

DESCRIPTION, DEFINITION, EVALUATION  
AND IMPLEMENTATION OF THEATRE-IN-EDUCATION

ACCEPTED

by

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## ABSTRACT

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This study seeks to resolve misconceptions arising from Canadian interpretations of the educational theatre movement known as Theatre-in-Education or TIE. In so doing, the development of the TIE movement is traced and discussed. Particular attention is paid to the aspect of participation and the suggestion is put forward that the TIE movement is an inevitable manifestation of the effects of progressive education on the traditional form of children's theatre.

This definition and description of Theatre-in-Education is supported by a detailed analysis of a Theatre-in-Education programme which was developed by the researcher in 1981-1982. This analysis comprises an outline of the programme's development, an evaluation of its worth as an educational service and a suggested means of implementation. Three main objectives for the programme are outlined and discussed. These objectives are:

1. To design and present a unique learning experience that would enrich the children's understanding of a part of the grade five social studies curriculum,
2. to enable the project members (the TIE team) to discover and utilise the necessary skills of actor/teachers,
3. to demonstrate to classroom teachers and school administrators the learning possibilities inherent in a Theatre-in-Education programme, and
4. to consider how a Theatre-in-Education programme might be implemented.

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## PREFACE

The overall aim of this thesis is to describe Theatre-in-Education. In order to do this, three specific purposes have been chosen:

1. To define Theatre-in-Education and to trace its development,
2. to describe and evaluate a Theatre-in-Education project instigated in Victoria, British Columbia, in 1982, and
3. to suggest possible means of implementing a Theatre-in-Education programme within the Greater Victoria School District.

In Canada, and in particular British Columbia, there exists misunderstanding of the term "Theatre-in-Education." It is unfortunate that these misunderstandings are presently being reinforced. This thesis is in part an attempt to clarify this misconception and so differentiate between Theatre-in-Education and other forms of theatre for young people. It is also an attempt to show the richness of learning that is possible within a Theatre-in-Education programme.

This type of programme is a relatively new phenomenon. It was, according to one of its early disciples, "conceived as an attempt to bring the techniques of theatre into the classroom, in the service of specific educational objectives."<sup>1</sup> It provides a dynamic learning experience which involves not only the curriculum material, the child and the teacher, but also a team of actor/teachers presenting ideas, problems and experiences relevant to the child.

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<sup>1</sup>John O'Toole, Theatre-in-Education: New Objectives for Theatre - New Techniques in Education (London: Hodder and Stoughton, 1976), p. vii.

Each child in his own world creates his own dynamic learning experiences. Teachers, in their attempts to teach curricular material, often fail to create learning experiences which are as intense and meaningful as those created by the child himself. Theatre-in-Education, however, can present opportunities for exciting, intense learning. It can provide the children with a memorable experience related to aspects of the curriculum; learning about the internment of the Japanese in British Columbia during the Second World War may be made as memorable as the child's recollection of his first school fight.

It is a fundamental assumption of this thesis that those involved in education see, as a priority, the establishing of as much effective and efficient learning as possible within our schools, and that those interested in theatre for young people see theatre as a vital means of communicating experience.

## CHAPTER I

### THE DEVELOPMENT OF THEATRE-IN-EDUCATION

#### Introduction

In order to define this relatively new form of theatre, this chapter will trace the development of the Theatre-in-Education movement in England and in Canada. One way in which this may be traced and understood is by examining the changing nature of children's theatre, a change characterised by the increasing use of audience participation, and a shift in emphasis from the world of the actor to the world of the child.

As an aid to understanding the idea of Theatre-in-Education, a description of two Theatre-in-Education programmes as performed in schools is here presented. The first programme was called The Happy Land<sup>1</sup> and was presented in England for primary age children (grade one).

#### 1.1 Description of a Theatre-in-Education Programme for Primary Children

Some time before the team of actor/teachers visited the school, a class of six-year olds received an unusual card in the mail. It was a large invitation card, inviting the class to join the Princess of the Happy Land in her birthday celebrations. The children were naturally mystified and the teacher, aware of the subterfuge, shared their mystification and excitement. No party date was mentioned and the event was gradually forgotten. However, a few days later an unusual character burst into the children's classroom. He

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<sup>1</sup>The writer worked as an actor/teacher in this programme which was presented in northern England at various times from 1970 to 1975.

was dressed in a most unusual fashion, like a medieval minstrel, and introduced himself as Nolo, the Princess' best friend and advisor. He explained that he had been looking everywhere for them and that the Princess was in her garden waiting for them. Nolo then led the excited class and intrigued teacher to the school gymnasium which had previously been set up as the Princess' garden. Birds sang, decorations were everywhere, the air was filled with a fragrance of flowers, but the Princess was nowhere to be seen. It was too early. She was still asleep. The children were then instructed by Nolo in the correct way of greeting a princess. They also decided upon a birthday gift and arranged a simple gift-giving ceremony. At a prearranged signal a child knocked on one of the gym doors, trumpet sounds filled the air, a fanfare was played and the Princess appeared. She was delighted to see them. She accepted their gift and asked them if they would like to play their favourite games with her. They did. Nolo then found an excuse to leave the children alone with the Princess. In the midst of an exciting game, wind noises were heard and a wicked witch swept onto the floor and cast a spell on the Princess. Her happiness was taken away and replaced by gloom, misery and sadness. The witch left and the children were on their own to deal with the problem. They were inevitably at a loss. At a suitable moment, Nolo reappeared and upbraided the children for upsetting the Princess. The children protested and explained to him what had transpired. Together they pooled ideas to try every possible means to get the Princess to laugh, smile and be happy again. The children recalled the witch's spell, and decided that a magic doll that danced was the only means by which the Princess could be made happy again. But where could they find a magic doll? The children eventually realised that a Toymaker was needed, and discovered, set up in the corner of the gymnasium,

a practical telephone. A child was chosen, directory consulted, and the Toymaker was spoken to. In the telephone conversation the Toymaker explained that he had such a doll and would give it to them if the children shouted his name to let him know where they were. They did. As he entered, terrific wind noises were heard again. The witch was up to her nasty work. This caused the toymaker to be blown into the Princess' garden, but, alas, he had no doll, just a wooden frame. He explained that the wind had blown his magic doll to bits and that the bits must have blown into the garden. The children eagerly hunted for all the doll pieces. Once all the pieces had been collected, the children and Toymaker sang a simple song which gave instructions for the rebuilding of the doll. Doll assembled, all that was needed was for the doll to come to life and dance. A magic cloth was held in front of the doll, the children said magic words and, miraculously, when the cloth was removed, there stood a real live actress dressed and looking just like the doll. A key was produced by the Toymaker so that the doll could be wound up to dance. But, just as the key was to be turned, the wicked witch snatched the key away and returned to her lair to gloat. The children divided into three groups to decide on the best plan of action to wrest the key from the witch. Each group tried its plan and inevitably the third attempt was successful. The key was recovered, the doll made to dance, and the Princess was happy once again. All that was left was for the children to decide what punishment the witch deserved. Whatever the decision, the actor/teachers always managed to contrive a happy ending. The programme had lasted approximately one and a half hours.

## 1.2 Description of a Theatre-in-Education Programme for Secondary Children

The Black Creek Project was designed for secondary children and was presented by the Catalyst Theatre Society of Edmonton, Alberta. It toured to twenty junior high schools in Edmonton in May and June of 1978 and was sponsored by the Alberta Alcoholism and Drug Abuse Commission.<sup>2</sup> A few days before the programme was to happen in a particular school, the children who were to participate and the teacher, who had already been briefed, were visited by two actor/teachers. One of them first talked to the children about participational theatre and asked for their commitment to be workers at a remote camp where an oil pipeline was being constructed. Then the second actor/teacher entered the classroom. She introduced herself as a recruiting officer and addressed the class as prospective employees. She talked to them about working conditions at the camp, and showed slides. The children then filled out application forms for employment. When the actor/teachers later returned to present the programme they divided the children into three groups according to the answers given on the employment application forms. One group, the work crews, were given safety helmets and workshirts; the second group were sales personnel and given smocks; the third group were management and were given ties. The groups entered the gymnasium and began work either constructing scaffolding, setting up sales booths, or distributing salaries and collecting fines. Fines were levied for having alcohol on the site, for lateness, damage and violence. Next, the children were encouraged,

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<sup>2</sup>These programme notes are taken from a booklet concerning the TIE project compiled by the team members.

through glossy sales catalogues, to spend monopoly money. Two actor/teachers, each in different groups, initiated discussion about buying and drinking liquor, an item which always figured high on the children's list of purchases. The children were also encouraged to think seriously about savings.

The work crews, with their pipeline unit assembled, were encouraged to drink by their actor/teacher leader in role as a headstrong, booze-loving and rebellious pipeline worker. The children were confused. They wanted to work but their leader was unproductive. A general meeting was called by the management. An actor/teacher in the role of Ed Sawchuk, the Edmonton Head Office Representative, complained about low productivity and high accident and violence rates at the Black Creek Camp as compared with other camps. He showed pink dismissal slips for the entire camp unless something changed and explained that he was quite willing to listen if someone was willing or able to explain the problem to him. At that moment another actor/teacher in role as Irene Walters, saleslady, entered with her sales personnel to distribute the cases of liquor ordered earlier in the programme. The manager of the supervising team ordered Irene off the camp, but in her defense she explained that if she were to go it would only mean the start of a black market. Ed Sawchuck insisted that abuse of alcohol was the reason for the camp's productivity problems and that it should be banned at Black Creek. Ed's resulting decision was that the management should formulate a policy to be presented to the work crews and to himself. The belligerent worker leader, Matt, then delivered a speech which affirmed the workers' rights to drink. Ed interrupted his speech and made a noon-hour appointment with him. Matt did not turn up for his appointment, so Ed went to see him. Matt refused Ed's offer of treatment and walked off. As he left, he

stumbled drunkenly over a high-voltage electrical cable. There was a bright flash and explosion. He lay still as workers and leaders rushed to him. The drama was over and the children were called together to think about and discuss what they had just experienced. They were left to draw their own conclusions.

### 1.3 Characteristics of Theatre-in-Education

From the above two examples of Theatre-in-Education in action, certain characteristics of this type of programme may be discerned:

- It takes place in a school,
- It is presented for a small group of children (usually one class),
- It is designed for a specific age level,
- It demands of the performers the skills of acting and teaching,
- It is presented by actors who are skilled as teachers,
- It contains elements of theatricality,
- It contains many opportunities for the children to participate in role,
- It involves the participants in the action and in the decision making,
- It requires close liaison between the Theatre-in-Education team and the classroom teacher,
- It usually comprises of more than one visit to a school, and
- It has an overall aim which is specifically educational.

The worth of such Theatre-in-Education (henceforth known as TIE) programmes owes much to the presenters' belief that role-playing can be a powerful means through which children

are enabled to participate fully in their own learning. Fundamental to this statement is the recognition of the value of play as a means of education.

#### 1.4 Play in Education

The value of play in education was acknowledged as far back in time as Plato and Aristotle. Plato believed that education should not be based on compulsion and stated that "children from their earliest years must take part in all the more lawful forms of play, for if they are not surrounded with such an atmosphere they can never grow up to be well educated and virtuous citizens."<sup>3</sup> Aristotle believed that, since education must provide for the practical life and for leisure, play was of great importance for relaxation. Among the educational pioneers of the eighteenth and nineteenth centuries, Rousseau, Pestalozzi, and Froebel suggested that education was activity rather than solely a matter of book learning. More recently, in 1900, John Dewey, the father of American education, stated that:

The primary root of all educative activity is in the instinctive impulsive attitudes and activities of the child and not in the presentation and application of external material whether through the ideas of others or through the senses.<sup>4</sup>

Similar thoughts were later echoed by H. Caldwell Cook, English teacher at the Perse School, Cambridge, England, when in 1917 he expressed his conviction that:

- proficiency and learning come not from reading and learning, but from action, from doing and from experience

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<sup>3</sup>Quoted in Richard Courtney, Play Drama and Thought (London: Cassell, 1968), p. 9.

<sup>4</sup>John Dewey, The School and Society (Chicago: University of Chicago Press, 1900), p. 117.

- good work is more often the result of spontaneous effort and interest rather than of compulsion and forced application
- the natural means of study in youth is play.<sup>5</sup>

Two decades later the above thoughts were reflected in the 1938 English Board of Education's report on Secondary Education which explained that "all subjects on the curriculum" should be thought of in terms of activity and experience rather than of knowledge to be acquired and facts to be stored.<sup>6</sup>

The development in thinking, and the educational advancements that have resulted from the ever-increasing amount of scientific research into the ways in which children learn, have brought about a discernible change in the attitude of teachers towards children's learning. In terms of curriculum development, child-centered learning activities have become prevalent. Amongst these activities dramatic play, referred to in English schools as "creative drama" or "drama," and in the United States as "creative dramatics" or "dramatics," has received respectability by its inclusion in the school timetable. The acceptance of dramatic activities as a school lesson owes much to the pioneer work carried out by Peter Slade<sup>7</sup> in England and by Winifred Ward<sup>8</sup> in the United States.

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<sup>5</sup>H. Caldwell Cook, The Play Way: An Essay in Educational Method (London: Heinemann, 1917).

<sup>6</sup>"Board of Education Report on Secondary Education," quoted in John Hodgson and Martin Banham (eds.), Drama in Education (London: Pitman, 1972) 1:21.

<sup>7</sup>Full details of his work may be found in his seminal work Child Drama (London: University of London Press, 1954).

<sup>8</sup>See Playmaking with Children from Kindergarten to High School (New York: D. Appleton-Century, 1947); this contains a thorough description of her methods of classroom drama.

Here a parallel may be drawn between the development of children's education and development of children's theatre. As educational development of the 1960's effected a change in the relationship between teacher and class, so too was there a change in children's theatre between the relationship of actors to audience. Children's participational plays and Theatre-in-Education (TIE) programmes developed. These represent a change in this relationship. This change is characterised by a breakdown of the aesthetic distance between performers and audience. In practical terms, it means that a child audience may become part of the action of the play and, thus, learn through the experience of doing. So experiential learning, the essence of paedocentric, or child-centred education, becomes incorporated in the form and process of children's theatre. The change in theatre form is seen in the performance of children's participational plays and in the presentation of TIE programmes.

### 1.5 Clarification and Discussion of TIE Terms

While an attempt has already been made to define Theatre-in-Education, there are certain salient terms already used which need further clarification.

#### i) Children's Theatre

The earliest name for theatre for children was, quite simply, "children's theatre." Children's theatre may be defined as the performance of a scripted play or polished improvisation, containing material specifically suited to a child audience. It is presented by live actors. In good children's theatre, writers, actors, designers, directors and producers understand and enjoy working with young people. The term is, in Canada and in England, gradually being replaced by "young people's theatre." No doubt this is in

deference to the sensibilities of teenagers. Ann Viola's definition of children's theatre as agreed upon by the Committee on Basic Concepts of the Children's Theatre Conference (1956) states that in children's theatre, "plays written by playwrights, are presented by living actors for child audiences. The players may be adults, children or a combination of the two."<sup>9</sup> Where children's plays are written for children in which there is a deliberate attempt on the part of the playwright to effect audience participation such plays are called children's participational plays. It is the element of participation which is of great interest to the writer.

#### ii) Audience Participation

Audience participation may be defined as a change in behaviour in part or in all of an audience, purposefully effected by the performers in order to share and deepen the theatrical experience. It may be argued that any children's play is participational in so far as an audience suspends disbelief and hopefully never watches dispassionately. The distinction that may be made is that participation (a change in behaviour from being passive audience) involves some commitment on the part of the audience member to physically do something. This definition is at variance with the definition offered by Peter Slade in Child Drama (1954):

This joining in happens to a large extent anyway as when any enforced watching takes place, violent facial movement, biting of nails, waving of hands, stamping and jumping up and down . . . where joining in has been accepted or nurtured to the point where it becomes an important part of the play itself, I have called it Audience Participation. It has

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<sup>9</sup> Ann Viola, "Clarification of Terms," in Children's Theatre and Creative Dramatics, eds. Geraldine Siks and Hazel Dunnington (Seattle: University of Washington Press, 1961), p. 8.

qualities of its own both relieving and artistic; it can be a happy step toward the right conditions, and I hope it will be used a great deal in the future, particularly when adults play to children.<sup>10</sup>

Slade's definition is upheld by Brian Way, founder of Theatre Centre in London, author of the seminal Development Through Drama (1967) and Slade's most influential and widely known protégé. In Way's most recent book, Audience Participation: Theatre for Young People (1981), he writes that children participate freely during a play because of their uninhibited nature:

. . . [young children] give vent to the inner reactions of those experiences through additional vocal and physical participation. They do so directly and with total simplicity . . . These physical and vocal reactions form the basics of the phenomenon of audience participation in children's theatre.<sup>11</sup>

However, he continues, " . . . [participation] can be explored, developed and extended by adults as an enrichment to almost a new form of theatre."<sup>12</sup> There are, he believes, two types of participation, spontaneous and solicited. These are effectively explained by Desmond Davis, founder and artistic director for nine years of Carousel Players, St. Catharines, Ontario. He writes that children's participation, as referred to by Slade and Way,

results from the uninhibited nature of young response but affects the progress of the play little more than the less overt responses of an older audience. Such participation, while it may be taken into account, is quite peripheral

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<sup>10</sup> Peter Slade, Child Drama (London: University of London Press, 1954), p. 60.

<sup>11</sup> Brian Way, Audience Participation: Theatre for Young People (Boston, Massachusetts: Baker, 1981), p. 2.

<sup>12</sup> Ibid.

to the real thrust of the play which does not depend on it and will proceed without it. However, the term participation as commonly used in theatre for young audiences refers to an involvement in the play's action that goes beyond these empathic responses. It refers to an involvement in which some sort of role-playing is involved -- role-playing which demands that the participants cross the aesthetic distance separating actor from audience. Such participation is integral to the play, is demanded by the play and without it, the play as intended does not occur.<sup>13</sup>

The terms "peripheral" and "integral" participation need further elaboration since they differentiate between the type of participation referred to by Slade, Way and Davis and the participation in TIE programmes as referred to by John O'Toole. In his book, Theatre-in-Education - New Objectives for Theatre; New Techniques for Education,<sup>14</sup> O'Toole, a pioneer of the TIE movement in England, defines three kinds of audience participation:

1. Extrinsic - where the participation takes place before or after the performance. It is usually in the form of a discussion and the audience remains an audience throughout.
2. Peripheral - where the audience is invited to participate but where the participation does not affect the outcome of the play.
3. Integral - where actors and audience are united in exploring a problem or an idea. An audience no longer exists, and elements of theatre are no longer central.<sup>15</sup>

Participation plays and TIE programmes are not synonymous, although there may be much that they have in common.

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<sup>13</sup>Desmond Davis, Theatre for Young People (Don Mills, Ontario: Musson Book Co., 1981), p. 126.

<sup>14</sup>O'Toole, Theatre in Education.

<sup>15</sup>Ibid., pp. 89-113.

### iii) Theatre-in-Education

As may have been inferred from the opening section of the chapter, the distinguishing feature of a TIE programme is that it has a specific educational aim. Its presenters are skilled as actors and teachers. They form a team. They research, develop and present the chosen material. Brian Wilkes, a TIE pioneer in England and co-editor of Snap Out Of It, a TIE programme about mental illness devised by Leeds (England) Playhouse Team, describes his TIE team or group as

a research team actively involved in exploring ways of making drama work with young people. Believing that theatre can bring life to a subject, theme or story, group members seek to create experiences that seize a child's imagination and help him through an enjoyable experience.<sup>16</sup>

The idea that TIE is a group project is further supported by Stuart Bennett, a member of the Coventry Belgrade Team, England's first TIE group. He offers this description: "A group of people define an aim, devise material to communicate that aim then present the project using drama and theatre skills."<sup>17</sup> That this aim must be specifically educational is upheld by Angel Scott, an English secondary school teacher currently (1982) studying "TIE and its contribution to learning" at Manchester University. In a programme evaluation of In Your Own Backyard, presented by M6 Theatre Company, England, she states, "I view this programme and indeed any Theatre-in-Education programme as an educational package and judge its

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<sup>16</sup> Roger Chapman and Brian Wilkes, Snap Out Of It (London: Methuen, 1973), p. 10.

<sup>17</sup> Stuart Bennett, The Belgrade's Bones (Annual Report, Coventry TIE, 1970), unpub.

success or failure in educational terms."<sup>18</sup> Theatre-in-Education may be considered as a particular kind of programme used in teaching, and in name, differentiated from the generic theatre in education only by the means of hyphens or by the abbreviation TIE. The term may be defined as a programme conducted by a person or persons who, dressed as characters and adopting specific roles, use theatre and drama skills in their teaching to effect learning through role-playing participation by the audience. The presenters or performers are called actor/teachers. In a TIE programme, the presentation of a play is often just a part of an educational package. By contrast, participational plays are presented as completely meaningful within themselves, and the aim may not be specifically educational.

From the above definition it may be inferred that the mode of teaching in TIE is necessarily through drama and theatre. These two terms, drama and theatre, have frequently presented some confusion and need clarification.

#### iv) Drama

The Oxford dictionary defines "drama" as a "stage play, dramatic art, play-like series of events." Webster's dictionary defines drama as a "composition in prose or verse presenting in dialogue or pantomime a story involving conflict or contrast of character, especially one intended to be acted on the stage." Reflecting the dilemma of definition, the English School Council Teaching Project undertook a survey in 1976 and asked these questions:

. . . how is drama to be defined? As a subject?  
If so, what is its content and how can it be  
taught? As a medium of self-expression? If so,

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<sup>18</sup> Angel Scott, "Frills or Fundamentals? A Case Study of M6's Programme, 'In Your Own Backyard'," SCYPT Journal No. 10 (1982), p. 25.

is it a valuable and accessible medium for all children or just for those of an extrovert nature? Is it a method of teaching? If so, a method of teaching what? Or if it is none of these, how else can we describe it and how can we best use it in our schools?<sup>19</sup>

The answers to the survey did, however, solve one problem. They elicited "acting out" as the recurring feature of all school drama work. But even though the experts might agree on a definition, there is disagreement about its use.

Brian Way sees drama as a means of self expression and "concerned with the individuality of individuals."<sup>20</sup>

Gavin Bolton, lecturer in Drama in Education at the University of Durham, England and a world leader in the field, sees drama as concerned with "what we all have in common."<sup>21</sup> Suggesting a possible answer to the meaning of drama, he stated that drama exists

. . . when it [drama] is composed of those elements that are common to both children's play and to theatre, when the aims are to help children to learn about those feelings, attitudes and preconceptions that before the drama was experienced were too implicit for them to be aware of.<sup>22</sup>

For Bolton, the "personal shift in value is . . . the essential good of drama teaching."<sup>23</sup> Bolton's renowned colleague, Dorothy Heathcote, defines drama as "anything in

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<sup>19</sup> Lynn McGregor, Maggie Tate and Ken Robinson, Learning Through Drama (London: Heinemann, 1977), p. 9.

<sup>20</sup> Brian Way, Development Through Drama (London: Longmans, 1967), p. 3.

<sup>21</sup> Gavin Bolton, Seminar at University of Victoria, August, 1982.

<sup>22</sup> Gavin Bolton, Seminar at Durham University, England (February, 1969).

<sup>23</sup> Gavin Bolton, Towards a Theory of Drama in Education, (London: Longmans, 1979), p. 90.

which attitudes, not characters are the chief concern."<sup>24</sup> A far less cerebral and more down-to-earth Yorkshire definition to which Mrs. Heathcote often alludes is that drama is "a man in a mess."<sup>25</sup> John O'Toole, on the other hand, believes that "drama may be defined as the symbolic representation at first hand of the working out of relationships involving human beings."<sup>26</sup>

From an examination of these definitions and for the purposes of this study, drama is defined as a process involving human beings in role-playing situations, the aim of which is to enable the role-players to live through an experience. As a result of these dramatic experiences, students may then be able to reflect on attitudes taken and reappraise their thinking. Drama may be seen to be operating at the deepest level where the emotion is felt to be real.

#### v) Theatre

Referring to drama as a process seems to be the commonest way of differentiating between drama in schools and theatre in schools. Broadly speaking, drama teachers are concerned with using drama as a means of education; theatre teachers are concerned with teaching theatre skills and with creating a theatrical art form. Should there be an accusation here of denigrating the importance of theatre in schools, it should be added that drama and theatre, in the hands of a good teacher, both explore human relationships. The differentiation between drama and theatre is suitably

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<sup>24</sup> Nigel Dodd and Winifred Hickson, eds., Drama and Theatre in Education (London: Heinemann, 1971), p. 43.

<sup>25</sup> Betty J. Wagner, Dorothy Heathcote: Drama as a Learning Medium (Washington: National Education Association, 1976), p. 3.

<sup>26</sup> O'Toole, Theatre-in-Education, p. 19.

summed up in Brian Way's Development Through Drama:

Theatre is largely concerned with communication between actors and audience, drama is largely concerned with experience by the participants irrespective of any function of communication to an audience.<sup>27</sup>

and by Richard Courtney, Professor at the Ontario Institute for Studies in Education, and author of The Dramatic Curriculum (1980):

Theatre is the art form of the dramatic process. Theatre is the formalized and codified product of drama whereby "the costumed player" is at the centre of the form.<sup>28</sup>

Thus, drama defined as a process places the child's world at the centre of focus and theatre, defined as a product, deals with the communication of the dramatic art form. Theatre-in-Education involves both.

#### 1.6 Anticipating the Birth of TIE

This examination of the development of participational theatre for children puts forward the hypothesis that the development is characterised by the increasing depth of involvement that performers have achieved for their audience. Furthermore, it, hopefully, points to an increased awareness by actors and actresses of the power of drama and theatre as a learning medium.

Significantly, the first concept of theatre was that of a religious participation. It was not until thousands of years later that purposeful participation for children was sought. J.M. Barrie is credited with writing the first participation play in the early 1900's. In his play

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<sup>27</sup>Way, Development Through Drama, p. 3.

<sup>28</sup>Richard Courtney, The Dramatic Curriculum (London, Ont.: University of Western Ontario, 1980), p. vii.

Peter Pan, an actor asks the child audience for its belief in fairies. Later in the play the children are asked to clap to save Tinkerbelle. This token participation perhaps served to ~~increase~~ the children's emotional involvement. This idea of purposeful participation was not without its opponents. According to Lowell Swortzell, Director of Educational Theatre at the University of New York, it started a tradition which he described in 1974 as an "artistic albatross."<sup>29</sup> To the most sympathetic of sceptics, it was at least seen as an opportunity for the children to release their pent-up energy. The spectacle of the English pantomime at the beginning of this century guaranteed its longevity. It was the only form of theatre that played to great numbers of children as well as adults. Verbal participation, in the form of the following, was common fare:

Actor: Which way did he go?

Audience: He went that way.

Actor: No he didn't.

Audience: Oh yes he did!

The following statement attributed to Mark Twain in 1908 foreshadowed future developments:

It is my conviction that the children's theatre is one of the very very great inventions of the twentieth century and that its vast educational value, now but dimly perceived and but vaguely understood, will presently come to be recognized.<sup>30</sup>

Yet in terms of educational theatre for children, it was England and not the United States that took the lead. Educational advancements in the U.S. were reflected in the playwright's choice of content, a content in which children

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<sup>29</sup> Lowell Swortzell, "Smoking Chimneys," in Children and Drama, ed. Nellie McCaslin (New York: David McKay, 1975), p. 171.

<sup>30</sup> Winifred Ward, Theatre for Children 3rd ed. rev.; (Kentucky: Anchorage, 1958), p. 76.

could identify with admirable characters. In England, advances were in the form of presentation.

In the 1940's there emerged four Englishmen working in theatre who had a special interest in the education of children. They were John Allen, Peter Slade, George Devine and Brian Way. John Allen was director of the Glyndebourne Children's Theatre, which was founded in 1945. George Devine founded "The Young Vic" in London in 1946. Peter Slade was founder of the Educational Theatre Association and director of the Pear Tree Players. Brian Way, founder of Theatre Centre, London, formed his West Country Children's Theatre in 1942. It was Way, influenced by Slade's philosophy of Child Drama, who became the instigator of the "participation play," as this genre of theatre has come to be known.

The beginnings of Way's participational drama arose, in part, out of the physical performing conditions in which Way and his group were forced to perform. Subsidised by the local educational authorities, they often performed in small schools, with children and actors sharing a limited amount of space. One result of this intimacy and proximity of actors and audience was spontaneous participation. Way then began to incorporate legitimate opportunities for such participation. Later he founded "Theatre Centre" in London and started writing and directing many plays for specific age groups which frequently incorporated audience participation. In 1961 he was to state that his first aim at the Theatre Centre was "to provide opportunities for experiment and research into the forms of theatre most suitable for children of all ages."<sup>31</sup> For example, in an earlier play, The Storytellers (1955),<sup>32</sup> the audience was required to hum

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<sup>31</sup> John Hodgson, "Theatre in Education," Theatre Quarterly, Jan.-March, 1971, p. 57.

<sup>32</sup> Brian Way, Three Plays for the Open Stage (London: Pitman, 1958).

to enable the hero to go through a magic mirror. Furthermore, the hero often refers questions to the audience (e.g., "Do you know what he just told me?"). Such a play involves "peripheral" participation. At the end of the play, Way writes:

The participation of the audience changes the play for them from one to look at, to one they are in. This participation should be taken seriously by the actors, and great care not to come out of character nor to behave as though in a slapstick panto. Suggestions by the audience should be taken at their face value, considered, and everything done to incorporate them into the production.<sup>33</sup>

There appears to be no evidence of participational plays in the U.S. and Canada in the 1950's. In a comprehensive examination of the field of Children's Theatre in the U.S.,<sup>34</sup> no references can be found to this form. As previously suggested, emphasis appears to have been placed on the developing of scripts, which, as Sara Spencer, editor of the Children's Theatre Press, wrote, "planted in young minds things worth believing."<sup>35</sup>

Most children's theatre seems to have been presented in the traditional three-act proscenium form. Audience participation was not encouraged. Kenneth Graham, Professor of Speech and Theatre Arts, Minnesota, recounts an incident in which a child, on hearing a chief say to a princess, "you are my captive," runs down the aisle shouting, "I'll save you!" Graham adds, "Fortunately the child is retrieved by an alert adult."<sup>36</sup> Charlotte Chorpenning, the most

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<sup>33</sup>Ibid.

<sup>34</sup>Siks and Dunnigton, Children's Theatre and Creative Dramatics.

<sup>35</sup>Ibid., p. 101.

<sup>36</sup>Ibid., p. 27.

prolific American children's playwright, listed among the psychological needs of the child, "the need to experience emotions that might not be evoked in everyday living."<sup>37</sup> Her plays, however, do not contain audience participation. It may be argued that participation may more effectively have satisfied that need.

In 1967 Anchorage Press, Kentucky, published Twenty Plays for Young People. In the foreword, William Birner, editor, says, "we are growing more aware of the needs of the audience."<sup>38</sup> The anthology traces the development of children's dramatic literature. Huck Finn (1948), by Frank Whiting and Corinne Ricker, seeks audience response twice at the beginning of the play. This is the only evidence of participation in the anthology. Aurand Harris, one of the most widely performed of children's playwrights in the U.S., does not include any active audience participation.

The contribution of Brian Way is unique. His early plays of the 1950's gave children opportunities to participate, but like the humming referred to earlier, it was a highly controlled form of participation, with the children being asked to do things in unison, to wave hands, clap hands, shake heads, etc. In the sixties his plays often gave some members of the audience a chance to take part in a greater share of the action. The children were given a role to enable them to do this. This giving of roles represents a significant development in participational theatre. Gradually the role-playing became more elaborate and

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<sup>37</sup>Charlotte Chorpenning, A Handbook for Children's Theatres (New York: The Association of the Junior Leagues of America, Inc., 1942), p. 5.

<sup>38</sup>William Birner, ed., Twenty Plays for Young People (Kentucky: Children's Theatre Press, 1967).

ambitious. His scripts, many of which have not been published, gave very specific instructions to the actor as to how he should handle children in diverse and delicate situations. In On Trial (1965), twenty-four volunteers are sought from the audience, and divided into four companies to go on a journey. In The Key (1966), the audience is endowed as a community, and has to decide whether or not they should leave their village in the face of a severe drought. In a reading copy, Way gives specific information about handling the moment of decision. He writes:

The process should not be rushed. There should be no need to raise a great excitement and rush. There may be smart alec sender-uppers; they should be coped with individually. As far as possible clever-dick staff should be ignored.

Significantly, this play gives the audience an opportunity to choose its course of action. Optional dialogue is written in. Humorously, Way says, " . . . if they want to stay (and not go on the journey), then the author will eat his 'at and cast will improvise an ending????". Such instructions seem to reflect a tentativeness. The need to organize children as the script requires may surpass the abilities of young actors. Such participational activity demands an understanding of the handling and organising of children. These are teacher skills.

By the mid sixties Brian Way's plays were being performed both in Canada and the U.S. Way, whose first visit to Canada was in 1958, inspired Ken Kramer and his late wife, Sue. They worked with Way at Theatre Centre in London and on returning to Canada they founded the Globe Theatre in Regina and toured many of Way's plays to the outlying areas of Saskatchewan. For two years Way's scripts were the Globe's sole source of performance. His plays were well suited to the demands of distance travel, there being limited set requirements, four or five actors, simple costumes and minimal props.

Strongly influenced by Way, Rex Deverell later wrote for the Globe Theatre and was amongst the first writers to develop a "Canadian Content" participational play. His plays were mostly set in the prairies and dealt with social problems. In Shortshrift (1972),<sup>39</sup> there is limited participation, the children acting as a jury and indicting an obvious crook. The Copetown City Kite Crisis (1973)<sup>40</sup> dealt with the problem of pollution. The members of the audience played the roles of factory workers and had to make a decision whether or not to strike. Alternative endings were scripted. Len Peterson's Almighty Voice adopted a "Way style" open stage as its form of presentation. From the beginnings of the play, the audience was divided into groups, each given a specific role. The participation was characteristically peripheral.

The development of this kind of theatre, then, was marked by the increased involvement of the audience to the point where some or all of the audience actually got up on its feet, joined in the action and had some say in the outcome of the events. This writer's experience with actors in children's theatre, however, leads him to believe that many actors are not particularly interested in children. Either that, or they have limited knowledge of how to handle them in group situations. The resulting tendency is that performing in participational plays appeals more to the type of actor who has an interest in children and their education. Among the most successful Canadian playwrights of this genre, Rex Deverell included, are Carol Bolt of Young People's Theatre, Toronto, and David McKenzie of Carousel Players,

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<sup>39</sup>Rex Deverell, Shortshrift (Toronto: Playwrights Canada, 1972).

<sup>40</sup>Rex Deverell, Copetown City Kite Crisis (Toronto: Playwrights Canada, 1973).

St. Catharines, Ontario. These three writers have all been playwrights in residence, been part of a team, and have produced work mindful of the needs of children.

It is interesting to note that in French-speaking Canada, an area that did not fall strongly under the influence of Brian Way, the idea of audience participation evolved differently. Micheline Pomoenski, founder of "Le Théâtre Soleil" in 1971, created a "théâtre de l'expression":

One month prior to the date of the performance, an 'animateur' comes to the school, invites the children and their teachers to participate in workshops on the theme of the play and explains how they can contribute to the production. This involves the whole school in preparations, documentation on the subject, the learning of songs, dances and dialogue, the making of some costumes and props. When the company comes into the school the whole gymnasium is converted into a specific setting into which the children's work is integrated.<sup>41</sup>

Perhaps David Kemp's play, King Grumbletum and the Magic Pie<sup>42</sup> is the best example of the developed state of the participational play in Canada. The play is partly scripted, and the text is there for the purpose of providing the basic structure and framework within which actors and audience can find their most workable relationship. Meguido Zola, Professor at Simon Fraser University, says of the play:

There is in fact no audience at all since these are on stage, almost from the start, when their help is enlisted . . . The children then go to the castle and having secretly observed the king at his table, help diagnose his problems, suggest solutions and decide on a working plan. When it is resolved that the magic pie must be made as the

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<sup>41</sup>Joyce Doolittle and Zina Barnieh, A Mirror of Our Dreams (Vancouver: Talonbooks, 1979), p. 73.

<sup>42</sup>David Kemp, King Grumbletum and the Magic Pie (Toronto, 1974).

only hope for curing the king, the children help in identifying the pie's ingredients, determining how to obtain them, collecting them, and making the pie. Once the king is cured, he obtains the children's help . . .<sup>43</sup>

This type of theatrical experience for children seems to be more akin to the idea of the Theatre-in-Education concept.

Theatre-in-Education programmes represent a further stage in the development of participational theatre for children and offer a distinctly different kind of theatrical experience. As previously mentioned, the aims of TIE programmes are overtly educational and they represent a revolutionary approach to children's theatre.

While the roots of TIE may be discerned in an increased awareness on the part of educators to involve the child in his own learning, mention should be made of the didactic theatre movements of the 1930's, since this movement had similar aims to TIE.

This type of theatre, following the trend of Shaw and Ibsen towards plays that would stir and activate the social conscience, but adopting a radically different approach, was pioneered by such people as Erwin Piscator and Bertolt Brecht in Germany and by Clifford Odets in the United States. In 1935, Brecht stated that in the conventional, Aristotelian type of play, the audience is not a number of individuals but a collection of individuals to be reached only through its emotions, whereas the didactic theatre "holds that the audience is a collection of individuals capable of thinking and of reasoning, and of making judgements even in the

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<sup>43</sup> Meguido Zola, "Potions, Pies and Puns: Participation Plays for Primaries," Canadian Children's Drama and Theatre, Vol. 8, 9 (Guelph, Ontario: Canadian Children's Press, 1977), p. 111.

theatre."<sup>44</sup> His teaching plays (Lehrstücke) were overtly didactic. In Measures Taken (Die Massnahme), a character is shot because he endangered a mission by acting on humanitarian, individualistic grounds instead of obeying party discipline. The play stops while the audience is asked to consider what they would have done in similar circumstances. This represents a shift in actor/audience relationship, with the audience momentarily in role as judges. In 1929, Erwin Piscator's play Section 218 was produced in Berlin. It dealt with current legislation on abortion. It demanded that the audience become members of a political debate and that they vote on the issue in question. In the United States, Clifford Odets wrote Waiting for Lefty (1935). During the course of the play, the audience is expected to become an audience of workers at a trade union meeting and, at the conclusion of the play, is asked to vote on the question of strike action. The depressed times of the 1930's, with its world-wide social unrest, witnessed also in the United States the formation of the Federal Theatre Project. One form of theatre that developed as a result of this project was "The Living Newspaper." This type of production dealt with significant social issues and its aims were explicitly educational. Thus, with the recognition of theatre as a teaching medium and as a powerful way to encourage people to think, and with the growing interest in the 1940's in the use of drama as education, the seeds of TIE were well sown.

As early as 1954, Peter Slade referred to the use of teacher/actors, the term applied to the participating members of a TIE team. This was the earliest reference to this type

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<sup>44</sup> Bertolt Brecht, Brecht on Theatre, ed. J. Willet (London: Methuen, 1972), pp. 79-80.

of hybrid performer. His comments uncannily prognosticate the birth of TIE:

For the work in school hours, further consideration of teacher/actors might be of value. By this I mean persons who are primarily teachers and who know how to take work with children. They come to the school with the freshness of outsiders and may be dressed up. They come for acting. They are trained actors. Actor/teachers, a new profession.<sup>45</sup>

George Devine, artistic director of the Royal Court Theatre, home of London's avant-garde theatre and birthplace of John Osborne's Look Back in Anger, was another visionary. In the early sixties he was committed to providing opportunities for involving young people in the theatre. He was primarily interested in breaking down the polarisation of actors and audience. In 1962, he predicted exactly where the process should begin. "I am deeply and entirely convinced that the solution lies in the schools and a radical reappraisal of the teaching of drama."<sup>46</sup> Mainly as a result of George Devine's vision, certain professional theatres in England began to question their role of simply entertaining children through their performances. They began to realise that the medium of theatre had tremendous potential as a teaching method and that children, although they often remembered what they saw, only understood what they experienced. This realisation, plus the desire to find ways to interest children in theatre, led to the birth of the TIE movement and its consequent provision of unique opportunities to make learning an exciting event for children and adults alike.

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<sup>45</sup>Quoted in Martyn Briggs, "The Role and Function of Teacher/Actors," Creative Drama V.i. (August, 1979), p. 17.

<sup>46</sup>Quoted in "Theatre for Young People," Exploring Theatre and Education, ed. Ken Robinson (London: Heinemann, 1980), p. 107.

### 1.7 The Birth of TIE and Its Development in England and in Canada

The first TIE programme was presented by the Belgrade Theatre, Coventry, England, in 1965, and it was this group that coined the term "Theatre-in-Education" to describe their special kind of programme. Although the Belgrade had previously been presenting plays for children and running theatre courses for them, it was not until 1962 that Gordon Vallins, director, made tangible contact with the Coventry Education Authority. He made nine recommendations concerning the involvement of children in theatre. From this point in time, the Belgrade Theatre began to work closely with the Education Authority, and this resulted in a scheme being set up to present an inspirational teaching service to the teachers and children in Coventry. The theatre then saw that it was necessary to bring together a team of people who could act and who could teach children. They were to be concerned with three main areas:

1. The exploration of the value of drama in the development of children's personalities,
2. The experimentation of teaching methods using drama and theatre techniques, and
3. The stimulation of interest in theatre in adult life.

Those educational officials opposing the idea of TIE on the grounds that Belgrade's sole aim in presenting a TIE programme was to build up a theatre-going audience, were soon convinced otherwise:

Schools realised that this was not just an attempt to build up a tame audience for the Belgrade theatre. It related there and then. A contact and a way of working was established and its practitioners were named actor/teachers to emphasise their dual skills.<sup>47</sup>

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<sup>47</sup>Coventry Belgrade TIE Team, Belgrade's Bones (unpub., 1970).

In 1966 the Belgrade scheme was on its own. The same year, an Arts Council enquiry team witnessed one of the programmes and issued a favourable report. As a result, monies were made available to encourage other theatre groups to initiate this kind of teaching service. Soon after, other professional theatre groups at Bolton, York, Watford, Liverpool, Leeds, Sheffield and Greenwich developed similar TIE teams. Under the auspices of the professional theatre, the performers were essentially hired as actors and paid actors' salaries. The programmes were taken into the schools, were designed for specific age groups and usually involved some in-service training for the teachers involved. Since the child's involvement in the programmes was crucial, audiences were usually much smaller (30-60 children, i.e., one or two classes) than for the traditional type of theatre. On a "per capita" basis, a TIE project was either more expensive for the school or less remunerative for the company.

Pointing to future developments, the Belgrade team was financed by the Coventry City Council and its grants routed via the education committee. Gradually, during the early seventies, TIE companies began to move from the professional theatres and fall under the benevolent jurisdiction of local education authorities. So, for the first time education authorities began financing a team of educational drama/theatre specialists to work on a peripatetic basis in their school system. The TIE movement gained further momentum as drama students in English colleges of education were made aware of TIE's potential and the presentation of a TIE programme became a requisite of many drama courses. Gavin Bolton and Dorothy Heathcote have further given respectability to the idea. Thus the educational value of a TIE programme was recognised by its shift from theatre to education authorities. In the first survey of TIE groups taken in 1975, at the end of its first decade, twenty-one groups were

reported working directly with local education authorities,<sup>48</sup> although doubtless there were more.

That TIE aims to meet specific needs of the child is surely the ideal, and must come close to realising George Devine's dream of breaking down the aesthetic distance and resulting polarisation of actors and audience. As examples of meeting specific needs, a team at Leicester, England, affiliated with the Duke's Playhouse, spent up to a week in each school of its tour preparing a programme for ESN (Educationally Sub-Normal) pupils. In another case the National Trust, Britain's institution for the preservation and conservation of historic sites and buildings, employed a company of actor/teachers for the specific aim of using the setting to make history live for those school parties who visited:

. . . some 10,500 children will this year rub shoulders with their historical past and painlessly pick up the stuff of history and the flavour of life as it was lived. This is "Theatre-in-Education" at its best.<sup>49</sup>

Presently (1983), some form of TIE exists in Britain, Canada and Australia, although its development has been curtailed by the present economic climate. In Canada, its development has been influenced by immigrants from England and by Canadians who have been to England to see TIE in action.

The roots of the Canadian development may be easily traced to the work of the English TIE teams, which by the late 1960's had received international attention. In 1972,

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<sup>48</sup> Clair Chapman, ed., Theatre-In-Education Directory (London: T.Q. Publications, 1975).

<sup>49</sup> Lawrence Rich, "Ten Thousand Children in Need of a Sponsor," National Trust No. 35 (London: National Trust, Spring, 1981), p. 8.

Don Shipley, who was artistic director of the Playhouse Holiday Theatre in Vancouver, British Columbia, travelled to England in order to find new directions for his children's theatre work. He discovered TIE in action and this resulted in the formation, in 1973 in Vancouver, of Canada's first TIE team. Similarly, in 1971 Sister Theresa Craig, associate professor in secondary education at the University of Alberta, went to England to study with Dorothy Heathcote at the University of Newcastle. Her studies completed, she spent six months travelling with many English TIE teams. On her return to Canada she started a TIE group of her own in 1973 at the Siena Heights College in Edmonton, Alberta. Her interest was in using TIE to give her graduate students opportunities to work in drama with children. It was through her efforts that a Drama-in-Curriculum troupe<sup>50</sup> was formed and subsidised by the Edmonton Public School Board in 1979. This was in essence Theatre-in-Education, but its name was changed for political reasons. David Barnett and Kevin Burns, both faculty members of the University of Alberta with English backgrounds and with a strong interest in docudrama,<sup>51</sup> laid the foundation of the Catalyst Theatre Society, an example of whose work has already been described. Following the introduction of the TIE concept, Alberta Theatre Projects developed two teams, one in 1974 and the other a year later. According to their director, Douglas Riske, these teams differed from their English namesakes:

ATP's primary goal was of providing good theatre with the secondary aim of assisting teachers to make the artistic experience meaningful in educational terms.<sup>52</sup>

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<sup>50</sup> Sr. Theresa Craig, "Drama Troupe Work in Teacher Training," ABCDE Newsletter, Vol. 2, No. 1 (Dec. 1979), pp. 22-26.

<sup>51</sup> The documentation in dramatic form of an actual series of events

<sup>52</sup> Doolittle and Barnieh, A Mirror of Our Dreams, p. 150.

The TIE movement also surfaced in Ontario. "Theatre Direct" of Toronto was the first theatre company to describe itself in an Equity newsletter as a "Theatre-in-Education" company. In the 1982 Canada Theatre Checklist<sup>53</sup> only Carousel Children's Theatre of St. Catharines, Ontario, specifically called itself a TIE company as opposed to the traditional term "school touring group." In an interview with a member of that team<sup>54</sup> it appeared to the writer that Carousel's emphasis differed from TIE. While their work sounded challenging and exciting for elementary students, they usually performed for two hundred children at a time, and their work for secondary students was unashamedly "straight theatre."

It is evident that the TIE idea has challenged both the educational and theatre community in Canada, although the concept of children's theatre and school tours are still predominant methods of providing theatre for children and young people. The resulting challenge may be best described as an attempt to identify the needs of young children and to try to present theatrical material which will best meet those needs. Thus, as examples from British Columbia, Carousel Theatre of Vancouver interviewed hundreds of teenagers from around the province. As a result, Campbell Smith wrote Jude (1980), which tried to make explicit teenage problems which teenagers were only implicitly aware of. Green Thumb Players, also of Vancouver, produced New Canadians (1981), which dealt with the problems of new immigrants whose mother tongue was other than English. Victoria's Bastion Youth Theatre performed (1982-83) Rex Deverells' Superwheels, a programme designed to make teenagers realise the heavy

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<sup>53</sup> Canada Theatre Checklist (Downsview: Canadian Theatre Review Publications, 1982), p. 14.

<sup>54</sup> Interview with Sam Robinson, University of Victoria, 4th February, 1981.

responsibilities of driving a motor car. But these programmes are not, by this writer's definition, examples of TIE, since they do not ensure that learning takes place. They just hope!

### 1.8 A Survey of TIE Literature

Not until 1976 were there any publications dealing specifically with Theatre-in-Education, although references to the form had been made in books, journals and papers. In 1976, over a decade after the conception of TIE, John O'Toole published Theatre in Education: New Objectives for Theatre, New Techniques in Education.<sup>55</sup> This book described TIE and presented a "raison d'être." That same year Leeds TIE, under the strong guidance of Roger Chapman, published one of its programmes entitled Snap Out Of It,<sup>56</sup> which dealt with the subject of mental illness. A year later, in 1977, Terence Deary, an English Drama teacher, produced a booklet outlining three TIE projects.<sup>57</sup> Subsequently, Methuen Young Drama series published a number of TIE programmes which had been highly successful. Many of these were compiled into three volumes: infant programmes, junior programmes and secondary programmes, by Pam Schweitzer, author of the Arts Council report on Theatre-in-Education. In 1980 Tony Jackson, lecturer in drama at the University of Manchester, edited Learning Through Theatre,<sup>58</sup> which contained a series of articles dealing with the theory and practice of TIE.

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<sup>55</sup> O'Toole, Theatre in Education: New Objectives for Theatre, New Techniques in Education.

<sup>56</sup> Roger Chapman, ed., Snap Out Of It (London: Methuen, 1976).

<sup>57</sup> Terence Deary, Teaching Through Theatre (London: Heinemann, 1977).

<sup>58</sup> Tony Jackson, ed., Learning Through Theatre (Manchester: Manchester University Press, 1980).

Finally, a twice-a-year journal, S.C.Y.P.T. (Standing Conference of Young People's Theatre), regarded as the mouth-piece of many TIE companies, struggles against the economic hardship to continue a tradition started in 1976. Although the most recent enquiry into the place of the arts in the schools of Britain quite naturally does not deal specifically with TIE, it does make frequent reference to it in its chapter on "Children, Teachers and Artists,"<sup>59</sup> and concludes:

Their [TIE companies] work represents the most sustained and perhaps the most far-seeing attempts so far to harness the capabilities and resources of professional artists to the purposes of education.<sup>60</sup>

Perhaps this is TIE's most valuable stamp of approval.

In summation, the development of children's participational theatre may be seen in the vicissitudes of the Holiday Theatre in Vancouver, whose history presents us, to some extent, with a microcosm of the development of Canadian Children's Theatre. Holiday Theatre was founded in 1953 (and there is significance in the name). It performed scripts written mostly by Charlotte Chorpenning. (The Holiday Theatre's director, Joy Coghill, had trained at the Goodman Theatre in Chicago and had worked under Chorpenning.) Her plays were mostly fairy tales and dramatic adaptations of children's classics. In 1967, Canada's Centennial, there developed an interest in fostering plays with Canadian content. In 1969 Holiday Theatre merged with the Vancouver Playhouse and became known as Playhouse Holiday. Although the Playhouse' mainstage plays reflected the interest in Canadiana, its school tours did not. They comprised mostly of plays which were written by Brian Way. In the early 1970's

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<sup>59</sup> Calouste Gulbenkian Foundation, The Arts in Schools (London: Calouste Gulbenkian Foundation, 1982), pp. 111-126.

<sup>60</sup> Ibid., p. 114.

his participational plays were widely produced. In 1973 Playhouse Holiday changed its name to Playhouse Theatre Centre of B.C., Theatre-in-Education Company. Then, under the direction of Gloria Shapiro-Latham it became Canada's first TIE company operating out of the professional theatre. Its final programme was in 1977 and was produced for the Vancouver School Board. For \$10,000 the Playhouse TIE team presented a programme for interested teachers. It was the hope of some of the members of the school board that its teachers could be trained as actor/teachers and so carry off TIE without the need of the Vancouver Playhouse. The demise of the TIE team was, however, directly related to its lack of theatre funding. Since its main thrust was education, it failed to qualify for theatre grants. By the end of 1977, TIE no longer existed in B.C. Carole Tarlington, educational consultant for the Vancouver School Board and recently in Britain studying with Gavin Bolton, reported in the ABCDE Newsletter:

TIE is well developed in Britain and largely neglected in Canada, especially B.C. I hope it's on the horizon for B.C. children, for there is little doubt that a good learning experience can provide excellent learning experiences for children in the same way that good drama teaching can.<sup>61</sup>

The seeds have certainly been sown in B.C. We are merely awaiting a favourable climate.

In this chapter we have discussed the development of Theatre-in-Education in terms of philosophy, theory and practice. In the next chapter a detailed description will be given of the development of a specific TIE project,  
Victoria 1858

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<sup>61</sup>Carole Tarlington, "Deing Drama wi' Gavin Bolton," ABCDE Newsletter (Dec. 1980), 2:17.

## CHAPTER II

### A DESCRIPTION OF THE DEVELOPMENT OF THE THEATRE-IN-EDUCATION PROJECT -- VICTORIA 1858

#### 2.1 Purpose

The overall purpose of this project was to develop and present, for grade five children in Victoria, a Theatre-in-Education programme based on the theory and practice described in the foregoing chapter. Its development and presentation had four major aims:

1. to design and present a unique learning experience that would enrich the children's understanding of a part of the grade five social studies curriculum,
2. to enable the project members (the TIE team) to discover and utilise the necessary skills of actor/teachers,
3. to demonstrate to classroom teachers and school administrators the learning possibilities inherent in a Theatre-in-Education programme, and
4. to consider how a Theatre-in-Education programme might be implemented.

#### 2.2 Pilot Project -- Almighty Voice

In order to test the local acceptability of a participatory rather than a traditional theatre experience for children, a pilot project entitled Almighty Voice was conducted in the spring of 1981. The project included the presentation, in the gymnasias of selected schools, of a play

script<sup>1</sup> and offered specific participation opportunities for the children. They played the role of members of a Cree Indian tribe, of pioneer settlers in Saskatchewan and of members of the North West Mounted Police.

The programme was presented to five grade five classes at four different elementary schools in Victoria. The actor/teachers were volunteer undergraduate students enrolled in a first-year course at the University of Victoria (Theatre 181: An introduction to Theatre-in-Education) and all were interested in developing the skills of actor/teachers as previously discussed. The two-hour programme was divided into four sections: the preparation in the classroom; the pre-performance activities in the gymnasium; the performance with participation and the concluding discussion.

The first section, the preparation in the classroom, was conducted by the project director. At this time an imaginative transformation back in time was accomplished by discussion, by the showing of artifacts and by the examination of a hundred-year calendar.<sup>2</sup> At this time the children were divided into three groups: Indians, settlers and North West Mounted Police. Identifying bits of costume and properties were distributed and discussed. Problems facing the members of these groups were considered and the children talked about what it might have been like to have lived on the bald prairie in 1895. The children were also given information necessary for their later participation in the play. In their respective groups they were led to the gymnasium to meet their actor/teacher leader.

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<sup>1</sup>The script Almighty Voice, by prominent Canadian playwright Len Peterson, deals with the events surrounding the N.W.M.P. confrontation and death of a Saskatchewan Cree Indian at the end of the nineteenth century.

<sup>2</sup>See Appendix A, p. 156.

The second section was conducted by the nine actor/teachers costumed either as settlers, Indians or N.W.M.P. These actor/teacher leaders were responsible for conducting the pre-performance activities. A specific actor/teacher assumed the role of leader for each of the three groups. For approximately one-half hour, the children experienced dramatic activities in role. The Indians created a dance and a song, and discussed their feelings as Indians. The settlers were stimulated to improvise activities that the real settlers might have engaged in in 1895. The members of the N.W.M.P. reviewed their responsibilities and participated in rifle and marching drills. All groups received, in the course of their role-playing, information which enabled them to participate in the play.

The third section was the performance of the play Almighty Voice. It was performed in the round with the three groups of children seated as audience. Of the five actors who took part, four had previously worked with the children in the pre-performance activities of section two. The children remained as audience members until that time in the play when their participation was needed. At a prearranged signal the children, still in role, became involved in the action. As an example, the children in role as Mounties became reinforcement troops trying to flush Almighty Voice out of hiding. Their participation, led by three of the actor/teachers, became an integral part of the play. At the same time, the other characters played by the actor/teachers continued with their dialogue and action and brought the play to its conclusion.

The concluding section was the evaluation by the children. It consisted of immediate open oral discussions followed the next day by the completion of a written questionnaire.<sup>3</sup> Immediately following the performance the children were asked if they enjoyed this type of play; if

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<sup>3</sup> See Appendix F, p. 178.

they had learned anything new about settlers, Indians or Mounties; if they thought they would have enjoyed living in those days; if they now knew something about Canadian history that they had never imagined before. Free discussion was encouraged and further stimulated by the exhibition of artifacts. The children's suggestions for changes and improvements, particularly in the play and its participation, were noted. The following day questionnaires, referred to earlier, concerning the experience were distributed by the classroom teacher. These questionnaires, one for each child, were designed to identify, if possible, what the children may have derived from the experience.

The overall conclusion drawn from this pilot project influenced the development of the current TIE project, Victoria 1858. Following discussions with the actor/teachers, classroom teachers and some administrators, and the analysis of the questionnaires, a picture emerged. The writer believed that the pilot project experience had shown that in order to develop a valid, full-scale Theatre-in-Education project for grade five children in the elementary schools of Victoria, it would be necessary to take the following four points into consideration:

1. A great deal of time (at least two months) must be given to the Theatre-in-Education team of actor/teachers for research in order to develop the programme.
2. The actor/teachers involved in the project must have many opportunities to try out their ideas with children during the development of the project.
3. All evaluation questionnaires must be carefully constructed.
4. The learning outcomes must be clearly defined.

### 2.3 Selection of the TIE Team

The pilot project was deemed to be successful from the point of view of the director, the majority of classroom teachers and the participatory university students. It was therefore decided to design a more ambitious TIE programme involving more children and a larger number of schools.

Following lengthy discussion with the four members of the graduate theatre seminar (Theatre 507: Children's Theatre) at the University of Victoria, it was decided that its members would comprise the team of actor/teachers. A fifth member, the writer, was designated as director of the project. All members had a background of theatre practice and theory, but not all had experience working as teachers in the school system. Actor A, a male, had taught for over twenty years in a senior high school, had directed many high school plays, conducted workshops for teachers and adjudicated at high school festivals. Actress B, a middle-aged student from New Zealand, had recently graduated in a theatre programme in eastern Canada. Actress C was a teacher of acting at a Nigerian University and Actress D was a young graduate student from Manitoba, a skillful performer with a strong interest in all aspects of theatre. The fifth member, the director, had a background in acting and teaching and had previously worked as an actor/teacher in England and in Canada.

The project to be undertaken by these students was a part of their graduate theatre course. Since they were not strictly volunteers, it was necessary for them to find a personal level of significance within the project. This was especially important because of the commitment of time that the project demanded. TIE teams who are employed by professional theatres are invariably professional actors and teachers, and are therefore able to work with total

commitment to whatever programme is being developed. As Mike Kay, artistic director of the M6 Theatre Company, Rochdale, England, points out:

In TIE constant choices are constantly being made during the preparation of material in terms of educational value, dramatic effect and an awareness of the learning process. So the individual actor/teacher--with or without formal teaching experience--has to have interest to be doing the work in the first place.<sup>4</sup>

The overall interest shared by the members of this particular team was in their dedication to investigate the use of drama and theatre to serve children's learning.

#### 2.4 Selection of Content

It was decided early in discussion that the programme to be planned would be presented to a series of grade five classes. This decision was reached by the team so that teachers who had been impressed with Almighty Voice could experience another TIE programme in their schools. Consequently many hours were spent discussing a variety of issues affecting grade five children. For example, the many facets of child abuse, the problems of capturing killer whales, children and computers, and children's games were considered. No team agreement was easily reached as to what topic might best constitute an interesting and worthwhile TIE programme, but there was a strong feeling that both specific material and direction were needed.

The director then met with some of the grade five teachers who had previously experienced the Almighty Voice project. The consensus of opinion from this group was that another historical TIE programme would be welcomed. The

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<sup>4</sup>Mike Kay in interview with Tony Jackson, "The Actor Teacher," in Learning Through Theatre, ed. Jackson. pp. 51-68.

teachers agreed that a programme about the Gold Rush in British Columbia would be very useful, since that was the unit of work to be studied during the spring term, the time of the intended visit. Furthermore, this was a topic suggested by the British Columbia Social Studies Elementary Curriculum Guide. Following a discussion of this idea with the team members, the general topic of the 1858 gold rush in B.C. was accepted. The choice of the topic, it was noted, had been dependent upon two major factors: a consensus of interest on the part of the team who would be involved in all the research, and the belief that it was a topic that would be of interest and practical use to the grade five teachers in their teaching of social studies.

Having chosen the topic, the next step was to consider how that topic would be approached. What criteria needed to be established? Again Mike Kay of the M6 Theatre Company offered some useful comments:

. . . it [the programme] has to be related to a specific audience. You have to begin from where they are. So there are some key questions that have to be asked in the devising of programmes. Are we dealing with the correct issues for this age group at this time? Are we posing the correct set of questions? What experiences, attitudes or ideas or images related to those issues--however ill-formed, whatever lack of understanding there may be of them--can be recalled for that audience? How do we recall them? And then, how do we place that recalled experience into perspective: what do we do to allow the child to come to an understanding of that experience?<sup>5</sup>

In order to get to know the type of audience and to know "where they were at," the team arranged to meet with an elementary school counsellor. Although the team did not see a grade five class in session, they did learn of some of the problems common to that grade level. In particular they were

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<sup>5</sup>Ibid., p. 56.

informed that sibling rivalry was a common source of complaints and also learned that children often expressed their anger in unacceptable ways, ways of physical aggression and intimidation. It was this counsellor's hope that children could be helped to find more acceptable ways through which to channel their anger.

In subsequent discussion with the counsellor, it was decided that if such children could be helped to see the need for, and understand, law, then that might help towards encouraging the children to think twice about their own aggressive behaviour. So it was finally decided by the team members that the topic would be the British Columbia Gold Rush of 1858, and that the underlying theme would be that of coming to an understanding of the concept of law.

At this point specific research commenced. Books, research reports, maps and curriculum guides were amassed and relevant information was disseminated with the team. Where possible, primary sources were located. The British Columbia Provincial Museum, the Provincial Archives of British Columbia and Craigflower Manor were particularly rich sources of information.

The team members read stories of the founding of Hudson's Bay Company at Fort Victoria; of the Coastal Salish Indians; of the Fraser River gold mines; of the coming of immigrant farmers to Vancouver Island; of the sailing ships which brought gold miners from San Francisco to Victoria; of James Douglas; of Matthew Begbie; of methods of gold mining; and of methods of surviving in the bush. Then, in order to explore the dramatic nature of these stories, the team undertook a series of improvisations. These improvisational activities resulted in two major outcomes. First, they brought to light a myriad of questions that needed to be answered about life in early Victoria, and second, they caused the actor/teachers to adopt a specific viewpoint.

This meant that subsequent research was carried out with a particular aim in mind. The actor/teachers cast themselves as a miner, a Salish Indian and settlers, and researched to find out what conditions might have been like for them in Victoria in 1858. Consequently the three main areas of research were:

1. The life of the Californian miner who came to Victoria in 1858,
2. the life of the early European settlers of Victoria, and
3. The life of the Coastal Salish Indians.

The team's research was shared as far as possible through improvisation, and problems were suggested. These problems represented situations of conflict that might have arisen as a result of the inevitable cultural clashes of the three groups. More importantly they represented a search for dramatic focus.

By the end of the third month (having met for approximately four hours per week) much material had been collected, but there was still no agreement as to exactly what the content of the programme would be. Without this it was impossible to envisage the structure and form of the programme.

With so much information at hand, questions arose as to what the children were expected to know; what was useful and what was not. Without a specific focus it was impossible to find answers to these questions. It was, however, made clear at this point that whatever knowledge was passed on to the children had to be made relevant to the children's experience. The children needed to understand why that knowledge was important. Discussion about content, and the need to find a relevance, led inevitably to discussion about the very aim of Theatre-in-Education. It was agreed that TIE should provide an exciting and stimulating context for learning from which

the children could find a significance for their own lives. Such a definition for the aim of a TIE programme is supported by Pamela Schweitzer, author of the Arts Council report on Theatre-in-Education:

At the heart of TIE in educational terms is its concern with learning through experience. It is part and parcel of the progressive view of education which sees the learning process as a two-way affair, in which the child's commitment to the activity is as significant as the teacher's programming and considers that this commitment is most likely to be forthcoming where the child sees connections between what he is learning about and what he already knows.<sup>6</sup>

Improvisational work also caused the group to consider more seriously the theatrical elements that might be included in the programme. The idea of wax figures, which come to life and talk about themselves, was the seed of an idea that grew and was finally incorporated. But deciding upon theatrical elements is secondary to deciding upon content. You must decide what you want to say before you decide how you want to say it!

Ideas were suggested and rejected where no basis for agreement could be found. As an example, some members felt it important that children appreciate or experience the idea of going back in time, of linking the past with the present. It was suggested that an actor/teacher dressed as a geologist should introduce the idea of prospecting. This idea was rejected in favour of allowing the children themselves to make the connection between past and present.

A major breakthrough in agreement on content occurred when the team fully realised that all three groups of people, settlers, miners and Indians, had one desire in common; a compromise for survival. If survival was to be regarded as

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<sup>6</sup>Pam Schweitzer, ed., Theatre-in-Education: Four Secondary Programmes (London: Methuen, 1980), pp.7-8.

fighting for one's needs, then it would be worthwhile examining the conflicting needs of these peoples. Their pressing need was for land to pursue their lifestyle. Examining attitudes to property was a convenient way of examining the resulting conflict in lifestyles.

Accordingly, the content became settled. It would show the children aspects of life in Victoria in 1858 and would help them towards an understanding of the concept of law. The programme would show the miners, settlers and Indians in conflict over the right of ownership. The answer to the conflict would not be easily reached because of the lack of adequate laws to deal with the issues. The children, therefore, would need to decide upon laws as a result of experiencing the necessity for legal terms of reference. This decision on content then enabled the team to list the three main objectives for the children:

1. To give the children, through role-playing activities, the opportunity to understand something of what life was like near Fort Victoria after the first influx of gold miners in 1858,
2. to elicit from the children some of the problems that confronted people in that area at that time in history, and
3. to help the children towards an understanding of the concept of law.

## 2.5 Selection of Form

Having decided upon topic, theme and content, it was then necessary to determine the form of the presentation. What roles would the actor/teachers adopt? What degree of child participation would there be? What sort of stage would be needed? To some extent the form of presentation was

predetermined by the director, who wanted the programme to include:

- i) Role-playing activities for the children,
- ii) a theatrical event, i.e. a play,
- iii) opportunities for the children to experience, in role, the results of group decisions, and
- iv) attempts to bring the children's groups into conflict.

(Since the last two items refer to structuring of dramatic situations, these will be discussed in Section 2.6.)

i) Role-playing activities for the children

It was agreed that role-playing by the children would be the most important strategy used to stimulate their learning. Accordingly, the children would be given opportunities to carry out 1858 occupational activities in role. For the greater part of the programme time, the grade five children would be divided into three groups, each group being led by an actor/teacher in role. One actor/teacher would work in role as a miner and would endow his group of children as miners recently arrived in Victoria; a second actor/teacher would assume the role of a Salish Indian and would lead the children in a ritualistic ceremony; the third actor/teacher would become a settler's wife and would involve her group of children in the daily tasks of recently arrived 1858 settlers in Victoria. The remaining two actor/teachers would become involved with all three groups. One would assume the role of a government official and the other the role of a newspaper reporter. They would circulate amongst the groups of children, asking them questions to help their understanding and deepen their commitment.

The purpose in involving the children in role-playing activities was to utilise the child's natural means of learning--through play--and thus achieve the educational

objectives of the programme. This role-playing or role-taking may be defined as:

The ability to view the world (including self) from another's perspective . . . the ability to infer another's capabilities, attributes, expectations, feelings and potential reaction,<sup>7</sup>

and represents a type of drama activity referred to by Bolton as "process-oriented."<sup>8</sup> In referring to Heathcote's views of role-playing, Tony Goode, an English drama teacher, writes, "Children are not required to fill parts, they are simply asked to identify attributes that come from past experience, which are then hardened or modified through new imaginative experience."<sup>9</sup>

Involving the actor/teachers in these activities was not easy since they were, for the most part, unused to working with children in role, and during the development of the programme it was not possible to try out different ideas with different groups of children. As guidance, the team director gave the following suggestions to be accepted or rejected as seen fit:

1. Give each child a token costume (e.g., a bandana for the miners; an apron for the settlers).
2. Involve the children in an occupational task by first teaching them a task and then asking them to carry out the task on their own.
3. Consider ways of making the occupational task meaningful within the context of the programme (e.g., preparing for a ceremony).

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<sup>7</sup> Robert Selman, "Taking Another's Perspective: Role-taking Development in Early Childhood," Child Development 42 (1971), pp. 1721-1734.

<sup>8</sup> Gavin Bolton, "Drama in Education and TIE: - a Comparison," Learning Through Theatre, ed. Jackson, p. 70.

<sup>9</sup> Tony Goode, Heathcote at the National (Banbury, Oxon: National Association for the Teaching of Drama, 1982), p. 9.

4. Tell an interesting story about oneself in role.

5. Encourage the children to tell stories in role.

Much discussion ensued about this section of the programme which was felt to be critical in terms of how the programme would be received by the children. There was debate on the value of imaginative activities as opposed to the provision of the "real thing." If the children were to discover how bread was made, would it not be possible to actually make bread and to grind the corn as was done at the time? Certainly, it would have made for an interesting learning experience, but the time spent on such an activity would have been too much in return for the amount of learning. Concentration of time, activity and learning was of paramount consideration in the development of the programme.

Each actor/teacher who was to lead a group developed his or her own ideas. The miner called himself Ace Hanlon. He was newly arrived in Victoria from California and his group of grade five children would adopt roles as miners. He was to find out how they liked the sea journey, encourage them to set up tents in Victoria, collect wood, build fires, swap stories, and then he was to tell them the best ways of recovering gold. Mrs. McGregor planned to put her children in role as recent settlers, give them all specific jobs to do around the farm, tell them about her journey from Scotland in 1855 and listen to them as they complained of the problems caused by all the miners. The third actor/teacher named herself Lucky Three Three. With her group of Salish Indians, she was to prepare them for a naming ceremony. Each child would be made to feel the need to tell a story from the past and put that story on a totem. She was also to encourage the children to share any concerns they had about the sudden appearance of hundreds of people in Victoria.

Since a practice session to work through these ideas was considered vital, it was agreed to try out the role-playing techniques with a group of twenty-eight undergraduate students enrolled in a first-year Theatre-in-Education course. This experience was invaluable. It gave the team members confidence in their efforts. It made them realise their ideas would work, but it also highlighted other areas that had not been considered. As each group worked independently during the role-playing sessions they realised the need to be in tune with the activities of the other two groups, so that planned activities could start and end at approximately the same time and thus avoid distraction. Group discussion before group physical activities was also found to be the most desirable way of starting the session. The undergraduate students also gave useful points for consideration. One useful suggestion that was acted upon was to have each group paint, mark or write something which they could then keep as a reminder and proof of their work. One further development was the addition of specific props associated with the specific characters. For example, Mrs. McGregor, the settler, produced a number of Victorian kitchen utensils which later served as springboards for the children's activities--a mangle was practical and became an excellent stimulus for wash-day activities.

ii) A theatrical event--i.e., a play

Once the content, theme and topic had been agreed upon and the problem of form discussed at great length, the team met with the first of two Canadian playwrights, John Gray, author of the international musical success Billy Bishop Goes to War. His suggestion was that the team consider his approach to playwriting, an approach which consisted of visualising the physical appearance of the acting space and the setting and then of scripting short scenes. Thus, in an attempt to devise a play each member of the team wrote short

scenes based on their research material. Some of this scripted material was later used in the programme. Next, a meeting was held with Cherie Thiessen, writer of radio, T.V. and stage drama. The purpose of this meeting was to commission her to write a play for grade five students which could be simply staged, would involve the three actor/teachers, miner, settler and Indian respectively, in a conflict, would be based on the team's research material, and would last about twenty minutes. Furthermore, it should end inconclusively! The playwright agreed. The playscript<sup>10</sup> was written and read, and minor alterations made and accepted. The play told the story of a Californian miner, Indian and settler each, in turn, happening to come upon a wild horse and each laying claim to it. The script was tailored to the needs of the group. The playwright interviewed each actor/teacher in role, and the play reflected not only some of the autobiographical details that were given, but also the peculiar mannerisms of speech adopted by these three characters. The playwright's focus on an issue, depicted in specifically theatrical terms, marked a significant stage in the development of the programme. It was a long-awaited moment. From this time forth, the ideas of the programme were in clear focus. Devising a TIE programme and writing a play have much in common and a TIE team, without a playwright in residence, needs to develop playwriting skills, particularly in selecting focus. The play, directed by the team leader, was voluntarily designed by a theatre design student who was not a member of the team. It was to be performed in school gymnasium "in the round." A wooden property box was to be placed in the centre of the acting area and, with the addition of a few coniferous branches, would depict woodland. Three entrances, each marked by a green rostrum block, were to be

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<sup>10</sup>See Appendix B, p. 158.

set equidistantly around the circumference. The children would then arrange themselves to sit in a circle between the entrances and be divided into three groups according to the roles they had been given. The actors would wear token costume. The horse, attired in brown body stocking, was to wear a specially designed leather headpiece.

## 2.6 Selection of Programme Structure

Within any TIE programme (or, for that matter, any drama lesson) there are two main structures--physical and dramatic. The physical structure refers to the logistics of the organisation of a programme in schools and the dramatic structure refers to the actor/teacher's manipulation of the dramatic events of a programme to capitalise on the learning potential of the various situations.

### i) Physical structure

The programme was designed to cater to approximately thirty grade five children. It would comprise of two visits, each lasting approximately one and a half hours, the second visit following exactly a week after the first. The description of the programme was detailed as follows, and these details were later circulated to the schools taking part.

#### Session One 9:00 a.m. - 10:30 a.m.

1. Children are assembled in their classroom. A teaching session is given which deals with the necessary background information.
2. Children are divided into three groups, each group being led to the gymnasium (or large cleared area).
3. At the gym door each group is met by an actor/teacher in the role of an Indian, settler or miner.

4. In the gymnasium, each group works with its respective leader, discovering what it was like to have been an Indian, settler or gold miner at Victoria in 1858. An actor/teacher in the role of a newspaper reporter will circulate among the groups gathering information for her paper.
5. Here the structure of the event changes. A meeting is held at which a child spokesperson for each group is encouraged to express his or her concerns and problems in role.
6. A taped recording is played of voices expressing actual concerns and problems of the time.

Session Two (one week later) 9:00 a.m. - 10:30 a.m.

1. Children are taken to the gymnasium and are seated "in the round" with the help of a team member. They are grouped according to their roles as miners, settlers or Indians. Recorded sounds remind them of their previous session with the team.
2. Children watch the play, in which a miner, Indian and settler each, in turn, discovers a wild horse and lays claim to it. They are unable to reach an agreement as to who has the right of ownership. Finally they each turn to their respective groups for support.
3. A team member enters, in role, to stop the argument. In their groups the children, under the guidance of their actor/teacher team leader, attempt to draw up a list of rules initially to solve the "horse" conflict, but also to deal with the main concerns expressed in the first session and subsequently reported in the newspaper.
4. (If necessary, children are taken to their classroom.) A formal meeting with children and actor/teachers continuing in role is conducted in order to agree upon legislation.

5. If no agreement is reached, a taped recording of the "voice" of Governor Douglas will be played. He decides who should get the horse and, in dealing with other concerns, will establish his interpretation of British justice.

As a result of consultations with the elementary counsellor, to whom reference has already been made, two schools were selected for trial runs of session one. This was an opportunity for the team to test their role-playing ideas on grade five children. At the counsellor's suggestion, the two selected schools reflected contrasting socio-economic backgrounds. More accurately, one grade five class could be described as well-motivated and the other exceedingly less so. In addition to the two test schools, time was allotted for the programme to be presented in four other schools. A timetable of school visits was scheduled,<sup>11</sup> and the first programme commenced on February 22, 1982. The choice of three schools was decided upon by Gary Rupert, the Fine Arts Co-ordinator for the Victoria School Board. His choice of grade five classes was based upon selecting schools, again of diverse socio-economic backgrounds, and upon teachers whom he felt would be receptive to the ideas inherent in a TIE programme. The fourth school was chosen by the team's director, since the grade five teachers at that school had been particularly impressed with the pilot project, Almighty Voice, presented the previous year, and had contributed ideas for the formulation of the content of Victoria 1858. In all the schools except one the team worked with a single grade five class. In the case of the exception, it played to two grade five classes (approximately fifty-five children).

Having decided upon schools, the grade five teachers were contacted by telephone and a brief idea of the programme was presented. Meetings were then arranged for the director

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<sup>11</sup>See appendix C.

to meet with each teacher. At these meetings the idea of TIE was discussed, the outline of the programme explained and times for presentation agreed upon. Approximately one month before the first presentation, the grade five teachers of the participating schools received specific details of the programme (as outlined earlier). The teachers were also given a list of the three main objectives of the programme:

1. To give the children, through role-playing activities, the opportunity to understand something of what life was like near Fort Victoria after the first influx of gold miners in 1858.
2. To elicit from the children some of the problems that confronted people in that area at that time in history.
3. To help the children towards an understanding of the concept of law.

Three questionnaires were designed<sup>12</sup> and these are discussed at some length in the succeeding chapter. The first questionnaire was to be completed by each child a few days before the programme was to be presented, the children being completely unaware of the forthcoming presentation. The second was to be completed the day after the team's final visit, and the third questionnaire was to be completed by the class teacher at the same time. Instructions for the administration of the questionnaires were also given.<sup>13</sup> The children's questionnaires were designed to try to discover if the children's understanding of law had changed following the presentation of the TIE programme. The purpose of the teachers' questionnaires was to discover their feelings about the success or otherwise of the programme.

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<sup>12</sup>See pp. 78-87.

<sup>13</sup>See Appendix D, p. 174.

In order to minimise disruption to the school timetable, an area sometimes overlooked by visiting groups, only part of each session was held in the gymnasium, the remainder being held in the pupils' own classroom. Generally speaking, the imperfect acoustics of the typical school gymnasium and the temptation for children to fiddle with climbing equipment were the only negative aspects of an otherwise satisfactory working space.

#### ii) Dramatic structure

As mentioned earlier,<sup>14</sup> the team director wanted the programme to contain opportunities for the children to experience, in role, the results of group decisions, and for those group decisions to be brought into conflict with the ideas of the other groups. The purposes of these activities were:

1. To give children experience in group decision making, and
2. to further test their thinking by having their decisions challenged by other groups.

In order to effect these outcomes, it was planned that at the end of each session the children in role would come together at an official meeting presided over by two actor/teacher, one in the role of a government official and another in role as a newspaper reporter. The first meeting was held for each group to report their chief concern and any other problems that were obstacles to their everyday existence; the second meeting had more specific terms of reference. Each group had to give its reason why a particular person should be awarded rights of ownership to the wild horse, and then the groups had to try to reach an agreement on a suitable law that could be applied to a similar situation, should it arise again. Apart from this set structuring of the dramatic situation, actor/

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<sup>14</sup>Refer to p. 47.

teachers were alerted to the possibility of structuring dramatic situations as they arose. The skill of being able to recognise a situation and to use it to deepen the children's understanding was an important skill that needed to be learned. It was a question of the actor/teachers learning to dramatise the analysis. This is an important point and one that needs clarification. A teacher, in working in drama with children, is really involved in two plays. Geoff Gillham, director of the Cockpit TIE team, London, England, points out that these two plays are "the play for the child and the play for the teacher." The children develop their play and the teacher directs and structures their play according to what he sees are the children's needs. Gavin Bolton succinctly describes the difference of these two "plays":

They are different in respect of a) intentions and b) structure. Difference in intentions can be illustrated as follows. In their drama about cowboys and Indians the children's intentions are say, to have fun doing a cowboy and Indian adventure, whereas the teachers' objectives may be to do with responsibility or loyalty or territorial rights or laws, or prejudice or minority groups. In other words the teacher is operating at a different level of meaning from the children. His problem is to find the right balance. If the experience stays entirely as a play for them, he might as well have stayed out of it; if, on the other hand, he imposes his play to the extent of sacrificing theirs, only he will be having the experience. Drama orientated around a teacher-in-role is then a partnership between teacher and children as agents, a 'folding-in' of teachers' intentions with the children's intentions.<sup>15</sup>

Relating this to two occurrences in the programme, a child in the role of a female settler was using a practical prop--a flat iron. In the midst of her ritualistic ironing she was

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<sup>15</sup> Gavin Bolton, "Drama in Education and TIE: A Comparison," Learning Through Theatre, ed. Jackson.

approached by an actor/teacher who asked her where she got her new-fangled iron from and how it worked. The student was, therefore, forced to think, answer and so deepen her belief in the situation. At another time, a group of children dressed as miners decided to approach a group of children dressed as Indians with the intention of asking for canoe transportation. Before they approached them, they were checked by their actor/teacher leader, who caused them to consider and discuss the best way of communicating with the Indians, since the Indians had been repeatedly exploited by previous groups of miners.

## 2.7 Description of Programme

As a result of presenting the first session in each of the two trial schools, minor changes were made to the programme. (The changes will be discussed in the following chapter). What follows is a description of the programme as it was presented in each of the four participating schools.

At nine o'clock on a school morning, the team director met the children in their own classroom, introduced himself and explained that he was in their school to help them find out something of Victoria's history but that their help would be needed. Next, names of buildings in present-day downtown Victoria were listed, where possible with a contribution from each child. Having thus built an imaginative picture of busy downtown Victoria in 1982, a large coloured picture was displayed to the class. It depicted Victoria in 1858, devoid of Eaton's, Shoppers Drug Mart, the Empress Hotel and MacDonald's. It showed miners' tents, sailing ships at anchor, curious Indians and Fort Victoria. Information was then sought from the children about the Hudson's Bay Company. An animal fur was circulated amongst the class to reinforce the purpose for the Fort's existence. Then, in order to show the development of the Hudson's Bay Company in the Pacific

Northwest, a series of large charts was displayed which showed the forts in geographical and historical context. The reasons for the founding of a fort in Victoria were given and the name of James Douglas elicited. In response to a question posed by the team director, a child opened the classroom door and found, framed by the doorway, an actor/teacher costumed as a Salish Indian of 1858. The Indian introduced herself to the class as Lucky Three Three, told them something of her life and grew animated in discussing "recent" problems. Similarly, at opportune moments, a Victoria settler, Mrs. Margaret McGregor, and a Californian miner, Ace Hanlon, were in turn introduced. They then addressed the class and referred to "recent" disagreeable activities.

Once the children had agreed to commit themselves to finding out about life in early Victoria, the team director divided the class equally into three groups. Each group was then led by an actor/teacher to the school gymnasium where the children worked with their respective leaders and were initiated into their roles either as Indians, settlers or miners. Each group was initially involved in discussion so that the children knew what was required of them. The actor/teachers adopted their own approach towards the children's task of building role and suspending disbelief.

The Indian, Lucky Three Three, involved her children in preparing for a ritual. Each child was asked to contribute a story which would merit a place on the tribe's totem. An imagined tree was felled and each child, armed with a felt pen, drew his or her story on a communal length of drawing paper. Stories were told at the totem ceremony and each child was awarded a headband. The actor/teacher then broached the problem of the influx of miners, and the children, settled in role, contributed their concerns.

The members of the settlers' group were given role cards by Mrs. McGregor, their actor/teacher leader. Each child was thus informed of his or her name (and names of people who actually lived in those times were used) and occupation. The children were then issued aprons and the majority given a specific property. They were then directed to a space where they could, alone, in pairs or in a larger group, carry out their tasks. Interaction between the working groups was encouraged by Mrs. McGregor.

Ace Hanlon explained to his gold-hungry miners just what they had let themselves in for. He produced a giant map of the Fraser River valley, gave out bandanas, congratulated them on their spirit of adventure and then concentrated on the miners' purpose. He explained the route they would have to take and the difficulties they would most likely encounter. Next he explained the various ways of retrieving the gold, the need for mining licences and the role of the gold commissioner. These children then, in groups, set up their tents, examined the contents of their packs and met for discussion around a campfire.

The two other actor/teachers, Miss Sarah Jones, the news reporter for the Victoria Gazette, and Mr. Augustus Pemberton, government official, circulated amongst the groups, particularly the settlers, and sought opinions of the state of affairs. The three group leaders then informed their groups of an impending meeting to which they had been invited to attend by Mr. Augustus Pemberton, government official and member of the Legislative Assembly. It was to be an opportunity for the three groups to air their grievances and for the government representative to listen and take action in order to safeguard the well being of the citizens in and around Fort Victoria.

A meeting space was chosen. The team's property box became a desk for Mr. Augustus Pemberton and his secretary

from the newspaper office, Miss Sarah Jones, sat next to him. A handbell, quill and inkstand were placed on the desk. Two rostrum blocks designated the entrance to the meeting room. As the time approached for the start of the meeting, the groups entered and were greeted by Miss Sarah Jones, who ensured that they were seated and orderly. The Indians entered last, silently and with arms folded across their chests. Mr. Pemberton asked all to stand, swear allegiance to Queen Victoria and then to sit. He introduced Miss Sarah Jones and clearly explained the purpose of the meeting. Each group had previously elected a spokesperson and he or she in turn reported the group's concerns. These concerns were noted by the secretary. Finally the groups were asked if they had anything further to add. The meeting ended with the promise that the government would investigate their complaints and provide the opportunity for another meeting a week later. The three actor/teacher leaders then led their groups from the meeting place back to their own space and briefly concluded the session. They requested that the children take off their token pieces of costume, and then the team answered any questions that arose. The children were told that they could keep the map or "totem" pole. Research was encouraged, and the team finally explained that they really would be back the following week. The children then left for recess or stayed to chat.

A few days before the second visit the class received a copy of the Victoria Gazette, which reported interesting topics of "real" news and which also reported the concerns expressed by the people at the meeting.<sup>16</sup> The reporting in the newspaper was deliberately biased, calculated to incur the wrath of the miners!

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<sup>16</sup>See Appendix E.

The commencement of the second session, again at nine o'clock, took place in the school gymnasium. The class teacher brought his or her children to the gymnasium doors, where they were quickly reunited with their actor/teacher leaders. Tape-recorded music of Scottish reels and Salish welcoming songs were played as the children reorganised themselves. Time was allowed for the handing out of costume pieces, the answering of questions and for the important task of re-establishing role. When the leaders were ready, they seated their groups "in the round" to watch the play in which the children would see them act. The circular performance space was set up as referred to earlier and the play enacted after a brief introduction by the team director. He explained that they were to see and listen to a story that took place a long time ago and that happened very close to where their school was now standing. The director also explained that he himself would be taking on two roles. He then modelled a hat that he would wear for one part, and then put on a vest which was to denote another character. According to plan, the play ended inconclusively with the actors soliciting help from the children in role in order to try to solve the conflict of ownership illustrated in the play. Once again the children divided into groups to separately discuss the rights of ownership. The actor/teacher alluded to the necessity for some kind of legislation to solve the dilemma presented by the play and to resolve the conflicts and concerns that they had expressed in the first session. After lengthy discussion, during which some groups interacted with others, the promised meeting was called and set up as in the first session. In the course of the meeting, the children articulated their ideas for law enforcement and law reform. As examples, it was sometimes decided that all settlers should fence their land so that territorial boundaries were evident; all lost property should be handed to the town lost property

office. The meeting place was also an opportunity for them to air their views of the prejudicial news reporting by Miss Sarah Jones. The children invariably experienced the frustration of trying to reach an agreement about what laws were or were not necessary. Finally, the meeting ended and the children were asked to "step out" of role and to reflect upon what they had created, in particular upon the attitudes and behaviour of the people in Victoria 1858.

This chapter has endeavoured to present as clear a picture as possible of the developing of Victoria 1858. In the next chapter the project will be evaluated in the light of its use in schools, and the picture will, hopefully, be in clearer focus.

## CHAPTER III

## EVALUATION

The purpose of this chapter is to evaluate the project, Victoria 1858 following the principles summarised in Chapter II. The overall aim of this evaluation is not to try to laud TIE as the educational innovation of the decade, a tempting enough challenge, but to endeavour to discover the learning opportunities inherent in such a programme. The importance of the evaluation should not be underestimated, since it has two major functions; to communicate the experience and to examine, and thus improve, the quality of the work. The following statement by Tony Jackson, Lecturer in Drama at the University of Manchester, England, and a leader in the field of TIE, seems particularly appropriate here: "If TIE is to develop and improve it must find effective ways of assessing its impact and of learning from its own experiments."<sup>1</sup>

Finding these "effective ways" presents problems. The problems are: to define evaluation, to decide what is to be evaluated and to determine how it is to be done.

### 3.1 Defining Evaluation

The dictionary defines "to evaluate" as "to ascertain the value of."<sup>2</sup> In 1975 W. James Popham, lecturer in educational evaluation at the University of California, defined evaluation as a "determination of value"<sup>3</sup> and elaborated by stating that

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<sup>1</sup> Tony Jackson, ed., Learning Through Theatre, p. xvii.

<sup>2</sup> The Living Webster Encyclopaedic Dictionary of the English Language (Chicago, 1971).

<sup>3</sup> W. James Popham, Educational Evaluation (Englewood Cliffs: Prentice-Hall, Inc., 1975), p. 1.

"systematic educational evaluation consists of a formal assessment of the worth of educational phenomena"<sup>4</sup> and that "The heart of the definition involves an assessment of worth or, in other words, a determination of merit."<sup>5</sup> More recently (1982), at a meeting of educational evaluators at the Australian Curriculum Development Centre in Canberra, definitions of evaluation were reviewed and the following adopted: "Evaluation is the process of delineating, obtaining and providing information useful for making decisions and judgments about educational programmes and curricula."<sup>6</sup>

For the purposes of this writer, "evaluation" is defined as "a means of determining the educational worth or value of something." Furthermore, the writer wishes to point out that evaluation and assessment are not synonymous. Barry MacDonald, Senior Lecturer at the Centre for Applied Research in Education at the University of East Anglia, England, differentiates between the purposes of these two terms when he writes:

The purpose of assessment is to make statements about the recipients of an educational service, statements about their actual and potential accomplishment in relation to the opportunities provided by that service. The purpose of evaluation, on the other hand, is not to make statements about the recipients, but about the educational service.<sup>7</sup>

It is difficult to see how evaluation and assessment can be interdependent. The value of any educational programme,

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<sup>4</sup>Ibid., p. 8.

<sup>5</sup>Ibid.

<sup>6</sup>Stephen Keumis, "Seven Principles for Programme Evaluation in Curriculum Development and Innovation," Journal of Curriculum Studies, Vol. XIV, 3 (July-September, 1982), p.47.

<sup>7</sup>Barry MacDonald, Who's Afraid of Education (Centre for Applied Research in Education, Univ. of East Anglia, mimeo), quoted in Jackson, p. 87.

therefore, can only be ascertained through the findings of the effects of the programme on the recipients. This determination of effect is assessment. Valid evaluation cannot exist without some form of assessment, although the reverse is not necessarily true. For example, it would be impossible to evaluate the various techniques used in the teaching of history without assessing the quality of learning that takes place as a result of these techniques. As a further example of differentiation in meaning, a recent memorandum to the Deans of Faculties at the University of Victoria from the Secretary of Senate stated:

For the purposes of evaluating student performances each department shall formally adopt those assessment techniques which the department considers generally appropriate for its courses.<sup>8</sup>

Therefore, it may be seen that evaluation exists in order to appraise the worth of educational phenomena. For the purpose of this study it is necessary to assess in some manner the effects of the TIE programme Victoria 1858 on the children, since this assessment is a vital part of the process of evaluation.

### 3.2 The Difficulties of Evaluating TIE

There are many difficulties confronting those trying to evaluate any Theatre-in-Education project. Brian Wilkes, Lecturer in Drama at the University of Leeds, England, points this out when he succinctly states:

It is when we step back to evaluate the work of a Theatre-in-Education team that we find difficulties. We may ask what the point of it all is. What use is it to the children? To be sure, there are no valid researches to supply the answers to these

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<sup>8</sup>Memorandum circulated to Faculty, University of Victoria, British Columbia (1st September, 1982).

questions, only the assurances of the teachers who use and re-use the groups' work and the commitment of the children as they participate.<sup>9</sup>

This was stated in 1973. Today (1982) there are still no "valid researches." Christine Redington, Lecturer in Drama at the University of Kent in England, adds that applying evaluation to TIE is difficult since the pupils' learning "can take place in any, or all, of the cognitive, affective, social and imaginative spheres."<sup>10</sup> She describes her approach to evaluation as "a descriptive approach, recording responses and analysing the data as far as possible from the stance of an informed observer."<sup>11</sup>

Satisfactory as this approach may be for Redington, it does not necessarily present us with a useable model for the evaluation of Theatre-in-Education. Ken Robinson, editor of Exploring Theatre and Education, a report on the 1978 working conference at Riverside Studios, London, England, "Theatre-Education: An Exploration," maintains that we must develop our own individual models for evaluating TIE. In 1980, in a report to the first Schools Council Research and Development Project looking at the teaching and evaluation of drama in schools, he states, "the way is open in fact for TIE teams to look for their own forms of evaluation."<sup>12</sup>

There are, of course, models for the evaluation of educational programmes. The objectives model, pioneered by Ralph Tyler in the 1930's and developed by Benjamin S. Bloom

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<sup>9</sup>Brian Wilkes and Roger Chapman, eds., Snap Out of It (London, 1973), p. 12.

<sup>10</sup>Christine Redington, "The Effect of a TIE Programme in Schools," in Learning Through Theatre, ed. Jackson, p. 102.

<sup>11</sup>Ibid., p. 106.

<sup>12</sup>Ken Robinson, "Evaluating TIE," Learning Through Theatre, p. 88.

and his co-workers at the University of Chicago in the 1950's, is a popular example. The objectives model requires that the development team:

- 1) secures agreement of the aims of the curriculum,
- 2) expresses them in terms of pupil performance,
- 3) devises appropriate curriculum materials, and
- 4) measures the fit between pupil performance and intended outcome.<sup>13</sup>

Certainly Victoria 1858 had measurable objectives to which the evaluative model described above may be applied. However, the programme also had other objectives which were far more difficult to measure. These other objectives may be loosely termed "expressive objectives." TIE as discussed in Chapter I of this study is an "organic, dynamic, multi-faceted" concept and it is particularly difficult to design an objectives approach to encompass the varied activities and responses generated by the programme. The objectives models discussed above are "summative and general." They are summative in so far as they are applied at the end of a learning experience and external in that they are carried out by a group separate from the innovator. Evaluation of any TIE programme and specifically Victoria 1858 must take place throughout the conduct of the whole project. This comprises both the development and presentation of the programme. Furthermore, it must be evaluated, by outsiders and by those involved. What models then exist that may serve to help the evaluation of TIE? To answer this question it is necessary to refer to evaluators and evaluation teams whose approach seems to serve some of the needs of TIE.

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<sup>13</sup>David Hamilton, Curriculum Evaluation (London: Open Books, 1976), p. 20.

A particularly relevant evaluative model was developed in the United Kingdom for the Schools Council 5-13 Project and the Humanities Curriculum Project. John Nisbet, Head of the Department of Education at the University of Aberdeen, Scotland, stated in July 1974 that for the evaluation of an innovative programme,

. . . we need a continuous or ongoing evaluation, built into the innovatory programme as an integral part of the team work . . . The evaluator is an important member of the team, and he has one of the most difficult jobs to do. He is involved throughout in the planning (to ensure that evaluation is possible), during the programme (to ensure that relevant records are kept) and at the end of each stage (to provide feedback to the team of their strengths and weaknesses). It is a pattern of formative and responsive evaluation.<sup>14</sup>

The distinction between "formative" and "responsive" evaluation seems to be relevant for TIE researchers. Nisbet further adds that evaluation is a form of communication, "a sharing of the experience with others."<sup>15</sup> He says that there is no necessity for statistics and that "recently published evaluations have included case-studies, transcripts, specimens of pupils' work and so on."<sup>16</sup>

The term "formative evaluation" was coined by Michael Scriven in 1967<sup>17</sup> and was used to differentiate between the evaluation of a developing programme and the evaluation of a

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<sup>14</sup> John Nisbet, A paper presented at Melbourne, Australia, quoted in Robert Stake, Evaluating Educational Programmes (Centre for Educational Research and Innovation - Organisation for Economic Co-operation and Development), (Paris, 1976), p. 45.

<sup>15</sup> Ibid., p. 46.

<sup>16</sup> Ibid.

<sup>17</sup> Michael Scriven, "The Methodology of Evaluation," Perspectives of Curriculum Evaluation, eds. Tyler, Gagné, Scriven (Chicago: Rand McNally and Co., 1967), pp. 35-83.

completed programme, the latter being referred to as a "summative evaluation." A further elaboration of formative evaluation is offered by Robert Stake of the University of Illinois, author of *Evaluating the Arts in Education*. Succinctly, he describes the difference. "When the cook tastes the soup it is formative evaluation and when the guest tastes the soup it is summative."<sup>18</sup> He further adds:

Many evaluators coming from the social science background define the evaluation task largely as one of providing information with an emphasis on objective data and a de-emphasis on subjective data. Those coming from the humanities are likely to reverse the emphasis.<sup>19</sup>

Since all TIE programmes fall with the area of Humanities, any evaluation of such programmes would primarily be subjective.

Responsive evaluation to which Nisbet refers<sup>20</sup> is also relevant. According to David Hamilton of the University of Glasgow, responsive evaluation "responds to the wide range of questions asked about an innovation and is not trapped inside the intentions of the programme builders."<sup>21</sup> A responsive approach to evaluation was developed by Stake in 1974. His transaction-observation approach, in which the evaluator is interested in observing and reporting what happens between the learner and the imposed process, is a useful example of methodology. The transactions emphasised "are those that take place in the classroom as learner encounters instructional

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<sup>18</sup>Robert Stake, *Evaluating Educational Programmes* (Paris: Organisation for Economic Co-operation and Development, 1976), p. 19.

<sup>19</sup>Ibid., p. 20.

<sup>20</sup>See footnote number 14.

<sup>21</sup>Hamilton, *Curriculum Evaluation*, p. 39.

arrangements."<sup>22</sup> He further explains that the disciplines from which the methods of observation come emphasise "the crucial importance of reporting as well as measuring."<sup>23</sup> Richard Courtney, Professor at the Ontario Institute for Studies in Education and author of The Dramatic Curriculum, states, ". . . if assessment is to respect the holistic nature of drama, programmes should be subject primarily to responsive evaluation."<sup>24</sup> Bigalky<sup>25</sup> adopted Stake's responsive evaluation approach in his M.Ed Thesis which dealt with the evaluation of drama/theatre programmes in the secondary schools of the Greater Victoria School District. Such an approach to evaluation is particularly significant for the purposes of evaluating Victoria 1858. A further relevance may be discovered in Eliot Eisner's differentiation of educational objectives.

Eliot Eisner, a pioneer in education evaluation at the University of Chicago, distinguishes two types of educational objectives. He divides them into instructional objectives and expressive objectives. An instructional objective, he states, specifies skills and information to be learned; an expressive objective, on the other hand,

describes an educational encounter; it identifies a situation in which children are to work, a task in which they are to engage; but it does not specify what they are to learn . . . An expressive objective provides both the teacher and the student with an invitation to explore, defer or focus on

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<sup>22</sup>Stake, Evaluating Educational Programmes, p. 24.

<sup>23</sup>Ibid.

<sup>24</sup>Richard Courtney, The Dramatic Curriculum (London, Ont.: University of Western Ontario, 1980), p. 79.

<sup>25</sup>Bevin Bigalky, The Evaluation of Drama/Theatre Programs Using R.E. Stake's Responsive Approach (M.Ed. Thesis, University of Victoria, October, 1982).

issues that are of peculiar interest or import to the enquirer. An expressive objective is evocative rather than prescriptive.<sup>26</sup>

It is this evocative nature of a TIE programme that must be taken into consideration when attempting to evaluate the programme's objectives. Eisner elaborates with comments seemingly tailor-made for the drama educator:

The expressive objective is intended to serve as a theme around which skills and understandings learned earlier can be brought to bear, but through which those skills and understandings can be expanded, elaborated and made idiosyncratic. With an expressive objective what is desired is not homogeneity of response among students but diversity. In the expressive context the teachers hope to provide a situation in which meanings become personalized and in which children produce products, both theoretical and qualitative, that are as diverse as themselves. Consequently the evaluative task in this situation is not one of applying a common standard to the products produced but one of reflecting upon what has been produced in order to reveal its uniqueness and significance. In the expressive context, the product is likely to be as much a surprise to the makers as it is for the teacher who encounters it.<sup>27</sup>

There have been evaluative studies of a few TIE programmes. These have been written either by outside evaluators<sup>28</sup> or by the TIE team itself.<sup>29</sup> The studies are referred to as case-books or case-studies, and would seem to represent a formative and responsive evaluation. In the main, the studies are concerned with evaluation resulting from an assess-

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<sup>26</sup> Eliot W. Eisner, "Instructional and Expressive Objectives," eds. Michael Golby, Jane Greenwald and Ruth West, Curriculum Design (London: Open University Press, 1975), p. 352.

<sup>27</sup> Ibid.

<sup>28</sup> Chris Lawrence, "Layers of Meaning. A case-study of Geordie's Lamp," S.C.Y.P.T. Journal (London, 1981), 8:21.

<sup>29</sup> Jackson, ed., Learning Through Theatre, pp. 128-207.

ment of the impact that the programmes have had upon the children's learning.

This brief review of approaches to educational evaluation shows that there are few guidelines for the evaluation of TIE programmes. It further suggests that the evaluators of an innovatory programme, Victoria 1858 for example, should be cognisant of other models but develop their own. Their purpose is to evaluate the worth of their programme and to establish a meaningful communication of experience. The main difficulties of evaluating TIE are: to be able to recognise the significant happenings that result from the myriad interactions that may take place in the development and presentation of a programme, and to find ways of evaluating the expressive objectives to which Eisner refers.

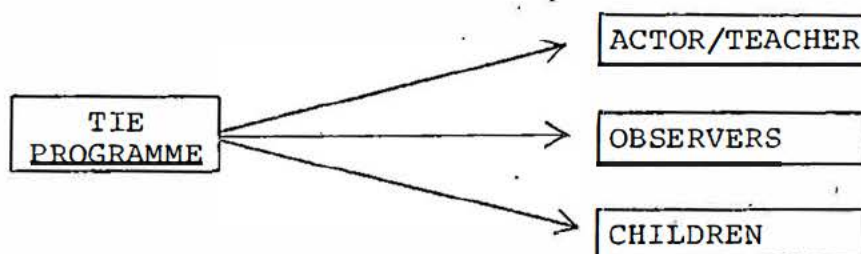
### 3.3 Evaluating Victoria 1858

The nature of a TIE programme allows for evaluation from many different viewpoints; the children's, the actor/teachers', the observers' and classroom teachers'. TIE elicits thousands of responses from the spontaneous interactions that take place between the children and the team and between the team members themselves. The more fully developed the network of reporting, the greater is the chance for a programme's potential to be realised. If all the events in the development and presentation of a programme were recorded audio-visually (VTR), it would provide an excellent foundation for a formative, responsive evaluation and would provide, as Stake suggests, an excellent opportunity to observe and report on the transactions "that take place in the classroom as learner encounters instructional arrangements."<sup>30</sup>

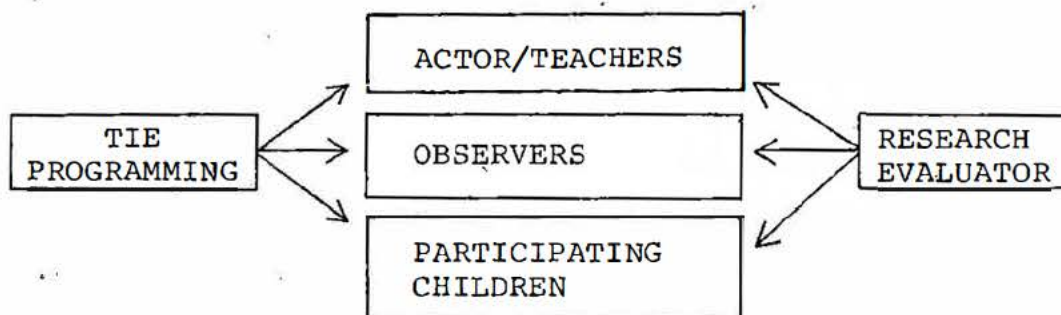
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<sup>30</sup>Stake, Evaluating Educational Programmes, p. 24.

As previously noted from the TIE case studies cited earlier, subjective evaluation appears to be the "modus operandi" for most TIE groups. Therefore it was decided that Victoria 1858 would be evaluated by the actor/teachers involved, interested and knowledgeable observers including the participating children's classroom teachers, principals, university supervisor, and participating children:



In order to synthesise these different sources of evaluation, since each source was evaluated from its particular set of objectives, it was necessary to have a comprehensive, summative evaluation by the director, the chief researcher. Thus:



The objectives of Victoria 1858 were both instructive and expressive. For example, the programme set out to give the children an idea of what it would have been like to have lived in Victoria in 1858. In order for them to experience this, specific bodies of knowledge needed to be learned. Some children, in the role of settlers, needed to know how to operate a mangle; the miners needed to know how to find their way to the Fraser River; the Indians needed to know how to make their totèm. These were instructional objectives.

The involvement of the children in the role-playing activities was an expressive objective, since it identified a situation in which they were to work, but did not specify what they were to learn. Evaluating such activities was difficult. There are no agreed-upon terms of reference nor established criteria to determine what constitutes role-playing. Questions arise: when is a child totally involved in role? How do you measure commitment? A subjective evaluation must be made as a result of a subjective assessment.

The table below is based on Eisner's dual objectives and specifies particular objectives for particular groups:

|                          | ACTOR/TEACHERS                                                 | CHILD                                                                             | OBSERVERS                                                                |
|--------------------------|----------------------------------------------------------------|-----------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| INSTRUCTIONAL OBJECTIVES | Needs to know how to best involve the children in their roles. | Needs to know something of life in Victoria in 1858. Needs to identify a problem. | Needs to know what learning is taking place.                             |
| EXPRESSIVE OBJECTIVES    | Setting up role-playing groups (miners, Indians, settlers).    | Co-operating with the other groups in role-playing situations.                    | Observation of and recording of the children and actor/teachers at work. |

Those unfamiliar with TIE may regard the evaluation as being related solely to the children's learning that took place as a result of Session One and Session Two of the programme. While this, perhaps, is of paramount importance, other aspects of TIE work must also be examined.

According to Ken Robinson,<sup>31</sup> who acted as a consultant to the Gulbenkian Foundation's enquiry into the Arts in Education, there are four main areas for evaluation in any TIE programme.

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<sup>31</sup>Jackson, ed., Learning Through Theatre, pp. 96-97.

These areas are 1) the operation of the programme, 2) the content of the programme, 3) the context of the programme, and 4) the response to the programme. The evaluation of Victoria 1858 considered all four areas and also considered the actual development of the programme.

The evaluation of Victoria 1858 was undertaken with a dual purpose in mind. Firstly, to determine how far the objectives of the programme had been met, and secondly, to suggest ideas for evaluating other TIE programmes.

To clarify, the overall objectives of the programme may be set out as follows:

1. Objectives for the children:

- i) to encourage the children to think about what life was like near Fort Victoria after the first influx of gold miners in 1858,
- ii) to involve the children in role-playing activities,
- iii) to elicit from the children some of the problems that confronted people in that area at that time in history, and
- iv) to enable the children to understand the concept of law.

2. Objectives for the teachers and administrators:

- i) to demonstrate what is meant by the educational service, Theatre-in-Education, and
- ii) to reveal the learning possibilities inherent in a TIE programme.

3. Objectives for the actor/teachers:

- i) to understand the process and purpose of TIE, and
- ii) to become aware of and develop the skills necessary for an actor/teacher.

The children's questionnaires were designed to follow the Aldrich model<sup>34</sup> used in 1964 to discover changes in attitude, in this case towards Reynard, the questionable hero in the play, Reynard the Fox, by Arthur Fauquez. Apart from seeking the children's reactions to the various sections of the programme, the children's questionnaires were an attempt to discover if there were any changes in attitude to the idea of ownership and any changes in understanding of their concept of law.

The pre-programme questionnaire, designed to identify already existing attitudes, was set out as follows:

#### Questionnaire 1

Name:

Age:

School:

Your teacher will read you the story that is written on this sheet. Please listen carefully, and then read it through on your own before choosing answers.

STORY        One day a man, whose name was Mr. Want It, was walking alone along a country road. It was a sunny afternoon in spring. He stopped and sat on a fallen log. Suddenly he saw a dog in the distance. The man decided that the dog was hungry and that it needed a home. It would make a good guard dog. Just as he moved towards the dog, another man appeared. His name was Mr. Land Owner. He said he wanted the dog too. The dog, he said, was on his land. As Mr. Want It and

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<sup>34</sup>Dorothy Aldrich, "A study of Child Audience Reaction to a Controversial Character in a Children's Play," M.A. Thesis, University of Pittsburgh, 1965, in "An Audience Reaction Study on Reynard," Children's Theatre Review (New York, 1967) 3:22-26.

In order to evaluate the programmes, information related to the objectives stated above was collected in the following ways:

1. By means of questionnaires completed by children and teachers. Pre- and post-programme questionnaires were completed by the participating children and a post-programme questionnaire was completed by the class teachers.
2. By continuing written reports and case studies by the actor/teachers.
3. By written reports of teachers and children.
4. By an ongoing report of the programme's progress as expressed in the expert opinion of Dr. Barbara McIntyre.<sup>32</sup>
5. By a comprehensive report by the project director on the programme's development and presentation.

#### 1. The questionnaires

There were three sets of questionnaires. Two were completed by the participating children and one by their classroom teacher. The first set of child questionnaires was the pre-programme set and was completed by the children a few days before the presentation, the children unaware of and uninformed about the forthcoming programme. Instructions for administering these questionnaires were written down and sent to the schools.<sup>33</sup> The second set of questionnaires, hereafter referred to as post-programme questionnaires, was completed the day after the team's final visit, and the third questionnaire was completed by the class teacher at the same time.

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<sup>32</sup> Dr. Barbara McIntyre, Professor Emeritus at the University of Victoria, British Columbia, and past chairman of that Theatre Department, is a pioneer in the use of drama in education.

<sup>33</sup> See Appendix D.

Mr. Land Owner were talking, a third man came by. His name was Mr. Look Like. When he saw the dog, he was surprised. It looked like the dog which ran away from his house a long time ago. The three men argued together, because each one wanted it. They could not agree. They needed a law.

Answer these questions. Put a tick (✓) in the box next to the answer. Choose the best answer.

1. I am

- a) a boy ☐
- b) a girl ☐

2. The person who should have the dog is

- a) Mr. Want It ☐
- b) Mr. Landowner ☐
- c) Mr. Look Like ☐

3. Why did you choose your answer?

I chose my answer because:

- a) I thought it was fair ☐
- b) I think I would like this man best ☐
- c) He liked dogs ☐
- d) He found the dog first ☐
- e) He said it looked like his dog ☐
- f) He owned the land ☐
- g) The dog would be useful to him ☐
- h) He was kind to animals ☐

## 4. What is a law?

I think a law is:

- a) A rule that has been made by government and everybody has to obey it ☐
- b) A rule that has been made up by the people and those people have to obey it ☐
- c) An idea that people can obey sometimes ☐
- d) A rule that everyone knows and follows ☐

## 5. Why do we have laws?

We have laws because:

- a) They give policemen a job to do ☐
- b) They stop people fighting ☐
- c) Many years ago someone said we had to have them ☐
- d) We would have a bad city if we did not have laws ☐
- e) They help people live together ☐

THANK YOU VERY MUCH

The particular purpose determining the choice of each question was as follows:

Question 1 - to indicate the sex of the respondents so that it would be possible to determine if there were any correlation between sex and expressed attitudes

Question 2 - to commit the child to make a judgement

Question 3 - to allow the child to give a reason for choice

Question 4 - to discover the child's present understanding of the meaning of law

Question 5 - to discover the child's understanding of the necessity of law



3. I think he/she should get the horse because

- a) I think it is fair ☐
- b) I think I would like him/her best ☐
- c) He found the horse first ☐
- d) She said it looked like her horse ☐
- e) He owned the land ☐
- f) It would be useful ☐
- g) He/she knows lots about horses ☐
- h) I was a miner/Indian/settler ☐

4. What is a law?

I think a law is

- a) a rule that has been made by government and everybody has to obey it ☐
- b) a rule that has been made up by the people and those people have to obey it ☐
- c) an idea that people can obey sometimes ☐
- d) a rule that everyone knows and does automatically ☐

5. Why do we have laws?

We have laws because

- a) they give policemen a job to do ☐
- b) they stop people fighting ☐
- c) many years ago someone said we had to have them ☐
- d) we would have a bad city if we did not have them ☐
- e) they help people live together ☐



6. What I liked most of all about the programme was

- a) the lesson in the classroom ☐
- b) working with Mrs. McGregor ☐
- c) working with Lucky ☐
- d) working with Ace ☐
- e) watching the play ☐
- f) the meetings at the end ☐

7. What I liked least of all was

- a) the lesson in the classroom ☐
- b) working with Mrs. McGregor ☐
- c) working with Lucky ☐
- d) working with Ace ☐
- e) watching the play ☐
- f) the meetings at the end ☐
- g) writing down the rules ☐

THANK YOU VERY MUCH FOR YOUR ANSWERS

One hundred and seventeen children responded. There were seven spoiled questionnaires (in each case, the child had checked more than one answer for each question). Fortunately for this research, the number of miners, Indians and settlers were identical, there being 39 of each. The results of this questionnaire appear on pages 91, 92 and 93.

The third set of questionnaires was completed by the teachers of the participating classes. The questionnaires sought to discover:

1. if the teacher attended both sessions,
2. how the teachers reacted to the programme's organisation,
3. how the teachers reacted to the content of the programme,

5. Was the preliminary information regarding the forthcoming visit easily understood?
- a) Completely ☐
- b) Partly ☐
- c) Not at all ☐
6. The presentation of the programme involved inevitable time-table re-organisation. Was the re-organisation
- a) Very inconvenient ☐
- b) Inconvenient ☐
- c) Slightly inconvenient ☐
- d) Not at all inconvenient ☐
7. Was your class the only group taking part?
- a) Yes ☐
- b) No ☐
8. Was the material presented suited to the grade level?
- a) Completely ☐
- b) Partly ☐
- c) Not at all ☐
9. In your opinion, when was child learning at its maximum in the first session?
- a) During the teaching session by David Dossor ☐
- b) During the actor/teacher's introduction ☐
- c) During the group activities ☐
- d) During the meeting with Mr. Pemberton ☐
- e) During all of the session ☐

10. In your opinion, when did maximum child learning take place in the second session?

- a) During the theatrical performance ☐
- b) During the group activities ☐
- c) During the final meeting ☐
- d) During all of the session ☐

11. What do you consider was the major learning area for your children as a result of their experience?

- a) Facts about life in early Victoria ☐
- b) An understanding of law and order ☐
- c) Both of the above ☐

12. Do you do drama with your class?

- a) Very often ☐
- b) Often ☐
- c) Sometimes ☐
- d) Rarely ☐
- e) Never ☐

12b. If you answered other than e), please give brief details, e.g. plays at Christmas; recreational; dramatic exercises.

13. Did your class have any previous knowledge about life in early Victoria?

- a) A great deal ☐
- b) Some ☐
- c) Only a little ☐
- d) None ☐

14. Is this kind of work (Theatre-in-Education) a new experience for you?

- a) Yes ☐
- b) No ☐

15. Is this Theatre-in-Education work a new kind of learning experience for your students?

a) Yes ☐

b) No ☐

16. Once the programme was over, how many children wanted to find out more about life in early Victoria?

a) Many ☐

b) Some ☐

c) One or two ☐

d) None ☐

17. Has this programme made you interested in the use of drama in the classroom?

a) Very interested ☐

b) Interested ☐

c) Slightly Interested ☐

d) Not at all ☐

18. Please add any additional comments that you think would be of value. (Were there any interesting observations regarding your children's behaviour?)

2. Continuing written reports and case studies by actor/teachers

The team's comments, thoughts and reactions were recorded by the project director as the programme was being developed. The team members themselves recorded their reactions to the presentation of the programme. This was usually done as the team relaxed, coffee mugs in hand, in the school's staffroom. Each actor/teacher also submitted a summative evaluation of the project.

### 3. Reports of teachers and children

Apart from the specific questions asked in the teacher questionnaires, teachers were encouraged to write down their comments immediately following the second session. A number of children also reported on the project by way of conveying their thanks. The team director also recorded pertinent comments made by teachers and children during and after the presentations.

### 4. Continuing report by the project supervisor

During every session in every school the project supervisor recorded significant comments made by the children and by the teachers and assessed the actor/teachers' handling of the dramatic situations.

### 5. Comprehensive report by the project director

The project director recorded the events of the development of the programme and provided an on-going evaluation of the programme. At one school over forty photographs were taken, with the use of a 35-mm camera, by a university student familiar with the class.

The photos showed the children at work, and they provided material for expressive evaluation. However, their value may only be determined as a result of establishing criteria by which the children's work may be judged via the photographs. Since we are pre-eminently concerned with the child in role, it would be useful to try to determine a valid means of evaluating the child's involvement or depth of commitment. We can only examine the photographs and make a subjective judgement based on the appearance of believability. If it were possible to have an observer for each child (indeed, a photographer for each child) then a more accurate means of

measuring commitment to role could be determined. The following table represents a hypothetical means of measuring commitment to role, and was used as a basis for establishing the criteria which were finally adopted for analysing the photographs.

|                                                                 |             |                                         |       |       |  |
|-----------------------------------------------------------------|-------------|-----------------------------------------|-------|-------|--|
| Name of recorder                                                | Barbara     | Programme <i>Vict. 1858 Session One</i> |       |       |  |
| Name of child                                                   | Sam         | School D                                |       |       |  |
| Minute                                                          | 10:01 10:02 | 10:03                                   | 10:04 | 10:05 |  |
| The child appears to be in role                                 | 1 1         |                                         | 1     | 1     |  |
| The child is absorbed in a task, with actual or imagined object |             | 1                                       | 1     |       |  |
| The child talks to teacher (actor/teacher) in role              |             | 1                                       | 1     |       |  |
| Child in role initiates conversation with child in same group   |             | 1                                       | 1     |       |  |
| Child in role initiates conversation with another group         |             |                                         | 1     |       |  |
| Child leads group in role                                       |             |                                         | 1     | 1     |  |
| Child initiates task                                            |             |                                         | 1     | 1     |  |

Crudely speaking, Sam has scored 15 commitment points during the first five recorded minutes. (It may be argued that certain criteria are worth more points.) Richard Courtney's

establishment of criteria for observing children in dramatic situations<sup>35</sup> is a useful guide. Assess by observing:

- a) Concentration, sincerity, absorption, effort,
- b) ability to sustain a role,
- c) participation and ability to work with others, and
- d) level of dramatic skill.

### 3.4 The Evaluation of the Responses to the Children's Questionnaires

The following shows the pre- and post-presentation questionnaires by percentages.

#### Questionnaire 1 (pre-programme)

1. I am

- a) a boy 60
- b) a girl 67

2. The person who should have the dog is

- a) Mr. Want it 37.8%
- b) Mr. Land Owner 7.9%
- c) Mr. Look Like 54.3%

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<sup>35</sup>Courtney, The Dramatic Curriculum, p. 79.

## 3. Why did you choose your answer?

I chose my answer because:

- |                                       |       |
|---------------------------------------|-------|
| a) I thought it was fair              | 7.9%  |
| b) I think I would like this man best | 0.0%  |
| c) He liked dogs                      | 4.7%  |
| d) He found the dog first             | 28.3% |
| e) He said it looked like his dog     | 44.1% |
| f) He owned the land                  | 4.0%  |
| g) The dog would be useful to him     | 5.5%  |
| h) He was kind to animals             | 5.5%  |

## 4. What is a law?

I think a law is:

- |                                                                                |       |
|--------------------------------------------------------------------------------|-------|
| a) A rule that has been made by government and everybody has to obey it        | 66.9% |
| b) A rule that has been made up by the people and those people have to obey it | 4.7%  |
| c) An idea that people can obey sometimes                                      | 3.9%  |
| d) A rule that everyone knows and follows                                      | 24.5% |

## 5. Why do we have laws?

We have laws because:

- |                                                     |       |
|-----------------------------------------------------|-------|
| a) They give policemen a job to do                  | 1.6%  |
| b) They stop people fighting                        | 7.1%  |
| c) Many years ago someone said we had to have them  | 0.0%  |
| d) We would have a bad city if we did not have laws | 58.3% |
| e) They help people live together                   | 33.0% |

Questionnaire 2 (post-programme)

## 1. In the play, I was

- |              |    |
|--------------|----|
| a) a miner   | 39 |
| b) an Indian | 39 |
| c) a settler | 39 |

2. I think the horse should belong to

- a) Lucky 28.2%
- b) Mrs. McGregor 33.3%
- c) Ace 38.5%

3. I think he/she should get the horse because

- a) I think it is fair 10.3%
- b) I think I would like him/her best 1.0%
- c) He found the horse first 34.2%
- d) She said it looked like her horse 24.8%
- e) He owned the land 13.7%
- f) It would be useful 10.3%
- g) He/she knew lots about horses 2.3%
- g) I was a miner/Indian/settler 3.4%

4. What is a law?

I think a law is:

- a) a rule that has been made by government and everybody has to obey it 67.5%
- b) a rule that has been made up by the people and those people have to obey it 18.8%
- c) an idea that people can obey sometimes 4.3%
- d) a rule that everyone knows and does automatically 9.4%

5. Why do we have laws?

We have laws because

- a) they give policemen a job to do 1.7%
- b) they stop people fighting 2.6%
- c) many years ago someone said we had to have them 2.6%
- d) we would have a bad city if we did not have laws 49.5%
- e) they help people live together 43.6%

6. What I liked most of all about the programme was
- a) the lesson in the classroom 0.0%
  - b) working with Mrs. McGregor
  - c) working with Lucky } 74.3%
  - d) working with Ace }
  - e) watching the play 15.4%
  - f) the meetings at the end 10.3%
7. What I liked least of all was
- a) the lesson in the classroom 25.3%
  - b) working with Mrs. McGregor
  - c) working with Lucky } 2.1%
  - d) working with Ace }
  - e) watching the play 12.6%
  - f) the meetings at the end 18.9%
  - g) writing down the rules 41.1%

The four questions that were designed to determine any change in attitude toward ownership and any change in understanding about law were questions 2, 3, 4 and 5. The tabulation below shows the percentage of respondents to each answer before and after the programme.

| Question 2                               | Pre-Programme % | Post-Programme % |
|------------------------------------------|-----------------|------------------|
| I think the horse (dog) should belong to |                 |                  |
| a) Lucky (Mr. Land Owner)                | 07.9            | 28.2             |
| b) Mrs. McGregor (Mr. Look Like)         | 54.3            | 33.3             |
| c) Ace (Mr. Want It)                     | 37.8            | 38.5             |

| Question 3                                                                     | Pre-Programme % | Post-Programme % |
|--------------------------------------------------------------------------------|-----------------|------------------|
| I chose my answer because                                                      |                 |                  |
| a) I thought it was fair                                                       | 07.9            | 10.3             |
| b) I think I would like him/her best                                           | 00.0            | 01.0             |
| c) She/he found the dog/horse first                                            | 28.3            | 34.2             |
| d) She/he said it looked like his/her dog/horse                                | 44.1            | 24.8             |
| e) He owned the land                                                           | 04.0            | 13.7             |
| f) It would be useful                                                          | 05.5            | 10.3             |
| g) He/she knew lots about horses/liked dogs                                    | 04.7            | 02.3             |
| h) I was a miner, Indian, settler/kind to animals                              | 05.5            | 03.4             |
| Question 4                                                                     |                 |                  |
| I think a law is                                                               |                 |                  |
| a) A rule that has been made by government and everybody has to obey it        | 66.9            | 67.5             |
| b) A rule that has been made up by the people and those people have to obey it | 04.7            | 18.8             |
| c) An idea that people can obey sometimes                                      | 03.9            | 04.3             |
| d) A rule that everyone knows and follows                                      | 24.5            | 09.4             |
| Question 5                                                                     |                 |                  |
| We have laws because                                                           |                 |                  |
| a) They give policemen a job to do                                             | 01.6            | 01.7             |
| b) They stop people fighting                                                   | 07.1            | 02.6             |
| c) Many years ago someone said we had to have them                             | 00.0            | 02.6             |
| d) We would have a bad city if we did not have laws                            | 58.3            | 49.6             |
| e) They help people live together                                              | 33.0            | 43.6             |

An analysis of the children's responses to these four questions shows some interesting changes and consistencies.

On question two, which dealt with ownership, there was a considerable shift of opinion from pre- to post-performance. The pre-programme questionnaire showed a 46.4 percent spread of opinion, while the post-programme questionnaire showed only a 10.3 percent spread. It would appear that the TIE experience that the children shared had a definite bearing on their concept of ownership. They consolidated their opinions.

On question three, dealing with the children's reasons for their ownership decision, mostly only superficial changes can be noted. However, it should be pointed out that in the pre-programme questionnaire a majority (44.1 percent) of the respondents maintained that the animal should belong to the person who said it looked like theirs. However, the post-programme result of this question showed this number reduced by almost half. The majority of children (34.2 percent) adopted the "finders-keepers" code of ethics.

On the fourth question, dealing with the children's concept of law, the responses from pre- to post-programme remained relatively stable. The majority of the children, 66.9 percent in the pre-programme questionnaire and 67.5 percent in the post-programme questionnaire, opted for "a rule that has been made by government and everybody has to obey it."

On the fifth question, dealing with the children's understanding of the reason for law, a real consistency from pre- to post-programme was noted. In the pre-programme questionnaire 58.3 percent of the children checked option d) (We would have a bad city if we did not have laws) and 33.0 percent checked option e) (They help people live together). In the post-programme questionnaire a small shift from the pre-programme was noted. Option d) received 8.8 percent fewer checks in the post-programme questionnaire than in the pre-programme questionnaire, while option e) increased its score

by 10.6 percent from pre-programme to post-programme. All other shifts were minimal, and a simple analysis of the question shows that almost all of the children believed that laws are important to help people live in harmony together.

The remaining two questions, 6 and 7, were designed to discover the children's likes and dislikes concerning the conduct of the programme as a whole. They were included as a part of the post-programme questionnaire and the results are detailed below.

| Question 6                                       | Percentage of Children Responding |      |
|--------------------------------------------------|-----------------------------------|------|
| What I liked most of all about the programme was |                                   |      |
| a) the lesson in the classroom                   | 0.0                               |      |
| b) working with Mrs. McGregor                    | }                                 | 74.3 |
| c) working with Lucky                            |                                   |      |
| d) working with Ace                              |                                   |      |
| e) watching the play                             |                                   |      |
| f) the meetings at the end                       | 15.4                              |      |
|                                                  | 10.3                              |      |
| Question 7                                       |                                   |      |
| What I liked least of all was                    |                                   |      |
| a) the lesson in the classroom                   | 25.3                              |      |
| b) working with Mrs. McGregor                    | }                                 | 02.1 |
| c) working with Lucky                            |                                   |      |
| d) working with Ace                              |                                   |      |
| e) watching the play                             |                                   |      |
| f) the meetings at the end                       | 12.6                              |      |
| g) writing down the rules                        | 18.9                              |      |
|                                                  | 41.1                              |      |

On the sixth question, dealing with what the children liked best about the whole TIE experience, an overwhelming preference for working directly with the actor/teachers was

noted. Seventy-four point three percent (74.3%) of the children preferred this aspect of the experience. Fifteen point four percent (15.4%) said they enjoyed watching the play best, while 10.3 percent voted for the concluding discussions.

On the seventh question, dealing with what the children liked least about the whole TIE experience, a dislike for standard classroom activities, e.g. "a) the lesson in the classroom," which received a score of 25.3 percent, and "g) writing down the rules," which received a score of 41.1 percent, was noted. On the other hand, options b), c) and d), working with actor/teachers, was almost completely rejected and received a score of 0.21 percent. The remaining two options, "e) watching the play" and "f) the meetings at the end," received a score of 12.6 percent and 18.6 percent respectively.

### 3.5 Conclusions Drawn from the Children's Responses to the Questionnaires

From an analysis of the children's responses to the questionnaires, four specific teaching and learning concepts emerge. Firstly, that the interaction between the children and the actor/teachers can be a powerful educational liaison. Secondly, that the children's participation in the whole programme promoted learning that resulted in opinion change. Thirdly, that the children preferred the newer teaching strategies, e.g., teacher-in-role, to the more standard procedures. Fourthly, that being given an opportunity to see more than one side of the question helps the children examine their own perspectives.

### 3.6 Evaluating the Teacher Questionnaires

Seven teachers at the four different test schools completed the questionnaire. The check marks below indicate their responses to specific questions. The remaining questions and answers will be discussed in Section 3.10 (p. 104).

|     |                                                                                                         |               |
|-----|---------------------------------------------------------------------------------------------------------|---------------|
| 4a) | Were you present for both questions?                                                                    |               |
|     | a) Yes                                                                                                  | ✓ ✓ ✓ ✓       |
|     | b) No                                                                                                   | ✓ ✓ ✓         |
| 5   | Was the preliminary information regarding the forthcoming visit easily understood?                      |               |
|     | a) Completely                                                                                           | ✓ ✓ ✓ ✓ ✓ ✓ ✓ |
|     | b) Partly                                                                                               |               |
|     | c) Not at all                                                                                           |               |
| 6   | The presentation of the programme involved inevitable time-table reorganisation. Was the reorganisation |               |
|     | a) Very inconvenient                                                                                    |               |
|     | b) Inconvenient                                                                                         |               |
|     | c) Slightly inconvenient                                                                                | ✓ ✓           |
|     | d) Not at all inconvenient                                                                              | ✓ ✓ ✓ ✓ ✓     |
| 7   | Was your class the only group taking part?                                                              |               |
|     | a) Yes                                                                                                  | ✓ ✓ ✓ ✓       |
|     | b) No                                                                                                   | ✓ ✓ ✓         |
| 8   | Was the material presented suited to the grade level?                                                   |               |
|     | a) Completely                                                                                           | ✓ ✓ ✓ ✓ ✓ ✓ ✓ |
|     | b) Partly                                                                                               |               |
|     | c) Not at all                                                                                           |               |

|    |                                                                                                     |               |
|----|-----------------------------------------------------------------------------------------------------|---------------|
| 9  | In your opinion, when was the children's learning at its maximum in the first session?              |               |
|    | a) During the teaching session by David Dossor                                                      |               |
|    | b) During the actor/teachers' introduction                                                          |               |
|    | c) During the group activities                                                                      | ✓             |
|    | d) During the meeting with Mr. Pemberton                                                            |               |
|    | e) During all the session                                                                           | ✓ ✓ ✓ ✓       |
| 10 | In your opinion, when did maximum learning take place in the second session?                        |               |
|    | a) During the theatrical performance                                                                |               |
|    | b) During the group activities                                                                      | ✓             |
|    | c) During the final meeting                                                                         |               |
|    | d) During all of the session                                                                        | ✓ ✓ ✓ ✓ ✓     |
| 11 | What do you consider was the major learning area for your students as a result of their experience? |               |
|    | a) Facts about life in early Victoria                                                               |               |
|    | b) An understanding of law and order                                                                |               |
|    | c) Both of the above                                                                                | ✓ ✓ ✓ ✓ ✓ ✓ ✓ |
| 12 | Do you do drama with your class?                                                                    |               |
|    | a) Very often                                                                                       | ✓ ✓           |
|    | b) Often                                                                                            | ✓ ✓ ✓ ✓       |
|    | c) Sometimes                                                                                        |               |
|    | d) Rarely                                                                                           |               |
|    | e) Never                                                                                            |               |

|    |                                                                                                      |             |
|----|------------------------------------------------------------------------------------------------------|-------------|
| 13 | Did your class have any previous knowledge about life in early Victoria?                             |             |
|    | a) A great deal                                                                                      |             |
|    | b) Some                                                                                              | ✓ ✓         |
|    | c) Only a little                                                                                     | ✓ ✓ ✓ ✓     |
|    | d) None                                                                                              |             |
| 14 | Is this kind of work (Theatre-in-Education) a new experience for you?                                |             |
|    | a) Yes                                                                                               | ✓ ✓ ✓ ✓     |
|    | b) No                                                                                                | ✓ ✓ ✓       |
| 15 | Is this Theatre-in-Education work a new kind of learning experience for your students?               |             |
|    | a) Yes                                                                                               | ✓ ✓ ✓ ✓ ✓ ✓ |
|    | b) No                                                                                                |             |
| 16 | Once the programme was over, how many students wanted to find out more about life in early Victoria? |             |
|    | a) Many                                                                                              | ✓ ✓         |
|    | b) Some                                                                                              | ✓ ✓         |
|    | c) One or two                                                                                        | ✓           |
|    | d) None                                                                                              |             |
| 17 | Has the programme made you interested in the use of drama in the classroom?                          |             |
|    | a) Very interested                                                                                   | ✓ ✓ ✓       |
|    | b) Interested                                                                                        | ✓ ✓ ✓       |
|    | c) Slightly interested                                                                               |             |
|    | d) Not at all                                                                                        |             |

From an examination of the responses to the questionnaires, the conduct, content and effect of the programme on the children were favourably commented upon. The responses were positive. As with the children's response to the heart of the question, so too there was evidence that the teachers' gratification clouded an honest response. For example, in

question eleven no teacher identified a major learning area. All said that the major learning was "facts about life in early Victoria" and "an understanding of law and order." As a further example, in questions 9 and 10 only one teacher identified a specific part of the programme where he thought learning was at its maximum. It may be argued that the lack of critical responses reflected a weakness in the choice of question. All teachers stated that they did some form of drama activity with their class. All teachers except one completed question eighteen, which asked for any additional comments. The words in parentheses (Were there any interesting observations regarding your children's behaviour?) were mostly ignored, and teachers used the space to endorse the success of the programme and to convey thanks.

### 3.7 Conclusions Drawn from the Teacher's Responses to the Questionnaire

The following conclusions may be drawn from the information received via the questionnaires:

1. The preliminary information regarding the operation of the programme was easily understood by all teachers.
2. For most teachers the programme was not at all inconvenient. The director of the project was well aware of the problems arising when teachers try to book the school gymnasium for more than their allotted share of time!
3. In the light of the programme experience, the facts that
  - a) more than one class took part on one occasion,
  - b) classes had done varying amounts of drama, and
  - c) classes had little or no previous knowledge of early Victoria history,
 made no significant difference.

4. All teachers thought the material was completely suited to the age group.
5. Avoidance of an easy option in questions 9, 10 and 11 would have given a more decisive answer. That maximum learning took place in all sections of the programme must surely be regarded as an inaccurate response fostered by the design of the question.
6. The TIE experience was a new form of learning experience for every child and for every teacher, with the exception of those who had taken part in the TIE pilot project, Almighty Voice, referred to on pp. 36-39.
7. The programme caused all teachers to maintain that Victoria 1858 had made them interested in the use of drama in the classroom. However, since all teachers had previously (question 12a) confessed to using drama, the question needed to be worded differently in order to discover more specific information, e.g., "Will you use role-playing in your Social Studies lessons?"
8. One important aspect of the programme was to discover how much it stimulated the children to do specific research. A more accurate picture would have emerged if the teacher had replied to the question a number of days after the programme instead of on the day following, as was required by the directive. Although more teachers said that Victoria 1858 had stimulated "some" children to research, the programme may be found to be inadequate in this respect.

### 3.8 Evaluation of the Programme by the Children

The only written records of the children's responses, apart from the questionnaires, to the programme were those noted by one class at school A. Here the grade five children added their comments to the back of the questionnaire paper. The children's remarks are interesting:

- "Thanks for the history you taught us. It ties in with Social Studies."
- "It was fun using the equipment."

- "I learned many things that I didn't know before about B.C."
- "It was more fun to see history than to read it."
- "I learned much more about miners, Indians and settlers than I would if my teacher had given me a two week talk about them."
- "I found it very interesting acting out our history."
- "It was a great way of doing our Social Studies. I think it was a neat idea of actually acting it out and learning at the same time."
- "I think this way of learning is much better than reading."
- "I never learned so much in such a short time. I kept forgetting we were in the 1900s and not the 1800s."
- "I think that I will get better Social Studies marks now. It was a very fun way to learn."

### 3.9 Conclusions Drawn from the Children's Unsolicited Responses to the Programme

The above comments show that the programme's structure made the programme worthwhile for these children. They perceived the experience as an interesting and effective means of learning their Social Studies. No child, however, specifically mentioned the idea of law. For a more accurate description of the children's reaction to the programme, opportunities should have existed for the children to write down their comments in a less specific way than was demanded of them by the questionnaires.

### 3.10 Evaluation of the Programme by Participating Teachers

Apart from specific questions answered in the questionnaire, the majority of teachers, mostly via the questionnaires, recorded their personal reactions to the programme:

#### School A

"I was impressed with the children's involvement. The role-playing continued when they returned to the classroom. Most maintained their interest throughout the programme."

"The pupils truly enjoyed the role-play activities. The use of artifacts and limited costume added greatly to their understanding of what it might have been like during this period in our history."

"Students who otherwise did not appear to excel did very well."

#### School B

"The children were deeply involved. Referrals to the programme were made throughout the rest of the day. The children talked about the possibility of another programme next year. Since this age enjoys dressing up and play acting would it not be possible to suggest that each girl brings a long skirt for the second session. The only undesirable behaviour was the twisting of headbands by the Indians. You could say to them that it was ill-mannered to be constantly adjusting them. An excellent programme."

"This was an excellent programme. The children's comments indicated they had a very enjoyable time--enjoyable and worthwhile."

#### School C

No comments received.

#### School D

"This was a marvellous concept. I wish it were available at least once or twice a month. It is marvellous to find people with the necessary time for researching facts who can then present them in such a manner. Thirty children to one teacher is difficult, but with five [actor]

teachers they were absorbed. I couldn't believe it was my normal group. With an adult who can respond immediately there was no need to fight twenty-nine others for attention. I couldn't believe it was my normal group."

### 3.11 Conclusions Drawn from the Teachers' Responses

These statements complement the teachers' specific reactions as noted on their questionnaires. It is clear that the programme was judged by the teachers to be successful. This judgement of success seems to have been dependent upon the following major factors. Firstly, that the children were deeply involved in their activities; secondly, that the programme catered for children of widely differing ability levels; thirdly, that the use of artifacts was a valuable stimulus to learning, and fourthly, that teachers expressed a desire for more TIE programmes.

One teacher, in the course of a post-programme discussion with his students, suggested that the meetings as arranged between miners, settlers and Indians would never, in actual fact, have happened. This discussion raises interesting questions about the teaching of history. (Such questions are well addressed and discussed by drama teacher John Fines and history teacher Ray Verrier in their book The Drama of History.)<sup>35</sup>

### 3.12 Evaluation of the Programme by the Project Supervisor

The university supervisor's evaluation reflects the three major aims of the project; to design and present a unique learning experience that would enrich the children's understanding of a part of the grade five Social Studies

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<sup>35</sup> John Fines and Ray Verrier, The Drama of History (London: New University Education, 1974).

curriculum; to enable members of the TIE team to discover and utilise the necessary actor/teacher skills; and to demonstrate to classroom teachers and school administrators the learning possibilities inherent in a Theatre-in-Education programme. Her written report discussed the conduct and content of the programme, the development of the actor/teacher skills and the children's reactions to the experience.

i) Conduct and content of the programme

Session One

Child interest was high in all schools from the beginning to the end of this session. The first reactions were ones of curiosity, but the presentation of the needed background information caught their immediate interest. The success of the Time Capsule idea, the photograph and fur, and the biographical presentations of the actor/teachers in role was evident as the children sat obviously intrigued. The ideas and suggestions from the children were in most cases appropriate to the experience.

There was general excitement in all cases when the children were divided into the three groups: Indians, miners and settlers. Group identification began quickly and the children's conversations en route to the gymnasium reflected their sincere interest. The group activities in the gymnasium conducted by the TIE team in role encouraged verbal as well as physical response and commitment. The majority of the children appeared particularly interested in the artifacts and costume pieces presented. The examination of an old flat-iron by a settler, the donning of an Indian headband by an Indian, and the handling of a rock specimen by a miner appeared to transform the participating children into a settler, Indian or miner. It was noted that in the schools where the classroom teacher participated actively as a member of the group, there was more verbal response and commitment from the children. In the schools where the classroom teacher remained as an observer it was somewhat more difficult to gain

the desired commitment from the children. The intervention of a team member as a newspaper reporter stopped the action for a moment in two of the schools, but it consolidated the idea of serious role-playing by someone other than the leader. It appeared that this intervention was a very real aid in helping the children become involved in unplanned interaction.

The group meeting at the end of Session One was the least successful part of the session. In all cases, the child spokesperson found it difficult to be a public speaker. The group responses were, however, very interesting and had the sessions not been curtailed by time, it is likely that the spokesperson would have gained confidence and the concerns of each group would have been presented more clearly.

#### Session Two

The presentation of the theatrical event, with the three groups of children seated in the round, was excellent. The recorded sounds presented as the groups were seated aided their role-playing. The problem of ownership, which the play stimulated, resulted in much child conversation. As the children had to give reasons for their ideas, there was a great deal of discussion. In only one school was there little discussion. The listing of the rules to solve the conflict brought out many differences of opinion and led to considerable give and take between the children. An interesting development occurred in the schools where the programme was latterly presented. Here inter-group discussion of ideas took place. The children, in role, visited the other groups in an attempt to arbitrate and thus solve the problem.

The final meeting of the groups with the government official and news reporter was, in some ways, the least successful section of the session. Time appeared to be the problem. In all schools, the children were beginning to have many ideas about Victoria and the problem of law and life in

1858. They wanted to express them, but time had run out. It appeared at this time that through the conduct and content of the experience a thoughtful excitement had been unleashed. It was hoped that the classroom teachers were able to take the opportunity to bring the excitement to a meaningful conclusion. If such was the case then this last section might be termed the most successful.

ii) Development of actor/teacher skills

Throughout the observation of the programme, the development of special skills of the TIE team were noted. These skills became more obvious and improved as the programme progressed from school to school. Five overall specific skills developed in the three group leaders. The team utilised these skills more effectively with each presentation. It was noted that these skills are those of an actor who is also a teacher.

One of the most important actor/teacher skills is the ability to role-play effectively. All actors must have this skill. In order to be an effective actor/teacher this skill must be magnified. It is necessary for the actor/teachers to organise the children, respond to questions, encourage response, keep to the problem and at all times to remain in role. It was noted that the team's role-playing ability developed markedly. The ability to question is also of prime importance. It is necessary for actor/teachers to be able to elicit response from children by asking appropriate, divergent questions in order to stimulate information and activities. The number and quality of appropriate questions increased with each presentation. A third important skill which gradually improved over the presentation period was the ability of the actor/teachers to accept the children's ideas and follow them through wherever possible. The problem of too much talking by the adult giving too much information

arose and gradually subsided. It is a vital skill of an actor/teacher to be able to remain silent and to let the children search for answers to problems. "What will we do now?" is often a better response than "We must find out who took the horse." Another important skill is that of story-telling. At the first session with the children the actor/teachers presented very factual biographies. As the work progressed the story telling abilities of all the team members increased significantly, thus stimulating great interest among the children.

iii) The children's verbal reactions to the experience

The scenarios and reactions of the children varied from school to school. At one school the miner group instigated some specific group action by requesting a meeting with the Indians in order to make a deal for the horse. At another school the Indians became very angry when it was pointed out to them that their chief had sold land to the white man. They wanted all boundaries marked and wanted the white people to understand the differences between doctors and medicine men. At one point a group of settlers declared that their main duty was to farm and that a police force was needed to solve disputes. At one school one of the settlers refused to come to the general meeting at the end of Session One because he was too busy mending his fence. During the second session at another school the Indians walked into the gymnasium with arms folded and minds set to begin even before their TIE leader appeared. At the same school the miners decided themselves to bring packsacks, and upon entering the gymnasium said:

"We've had our tents slashed."

"Let's make a contract with the Indians."

"We have a problem getting mules to go up the Fraser."

Later, during the same session, the miners displayed more initiative. They approached the Indian group and offered them "gold" in exchange for transportation. The Indians declared that they were not interested in gold but in "beaver tokens" from the Hudson's Bay Company at Fort Victoria. At another school the "finders-keepers" approach to the problem of rightful ownership was keenly discussed. The children concluded that a lost-property office was the answer. There then ensued discussion concerning the organisational problems of running a lost-property office, especially one that stabled a horse! Asked what was accomplished, the children at this school said:

"We had fun."

"People did have problems in 1858."

"These problems led to laws."

### 3.13 Conclusions Reached by the Project Supervisor

It was this supervisor's opinion that the programme successfully achieved its three major aims: to design and present a unique learning experience that would enrich the children's understanding of a part of the grade five Social Studies curriculum; to enable members of the TIE team to discover and utilise the necessary actor/teacher skills; and to demonstrate to classroom teachers and to administrators the learning possibilities inherent in a Theatre-in-Education programme.

The conduct and content of the programme satisfactorily captured the interest of the children and generated enthusiasm for learning. Teachers were co-operative and receptive. One weakness was the lack of time to fully discuss the concerns of the groups at the end of Session One and to reflect upon the experience after the end of Session Two. The development of actor/teacher skills was clearly manifested and most

evident in the actor/teachers' timing and phrasing of questions. This developing skill of handling and organising children in role became reflected in the responses given by the children. As the programme progressed there were more imaginative verbal responses from the children. Indeed, with the latter two presentations there was far more child-initiated interaction between the groups than in the beginning programmes. This factor points to an increased commitment by the children which can be directly related to an improved quality of actor/teacher work.

### 3.14 Evaluation of the Programme by the Actor/Teachers

The actor/teachers gave verbal and written reports after the sessions. The following comments, however, represent a summative evaluation of the project, and reflect what was of greatest personal concern to the actor/teachers. Their evaluations included the evaluation of the content and conduct of the programme, the development of their skills as actor/teachers, the development and organisation of the programme.

#### i) Content and conduct of the programme

All team members were agreed that the content of the programme was relevant to, and suited to, the children for whom it was presented. The programme was felt to be successful in this regard. However, the conduct of the programme revealed two main weaknesses. First, one actor/teacher expressed the concern that the children, during the second session, were not given opportunities to develop their dramatic play, not enough chance to "do things." The second weakness was the lack of time allotted to the completion of each session, particularly to Session Two, in which the children were expected to reflect out of role on their experience during both sessions. The desire was expressed for an opportunity, at just one school, to follow through the children's reactions and examine in greater depth the issues involved.

## ii) Development of actor/teacher skills

This aspect of the evaluation received the greatest attention by the actor/teachers. The following quotations made by the team members reflect the learning that took place as they discovered techniques to help the children in their suspension of disbelief:

1. "I found the art of questioning to be the most important single skill. We need more knowledge of this art. It should be a recognised part of a TIE curriculum as it is, for example, in nursing."
2. "Working with the children in role was a most valuable learning experience. I learned a great deal about the use of drama and it was invaluable to compare the drama work done in the different schools."
3. "A context in which they could all meet, a communal meal, was a good idea and worked well, but more time was needed to develop this."
4. "It was valuable for me as an actor/teacher in role as an Indian to share common experiences with the children in role as Indians. Together we could see 'the other side of the coin.' There was value in saying three weeks hence, 'Don't push me around. I know what it's like to be pushed around.'"
5. "The token costumes really helped. They meant much to the children. Instead of just handing out the pieces, I realised the importance of each piece being invested with a significance."
6. "Opportunities for mime allowed the children to show a commitment to their jobs, and the use of actual artifacts helped a great deal."
7. "Stressing the importance of the settlers' roles, of their responsibility towards others of the community assisted their commitment and combatted the initial urge to giggle. The idea of the children being husbands and wives was greeted with hilarity until the importance of family units was pointed out."

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initiated discussion with children in  
er group, commitment to role was deepened.  
efore looked for opportunities to promote  
interaction."

increased my ability to 'think on my feet '."

### iii) The development and organisation of the programme

All team members remarked upon the slowness of the programme's development. There was a wish for "something concrete" and a "specific focus" much earlier. However, some team members suggested that the initial slowness in coming up with "a specific focus" is an inevitable part of the TIE process.

The logistics of the programme's organisation in the various schools was praised. Plans went smoothly and team members commented favourably upon the "dovetailing" of TIE programme, school curriculum and school timetable. The team members suggested two ways in which the organisation of the programme might be even more efficient. One way is to inform all the teachers of the participating schools of the team's intended visit. In this way, teachers other than those receiving the programme could capitalise on the resources made available by the team. A second way in which the programme might be made to be more efficient is by preparing the teachers of the participating classes as to the roles they should take during the sessions.

8. "I learned that it was beneficial to slow down and talk less. I became less afraid of silence."
9. "The structure of my groups became tighter as we went from school to school. It was easier to work with a more closely knit social group."
10. "I gained in confidence as I found more opportunities to draw on the children's experiences and to give them freedom for expressing their ideas."
11. "I noticed that when one group of children in role initiated discussion with children in another group, commitment to role was deepened. I therefore looked for opportunities to promote this interaction."
12. "It increased my ability to 'think on my feet'."

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### 3.15 Conclusions of the Actor/Teachers

All actor/teachers reported that their participation in the project became a very valuable learning experience for them as graduate students and commented mostly on their increased confidence in the use of drama with children. One graduate student stressed the value of the practical approach, of putting theory into practice. All actor/teachers expressed interest in further TIE work. One stated that there was a need for more proof of the value of the work, and that with proof derived from substantial statistics, an enterprising school board could well be willing to provide backing for this educational service. Finally, the project stimulated sufficient enquiry into the idea and practice of Theatre-in-Education that two of the four team members are presently (1983) researching specific aspects of TIE as a basis for MA theses.

### 3.16 Evaluation of the Project by the Project Director

The director's evaluating of the project, both formatively and summatively, took into consideration the development and the presentation of the programme.

#### i) The development of the programme

The lengthy time taken by the team to arrive at a specific topic and a specific approach was a valuable experience for the team members. Initially frustrated by lack of a specific focus, they came to realise that the search for ideas and focus was an integral part of the TIE process. Two moments during the early part of the programme's development gave the team a strong commitment to their work. One was when they had adopted roles and were eager to research to find out more about their lives; another was the focus on the

issue of the ownership of the lost horse, a focus suggested by playwright Cherie Thiessen.

Preparing the actor/teachers for the role-playing sessions with the children was a most important task and the most difficult task to carry out in rehearsal situations. Accordingly, a class of twenty-six university students were used in a trial run. The feedback was invaluable. The most helpful suggestion resulting from the experience was that the children, within the context of the programme, should be able to work on something which they could then keep as a memento in their own classrooms.

For further experiment with actor/teacher techniques, two visits were arranged at two different elementary schools. At these schools, which contrasted socio-economically, the first session only was presented. The presentations served as the only means to evaluate the workings of the first part of the programme. The following discoveries were made:

1. More serious thought needed to be given to the structuring of the building-belief sessions. Real problems had to be faced. Children chopped down trees without ever "seeing" trees, collecting wood became merely a ritual of picking up anything. What could be said to a Victorian miner who declared that he had a MacDonald's hamburger in his packsack? How were the children to be dealt with who continually responded out of role? Time was needed to consider the skill of asking the right questions. The closed question, e.g., "Have you had any problems around here lately?" was usually followed by an unproductive "No!" Whereas a question such as "What did you do when those miners tried to put up their tents on your land?" proved to be more challenging for the children and more rewarding for the actor/teacher. In retrospect, it would have been interesting to have had an observer record the questions asked by the actor/teachers, and for there to have been a team analysis of these questions.

2. The introduction of the children to the actor/teachers was lacking in its attempt to create surprise. Following the trial session with the university students, it was decided that after the children's initial lesson in the classroom, the children would not then go to the gymnasium and meet their actor/teacher leaders. Instead, as a way of creating surprise, it was agreed that the children should see a large picture of each of the actor/teachers dressed in role and that a tape recording would be played whereby the children could listen to the voices of those characters as they recounted interesting aspects of their lives. It was clear to the project director that the children at the first test school found it very hard to listen to the tape recording. This was mainly because of the quality of the recording and length (eight minutes). It was, however, tried again at the second test school, and again it was obvious that the recording did not command the children's attention and furthermore, it failed to provide the surprise element as the actor/teachers entered in turn. Accordingly the strategy changed. Instead of tape recorder and picture, the characters themselves entered the classroom during the initial teaching session. The entries of first, the Indian, then the settler and then the miner, was timed to illustrate specific points being made by the director. A child would be asked to see if there was anyone outside the classroom who could help with the answer to a particular question. The children were invariably captivated by the appearance of these "people from history," who then talked to the children about problems in Victoria in 1858. The listening was far more attentive than it had been when the tape recording was played.
3. The initial classroom session needed to be more carefully structured and facts more clearly presented. Visual aids were prepared to show the development of the Hudson Bay forts in the Pacific Northwest. Another technique to gain the children's attention and interest was to ask the children to each name one building in present downtown Victoria. This activity encouraged them to speak and gave the director a "feeling" for the class. Buildings mentioned and an imaginative picture of the downtown area of the city formed, the children were

then shown a picture of Victoria in 1858 and were asked questions about what they saw. From their observations, the director gradually elicited the idea of three main groups of people--settlers, Indians and miners.

4. The meeting at the end of the session was poorly set up. Not all children were seated so that they would easily see, and the meeting lacked an air of authority. As a result of this observation, the seating of the children was rearranged, affording the opportunity of physical distance between each group. The meeting gained in formality when the Indians' entry, in single file and with folded arms, was delayed until the other two groups were seated. To further aid formality, all members, at the opening of the meeting, were asked to stand and swear allegiance to Queen Victoria.

#### ii) Evaluation of the presentation of the programme

It was this director's understanding that the presentation of the programme was successful in achieving the aims previously stated. Children learned more about life and law in Victoria in 1858 and they enjoyed their learning. Teachers and administrators recognised the learning potential in a TIE programme. The team members each learned much about the necessary skills of being an actor/teacher. Commenting further would risk repetition.

One method of evaluating the success of a programme's presentation is to concentrate on the child's commitment to the activities presented. One way of recording this is through the use of photographs. At one school 42 photographs were taken during both sessions. These photographs serve as a means to evaluate the programme's expressive objectives. It is an evaluation based on the extent to which the conduct of the programme caused the children to be involved in their roles and in the events of which they were part.

At a recent conference,<sup>36</sup> Dorothy Heathcote suggested the following sequence of events in an attempt to describe the stages through which a child passes to reach a deep commitment to a role:

Stages of Child Involvement

1. Attention
2. Interest
3. Involvement
4. Investment
5. Concern
6. Obsession

The following table represents this researcher's interpretation of these stages and defines criteria for observation. Thus the possibility is suggested of interpreting seven selected photographs with a view to determining the child's level of commitment, or involvement in role.

An interpretation of Dorothy Heathcote's Stages of Child Involvement for the purposes of establishing criteria upon which to judge children's commitment to role

| STAGE          | INTERPRETATION                                                                                          | BEHAVIOUR                                                                                                                                                                   |
|----------------|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Attention   | The child listens to the teacher.                                                                       | The child relates only to the teacher.                                                                                                                                      |
| 2. Interest    | The child shows interest in what the teacher is doing or saying.                                        | The child's eyes are fixed on the teacher; there are signs of concentration and no signs of distraction.                                                                    |
| 3. Involvement | The child has accepted a role, but is not involved in any physical or verbal activity to test the role. | The child's attitude has been modified to follow the rules of the drama, but the child is still passive, listening to the instructions, and is not initiating any activity. |

<sup>36</sup> Association of British Columbia Drama Educators, Holiday Inn, Vancouver, British Columbia, 29th January, 1983.

| STAGE         | INTERPRETATION                                                                                                                              | BEHAVIOUR                                                                                                                                             |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4. Investment | The child explores physical activities in role.                                                                                             | The child follows the teacher's instructions but does not initiate any plot development; is not involved in any clash of ideas.                       |
| 5. Concern    | The child develops attitudes and tests and defends these attitudes with other children in role.                                             | The child pursues his/her own ideas, causing in-role discussion and possible plot development; frequent interaction.                                  |
| 6. Obsession  | The child is totally committed to a role. He/she remains in role at all times. Real emotion is experienced within the context of the drama. | The child's physical bearing demonstrates total commitment; body positions and speech delivery signify adherence to an attitude. The emotion is real. |

The subsequent photographs serve as a means of interpreting the stages to which Heathcote refers and, furthermore, as a limited means of evaluating the children's participation in the programme.

Photograph #1

This photograph shows the actor/teacher attempting to gain the children's attention and interest. Most are at stage one, but not all

Photograph #2

Here most of the children are at stage three. Most are listening attentively. Even the child tying his headband does not allow this to distract from his listening.

Photograph #3

At stage four the children are carrying out tasks in role, are answering to the teacher in role, but have not initiated any plot development, nor any verbal interaction with other groups. They are living through the physical tasks and are not advancing or defending ideas.

Photograph #4

Here the miners are discussing with their actor/teacher what they should include in their petition. The children show concern and are at stage five.

Photographs #5,6 and 7

The following three photographs, taken towards the end of Session Two, show some of the miners interacting with the Indians. The children in the foreground are at stages five and six. The children in the background (Photograph #6) are operating at stage three.

Photograph #5

Photograph #6Photograph #7

The final three photographs provide some examples of the programme's expressive objectives being met. The reader may judge, to some extent, the depth of the children's involvement at this stage in the programme.

One weakness of the presentation which was not commented upon by the actor/teachers was their failure to recognise signals which could have been used to crystallise conflicts raised by the children. It was a failure to capitalise on a moment, a failure to "dramatise the analysis."<sup>37</sup> For example, when "God Save Queen Victoria" was chorused at the meeting, Ace Hanlon, the miner, developed a disgust for that reverence. His disgust was not followed up by the reaction of the settlers. This potential argument could have been scripted and could have served as a catalyst for the children's feelings. This failure of what amounts to team work was the clearest signpost to the team's inexperience as actor/teachers.

The inclusion of the Victoria Gazette was most valuable. The Gazette presented the children with a blatantly prejudiced report of their previous week's meeting. This engendered truly-felt emotion among many of the children. At one school a group of children took particular strong issue with the news reporter, Miss Sarah Jones. They were children whose parents had been involved in a recent (1982) strike about which the local media had "inaccurately" reported. For these children the drama had a particularly personal level of significance.

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<sup>37</sup> For elaboration see Tony Coult, "Agents of the Future," in Sandy Craig (ed) Dreams and Deconstructions (Ambergate, Derbyshire: Amber Lane Press, 1980), p. 85.

### 3.17 Overall Conclusions of the Project, Victoria 1858

This evaluational analysis of the project reveals that the major objectives of the programme were met--to design and present a unique learning experience that would enrich the children's understanding of a part of the grade five social studies curriculum; to enable members of the TIE team to discover and utilise the necessary actor/teacher skills; and to demonstrate to classroom teachers and to administrators the learning possibilities inherent in a Theatre-in-Education programme. The following specific statements may be made:

1. The children endorsed the project. From an examination of the questionnaires, the vast majority enjoyed their experience of learning through play, in particular in working in role with strangers.
2. Specific actor/teacher skills were identified and these skills increased with each presentation. This type of training should be a part of the educational experience of graduate and undergraduate students.
3. Classroom teachers and principals endorsed the success of the programme and the concept of Theatre-in-Education.
4. The Social Studies learning was effective. Not only were new facts absorbed, but children were able to explore their feelings, attitudes and values.
5. The role-playing aspects of the experience increased the children's ability to see another point of view.
6. Time to allow for full expression and analysis was lacking. The programme needed more time (a complete morning) in order to follow through the children's reactions and examine in greater depth the issues involved.

### 3.18 Implications for Further Study

The evaluation of this TIE project suggests the following areas for further study:

1. The value for the training of drama teachers, actor/teachers and for schoolchildren of a TIE programme presented by a professional team over an extended period of time,
2. the role of the classroom teacher within a TIE programme,
3. the development of self-evaluation techniques used by actor/teachers, and
4. the means by which children may best evaluate their experience in a TIE programme.

This chapter has examined the worth of TIE as an educational service. It is this researcher's wish that TIE will fight through the bureaucratic wall of educational restraint to answer expressed needs. One such need recognised by administrators in British Columbia is the need to train teachers in the use of drama. This need reflects the British Columbia Ministry of Education's intent to see drama as part of the elementary school curriculum in 1984. That TIE can help provide an answer to the enormous problem of implementing drama in our schools is discussed in the following chapter.

## CHAPTER IV

THEATRE-IN-EDUCATION AS A MEANS OF IMPLEMENTING DRAMA  
IN VICTORIA ELEMENTARY SCHOOLSIntroduction

The values of a TIE experience for children, teachers and actor/teachers have been examined in the previous chapter. For its value to be realised, its implementation as an educational service is necessary. Such implementation would be relatively easy to effect, since it does not demand a change in behaviour on the part of classroom teachers, but merely an agreement to have a TIE team work with his or her class. The implementation of TIE as an educational service would be a decision reached by a school board willing to fund such a project.

One of the most obvious ways to have TIE accepted by an interested authority is to show its effectiveness in fulfilling a need already expressed by the educational administrators. In the province of British Columbia and, more specifically within the Greater Victoria School District, a need has been expressed. There is a need for elementary teachers to be trained in the use of drama. This need will become fully realised when, within the next two years, drama, as art, music and P.E., will find its way into the elementary school time table. This chapter seeks to use some of the learning derived from the Victoria 1858 project in order to discuss Theatre-in-Education as a means of implementing drama in the elementary curriculum. In order to do this, implementation will be defined, attempts at implementation discussed, and needs for drama in the elementary school examined.

#### 4.1 Defining Implementation

The B.C. Administrators' Handbook defines implementation as "the actual use of an intended change."<sup>1</sup> This definition is also stated in the Ministry's publication Program Implementation Guidelines: A Rationale for Action.<sup>2</sup> The successful implementation of a programme must ultimately rest with the classroom teacher, referred to as the "change agent." In elaborating upon the terminology, Buchanan says that "implementation is concerned with how to facilitate the means for change toward desired goal."<sup>3</sup> Therefore, implementation may be described as a process initiated by the programme developers and executed by the change agent.

#### 4.2 Identifying Needs

That there is a need for drama in the schools is alluded to in the Gillie Report to the Greater Victoria School District, " . . . and to love my children truly."

The teaching of that part of the curriculum devoted to creativity and the Arts is, at present, not given the priority and status necessary to produce a broadly based general schooling or to take advantage of the improved learning which these disciplines make possible.<sup>4</sup>

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<sup>1</sup>B.C. Administrator's Handbook, Dept. of Education (Victoria, B.C., 1972), p. 416.

<sup>2</sup>Beverley Buchanan, Program Implementation Guidelines (Vancouver, B.C., 1980), p. 3.

<sup>3</sup>Ibid., p. 3.

<sup>4</sup>"...and to love my children truly," Report of a Commission on Education, Greater Victoria School District (Sept. 1980), p. 4.

In the preface the commission attacks much in the way schools are run:

It is obvious that the process does little in terms of practical preparation for living in the society we have created. Many of the learning processes we use in the classroom turn out to be almost diametrically opposed to how humans learn. Our schools continually act on the erroneous assumption that academic learning is virtually the only key to success in living.<sup>5</sup>

The Victoria Association of Drama Educators, in a brief presented to the commission, suggested that

a co-ordinator of Drama be appointed for the District to provide for improved programmes and in-service training of teachers.<sup>6</sup>

In an elementary drama survey carried out in spring 1979 by the Association of British Columbia Drama Educators (A.B.C.D.E.), most respondents felt that all teachers in the elementary schools should receive in-service in the use of drama. The implications and recommendations of the survey were:

1. The need for more 'in depth' continuing in-service.
2. Drama should be recognized at the Ministry level as a subject in its own right, with a specified time allotment per week.
3. University courses in developmental drama must be available for all prospective teachers and for those already teaching.
4. Drama courses should be a requirement for an undergraduate degree in education.<sup>7</sup>

The survey highlights the need for a programme of training for teachers. The Curriculum Development Branch aimed to

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<sup>5</sup>Ibid., p. 7.

<sup>6</sup>Ibid., p. 119.

<sup>7</sup>A.B.C.D.E. Newsletter (Sept. and Oct. 1979), p. 5.

have drama as part of the elementary curriculum by September 1983. That date has now been delayed, although a drama teaching guide will be available later this year. Unfortunately there is presently little opportunity for teachers to be exposed to the use of drama in education. The provincial drama teachers' association (A.B.C.D.E.) holds an annual conference where teachers who have been fortunate enough to be released from their teaching duties for a couple of days may attend workshops. While the conference may be stimulating, there is limited benefit in one- or two-day workshops. In a survey of school-focused, in-service education in Canada, Fullan points out that "most workshops are one shot, and not teacher initiated, and are useless."<sup>8</sup>

There is, in B.C., little opportunity for teachers to be exposed to the use of drama in education. Two courses for trainee teachers are offered by the University of Victoria's Theatre Department, but these are not prerequisites for the B.Ed. degree. The majority of elementary teachers in B.C. have not been exposed to drama in education. There should certainly be provision for in-depth, in-service training in the light of drama's achieving a "legitimate" place on the school timetable.

At this point, the writer would like to draw a distinction between drama as a subject and drama as a teaching method. That drama to be officially recognised as part of the elementary curriculum implies drama as a subject in its own right. Drama in school, as perceived by pioneers like Peter Slade<sup>9</sup> and later, by Brian Way,<sup>10</sup> is seen as a timetabled subject

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<sup>8</sup>Michael Fullan, School Focused in-service Education in Canada (O.I.S.E., 1979), p. 17.

<sup>9</sup>Peter Slade, Child Drama (London, 1954).

<sup>10</sup>Brian Way, Development Through Drama (London, 1967).

and is usually given a specific physical area, hall or gymnasium. The development of drama in education as a means of teaching other subjects is a more recent phenomenon. This approach to education owes much to the drama work carried out by Bolton<sup>11</sup> and Heathcote.<sup>12</sup> It is an interdisciplinary approach and seeks to make children active agents of their own learning. It reflects the educational theorists who believe that a child's development is rooted in the process of socialisation. A teacher attempting to implement the use of drama as a teaching technique is confronted with a major change in teaching strategy. In the reshaping of his or her approach to the teaching situation there will be the inevitable and invaluable reassessment of the worth of the students' learning.

The B.C. Curriculum Guides identify learning objectives. The objectives are designed to reflect the assumed needs of children in the specific subject areas. In an area pertinent to this research, grade five social studies, the course consists of the study of the growth of Canada as a nation. The objectives of the social studies programme as outlined in the guide are:

- . . . to encourage the child to develop:
  - A. Knowledge
  - B. Skills
  - C. Feelings, Attitudes and Values.

The programme offers materials and experiences that encourage the child to examine critically, and perhaps modify, his/her point of view. Modifications of feelings and attitudes will, in turn, assist him/her in acquiring a system of values. Special emphasis is placed upon extending sensitivity to cultural

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<sup>11</sup> Bolton, Towards A Theory of Drama-In-Education.

<sup>12</sup> Betty Jane Wagner, Drama as a Learning Medium (Washington, 1976).

similarities and differences and upon realizing the dignity and worth of all people.<sup>13</sup>

In generalising it would appear that, in our schools, affective learning takes second place to the cognitive. A child will only develop his or her "Feelings, Attitudes and Values" where he or she has ample opportunities to explore them. So two major needs may be identified: the child needs to explore the world of its feelings, and the teacher needs to know how to organise the learning situation so that this can take place in a meaningful way.

It is this essential feeling level that is often ignored by teachers. Others are aware of where they should be aiming, but have no skills to get there, a few seem to be able to reach there intuitively.<sup>14</sup>

It was through the experience of Victoria 1858 that the actor/teachers became aware of these skills to which Bolton refers.

Nothing progresses unless there is change. Implementation of new programmes is therefore necessary and inevitable. Where the aims of a new programme may be seen as the putting into practice of developing and progressive theories of education, then the programme legitimises itself. The Centre for Educational Research and Innovation, in its report on a workshop held at Kassel, Germany, in the summer of 1970 and entitled The Nature of the Curriculum For the Eighties and Onwards states:

Schools will be regarded more as an agent of change than as a transmitter of traditional culture . . . The present shift from teaching

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<sup>13</sup> Elementary Social Studies Curriculum Guide (Victoria, B.C., 1974), p. 2.

<sup>14</sup> Bolton, Towards a Theory of Drama in Education, p. 31.

for information to teaching for experience will continue.<sup>15</sup>

This gradual shift of emphasis is noticeable particularly at the elementary level. It represents a more holistic, humanitarian approach to education, founded in a deeper understanding of children and a reappraisal of the child's position in relation to society. The use of drama in the classroom is a means of developing and improving educational practice.

As mentioned at the conclusion of Chapter Three, the greatest prerequisite in order to establish drama in schools is to provide a programme of training in educational drama for practicing and for undergraduate teachers. How else can there be implementation of a drama programme in schools? This writer's particular emphasis is to examine Theatre-in-Education as a means of implementing a drama programme, a programme which has as its ultimate goal improvements in opportunities for learning.

#### 4.3 Examples of Implementation Procedures

The following is a brief look at the implementation process and refers mostly to specific attempts to introduce teachers to drama. For many years, curriculum development seems to have focused on the programme being developed. Only within the last decade have researchers turned their attention to the vitally important aspect of implementation, the translation of the programme into action.

<sup>15</sup>Centre for Educational Research and Innovation, The Nature of The Curriculum for the Eighties and Onwards (Organization for Economic Co-operation and Development, 1972), p. 26.

This project is now in its third and final year. The "Drama in Curriculum" troupe is essentially a Theatre-in-Education team comprising six actor/teachers. Its subject matter is taken from events which pertain to the early history of the Edmonton school system. This project is unique. Although it outlines objectives for student learning, its emphasis is on objectives for teacher learning. Schools are contacted and given information about the group's activities and the possible commitment necessary. When the staff, as a whole, is convinced that they will work with the troupe, the troupe visits the school. Each school has at least three visits from the group. Firstly, a half day of professional development; secondly, a half day which includes a lesson with a specified class, a theatre experience for that class, followed by a final lesson; thirdly, a discussion session for interested teachers. Specifically, the group's objectives for the children are to introduce them to drama activities. Their objectives for the teachers are to offer them experiences in role-playing. Its overall aim is to encourage teachers to use drama. "The idea is to involve the teacher in the work and provide follow up for those bitten by the bug."<sup>21</sup>

Its uniqueness is its ultimate concern for teacher education. This concern results from the Edmonton Public School Board's wish to train teachers in drama. The original idea of the troupe, founded in 1977 by Sr. Theresa Craig at the University of Alberta, was to give her graduate students an opportunity to train and develop as teachers of drama. The Drama-in-Curriculum's promotional material describes drama as an educational opportunity

1. to lead,
2. to follow,
3. to experience group interaction,

<sup>21</sup>Private interview with Bill Chinn, director of troupe, Red Deer, Alberta, 16th October, 1981.

was given to all staff and seven other district teachers. This was to have been the first of a series of workshops. In January 1975 lack of funds severely curtailed the programme, but it continued in nearly all intermediate classrooms for an average of two sessions per week. The project ended in June 1975. Some teachers found the project very useful, and stated that:

1. they had learned more about themselves as teachers,
2. they could understand how drama can tie in with other subjects, and
3. they found drama could provide a valuable emotional outlet, channelling "inacceptable" behaviour.

Morley was disappointed that teachers were not using drama as much and as confidently as he would have wished for, and maintained that this was in fact owing to the lack of teacher workshops. Morley concluded:

There was little feedback from the district, apart from the request for an interim report and a final report. No one monitored what was happening. There was no interest or involvement on the part of district staff or trustees, except a mention in their P.R. literature.<sup>20</sup>

This programme seemed to suffer from a lack of teacher workshops, which was a result of limited funding. Research has also caused developers to question the value of a teacher watching his or her class being taught by a "specialist." Teachers tend to prefer to watch demonstration lessons on film or lessons with other teachers' classes.

Of particular significance to this study is the "Drama in Curriculum" project sponsored by the Edmonton Public School Board and funded by an Educational Opportunities Fund.

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<sup>20</sup>Private correspondence, 3rd February, 1982.

3. teachers needing to understand everything, without having the job done for them, and
4. the support of the principal.<sup>18</sup>

In many respects, the process of implementation is the selling of an idea. Human systems have an enormous capacity to resist change. Time must be spent considering how humans behave, how they make decisions (particularly administrators) and trying to identify their needs. The Blanshard P.E. experiment was successful largely because the principal of the school wanted the implementation to take place and his influence upon the staff's decision was considerable.

Such was the case with the implementation of a drama programme funded by an Educational Development Fund and carried out at Craigflower Elementary School in September, 1974. This project was instigated by Chris Morley, a school teacher interested in educational drama. The project was designed to provide:

- 1) all children at Craigflower Elementary with a drama in education experience,
- 2) all teachers at Craigflower with an opportunity to see drama operating in their classrooms and to learn how to use drama in education,
- 3) all teachers at Craigflower with an opportunity to learn more about curriculum development procedures.<sup>19</sup>

Morley worked full time and was aided by two part-time drama teachers. They provided children and teachers in every Craigflower class with an average of three drama sessions per week. It operated well. Teachers observed and later tried out similar activities with their class. A three-hour workshop

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<sup>18</sup>Private interview, University of Victoria, March 1982.

<sup>19</sup>Evaluative report submitted to Greater Victoria School District, June 19th, 1975, by Chris Morley.

8. Parents and board support the change.
9. Time is given for change.
10. Priorities are established to reduce overload.
11. Principals have an active and facilitating role.
12. Teachers, as a group, help one another.

Mindful of the above, this writer wishes to briefly cite an example of a relatively successful implementation programme instigated by Dr. Martens, Professor of Physical Education at the University of Victoria. Dr. Martens' purpose was to implement a daily "quality" P.E. programme in local elementary schools. Initially, an outline of the concept was circulated to schools. Only interested schools were followed up, schools whose principals were keen on the idea. Proposals were written and three schools were eventually chosen. Dr. Martens visited the schools, outlined the project to the staff and explained the part they would have to play. The teachers themselves were to be completely responsible for the day-to-day implementation of the programme, but were to be given specialist help by teachers relieved of their regular teaching duties and by undergraduate help from the University's Physical Education Department. Eventually the programme was fully implemented in one school, Blanshard Elementary. Workshops were frequently given and the experiment operated successfully from 1974 to 1978. It terminated mainly because teachers tired of giving a series of academic and fitness tests which were part of the programme. Dr. Martens concluded that the success of the implementation depended upon:

1. good teachers,
2. teachers not feeling that they are being pushed,

Fullan and Pomfret, in their joint paper Research on Curriculum and Instruction Implementation, maintain that there are at least five dimensions of implementation:

1. changes in material
2. structure
3. role/behaviour
4. knowledge and understanding.
5. value internalization.<sup>16</sup>

The B.C. Administrators' Handbook, borrowing from Fullan's Conceptualizing Problems of Curriculum Implementation, outlines conditions which lead to the successful implementation of a programme.<sup>17</sup> These will be detailed so they may be referred to in discussing plans to accomodate the dimensions of implementation:

1. Teachers see the need for the change and believe it will improve student interest and achievement.
2. Programme goals are clear.
3. Materials for the programme are practical and available.
4. Previous attempts at innovation have been successful.
5. Principals are expected to take responsibility for facilitating implementation and are provided with training.
6. There are opportunities for teacher involvement in the planned change.
7. Teachers are provided with resources, in-service opportunities and one-to-one assistance as required.

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<sup>16</sup>Michael Fullan and Alan Pomfret, "Research on Curriculum and Instruction Implementation," Review of Educational Research, Vol. 47 (Spring), p. 336.

<sup>17</sup>British Columbia Administrators' Handbook, p. 417.

4. to make decisions (in a non-threatening role situation) intellectually and/or emotionally,
5. to experience outcomes,
6. to explore alternate forms of communication through action and words,
7. to share ideas,
8. to develop empathy for different points of view,
9. to reflect critically,
10. to grow from an egocentric to a more broad social and objective outlook, and
11. to problem-solve experientially.

The implementation programme has been successful mainly because teachers are being offered a service. There is no feeling that they have to do it. There are frequent opportunities for consultation. Resources are available and the project is well funded.

Mention has been made towards the end of Chapter One of this study of Vancouver School Board's attempt to train its teachers in the use of TIE using the Vancouver Playhouse TIE as developers. Unfortunately, funds were not forthcoming. Limited funding meant limited time, and the limitation of time guaranteed failure.

The most significant development of a drama curriculum in British Columbia has been the development of a drama programme for the province's secondary schools. A review committee was set up as a result of teachers pressing for an improved curriculum to supplant an outmoded one instigated by the Ministry in the early sixties. The end result of the review committee was the publication of a curriculum guide for grade eight drama (1977) and another for grades nine and ten (1979). In spite of the tremendous amount of time and energy which were needed for these publications, the

implementation process was poor. Little money was spent and the means to implementation seemed to ignore any research on the matter. According to the chairman of the implementation committee, day-long workshops were held in six regional centres of the province. Each school district was asked to send one of its members to an implementation workshop. It was left to the school district to decide who that person should be.<sup>22</sup> Two statements may serve to summarise the shortsightedness of such an approach to implementation. In-service is a lost cause when it reflects

institutional responses to institutionalized requirements rather than professional opportunities for more effective instruction.<sup>23</sup>

The history of implementation in North American schools has suggested that if implementation is left to chance, there will be little likelihood of change.<sup>24</sup>

In all fairness to the developers, time was spent upon implementation strategies and the following process was agreed upon:

#### IMPLEMENTING CURRICULUM

- Provincial orientation meetings
- District and School orientation meetings



#### SUPERVISING CURRICULUM

- District curriculum committee reports
- District supervisory staff reports
- Recommendations




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<sup>22</sup> Private interview with Laurie Lynds, Committee Chairman, University of Victoria, 17th February, 1982.

<sup>23</sup> Robert Houston and Roger Pankratz, eds., Staff Development and Educational Change (Reston, Virginia, 1980), p. 6.

<sup>24</sup> Diane Common, "Two Decades of Curriculum Innovation and So Little Change," Education Canada (Fall, 1981), p. 42.

## APPRAISAL

- Provincial assessment reports
- Provincial committee recommendations
- Research Reports

It has become an accepted practice for English TIE groups to involve the teachers, whose classes are to receive a TIE programme, in workshops. These workshops are usually designed to ensure that the teachers understand the purposes of the programme. Teachers who receive a TIE visit are often teachers who are themselves interested in the use of drama courses for teachers. As early as 1969 the Belgrade TIE team at Coventry, England's first TIE team, professed an aim to "stimulate interest in Drama in Education by our work."<sup>25</sup>

In cases where TIE teams are funded by education authorities, teacher education should be a high priority. The Catalyst Theatre Society of Edmonton, which is in effect a TIE team, and whose work is discussed in Chapter One, does excellent work in the area's secondary schools, but appears to give little time to teacher education in drama.

#### 4.4 TIE as a Means of Implementing Drama as a Teaching Technique

In the TIE project Victoria 1858 (March, 1982), it became clear to this researcher that TIE could be a valuable means towards the implementation of drama as a teaching technique. Of the six classroom teachers who completed questionnaires, three said that the programme had made them "interested" in drama and the remaining three said it had made them "very interested." If the "interested" responses merely reflect a polite acceptance of the programme, the "very interested" do

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<sup>25</sup> Stuart Bennett, The Belgrade's Bones (Coventry, 1971), unpub., p. 35.

show a willingness to find out more about the use of drama. So a TIE programme may create a need for more drama in education information. TIE can be a good salesperson.

Although the aim of the programme was not consciously to excite teachers in the use of drama in the teaching of social studies, it was obvious as the programme developed that the potential was inherent in the process. Initially the teachers of the classes taking part in the programme were given no guidance with regard to their own involvement. When it was observed that one teacher interfered in the actor/teacher's work by imposing "classroom discipline," it was explained to the teachers that they could either join a group of miners, Indians or settlers and maintain a low profile, or remain completely outside the activities as an observer. One teacher who was asked to accompany the Indian group to the gymnasium stayed with the group throughout, receiving a headband and being initiated along with the rest of the group. He then found himself having to deal with the children's questions in the role of an Indian. Another teacher, interested in the activities of the settlers, asked the children questions which helped them in their understanding and acceptance of their occupational roles (e.g., to a girl using a flat iron, "Oh, I haven't seen one of those before. How does it work?") The situation as it was set up, with each actor/teacher working with a specific group, provided an excellent and secure means for a teacher to try out the idea of role-play, "teacher in role." With forethought, it would have been possible to transfer the teacher's leadership role to the role-playing situation. As a member of the settlers' group, a teacher could have been given the role of a settler, interviewing the other settlers for any of a multitude of reasons; as an Indian, a teacher's language skills could stimulate the children in their telling of tribal stories; as a miner with a teacher's knowledge of gold mining and the

Fraser, he or she could, in role, pass on his or her information sitting around the campfire, instead of at the blackboard with a stick of chalk. Not until the programme was in action did these strategies become evident. It would, therefore, seem quite feasible to organise a TIE programme to provide a secure framework in which a teacher could work in role.

Using the technique of teacher in role and adopting drama as a teaching technique represent for many teachers new approaches to learning and teaching. Implementation of a programme advocating a new approach is a gargantuan task, especially where a teacher has not expressed a need. To implement along these lines a teacher has to experience a change of understanding, must adopt a new perspective. This is, coincidentally, the very aim of the kind of educational drama being discussed.

A TIE programme, as has been shown, may create in teachers a need to discover more about drama in education. This is especially true where teachers recognise in a TIE programme a significance for their own teaching. Teachers may witness and be impressed by the quality of the children's learning, the delight they take in it and the structure of the learning processes. It is the "learning by doing" that the children enjoy and it is the "learning by doing," the experiential learning, that impresses the teachers. The aesthetic experience of the theatrical part of the programme is also very important. The theatrical moments can often "win a teacher over" by the sheer quality of the performance.

It is this researcher's wish to outline a practical, albeit idealistic approach to the implementing of a drama programme in the elementary curriculum. It is an approach which uses TIE as the means to that end. A successful implementation would result in a number of classroom teachers in the elementary schools of the Greater Victoria School

District being enabled to use drama as a teaching technique, particularly in their teaching of grade five social studies. This approach to implementation is based upon the learnings derived from the evaluation of Victoria 1858 and upon the B.C. Administrators' Handbook. In this handbook<sup>26</sup> conditions are outlined which are necessary if implementation is to take place. All these considerations have been taken into account. The methodology for the implementation of a drama programme using TIE as the means may be detailed by the following sequence of activities:

1. Form a TIE team of four dedicated people skilled as actors and as teachers.
2. Gain approval at district level for implementation plans. The project to last one year.
3. Secure funding in order to release a maximum of ten grade five teachers from regular classroom duties every Friday for ten consecutive weeks.
4. Outline project at district principals' meeting.
5. Contact principals and supply with details of programme.
6. Choose classroom teachers based on their enthusiasm for the idea, on principals' recommendations and principals' interest in the project.
7. TIE team meets with teachers to decide upon topic or concept to be taught.

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<sup>26</sup>British Columbia Administrators' Handbook, p. 417. See pp. 134-135 of this study.

8. Having chosen topic or concept, reach agreement on answers to two fundamental questions:
  - a) What is the most important thing you think grade five students should understand about the topic/concept?
  - b) What is the most important experience for a grade five student related to the chosen topic or concept?
9. Devise a TIE programme based on the teachers' agreed understanding of the children's needs.
10.
  - a) Involve the teachers in the planning of the programme, especially in areas of research and in any way which would contribute to their improved effectiveness in the classroom.
  - b) Be especially sensitive to the teachers' expressed interests and skills.
11. Ascertain what role-playing, drama skills the teacher needs and structure the programme in such a way that the teacher has an opportunity of working with his or her class within the context of the TIE experience.
12. Meet with each school staff at their regular, monthly staff meeting and explain the aims, goals and objectives of the impending TIE visit.
13. Ensure that the TIE programme fits neatly within the structure of the school's timetable and that the visit causes the least possible amount of disruption and inconvenience.
14. The programme should consist of a minimum of two visits to each school.
15. The team should be available to offer professional help to any staff members on the day of one of the visits. This would entail remaining at one school for a complete day.
16. Administrators should be kept informed of the progress, invited to programmes and involved in discussion.

17. At the termination of the visits to schools, all participating teachers should reconvene to fully discuss the TIE experience as it affected them and their children.
18. Teachers should then be encouraged to discuss and develop their own approach to the use of drama in teaching a particular aspect of social studies.
19. Team members would be resource people and facilitators.
20. Teachers would be expected to keep a record of their drama activities.
21. This initial phase of implementation, lasting about two months, should then be followed by a series of weekly evening meetings so that progress could be discussed and new ideas aired. This would mean that theory could be closely followed by practice.
22. A form of evaluation would take place at the end of the year based upon criteria mentioned earlier and upon Berman's and McLaughlin's measures of effectiveness,<sup>27</sup> viz.
  1. perceived success--the relative extent to which project participants believed that goals were achieved.
  2. change in behaviour--the type and extent of change in the teacher as perceived by participants.
23. Finally, as a mark of successful implementation, this writer would expect the teachers themselves to form their own TIE team and so start again the process of implementation as outlined in this chapter.

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<sup>27</sup> Paul Berman and Milbrey McLaughlin, "Implementation and Educational Innovation," The Educational Forum (March, 1976), p. 350.

It is evident that implementation of a drama programme will take a great deal of time and effort. Despite problems of time, it is vital to develop links and common understandings with classroom teachers if the potential of TIE work is to be fully realised. Unless teachers understand what a TIE team is trying to do and can see TIE as a way into an educational process for themselves and their students, they will not be committed to meetings or anything else set up for them.

### Conclusion

Theatre-in-Education has been defined and described. The examination of a practical TIE programme has demonstrated its potential as an educational service. If good teaching is a question of providing interesting learning situations, then TIE may be said to be a good teacher. If good learning happens when children take an active interest in their own learning, then TIE may be said to encourage good learning.

Apart from presenting such opportunities for children's education, TIE may be seen as a useful way in which undergraduate and graduate students can learn the practical aspects of working in drama with children and, at the same time, become better teachers and better actors. Finally, TIE can be a meaningful and efficient way of implementing drama in the elementary classroom.

The climate for TIE within Victoria has become more favourable since this study commenced. At present, February, 1983, a TIE programme is being developed in Victoria in conjunction with the Heritage Conservation Branch. Its purpose is to bring to life the early schooldays at Craigflower Schoolhouse, the first purpose-built school in western Canada. In addition, the Bastion Theatre Company of Victoria is looking

to TIE as a means of providing an alternative form of children's theatre and as a means of fulfilling its mandate to meet the expressed needs of the local community. When both theatre and education authorities endorse TIE and guarantee its longevity, then the purpose of this thesis will have been achieved.

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## APPENDIX A

## TIME CALENDAR

|      |                                                    |
|------|----------------------------------------------------|
| 1897 | Almighty Voice killed                              |
| 1898 | First gasoline car in Canada                       |
| 1899 |                                                    |
| 1900 | 250 buffalo left in Canada                         |
| 1901 | Queen Victoria dies                                |
| 1902 |                                                    |
| 1903 | Speed limit for cars in 7 m.p.h.                   |
| 1904 |                                                    |
| 1905 | Saskatchewan becomes a province                    |
| 1906 |                                                    |
| 1907 |                                                    |
| 1908 | First dial telephone system                        |
| 1909 |                                                    |
| 1910 |                                                    |
| 1911 | First artificial ice rinks                         |
| 1912 |                                                    |
| 1913 |                                                    |
| 1914 | First World War - 30,000 volunteers to England     |
| 1915 |                                                    |
| 1916 |                                                    |
| 1917 | Conscription for all men age 20-45                 |
| 1918 | Vote given to women over 21                        |
| 1919 | First transatlantic airplane flight                |
| 1920 |                                                    |
| 1921 |                                                    |
| 1922 | B.C. drives on right instead of left               |
| 1923 |                                                    |
| 1924 |                                                    |
| 1925 | First transatlantic radio broadcast                |
| 1926 |                                                    |
| 1927 |                                                    |
| 1928 |                                                    |
| 1929 |                                                    |
| 1930 |                                                    |
| 1931 |                                                    |
| 1932 |                                                    |
| 1933 | Pablum created                                     |
| 1934 |                                                    |
| 1935 |                                                    |
| 1936 |                                                    |
| 1937 |                                                    |
| 1938 |                                                    |
| 1939 | Canada declares war on Germany                     |
| 1940 | R.C.M.P. expected to pull teeth on Indian reserves |
| 1941 | Canada declares war on Japan                       |
| 1942 |                                                    |
| 1943 |                                                    |

1944  
1945  
1946  
1947  
1948  
1949  
1950  
1951  
1952 George VI dies  
1953 Queen crowned. Everest climbed  
1954 Longest oil pipeline, 1770 miles - Alberta to Ontario  
1955  
1956 T.V. appears in homes  
1957  
1958  
1959  
1960  
1961  
1962 Canada's first space vehicle  
1963 Ball point pens available  
1964 Beatles' 1st visit to Canada  
1965 Canada's new flag  
1966 Colour T.V.  
1967 Abolition of death penalty except for police murderers  
1968  
1969  
1970  
1971  
1972  
1973  
1974  
1975  
1976  
1977  
1978  
1979  
1980 Mt. St. Helen's erupted  
1981 John Lennon shot

## APPENDIX B

TUG O'WAR  
(TIE Script)

THE HORSE APPEARS AFTER THE AUDIO - GALLOPING AND WHINNYING - AFTER A MOMENT OF EXPLORING, PAWING THE GRASS FOR ROOTS AND CHECKING THE SITE, SHE SETTLES DOWN TO GRAZING. THE GRAZING MOVES HER BEHIND THE COPSE, OUT OF SIGHT OF BILL AND ACE. WHEN THEY APPEAR, SHE STOPS GRAZING, LIFTS HER HEAD, SNIFFS, BUT OTHERWISE DOES NOT MOVE.

ACE AND BILL APPEARING, TALKING . . . ACE HAS A BIT OF A LIMP

BILL: So you're heading over to Fort Langley next week?

ACE: Soon as I can get passage out. Sooner the better.  
Too damn crowded here.

BILL: I hear 500 arrived yesterday. There'll be more tents up before we git back.

ACE: Nice out here though. (TAKES DEEP BREATH) Real nice. Hear it's like this up the Fraser. All clean and quiet. No fences.

BILL: (TEASING) And none of that barbed wire . . .

ACE: (LAUGHING) That's right . . . (Beat) How 'bout you?

BILL: Ah . . . I've decided to . . . well, Ace . . . I'm staying.

ACE: What!

BILL: (ALMOST EMBARRASSED) Hell, Ace . . . I've dragged my wife and kids all over the country. Sal likes it here. (beat) I bought some land.

ACE: Well . . . (Awkward) If that's what you want . . . I mean - congratulations . . . and all that - but you'll never strike it rich that way, Bill.

BILL: That's ok for you, but I've never had any of the strikes you've had . . . getting tired of it. Besides - it's no life for a married man . . . You never marry?

ACE: Naw . . . like I told ya . . . I can't stand fences . . . (THERE IS A MOVEMENT FROM THE HORSE . . . ACE LOOKS OVER.) Hey, ya hear something?

ACE: Ya . . . look . . . over there. (HORSE IS PLAINLY SEEN NOW. SHE WATCHES THEM.)  
I'll be damned if that isn't the nicest sight in the world . . . Here girl . . . here . . .

BILL: Didn't think there were wild horses on Vancouver Island. (STARTS TOWARDS HORSE. BILL IS STOPPED BY ACE.)

ACE: Don't move! Don't want to chase her away.

(THEY STAND STILL, WHISPERING)

Can you see a brand?

BILL: Not yet.

ACE: Here girl, here . . .

(EXTENDS HIS HAND AND WHISTLES SOFTLY . . . HORSE STARTS . . .  
STEPS FORWARD A FEW STEPS AND STOPS . . . )

Here my beauty, here . . . Damn it, Bill, if I  
couldn't just use a horse of my own. Damn if I  
couldn't (EXCITED). Here, girl . . .

BILL: You bin round horses, eh?

ACE: Yah . . . plenty . . . Love 'em . . . never had my  
own, though. Geez, Bill, just think if I could git  
her. Carry my stuff up river . . . I gotta git  
her . . . See a brand yet?

BILL: Not yet.

ACE: (GETTING MORE AND MORE EXCITED) She's gotta be  
wild . . . This is free land, right? No sign of  
a harness. No-one would leave a horse to wander  
like that.

(HORSE SNORTS AND MOVES ABOUT. THEY CAN SEE THE OTHER SIDE.)  
See, no brand. She's ours if we can git her!

BILL: Yours, you mean. I got no interest in trying to  
rope wild horses.

ACE: Just stay quiet, then. I'm gonna try to talk her  
over. Come on, girl . . . here girl . . . (very  
gently . . . ) That's it . . . that's my girl . . .  
(SOFTLY TO BILL) She's wild all right. Look at the  
way she carries her head . . . high like that . . .  
sniffing . . . skittish as hell . . . Come on, girl,  
. . . come to daddy . . . (HE STARTS MOVING SLOWLY

TOWARD HER . . . ) Don't move now . . . that's  
it . . . stay put . . . You and I - we'll be a good  
team, girl . . . You see if I don't treat you  
right . . .

(BUT THE HORSE IS GETTING NERVOUS AND BACKING AWAY.)

BILL: We need a rope. Damn, I wish we had a rope.

ACE: (IGNORES HIM) Hey, don't git all spooked . . . I  
ain't gonna hurt you. You'll be better off, Spook . .  
yah, that's gonna be your name . . . you'll be  
better off with me, Spook. Oats instead of roots,  
my beauty . . . come on . . .

(BUT AS HE ADVANCES QUITE NEAR, THE HORSE PANICS, SHIES AWAY,  
AND RUNS AWAY A DISTANCE. STOPPING AND WATCHING HIM AGAIN.)

No . . . Spook . . . stay! Damn!

BILL: You've got a way with horses, Ace. You almost had  
her.

ACE: See how she's playing with us? Not running away . .  
just staying out of reach and watching? Damn, I  
want her!

BILL: Never seen a horse let a stranger that close to her.  
We gotta get a rope, Ace.

ACE: Yah, I guess you're right. I only hope she doesn't  
go too far.

BILL: We don't need to go back to the Fort. There's some farms nearby . . . someone will lend you some.

ACE: Yah. Okay, Let's move.

(HE TAKES ONE LAST LOOK AT THE HORSE.)

Wait for me, Spook.

(THEY EXIT.)

(AS SOON AS THEY'RE GONE, THE HORSE MOVES BACK IN AGAIN . . . WAITS UNTIL THEY'RE OUT OF SIGHT, AND BEGINS TO GRAZE IN HER ORIGINAL SPOT. THEN SHE PULLS UP HER HEAD . . SNIFFS . . . WHINNIES . . . AND WATCHES . . .)

(MEGGIE ENTERS WITH HER OLDEST SON, JOHN JR. SHE IS CARRYING TWO LOAVES OF BREAD IN A BASKET.)

MEGGIE: We did well. Sold ten loaves.

JOHN: (MIFFED) I don't think a serious meeting is the place to be selling bread, Mother.

MEGGIE: If it weren't, we wouldn't have sold any then, would we? (BEAT) It's childish to sulk just because you lost the vote.

JOHN: (ANGRY) I'm not sulking! (BEAT) I wish Father were home. He'd have supported me.

MEGGIE: (UNRUFFLED IN CONTRAST TO JOHN) Your father is far too sensible to side with a lot of young rascals who think they know better than their elders.

JOHN: But it's the young people who have new ideas . . . think progressively!

MEGGIE: And why do you think we left Scotland? You think sailing off to a new land to start a new life isn't progressive?

JOHN: Mother, that was ten years ago. Progress doesn't stand still. It's 1858, we have to move with the times.

MEGGIE: Nonsense . . .

JOHN: (CARRYING ON WITH A GREAT SHOW OF PATIENCE) The gold rush is upon us . . . the miners are here now . . . what's the point of fighting it? There's not a thing we can do about it . . . but we can do something with it.

MEGGIE: We can petition the governor. They needn't come around here - those men . . . living in tents, drinking, leaving their families, forcing prices up, trespassing, making the Fort an unsafe place for women . . . this is our home . . . If we don't stand up for ourselves, we'll be overrun . . . by these foreigners . . .

JOHN: Mother, we're foreigners. Everybody is - except the Indians.

MEGGIE: Flour is dear . . . feed has gone up . . . Sugar too . . .

JOHN: But so is the demand . . . That's what I'm trying to tell you - we can all profit from this, instead of fighting it. Organise to sell bread and goods to the -

MEGGIE: No, I won't hear of it. Not another word! You had your chance at the meeting. I wish your father were here now. . .

JOHN: Ah, what's the use . . . (THEY BEGIN TO WALK AGAIN)  
You Scots are all the same . . . stubborn . . .  
headstrong . . .

MEGGIE: I'll trouble you to keep a civil tongue in your head young man, and to remember your own birthplace . . . !

(BUT JOHN HAS SEEN MOVEMENT BEHIND THE COPSE . . . THE HORSE WHINNIES.)

JOHN: (STOPPING) Mother . . .

MEGGIE: (NOT NOTICING, SHE'S ON A TANGENT) . . . If John were here he'd never allow that kind of sass . . . Why he has to be away so long I'll never . . .

JOHN: Mother . . . look!

MEGGIE: What is it? (FRIGHTENED) Ahh, it's merely a horse, John.

JOHN: But what's a horse doing here?

MEGGIE: Perhaps the McKenzie's lost one . . .

JOHN: They don't have a horse with markings like that. No one in the Gorge has.

MEGGIE: John, could it... be ... Sooty?

JOHN: That's what I was thinking.

(THE HORSE IS MOVING ABOUT AND KEEPING HER DISTANCE...)

It's certainly wild, and there's no sign that she's gotten away from someone.

MEGGIE: Sooty! Here, Sooty! (BUT THE HORSE DOESN'T ACKNOWLEDGE THIS) Ah well . . . it's been five years . . . It'd never remember its name now. Why, John, it was only a year old when it jumped the fence. I'm sure it's Sooty . . .

JOHN: It does look like her, but it's funny she wouldn't have been spotted before this . . . Sooty! No, she'd recognise her name, I'm sure.

MEGGIE: But she isn't running away. (SHE STARTS TOWARDS THE HORSE, WHICH THEN BACKS UP AND MAKES TO RUN AWAY.)

JOHN: Don't go any closer. She's ready to bolt.

MEGGIE: She was going to be Jennie's horse, you remember, John? She was only eleven then - cried all night when Sooty disappeared.

JOHN: Well, we could still use her to help out. With nine of us still at home, there's always room for another mount.

MEGGIE: Run home and get an apple, John. And the halter.

JOHN: Oh, she'll never come. She's been wild too long.

MEGGIE: Do as you're told, Jonathan McGreggor! I suppose I know my own animals.

JOHN: Let me bring some of the others. We can surround her.

MEGGIE: You'll do as you're told and not a thing more. Go!

JOHN: All right, all right! (EXITS)

MEGGIE: As if I've got all day to sit and wait for him to round up everyone in the neighbourhood. Just like his stubborn old father. Ah . . . if John Senior were home now to help with the farm instead of chasing his tail round the island.

And look at ya, ya little beggar . . . standing there like that 'n starin' at me. You're Sooty all right .. mischievous then as now. Well-nourished ya look, considering . . .

(ABE ENTERS AND STARES AT HER AS SHE'S TALKING . . . SHE FINALLY SEES HIM.

(FLUSTERED) And what are you staring at, young man?

ABE: Your horse?

MEGGIE: Yes.

ABE: Is not yours. No brand. Your people always brand.  
(HE CROUCHES AND BEGINS TO CREEP STEALTHILY TOWARD  
THE HORSE . . . HE TAKES THE STRING/ROPE/BELT OFF  
FROM AROUND HIS WAIST . . .)

MEGGIE: Don't you dare! Stop! (SHE STARTS TOWARDS HIM.  
THE HORSE, SEEING HER MOVEMENT, BOLTS. ABE  
STRAIGHTENS UP AND LOOKS AT HER. HE IS VERY CALM . .  
WILL NEVER BE VEXED, IN CONTRAST TO MEGGIE AND  
LATER, ACE . . .

ABE: Horse is free. This is free land. We have always  
hunted on free land. Our land.

MEGGIE: This is not your land.

ABE: It belong to white woman?

MEGGIE: Well . . . not exactly . . . but -

ABE: It is our land. Always has been our land. You  
fence yours. We do not. You keep your animals in.  
Ours are free. You burn the skin of your animals.  
We do not. This horse has an unmarked skin. It is  
not fenced. It is ours.

(HE BEGINS TO CREEP TOWARD THE ANIMAL AGAIN, MOVING DOWNWIND  
OF WHERE THE HORSE IS . . . VISIBLY SNIFFING THE AIR . . . IT  
IS OBVIOUS THAT WHEN ABE MOVES, HE IS NOT DETECTED . . .)

MEGGIE: I won't let you. (SHE MOVES TOWARD THE HORSE, WHICH  
ONCE AGAIN IS STARTLED BY HER MOVEMENT AND MOVES  
AWAY, AWAY FROM ABE.)

MEGGIE: Now you get out of here!

ABE: Why do you do that?

MEGGIE: I won't let you capture Sooty.

ABE: (Understanding) Ah . . . you think this horse is that one - that Sooty. It is not.

MEGGIE: How do you deem to know?

ABE: This wild horse has never known white man. Look at her. See how she runs from scent? See how fearful she is? Horses have long memories.

MEGGIE: (DOUBTFULLY) It's been a long time. Even horses forget.

ABE: You are trying to capture horse?

MEGGIE: Well . . . yes. . .

ABE: I wait. You try. If no luck, then I try.

MEGGIE: My son's coming back.

ABE: I will wait. (HE GOES INTO THE COPSE, AND SITS DOWN . . . THEREBY DISTURBING MEGGIE . . .)

MEGGIE: (CALLING AFTER HIM) But there's nothing to wait for. The horse is ours, don't you understand?

(NOTE - ACTORS SHOULD FEEL FREE TO CHANGE THE LANGUAGE, DIALOGUE AS SUITS THEIR CHARACTERS. THIS IS ONLY A ROUGH GUIDE . . . ESPECIALLY IN THE CASE OF ABE . . .)

(MEG, ANNOYED, GETS UP, LOOKS AT HORSE, WHO IS STANDING APART, WATCHING HER.)

MEGGIE: Come here, Sooty. Come here! Agh . . . you're a bother, just as ya were as a filly. You're ours, and you know it . . . now come here. Come on . . .

(SHE STANDS TOWARD THE HORSE. ACE RUNS ON, WHIRLING HIS ROPE. THE HORSE NOW IS NEAR THE COPSE.)

ACE: Stand clear, ma'am . . .

MEGGIE: What are you doing?

ACE: After my horse is all . . . Here we go . . . (HE THROWS. THE ROPE LANDS NEAR THE COPSE . . . WHERE THE HORSE HAS HEADED . . . THE ROPE IS CAUGHT AND ACE THINKS HE HAS IT. ABE HAS IT, OF COURSE, AND HAS BEEN LASSOED . . . A TUG OF WAR ENSUES.)

Got here! Stand back, stand back! What a figger . . spirited . . I like 'em like that . . .

(OF COURSE WE SEE THE OTHER END. SEE ABE TRY TO DISENTANGLE HIMSELF FROM THE ROPE, CALM AS ALWAYS.)

MEGGIE: What do you think you're doing. Let go, let go this instant, I won't have my horse manhandled.

ACE: Lady, lady . . . outta my way!

(ABE FREES THE ROPE. ACE WILL GO FLYING.)

MEGGIE: (AFTER A MOMENT. SMUG) I warned you. (GOES TO HELP HIM) Are you all right? She always was a fighter.

ACE: I've never known the likes of that. (SCRATCHING HIS HEAD . . . SUDDENLY HE SEES THE HORSE, WHO HAS CIRCLED AND IS BEHIND HIM NOW.) Spook . . . how'd she get over there? Now wait a minute . . .

ABE: (COMING FORWARD) You are son of woman here?

ACE: Where'd you come from?

ABE: Your aim . . . not so good . . . Look. (POINTS TO HORSE) She is laughing.

ACE: Like hell!

MEGGIE: Will you both kindly leave?

ACE: Whatdaya mean? This is not private property. (HE BEGINS TO SWING THE ROPE AGAIN) Stand back.

MEGGIE: Don't you touch that horse. She's mine.

ACE: What!

MEGGIE: Sooty. My mare.

ACE: No offense, lady, but I don't see no brand on her. I saw her first! I was here first.

MEGGIE: The horse belongs to its rightful owner.

ACE: But you can't prove it! It doesn't know you!

ABE: The horse is on Indian land and belongs to Indian.

AT THIS POINT THE ACTORS MAY TURN TO THE CHILDREN AND EACH ENLIST THEIR GROUP'S SUPPORT . . . SUPPORT THEIR ARGUMENT THAT THE HORSE IS THEIRS. IN THE MIDST OF THE POSSIBLE/PROBABLE UPROAR AND NOISE, THE SON WILL REAPPEAR, EATING THE APPLE, AND SHOUT THAT THE ONLY WAY TO SETTLE THE CASE IS TO BRING IT TO THE GOVERNOR.

APPENDIX C  
SCHEDULE OF REHEARSALS AND PERFORMANCES

| Monday                                        | Tuesday                      | Wednesday | Thursday                                                  | Friday                | Saturday                 | Sunday |
|-----------------------------------------------|------------------------------|-----------|-----------------------------------------------------------|-----------------------|--------------------------|--------|
| 18                                            | 19                           | 20        | 21<br>Block complete play, organisational details         | 22                    | 23                       | 24     |
| 25<br>Rehearse:<br>Finalise costume and props | 26                           | 27        | 28<br>Recording intro. Discuss building belief approaches | 29                    | 30                       | 31     |
| 1<br>Rehearse (complete design)               | 2                            | 3         | 4<br>Off script line-run: building belief lesson          | 5<br>(complete sound) | 6<br>Rehearse 9-12 noon  | 7      |
| 8<br>Full run with dress                      | 9<br>Practice with Thea. 181 | 10        | 11<br>Discuss building belief. Run through                | 12                    | 13<br>Rehearse 9-12 noon | 14     |
| 15<br>Session I School One 9-10:30            | 16                           | 17        | 18<br>Session I School Two 9-10:30                        | 19                    | 20<br>Rehearse 10-12.    | 21     |

|  | Monday                          | Tuesday | Wednesday | Thursday                       | Friday | Saturday                | Sunday |
|--|---------------------------------|---------|-----------|--------------------------------|--------|-------------------------|--------|
|  | 22<br>Session I<br>School Three | 23      | 24        | 25<br>Session I<br>School Four | 26     | 27<br>Rehearse<br>10-12 | 28     |
|  | 1<br>Session II<br>School Three | 2       | 3         | 4<br>Session II<br>School Four | 5      | 6                       | 7      |
|  | 8<br>Session I<br>School Five   | 9       | 10        | 11<br>Session I<br>School Six  | 12     | 13                      | 14     |
|  | 15<br>Session II<br>School Five | 16      | 17        | 18<br>Session II<br>School Six | 19     | 20                      | 21     |
|  | 22<br>Session II<br>School One  | 23      | 24        | 25                             | 26     | 27                      | 28     |

## APPENDIX D

INSTRUCTIONS FOR THE ADMINISTERING OF THE  
PRE-PROGRAMME QUESTIONNAIREDepartment of TheatreUniversity of Victoria

To the Teacher:

It would be greatly appreciated if you could ask your students to complete the accompanying questionnaire.

1. Please have the students complete this questionnaire four or five days before the programme.
2. Please tell your students that you wish them to answer some questions. No mention should be made of the forthcoming programme.
3. Hand out papers and ensure students clearly understand how they are to mark their answers. They should give only one answer per question.
4. Read the story to the children, as the children follow it.
5. Encourage children to ask if they are unclear about any aspect of the questionnaire.
6. Collect papers. If any discussion arises, once the papers have been handed in, it may be encouraged.
7. There is no time limit.
8. N.B. The names of the three men in the story are purposely ridiculous!

i.e. Mr. Want It

Mr. Land Owner

Mr. Look Like

APPENDIX D (Cont'd.)  
INSTRUCTIONS FOR THE ADMINISTERING OF THE  
POST-PROGRAMME QUESTIONNAIRE

Questionnaire 2

To the teacher:

1. Please have your students complete this questionnaire on the day following the second visit.
2. Ensure students clearly understand how they are to mark their answers.
3. Children have as much time as they wish to complete their answers.
4. Children may ask if they are unclear about any aspect of the questionnaire.
5. Children should choose the best answer.

## APPENDIX E

|                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                    |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>VICTORIA GAZETTE</b><br>Friday, September 17, 1858                                                                                                                                                                                                                                                         | Proprietors: WILLISTON & BARTLETT<br>Reporter: MISS SARAH JONES 12½¢<br>PRINTED SEMI-WEEKLY                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Wharf St.<br>Victoria<br>Vancouver<br>Island                                                                                                                                                                                                                                                       |
| <b>FIRE DANGER</b><br>The presence of so many canvas tents and canvas framed houses is presenting a serious fire problem. Two days ago a tent was accidentally set ablaze. The fire threatened three new buildings on Wharf and Johnson Street. Mr. A. Pemberton says these shelters should not be allowed.   | by the arrival, in droves, of American gold miners. These fortune hunters insist on disturbing the quiet, civilized life here in Victoria with their obnoxious, drunken carryings-on and by their uncivilized and disrespectful attitude. In interviews held prior to the meeting, I found most of the settlers true to the manners of British gentility and breeding, reluctant to lay the blame for the sudden increase in theft and destruction where it quite obviously belongs - on the shoulders of the lawless Americans. These people, if the word may be said to apply here, feel they can invade our territory and behave in a manner that may be suitable across the water, but is certainly not here on British territory. May I also take this opportunity to remind the Songhee Indians that they too now occupy British land gratuitously granted them by our Sovereign, Queen Victoria, and | thus should conduct themselves also in a manner befitting British subjects. It is this reporter's hope that Governor Douglas take heed of the petition sent him by the residents of Victoria and use every measure, however severe, to safeguard our rights as British subjects and land owners.   |
| <b>SETTLERS RIGHTS THREATENED</b><br>A meeting, chaired by Mr. A. Pemberton in the absence of Governor Douglas, was held last week in the Town Hall. The purpose was to make known the grievances of the people of Victoria in order to enable Governor Douglas to take measures to alleviate these problems. | As most of you know, the already strained atmosphere here, disagreements between the residents and the Songhees, has been pushed ever further                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>SHOOTING</b><br>Yesterday a Chinaman was shot dead with five bullets in his head. He was passing a mining camp, on his way to fetch water. Sherriff Muir says that anyone found with firearms will be arrested and punished. He also says that gambling should not be allowed in public places. |
|                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <b>PUNISHED FOR THEFT</b><br>On Tuesday last an Indian was convicted of theft. He received twelve lashes.                                                                                                                                                                                          |
|                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <b>BUSINESS BOOMING</b><br>Now that the Fraser River is no longer in flood and no longer covering sandbars, miners are busy preparing to seek their fortune. Shopkeepers are happy, but supplies are limited. Vessels arrive<br>(cont'd.)                                                          |

| VICTORIA GAZETTE                                                                                                                 |                                                                                                                                                                                                                                                                  |                                                                                                                                                                 | Friday, September 17, 1858 | Page 2 |
|----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|--------|
| <b>BUSINESS BOOMING</b><br>(cont'd.)                                                                                             | <b>DUST, DUST, DUST</b><br>During this dry, sunny weather, dust on our streets is a severe problem. Shopkeepers find it difficult keeping their food on view. Governor Douglas says that before roads are improved, taxes will have to be levied to cover costs. | <b>NEW BLOOD FOR CRAIGFLOWER</b><br>Mr. Stanley McKay arrived yesterday from Aberdeen, Scotland. He will take over duties as head dairyman at Craigflower Farm. |                            |        |
| <b>SAN FRANCISCO</b><br>It is reported that almost 100 ships are lying at berth waiting to carry gold hungry miners to Victoria. |                                                                                                                                                                                                                                                                  |                                                                                                                                                                 |                            |        |

## APPENDIX F

## CHILDREN'S QUESTIONNAIRE

ALMIGHTY VOICE

Name \_\_\_\_\_ Age \_\_\_\_\_ School \_\_\_\_\_  
Date \_\_\_\_\_ Grade \_\_\_\_\_

1. In the play, were you a mountie, settler or Indian?
2. What did you want to be before the play started?
3. If you could choose again, would you be the same? If no, what would you be?
4. a) If you had lived when Almighty Voice was alive, would you have wanted to have been a mountie, a settler or an Indian?  
b) What were the good things? Name three.
  - 1.
  - 2.
  - 3.c) What were the difficult things?
  - 1.
  - 2.
  - 3.
5. What part of the whole programme did you like the best?
6. What did you think of the way the Indians were treated?  
(Just write on the back, if you need more room.)
7. At the end of the play, Spotted Calf says, "No ! One day the Whites will be Indians." What do you think she means?
8. What three main things have you learned from the programme?

THANK YOU FOR YOUR ANSWERS. WE HOPE YOU ENJOYED THE PROGRAMME.

VITA . .

Surname: Dossor Given Names: David Albert Norman

Place of Birth: Darlington, England

Date of Birth: May 6, 1942

Educational Institutions Attended, with Dates of Entering  
and Leaving:

Matlock College of Education, University of Nottingham

1960 to 1963

Institute of Education, Durham University

1968 to 1970

University of Victoria

1980 to 1983

Degrees, Diplomas, Etc., Awarded, with Dates and Names of  
Institutions:

Teaching Certificate

1963

University of Nottingham

Diploma in Drama in Education

1970

University of Durham

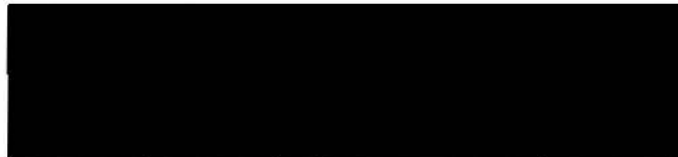
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Title of Thesis/Dissertation:

Description, Definition, Evaluation  
and Implementation of Theatre-in-Education

Author:



David Albert Norman Dossor

March 7, 1983