significant component of effectively taught drama/theatre, defined four components as imperatives in the development of self-perception: “ownership, meaning, and the fostering of self and social understanding” (p.87). Bennis and Nanus (1996) and Goleman (1998a) in discussing employment skills write of the importance of a strong sense of self as part of the individual personality (Bennis & Nanus, pp. 57-62; Goleman, pp. 92-106).

The two major ingredients of drama/theatre that make these transferable skills operate so effectively are *engagement* and *ownership*. Students are so physically, intellectually and emotionally engaged in the work that motivation is strong as they work towards a goal and overcome obstacles. Students are actively engaged with the dilemmas “as they are happening” and this engagement leads to personal investment on the part of

students through their roles. Through engagement/investment, a sense of ownership of the dilemmas, of the roles, of the story and of the construction of the drama itself develops as it moves through the many perspectives of the narrative. Ownership is a forceful self-motivator (Malczeswski, 1990) that confirms and regenerates engagement and investment in an existential learning spiral of “I am making it happen, it is happening to me” (Bolton, 1979).

The SCANS Report (Secretary’s Commission on Achieving Necessary Skills, published by the U.S.Department of Labor and cited in Dickinson, 1999) suggests that there are a number of competencies that provide the skills and personal qualities for solid job performance. Dickinson (1999) in a review of that material notes how experience in the arts is an invaluable preparation for the world of work, providing there is a wide variety of opportunities for sharpening job competencies. These include:

- Interpersonal Skills: working on teams, teaching others, serving customers, negotiating, and working well with people from culturally diverse backgrounds
- Information: acquiring and evaluating data, organizing, interpreting, communicating
- Systems: understanding social, organizational, and technological systems
- Technology: selecting equipment and tools, applying technology to specific tasks and maintaining and troubleshooting technologies
- Basic Skills: reading, writing, speaking and listening
- Thinking Skills: thinking creatively, making decisions, solving problems, seeing things in the mind’s eye, knowing how to learn and reasoning
- Personal Qualities: individual responsibility, self-esteem, sociability, self-management and integrity

The report suggests that “a new kind of American worker is being ordered up. And this new worker will be expected to have a broad set of skills that were previously required only of supervisors and management” (Dickinson, 1999, pp.9, 10).

Conclusions drawn from this thesis research

- It is not my contention that drama/theatre in education is the only way to learn the transferable, “soft skills” that have been identified in this thesis as valuable and desirable by employers. I would contend, however, that drama/theatre in education is an effective and efficient means by which to maximize learning and develop competency in these areas; that the art form itself is a means of engendering deep learning, that is, learning that lasts beyond the life of the classroom.

- I do not propose that the only reason for maintaining the presence of drama/theatre in education as a required area of study for students in high school is that courses in the theatrical art forms develop better business skills, or that their sole purpose is to create more employable workers. I do suggest that drama/theatre in education strategies are effective teaching and learning structures for the development of the human being and that among the outcomes of that development, are the skills that employers seek.

- Whether we are working in the conventions of theatre or of process drama, we function within a symbolic world: that is to say, the fictional world of the script or of our improvising “stands in” for the “real’ world. The ability to symbolize, Terence Deacon (1998) points out in *The Symbolic Species*, is driven by the need “to live in a world that is meaningful, living a life that has meaning” (p. 436). Such a drive has important implications for human behaviour, beyond communication alone. In our everyday dealings with one another, 90 percent of our interactions are performed as social. “It is usually only in circumstances . . . when we are intensely motivated . . . that we strive to understand the workings of someone else’s thought processes.” Deacon goes on to point

out that “the ability to take another’s perspective is not inborn” and that it takes time and practice to do this and to learn how to apply it (pp. 425,426). I have already advocated the power of drama/theatre as an agency for motivation. I suggest that drama/theatre is an excellent culture for generating self-motivation, developing an awareness of, and giving substantive practice in empathy.

In closing, I raise the following questions for further consideration and possible research. As a teacher of some thirty years of classroom experience, I have watched the proliferation of curriculum subjects as the education system attempts to address societal concerns and community needs. I know that it is far more effective to teach three concepts well than to try and deliver ten concepts in the same amount of time

- **Would it not be more efficient and effective to identify those areas of curriculum learning that already teach the transferable skills for successful employment that this thesis has identified?**
- **Would it not be more efficient and effective to capitalize on those subjects that offer structures for practice of transferable skills over consistent and extended periods of time?**

I realize that, in raising these questions, I am, on the basis of this research, advocating a higher profile and a greater public awareness of the value of the arts, and, in particular, of drama/theatre in education.

I maintain that when we fully understand the kinds of learning that the art form promotes, we will be able to see the implications of learning for the wider curriculum and for the transfer of a broad range of skills and capabilities to the demands of living and making a living.

Appendix A

Interviews: Letter of Consent
Letter of Contact
Telephone Contact Form and Script

Letter Contact

Sample of letter recruiting interviewee.

Dear _____:

I am a graduate student at the University of Victoria in the Theatre Department. I am writing my Masters Thesis on the relationship between employability skills and drama skills. I am a qualified high school teacher and I have been teaching English and Theatre Courses from grades 8 to 12 in the Delta School District for twenty-six years.

I am conducting research in the business world to establish what employers are looking for in the area of general employability skills. I would like to interview you because you represent someone who is experienced in the position of hiring and promoting employees. I am also interested in your area of business, as I am trying to get a sample of a variety of different employers.

I would appreciate the opportunity to meet with you, at your convenience, in order to conduct an interview on this matter. I intend to use some of the material from this interview in my thesis, but you will be kept anonymous and all sources of information will remain confidential. You do not have to discuss any matters that you are not comfortable with. Your participation in this research project is entirely voluntary.

I am looking forward to talking with you soon.

I will be calling you in a week to see if you are willing to be interviewed and if so, to set up an interview appointment. We should need about 45 minutes. I hope that you are willing to participate in my research project.

Sincerely,

Ilene-Jo Greenberg
Graduate Student
Theatre Department
University of Victoria

Telephone Contact Form

Proposed telephone conversation recruiting interviewee.

My name is Ilene-Jo Greenberg and I am a graduate student of the University of Victoria in the Theatre Department. I am writing my Masters Thesis on the relationship between employability skills and drama skills as taught in Drama in Education. I have for the last twenty-six years been a high school teacher in the Delta School District where I taught Drama and Theatre courses from Grades 8 to 12.

I am conducting research in business to establish what employers are looking for in the area of general employability skills in their current and prospective employees.

My interest is in your expertise in this company and I wish to know what you see as necessary skills for people who wish to be hired and promoted within your business.

I would appreciate the opportunity to meet with you, at your convenience, in order to conduct an interview on this matter.

I intend to use some of the material from this interview in my thesis, but you will be kept anonymous and all sources of information will remain confidential. You do not have to discuss any matters that you are not comfortable with.

Following the defence of my thesis, all records of our conversation will be destroyed. I intend to take notes during our conversation and I would like to use a tape recorder as well.

Do you have any questions that you would like to have answered about this interview? I would like this interview to be of value to both of us and following our discussion, I would like to take the time to debrief and answer any questions that might arise.

Are you willing to set a time and place for our interview? I am anticipating that we will need about 45 minutes.

Scripted replies:

You have been selected for this research as a representative of the area of business you are in. I have also chosen you because you are in the position of hiring/promoting employees and you have had extensive experience in this field of business.

This interview should take about 45 minutes.

You may verify the authenticity of this research project by contacting my faculty advisor at the University of Victoria: Professor Juliana Saxton, Theatre Department.

Your name will remain anonymous in this research and you will be given a code name.

Appendix B

Human Ethics Research Committee:

Certificate of Approval
Interview Questions



University of Victoria

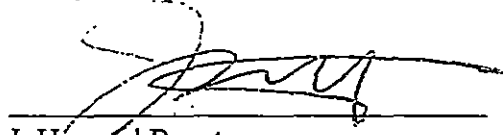
Human Research Ethics Committee

CERTIFICATE OF APPROVAL

<u>Principal Investigators</u> Ilene-Jo Greenberg Graduate Student	<u>Department/School</u> Theatre	<u>Supervisor</u> Prof. J. Saxton	
<u>Co-investigator(s):</u> N/A			
<u>Title:</u> Employability Skills as Seen in the Workforce			
<u>Project No.</u> 008-99	<u>Start Date</u> 15 Jan 1999	<u>End Date</u> 30 Sep 99	<u>Approval Date</u> 15 Jan 1999

Certification

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



J. Howard Brunt,
Acting Associate Vice-President, Research

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

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Human Research

Interview Questions:

1. On the average, how many people do you hire per year?
2. What other abilities, aside from those skills required by the specific job description, are you looking for when you interview?
3. Could you define what you mean by each of these "other" skills or abilities that you have mentioned as being important?
4. Do most people applying for a job with your company have these skills?
5. What kind of "up-grading" or "on-the-job" training does your firm provide?
6. In order to be promoted to higher levels or management in this company, what additional skills might be required?
7. Could you define each of these skills?
8. What transferable employment skills are necessary for success or survival in this company?
9. What percentage of employees hired remain with your company for two years or more?
10. Do you feel that it is realistic to expect people to bring these general skills, that you have mentioned as being important, to the workplace?
11. What is your educational background prior to coming to this company?
12. Which of these skills that we have been talking about, did you have when you started in the workforce?
13. How, I wonder, did you learn them?
14. Have you anything that you would like to add regarding employability skills in your field of business?

Appendix C

Lesson # 1 Jonothan Neelands

From The Bloody Chamber by Angela Carter

It is a Northern country; they have cold weather, they have cold hearts
Cold, tempest; wild beasts in the forest. It is a hard life. Their houses are built of logs,
dark and smoky within. There will be a crude icon of the virgin behind a guttering
candle, the leg of a pig hung up to cure, a string of drying mushrooms. A bed, a stool a
table. Harsh, brief, poor lives.

Children do not stay young for long in this savage country. There are no toys for them
to play with so they work hard and grow wise but this one, so pretty and the youngest
of her family, a little late-comer, had been indulged by her mother and her grandmother
who'd knitted her the red shawl that, today, has the ominous if brilliant look of blood
on snow.

The good child does as her mother bids - five miles' trudge through the forest; do not
leave the path because of the bears, the wild boar, the starving wolves. Here take your
father's hunting knife; you know how to use it.

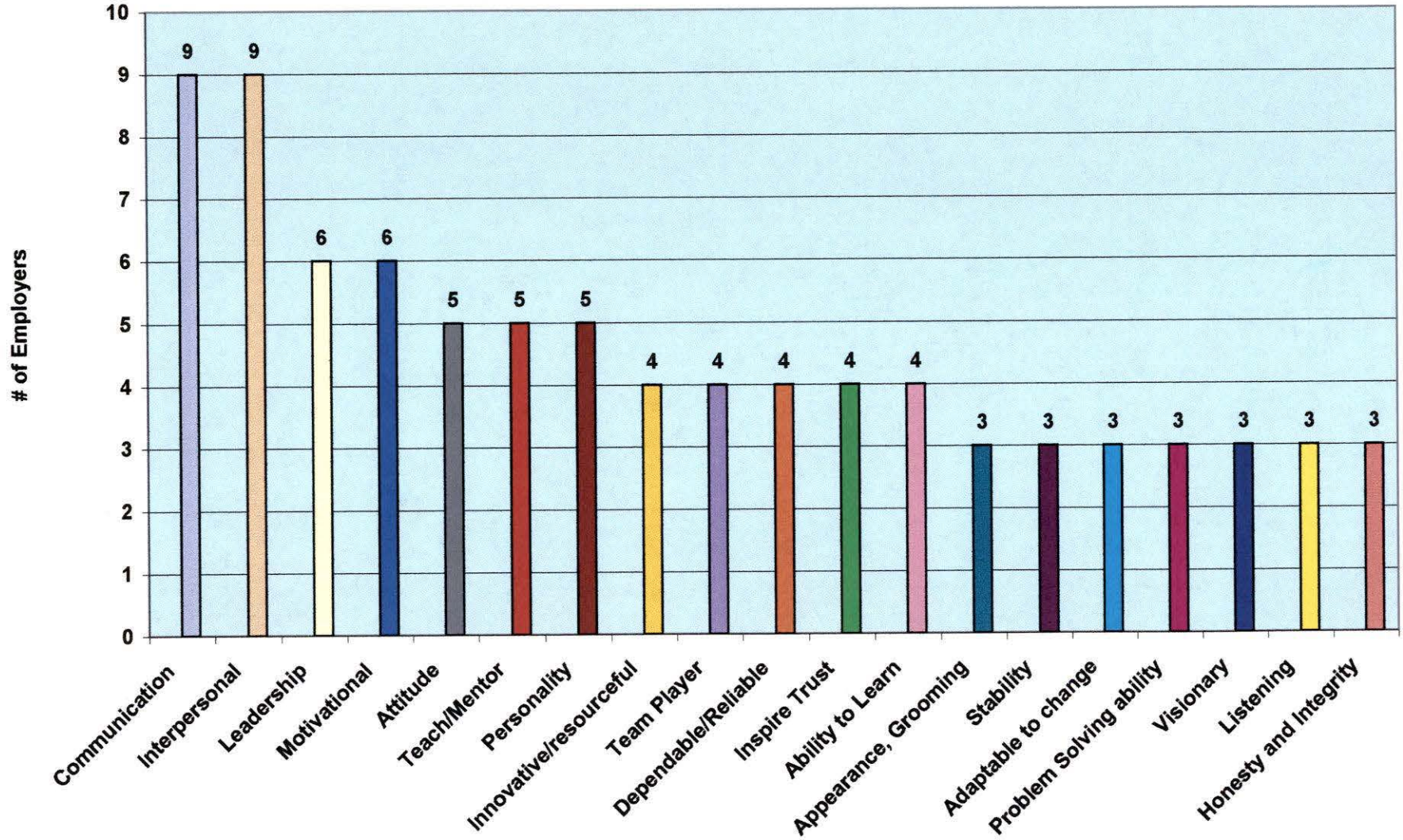
The child had a scabby coat of sheepskin to keep out the cold, she knew the forest too
well to fear it but she must always be on her guard. When she heard that freezing howl
of a wolf, she dropped her gifts, seized her knife and turned on the beast.

Appendix D

Graph of Summary of Interviews

Summary of Interviews of Employability Skills *

Out of 10 interviews the following skills were named by the employers:



* 9 other skills were cited. See interviews.

Appendix E**“The Second Witch”****Sendak, J. (1976)**

The Second Witch

“We must decide what to do.”

“We must think of a plan.”

“Of course, that is what we are here for.”

“Yes, but how can we fight against a witch?”

“I can write to the governor and demand...”

“We can’t wait that long, Mayor.”

“We must get rid of her before she murders us in our beds.”

“But how?”

“We can’t chase her away.”

“Why not?”

“She is a witch; we can’t fight her.”

“But we can demand...”

“Maybe if we just asked her nicely to go.”

“That’s silly.”

“What if we gave her some money?”

“Money?”

“Why not? All witches are greedy.”

“Money is just the thing.”

“But where can we get some?”

"The treasury is empty. Now listen, I demand..."

"We can all donate some of our own money."

"A good idea, but as it happens, I'm very short of money right now."

"So am I. That wicked witch has upset everything so. I haven't had much work lately."

"Me too."

"I'm broke."

"I couldn't spare a dime."

"But we must raise the money somehow."

"We can use the money we raised for the orphans."

"Oh, that wouldn't be right."

"Why not? What is more important now? Worrying about some wretched orphans or getting rid of the witch?"

"That's so. Let's get rid of the witch before she murders us all in our beds."

"Yes, yes. We all agree. Give her the money."

"All of it?"

"Yes, all. All."

"We can raise more money for the orphans next year."

"Yes, but last year we used the orphans' money to plant trees."

"And the year before we..."

"That's beside the point. This year we have a witch."

"All in favour of using the orphans' money to bribe the witch say Aye."

"Aye."

"Good, we all agree."

"Now, the next piece of business: how do we give it to her?"

"Mail it?"

"Ridiculous."

"Somebody --- somebody will have to take it to her."

"Yes, we must be sure that she receives it."

"We must send someone we can all trust."

"A man above reproach."

"And brave."

"Ah, very brave."

"And able to plead with her."

"And convince her that she must leave."

"There is only one man who can do these things."

"Of course."

"The Mayor."

"Now wait, I demand ---"

"At midnight."

"Yes, that's always the best time."

"But wait. She is a terrible witch. What would she want with money?
My idea is to demand ---"

"All in favour of the mayor delivering the orphans'
money to the witch tomorrow at midnight say, Aye."

"Aye."

"We could demand ---"

"Good! We all agree. The motion is carried."

Appendix F

Parables on Leadership

Kim, W. Chan and Mauborgne, A. (1992)

Parables by W. Chan Kim and Renee A. Mauborgne taken from the *Harvard Business*

Review.

The parables that follow show the essential qualities of leadership and the acts that define a leader: the ability to hear what is left unspoken, humility, commitment, the value of looking at reality from many vantage points, the ability to create an organization that draws out the unique strengths of every member. These parables provide an occasion for reflecting on the essence of leadership as well as on one's own work and life.

The Sound of the Forest

Back in the third century A.D., the King Ts'ao sent his son, Prince T'ai, to the temple to study under the great master Pan Ku. Because Prince T'ai was to succeed his father as king, Pan Ku was to teach the boy the basics of being a good ruler. When the prince arrived at the temple, the master sent him alone to the Ming-Li Forest. After one year, the prince was to return to the temple to describe the sound of the forest.

When Prince T'ai returned, Pan Ku asked the boy to describe all that he could hear. "Master," replied the prince, "I could hear the cuckoos sing, the leaves rustle, the hummingbirds hum, the crickets chirp the grass blow, the bees buzz, and the wind whisper and holler." When the prince had finished, the master told him to go back to the forest to listen to what more he could hear. The prince was puzzled by the master's request. Had he not discerned every sound already?

For days and nights on end, the young prince sat alone in the forest listening. But he heard no sounds other than those he had already heard. Then one morning, as the prince sat silently beneath the trees, he started to discern faint sounds unlike those he had ever heard before. The more acutely he listened, the clearer the sounds became. The feeling of enlightenment enveloped the boy. "These must be the sounds the master wished me to discern," he reflected.

When Prince T'ai returned to the temple, the master asked him what more he had heard. "Master," responded the prince reverently, "when I listened most closely, I could hear the unheard - the sound of flowers opening, the sound of the sun warming the earth, and the sound of the grass drinking the morning dew." The master nodded approvingly. "To hear the unheard," remarked Pan Ku, "is a necessary discipline to be a good ruler. For only when a ruler has learned to listen closely to the people's hearts, hearing their feelings uncommunicated, pains unexpressed, and complaints not spoken of, can he hope to inspire confidence in his people, understand when something is wrong, and meet the true needs of his citizens. The demise of states comes when leaders listen only to superficial words and do not penetrate deeply into the souls of the people to hear their true opinions, feelings, and desires."

Fire and Water

In the fourth century B. C., hidden with the state of Lu, lay the district over which Duke Chuang governed. The district, though small, had prospered exceedingly well under Chuang's predecessor. But since Chuang's appointment to the post, its affairs had deteriorated markedly. Taken aback by the sad turn of events, Chuang set out to the Han mountain to seek the wisdom of the great master Mu-sun.

When the duke arrived at the mountain, he found the great master sitting peacefully on a small rock looking out at the adjoining valley. After the duke had explained his situation to Mu-sun, he waited with bated breath for the great master to speak. Contrary to Chuang's expectation, however, the master whispered not a word. Rather, he smiled softly and gestured to the duke to follow him.

Silently they walked until before them lay the Tan Fu River, whose end could not be seen, it was so long and broad. After meditating on the river, Mu-sun set out to build a fire. When at last it was lit and the flames were aglow, the master had Chuang sit by his side. There they sat for hours on end as the fire burned brilliantly into the night.

With the coming of dawn, when the flames no longer danced, Mu-sun pointed to the river. Then, for the first time since the duke's arrival, the great master spoke, "Now do you understand why you are unable to do as your predecessor did - to sustain the greatness of your district?"

Chuang looked perplexed; he understood now no better than before. Slowly shame enveloped the duke. "Great master," he said, "forgive my ignorance, for the wisdom you impart I cannot comprehend." Mu-sun then spoke for the second time. "Reflect, Chuang, on the nature of the fire as it burned before us last night. It was strong and powerful. Its flames leapt upward as they danced and cried in vainglorious pride. No strong trees nor wild beasts could have matched its mighty force. With ease it could have conquered all that lay in its path.

"In contrast, Chuang, consider the river. It starts as but a small stream in the distant mountains. Sometimes it flows slowly, sometimes quickly, but always it sails downward, taking the low ground as its course. It willingly permeates every crack in the earth and willingly embraces every crevice in the land, so humble is its nature. When we listen to the water, it can scarcely be heard. When we touch it, it can scarcely be felt, so gently is its nature.

"Yet in the end, what is left of the once mighty fire? Only a handful of ashes. For fire is so strong, Chuang, that it not only destroys all that lies in its path but eventually falls prey to its own strength and is consumed. It is not so with the calm and quiet river. For as it was, so it will always be: forever flowing, growing deeper, broader, ever more powerful as it journeys down to the unfathomable ocean, providing life and sustenance to all."

After a moment of silence, Mu-sun turned to the duke. "As it is with nature, Chuang, so it is with rulers. For as it is not fire but water that envelops all and is the well of life, so it is not mighty and authoritative rulers but rulers with humbleness and deep-reaching inner strength who capture the people's hearts and are springs of prosperity to their states. Reflect, Chuang," continued the master, "on what type of ruler you are. Perhaps the answer that you seek will lie there."

Like a flash of lightning, the truth seized the duke's heart. No longer proud but embarrassed and uncertain, he looked up with his enlightened eye. Chuang was now blind to all but the sun rising over the river.

The Wheel and the Light

Back in the third century B.C., the outbreak of fighting following the collapse of the Qin Dynasty had just ended. In its place now stood the Han Dynasty, whose emperor, Liu Bang, had consolidated China into a unified empire for the first time. To commemorate the event, Liu Bang had invited high-ranking military and political officials, poets, and teachers to a grand celebration. Among them was Chen Cen, the master to whom Liu Bang had often gone for enlightenment during his campaign to unify China.

The celebration was in full swing. A banquet grander than any ever seen was being held. At the center table sat Liu Bang with his three heads of staff: Xiao He, who administered the logistics of unification; Han Xin, who organized and led the fighting activity; and Chang Yang, who formulated the diplomatic and political strategies. At another table sat Chen Cen and his three disciples.

While food was served, speeches given, honors presented, and entertainment performed, all looked on with pride and exhilaration - all except Chen Cen's three disciples, who sat awestruck. Only midway through the festivities did they utter their first words. "Master," they remarked, "all is grand, all is befitting, but at the heart of the celebration lies one enigma." Sensing his disciples' hesitation, the master gently encouraged them to continue.

"At the central table sits Xiao He," they proceeded. "Xiao He's knowledge of logistics cannot be refuted. Under his administration, the soldiers have always been well fed and properly armed, whatever the terrain. Next to him is Han Xin. Han Xin's military tactics are beyond reproach. He understands exactly where to ambush the enemy, when to advance, and when to retreat. He has won every battle he has led. Last is Chang Yang. Chang Yang sees the dynamics of political and diplomatic relations in his palm. He knows which states to form alliances with, how to gain political favors, and how to corner heads of states into surrendering without battle. This we understand well. What we cannot comprehend is

the centerpiece of the table, the emperor himself. Liu Bang cannot claim noble birth, and his knowledge of logistics, fighting, and diplomacy does not equal that of heads of staff. How is it then, that he is emperor?"

The master smiled and asked his disciples to imagine the wheel of a chariot. "What determines the strength of a wheel in carrying a chariot forward?" he asked. After a moment of reflection, his disciples responded, "Is it not the sturdiness of the spokes, Master?" "But then, why is it," he rejoined, "that two wheels made of identical spokes differ in strength?" After a moment, the master continued, "See beyond what is seen. Never forget that a wheel is made not only of spokes but also of space between the spokes. Sturdy spokes poorly placed make a weak wheel. Whether their full potential is realized depends on the harmony between them. The essence of wheelmaking lies in the craftsman's ability to conceive and create the space that holds and balances the spokes within the wheel. Think now, who is the craftsman here?"

A glimmer of moonlight was visible behind the door. Silence reigned until one disciple said, "But master, how does a craftsman secure the harmony between the spokes?" "Think of sunlight," replied the master. "The sun nurtures and vitalizes the trees and flowers. It does so by giving away its light. But in the end, in which direction do they all grow? So it is with a master craftsman like Liu Bang. After placing individuals in positions that fully realize their potential, he secures harmony among them by giving them all credit for their distinctive achievements. And in the end, as the trees and flowers grow toward the giver, the sun, individuals grow toward Liu Bang with devotion." (1992, July-August, p.123-126).

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This bibliography lists the works that I have read throughout this investigation and the dates of the interviews that I have conducted. I have divided this composite of research into four areas that are relevant to my work. The topics are as follows:

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2. Drama and Theatre Documentation
3. Business Documentation
4. General References

Interviews

(In order to comply with the Human Subjects requirements, interviewees are listed under their alias.)

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Beta:	March 10, 1999
Gamma:	March 15, 1999
Delta:	April 8, 1999
Epsilon:	April 21, 1999
Zeta:	April 22, 1999
Eta:	May 4, 1999
Theta:	May 7, 1999
Iota:	May 28, 1999
Kappa:	June 8, 1999

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The Relationship between Employability Skills and Drama/Theatre Skills Taught in
Drama/Theatre in Education

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