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SENSING AND MAKING, FEELING AND DOING: WAYS A TEACHER

EDUCATOR RESPONDS TO THE ACTIONS OF PRE-SERVICE TEACHERS

by

ANNE CAMILLA HEWSON Ⓒ

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment

of the requirements for the degree of DOCTOR OF EDUCATION

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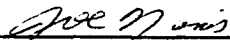
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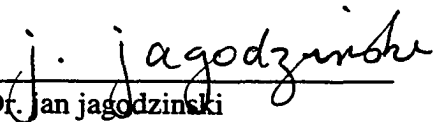
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled SENSING AND MAKING, FEELING AND DOING: WAYS A TEACHER EDUCATOR RESPONDS TO THE ACTIONS OF PRE-SERVICE TEACHERS submitted by ANNE CAMILLA HEWSON in partial fulfillment of the requirements for the degree of DOCTOR OF EDUCATION.

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Date _Sept 28, 2001_

Dedicated to Mr. Andreas Barban
1914-1993
musician and teacher
who made practice playful and performance meaningful

ABSTRACT

The performance of a practical skill such as teaching depends more on a tacit "knowing how" than on a conscious "knowing that" (Polanyi, 1966); in fact, a practice of any kind does not rely primarily on "rational" conscious decision-making (Bordieu, 1977). If the practical knowledge teachers demonstrate in their classrooms is a kind of "knowing-in-action" that "we are characteristically unable to make verbally explicit" (Schön, 1987, p. 25), what form of educational theory may best serve those who are struggling to learn how to teach? How does a teacher educator help to make such tacit knowledge conscious and available for pre-service teachers? Does the feedback that teacher educators give adequately sensitize pre-service teachers to the consequences and implications — the "backtalk" (Schön, 1987) — of their actions in a classroom setting?

To answer these questions, I conducted my doctoral study in a drama teacher education class, using videotape and hand-written notes to record what happened and what was said. In addition, I used journal writing as a kind of 'thinking on paper' to deepen my understanding of what was happening during the study. I interviewed the instructor and his students at different points throughout the course. Later on I accompanied the instructor on his supervisory visits to the schools during practice teaching and received permission from him and the pre-service teachers to audiotape their *conferences* — the meetings during which he would give them feedback on their teaching and assess their progress.

Because the reading of classroom action and the construction of knowledge about teaching are embodied, personal forms of knowing (Connelly & Clandinin, 1985), an arts-based methodology is used to explore the research questions. In writing the report, I embody the actions and responses of all participants (including those of the researcher) in narrative, readers' theatre and poetry. The text contains the required content such as literature reviews, discussions of methodology and conceptual frameworks, but they are woven organically into the story of the research. By experimenting with form in this manner, I hope to contribute to discussion concerning the interdependence of content and form in both teaching and qualitative research.

ACKNOWLEDGMENTS

To the many people in my life who have touched my life and influenced this work, friends, colleagues, teachers, neighbors, professors, students — please know that I am grateful for what you have given me. There are some who have played a particularly large part in helping me see this project through, whom I now wish to thank: Joe Norris, my supervisor, who artfully guided me and helped me find my own way of doing things; Neil Boyden, who trustingly shared an episode of his life with me and allowed the research to happen; jan jagodzinski, whose teaching led me to feel that I was indeed "a subject in process and on trail"; Linda Rubin, whose pedagogy in the movement theatre course exemplified the quality of responsiveness I was seeking to understand; committee members Olenka Bilash and Jean Clandinin for their thoughtful questions, which led to some important final revisions; Jeff Bursey, whose keen editorial eye and probing questions helped me start the writing process; Adrienne and John Canty, good friends who welcomed me into their Edmonton home each time I had to return here.

To my family, filled not only with teachers, but with individuals who have loved and supported me in whatever I wished to do, and to Ron Hoddinott, my loving and stalwart partner in life, I think I can safely say that while I have not finished with *learning* per se, my student days are finally over!

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A RESEARCHER FRAMES HER QUESTION (AND IS FRAMED

BY HER QUESTION)

A language that emerges from our bodily living speaks of a kind of rationality distinct from

one that is *intellectually* rooted. It demands that we listen to our bodies, feel our emotions,

release our passions, and reunite our critical powers of thinking with our feelings in hopes of

a fuller humanity.

Sherry Shapiro, 1999, *Pedagogy and the Politics of the Body*, p. 27

Introduction to the Study and its Participants

One day in the autumn of 1995, I boarded a Greyhound bus to go visit teacher

educator Neil Boyden in his Albertan home town. It was my second year enrolled in a

Doctor of Education program (and my third year attending the University of Alberta), but

I was homesick for Newfoundland. Although I enjoyed the dramatic skies that would

paint themselves over flat prairie roads and fields, I missed brisk winds and the smell of

sea air; while I loved the vibrant theatre life that bloomed in Edmonton, I longed for the

easy-going, everyday exchanges I could have with strangers on the streets of St. John's —

and I missed my partner Ron, who was tending his business and keeping our house going.

I was a school teacher — a music teacher, to be precise, who liked to use creative

movement and other experiential methods to teach the concepts of music to children, and

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who had always run extra-curricular drama clubs in school. In 1993, I decided to learn more about using drama as an educational tool, so I came west. In my first year at the University of Alberta, I completed a diploma in Drama Education. This study led me to wonder what teachers of any discipline meant when they used words like "practice," "authentic performance," and "embodied knowledge." During the second year, I continued my musings as a graduate student in Teacher Education. And now in my third year I was traveling by bus to a city I had never before visited, to meet with Neil, an experienced junior high school drama teacher presently working in a university faculty of education.

Before this time, I had no idea as to where I might carry out my doctoral research project. I certainly did not have the network of contacts that my supervisor, Joe Norris, had established in the years since he and his family had moved from the Maritimes to Alberta. Therefore, I appreciated Joe's suggestion that I approach a colleague of his who might indeed be interested in having me conduct my research in his teacher education class. The possibility was all the more attractive to me since Neil taught a curriculum and instruction course for drama majors. About a month before the bus ride, I had contacted Neil by phone, offering to visit him so that we might discuss the possibility of our working together and get a sense of one another as individuals. I was proposing to observe his classes and learn how he provided pre-service teachers with learning experiences that they could use in their own classrooms. However, I understood that it can be risky to have a stranger observe your teaching. What if the visitor is not

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considerate, reasonable, ethical? What if she is stridently critical or ruthlessly opinionated? What if the instructor's and the observer's philosophies of education conflict? What if the students' learning is adversely affected by the presence of an observer?

We met at the bus station. I already had a vague impression of Neil's appearance from a video recording of a workshop he had given for university colleagues on the subject of classroom performance skills. Thus when I arrived, I easily found the tall man who fleshed out the shadowy figure of Neil I carried in my mind. He greeted me warmly and we made small talk as he loaded my scant luggage into his jeep. He and his partner Khym had insisted that I stay with them rather than at a hotel.

As we were driving through a picturesque part of his home town, he suddenly pulled a U-turn. Immediately to my right was a house with a tall flag pole rising from its back yard, on which the Newfoundland flag fluttered in the breeze.

"Who lives there?" I asked in astonishment, assuming whoever it was must be a Newfoundlander.

Neil laughed and informed me that it was their home. Apparently he and Robin had collected most of Canada's provincial flags during their travels. I was delighted that they would fly the flag to welcome me. During the research period I would in fact

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witness many forms of welcome that Neil would extend to the people with whom he came in contact in both personal and professional circumstances. One teacher I met during a school visit commented to me how his warmth and kindness had been a bright spot during the difficult time of her divorce. On another occasion, after the pre-service teachers had finished their practice teaching in local schools, a student of his referred to him affectionately in conversation as "Uncle Neil."

As we entered the house, Khym came out of the living room to shake my hand. He was a muscular, fit-looking man with intense blue eyes and a wide smile. He disappeared to prepare beverages while Neil gave me a tour of the premises. After unpacking and freshening up, I returned to the kitchen where Khym and Neil were collaborating in the making of a large salad. A satisfying aroma of vegetarian lasagna baking in the oven filled the room. In a conversation which flowed during the meal preparation and throughout supper, I told them both about the teaching I had done thus far; Neil gave me some background on the education program at the university; and Khym talked about his own graduate research in education.

When Khym had served coffee and gone upstairs to work, Neil suggested that we settle in the living room for our after-dinner chat. The long, narrow room extended a cordial welcome with its deep red carpet complementing the rich wood tones in the wall paneling, and songs from different works of musical theatre playing in the background. As I tucked myself into a cosy armchair, I noted that surfaces in the room were covered

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with family photos and personal mementos of good times and jobs well done. Neil sat down opposite me and was soon intently reading the copy of my research proposal I had brought.

Neil had spent almost twenty years teaching school. He had majored in English, but in his first years of teaching, drama courses were assigned to him. He quickly acquired background in the field through an intensive drama education course and a number of workshops. Some years later, he had become so comfortable and expert that he was invited to join the committee of educators who would write the current Alberta drama curriculum. In 1991 he was seconded from his school board to work at his home town's university with pre-service drama teachers, and after the drama education professor left for another institution, Neil took responsibility for the *drama methods* course (a course highlighting the pedagogical strategies used in teaching drama) and other education courses. Since he had been producing and directing musicals both in school and in the community for some years, he offered a course called "Producing the School Play" in the summer of 1995. Neil also sat on committees and participated fully in university culture.

Of course, I did not learn all of this in our first conversation. On that first evening we chatted, simply, easily, freely. I recall how my research question read at the time: *How do methods instructors assist pre-service teachers in learning to read, negotiate and respond to the continually changing contexts of teaching?* Now, 5 years later, as a

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consequence of thinking about what happened and writing about the research, the question presents itself to me in a more refined form: are those individuals who are learning to teach encouraged to consider not only student responses, but their own actions, words, thoughts and feelings as legitimate "information" to be used in deciding what to do next when they teach? Does the feedback that teacher educators give adequately sensitize pre-service teachers to the consequences and implications — the "backtalk" (Schön, 1987) — of their actions in a classroom setting? How do teacher educators draw attention to the verbal and non-verbal responses of the students with whom the pre-service teachers are working?

I was keenly aware that my time for the research would be limited to the duration of Neil's course, whether I needed further information or not; furthermore, I feared that my lack of experience as a teacher educator would prevent me from noticing the details which might help me answer my question. My position would be very similar to an education student in a classroom for the first time to observe an experienced teacher at work. Would I know what to look for? Would I recognize what details were significant in the students' process of learning how to teach, in Neil's process of teaching them about teaching and in my own process of learning how to teach teachers?

One thing I do remember from the conversation Neil and I had that evening was a discussion about the relationship of dance and drama. Just before I retired for the night, I wrote in my journal, "I discovered that Neil considers what people in dance are doing is

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fundamentally necessary to drama people, but not all drama people get it. The body is important." I have no memory or record of what we said about *how* it was important, but that point of contact led me to feel that we could indeed work together. My studies thus far in drama education had led me to reflect on how my schooling had promoted an abstract learning disconnected from my experience. I was now looking for a "sensual and practical involvement" with the world (Neelands, 1984, p. 2); I wanted to cultivate a reflection in which body and mind would work together with awareness and intelligence, an *embodied* reflection (Varela, Thompson, & Rosch; 1993, p. 27).

Middle Voice Constructions of Action

What *are* people in dance doing that drama people need? What *is* it that drama people are not getting? In what way is the body *important*? I am asking now because of the image of Neil and I sitting and chatting about this very topic in his living room, an image that is accompanied by a feeling of comfort and ease — the image that plays in my mind's eye as I type, five years later. Occasionally in this writing, I am guided by "the sting of memory" (Ulmer, 1989), selecting images and words which have emotional significance for me. Can a qualitative researcher honestly use such a strategy?

Ulmer (1989) suggests that there is meaning behind any selection of memories, an "ideology of emotions" which can be deconstructed by juxtaposing discourses of

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autobiography, popular culture and academia in one text. The intent of such experimental writing is not to expose that which is already known, but to discover a direction for inquiry into personal and political motivations at work in our lives. The writer selects anecdotes, stories and other texts that are emotionally significant. These fragments are arranged in a manner similar to the drawing and shooting of frames in a video. An evocative, "cinematic" writing gives "body" to the narrator, placing her squarely in the action. The writing subject is neither invisible nor omnipotent; she is portrayed both as one who acts and is acted upon. Her representation thus assumes a middle voice value (Ulmer, 1989; Denzin, 1992). I do not propose to essay this "mystorical" (Ulmer, 1989) genre of academic writing, having already a direction for this inquiry. However, I believe that the concept of "middle voice" can draw our attention to a quality of experience that is important to the learning of a complex skill like teaching — or conducting qualitative research.

I first encountered the grammatical category of middle voice when studying French grammar at university. English verbs have only active or passive grammatical constructions. For example, "Julie read the book" is an active voice construction. The grammatical subject, "Julie," is also the agent, or instigator, of the action. "The book was read by Julie" is a passive construction. The grammatical subject in this case, "the book," is the patient, the direct object of Julie's reading. French differs from English in that it has a verbal form which places a grammatical subject as both the agent and the patient, taking action and undergoing the effects of that action. For example, the phrase "je me

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souviens" — "I remember" — is a middle voice expression; it is a grammatical

acknowledgment that "I" am a subject who shapes memory and is shaped by memory; it

is a linguistic signal that I am not in complete conscious control of the processes of

memory (Black, 1975). "Je me souviens" does not express a mere identification of past

events as does the active voice expression "je rappelle" ("I recall"). Instead, "je me

souviens" indicates that the subject is somehow changed or affected by the past. It makes

sense then that "je me souviens" is the provincial motto for Quebec, rather than "je

rappelle."

A speaker of French accurately uses middle voice expressions without consciously

weighing the doings and undergoings occurring in a given situation. Contexts of

communication are evaluated almost instantaneously, and in most conversation, the

selection of an appropriate mode of expression by the speaker is largely unconscious.

Indeed, cognitive scientists now believe that up to ninety-five percent of human thought is

unconscious thought (Lakoff & Johnson, 1999). It is the task of linguists to construct

theories which effectively explain a native speaker's utterances. Such theory may then be

used to help individuals who are learning French as a second language and who are

struggling with aspects of language that may have no parallel in their mother tongue.

Likewise, the performance of a practical skill such as teaching depends more on a

tacit "knowing how" than on a conscious "knowing that" (Polanyi, 1966); in fact, a

practice of any kind does not rely primarily on "rational" conscious decision-making

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(Bordieu, 1977). If the practical knowledge teachers demonstrate in their classrooms is a kind of "knowing-in-action" that "we are characteristically unable to make verbally explicit" (Schön, 1987, p. 25), what form of educational theory may best serve those who are struggling to learn how to teach?

It is assumed that practical knowledge about teaching is passed from expert to novice in the course of the practicum, or practice teaching period (Feiman-Nemzer, 1990, p. 222). However, because their actions are shaped by a tacit understanding, veteran teachers are not always able to consciously analyze and clearly communicate why they do what they do. Tripp (1993) suggests there are two levels of professional skill needed by a teacher: one which is "required to make a lesson happen," and another "to diagnose what actually went on in it" (p. 5). Other educational researchers also believe that both types of expertise are necessary to the development of an effective teaching practice (Kemmis and McTaggart, 1988; Elliott, 1991; Altrichter, Posch & Somekh, 1993).

Schön (1983) contends that professionals' reflections upon the problematic situations they encounter in practice is a form of inquiry, or research. Indeed, if professionals base their actions on intuitive understandings and do *not* question how they come to know what they know, they are contributing to the mystification and privileging of professional knowledge (p. 282). In other words, underlying an unexamined professional practice there may be an ideology of action in need of deconstruction.

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According to Clark and Peterson (1986), studies which come closest to investigating the performance of teachers' knowing-in-action are those which research on-the-spot, or interactive, decision-making. Many researchers have, for the sake of 'science,' limited their investigations to those decisions which arise from the conscious consideration of alternatives. This restriction of data does not reflect the reality of teacher practice; in fact a definition of interactive decision-making should include those decisions for specific actions in which alternatives seem to play no conscious part. Clark and Peterson recommend that more descriptive studies are needed before any further prescriptive models of decision-making are offered (p. 277). The question remains as to what exactly these studies should be describing.

In a study of how professional practices are learned, Schön (1987) mentions "background learning" as a contributing factor to the learning of practical professional skills. Background learning is the generally unconscious learning which occurs during an individual's immersion in a professional environment (p. 38). Implicit in this concept of background learning is the idea that a subject not only *acts* within an environment; she or he *is influenced by* aspects of that environment. Learning, therefore, is conditioned not only by what subjects *do*, but what they *undergo*.

Dewey (1934) considers the *conscious* perceiving of a relationship between doing and undergoing to be a rigorous type of thinking, one that is evident in the ways artists work in any medium. He describes what form it would take for a painter (p. 45):

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A painter must consciously undergo the effect of his every brush stroke or he will not be aware of what he is doing and where he is going. Moreover, he has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce. To apprehend such relations is to think, and is one of the most exacting modes of thought. The difference between pictures of different painters is due quite as much to differences of capacity to carry on this thought as it is to differences of sensitivity to bare colour and to differences in dexterity of execution.

There seems to be a certain perceptual literacy required of an artist at work. Indeed, creating or reading different artistic forms requires particular kinds of attention to detail, particular types of literacies (Eisner, 1991). My research question presupposes there is a type of pedagogical literacy to be learned by preservice teachers that will enable them to read classroom action, select significant qualities, give these qualities a potent interpretation, and respond in a suitable manner. And, just as Grumet (1988) calls reading an act by a body-subject "that is oriented toward what the subject can *do* in the world" (p. 130, my italics), I suggest that the ability to read classrooms has a kinesthetic component that needs to be explored; moreover, I feel that this reading has a middle voice value, encompassing both what a subject does and what a subject undergoes.

My understanding of this reading of action evolved during my graduate studies. I found myself continually reflecting on memories of piano lessons with Mr. Andreas Barban, and elaborating what exactly I had learned about playing the piano. Mr. Barban was both a master performer and a master coach; he had much success in his teaching career, influencing generations of musicians in my home town. In retrospect, I realize

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that his teaching continually highlighted the importance of the relationship between doing and undergoing in constructing a musical performance. My past again informs the present of this research, just as the present inquiry reconstructs my understanding of the past.

Mr. Barban the Piano Teacher: A 'Sound' Diagnostician

When I began studying with Mr. Barban at the age of twenty, I had already had some ten years of lessons from the Sisters of Presentation Convent. At that time, practice to me meant repetition; practice meant playing the notes over and over until you could do it correctly and without thinking. This is not an uncommon understanding. The way we teach performance skills is still influenced by two preconceptions: 1) talent is innate and 2) talent is shaped by "persistent repetition" (Howard, 1991, p. 80). However, the major result of my conceptualizing practice as repetition was that if I made a mistake, I was unable to make any immediate adaptation in my playing. Usually, the piece ground to a halt and I would start once more from the beginning of the phrase, if not from the beginning of the piece. There was no thought given as to why the mistake might have occurred in the first place. The problem was compounded by the fact that I had no sense of how I moved or how I should move when playing the piano.

Mr. Barban first addressed my lack of kinesthetic awareness by drawing my

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attention to the movements I made, or didn't make, when I depressed the keys. The keyboard may be straight, he explained, but we are not built to play straight. We are jointed; we have wrists that allow our hands to flap up and down, elbows that allow our hands to draw curved lines in the vertical plane — the type of forearm rotation that we execute in turning a doorknob — and shoulders that allow our elbows to describe circular motions. And because all five fingers on one hand are different lengths, we cannot possibly keep the top of our hand perfectly parallel to the keyboard, as some teachers suggest that we do. Straight movements are just not possible when we play, not even if we play the same note over and over, because as the finger depresses the key it pulls the entire arm ever so slightly forward, provided the arm is relaxed enough for us to feel the connection between fingertip and shoulder joint. As a consequence of the combination of all these movements, all of which come into play when we play the piano, we cannot possibly play 'straight' down or up the keyboard.

This explanation was given in one lesson, accompanied by demonstrations and invitations to try some movements myself, but it took some months for me to relax and acquire a feel for this type of traveling. I felt lost, as if in a foreign country, overwhelmed with sensory data that I could not immediately connect with the process of making music. The tour of the keyboard, highlighting the predictable features of the landscape, alleviated some of the confusion.

A keyboard is composed of a number of black and white keys, all sitting side by

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side in a straight line. The black keys are terraced above the white, in regular groupings of two and three. When you play an ascending scale of C major, your travel seems straightforward since there will be no detours up into black key country. Later, however, you will learn that a white key run is in fact more difficult (from a kinetic viewpoint) than many which combine the two levels. Now, however, you start on the key that is known as C and depress white keys one after the other with your fingers.

Your journey will eventually be interrupted because you only have five fingers to cover an eight note distance. One solution is to pass the thumb under the bridge of the fingers just after the three-key mark, plant it, let the hand find its natural alignment again and continue stepping up the track until you reach the next C. If you want to race back down to the "doh" of "deer" fame, then you retrace your steps. This time when you plant the thumb, it becomes a hurdle (sometimes literally as well as figuratively) over which some of the fingers vault in their run to the finish line. If you want to cover the territory in a musical way, you have to become expert at bridging and hurdling through white and black key country, among other things.

I was encouraged to begin learning a piece of music by learning "handfuls" of notes in my pieces — not random groupings of notes, but the groups of notes that fell naturally under the hand before the thumb passed under the bridge of the fingers, or the fingers passed back over the hurdle of the thumb. I was to find my own fingering, create my own handfuls, mark them off in the score, then play them to see not so much how they

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sounded, but how they *felt*. I learned to experiment, to see what it took to bridge and hurdle gracefully from one handful to the next, hands separate and hands together; and eventually I would construct the feel and sound of the entire piece.

Learning how to feel handfuls of notes was an elementary step in this process of learning to play. Yet I had never before constructed such a clear, sensory and kinesthetic understanding of what I was meant to be doing. Amazingly, musical connections between notes emerged as I focused on *feeling* my way towards a physical destination; phrasing and dynamics seemed to emerge on their own. Mr. Barban was always quick to point out how a quality of sound was related to a quality of movement; he drew attention to the results of my actions, or what Schön calls the "backtalk" of a performance (1987). If I was stuck, or produced some unmusical sounding notes, he would take my place at the piano and mirror what I was doing, so as to demonstrate the connection between my action and the sound I produced. He was a 'sound' diagnostician.

Later, when I was comfortable feeling my way through the terrain of a particular piece, I was given another strategy to try: I was to mentally target the type of sound I wanted and let it happen. Now the landscaping I did was governed, not only by the conditions of the physical environment and the types of movement it engendered, but also by conditions of expressive intent. Practice became an interplay of feeling and adjusting movement, listening and adjusting sound. I was learning to evaluate on a moment-to-moment basis, relate the sound I produced to the sound I wanted to produce next, make

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adjustments and let the body carry me 'sensibly' to the next phrase, the next section, the next movement.

In effect, I had to break old habits of perception, thought, and movement. Mr. Barban led me through a detraining process similar to that of a dancer who deconstructs habitual patterns of movement and "reconstructs a physical articulation based on an understanding of what is common to all bodies and what is unique to her/his own" (Dempster, 1998, p. 229). Through a dialogical reflection-on-action that included explanation, demonstration, imitation, trial and error experimentation, questioning, metaphorical turns, discussions of music history and theory which would arise in the context of the piece I was learning, Mr. Barban helped me to refine a non-verbal, moment-by-moment reflection-in-action. Schön (1987) claims that both types of reflection are essential to the designing of an artistic performance.

These particular reflections led me to frame an understanding of classroom teaching as a negotiation of and response to continually changing qualities in interpersonal, curricular and institutional contexts. I wonder now if teacher education might in fact need to include a detraining, a breaking of perceptual and conceptual habits. My position finds support in the research of Deborah Britzman (1991), who sees teachers not only shaping their work, but being shaped by what she calls the "cultural myths" about teaching. "The overfamiliarity of the teacher's role, the taken-for-grantedness of the school structure, and the power of one's institutional biography....work to cloak the

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more vulnerable condition of learning to teach and the myriad negotiations it requires" (p. 7). The examination of educational habit and thought is a goal of certain university education courses in foundational subjects. In this study, I wish to explore whether such deconstruction can be supported during the practicum, by a type of feedback which sensitizes pre-service teachers to the effects of their actions in interpersonal, curricular and institutional contexts.

Teaching as an Aesthetic Practice

Schön (1987) believes that professions which deal with unique and problematic situations have a "core of artistry" (p. 13). Eisner (1994) specifically states that teaching is an art, for one is called to respond in a creative manner to the "contingencies" of the classroom. He elaborates three additional senses in which teaching is "artistic" (pp. 154-155):

> 1. The experiences which the students and teacher create together may have an aesthetic quality.
>
> 2. Teachers, must learn to read, select and control qualities of the emerging action in a classroom, with the intent of moving the lesson forward. This is comparable to the artist who reads, selects and controls the qualities of her or his medium to further define and embody an expressive intent.
>
> 3. Outcomes are not necessarily prescribed beforehand but may emerge

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during the act of teaching, in response to the teacher's interaction with students.

Can an educational experience be an aesthetic experience? Dewey (1934) suggests that the quality we associate with "aesthetic" can be found in everyday experience. When we call an event *"an* experience," for instance, it is because it has a dynamic structure which creates tensions and instills a sense of expectancy, engaging us intellectually and satisfying us emotionally. Such an experience has a quality of vitality, inspiring participants to have "an active and alert commerce with the world" (p. 19). Barone (1983) believes that the best educational experience has this kind of aesthetic quality, that it is "not merely instructive or habitual, but...a true act of expression" (p. 25).

An aesthetic response is not a simple perception of beauty, but a complex of feelings which arises in the individual as she actively perceives the significant qualities of an expressive form (Langer, 1953). While an aesthetic response is a personal construct that cannot itself be taught, it can be encouraged and refined by teaching the type of perceptual literacy necessary to read the form or reconstruct the form in a performance (Reimer, 1970). Understanding the aesthetic forms from different artistic disciplines requires particular kinds of literacies (Eisner, 1991). Fine arts educators teach the basics of such literacies to their students. In order to better read educational experiences, Barone suggests that educators learn to use the methods of *educational* criticism, autobiography and new journalism to sensitize themselves "to the qualities of life in our classrooms, and

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to the institutional constraints and other 'frame factors' that discourage teachers from facilitating truly aesthetic and educational experiences" (p. 26).

Perhaps the reticence of some educators to frame educational experience as aesthetic may be due to a confusion of sense in the term *beauty*. Beauty can refer to the decorative — the delightful sensual array that objects, acts or environments present to us — or it can refer to the harmonious relations of parts to a whole (Dewey, 1934, pp. 129-130). Tom (1984) seems to refer to the former sense when he claims that "[i]n the case, of teaching...aesthetic judgments and criteria are of secondary importance" (p. 131):

> The focus in teaching is on the message to be communicated, not on the beauty of the communication effort. If after an instructional episode the student has learned the content, we generally take this mastery as evidence of competent teaching regardless of the aesthetics involved. If, on the other hand, the student did not master the content, then we question whether the teacher's skill and persistence are adequate to the task. No matter how aesthetically pleasing a lecture or a role play might be, we always consider the achievement of learning outcomes or the skill and diligence of the teacher before making a judgment of teaching competence (p. 131).

The separating of educational content from its form is not possible; the emperor is indeed clothed, although the garments may not be immediately visible. Theories that dichotomize content and form are, Dewey (1934) suggests, "cases of the same fundamental fallacy. They rest upon separation of the live creature from the environment in which it lives" (pp. 130-131). By suggesting that the content or educational message is more important than how it is presented, Tom (1984) implies that the contexts in which

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information is presented to students play little part in their learning; he in fact not only minimizes the roles of student motivation and agency in the process of learning, but he minimizes the role of what the student experiences (or undergoes) in the process of education.

When the educational message is perceived as being independent of the medium through which it is communicated, there is a danger that the medium becomes an "invisible dictator" to participants. McLaren (1993) describes an inner city school where teachers did not usually adjust material to make it appealing or interesting to their students; the lesson content did not usually accommodate the subjective interests and cultural positions of the students (p. 113). Rare was the lesson which had "flow," which "required no rewards or goals outside themselves" (p. 109). Seat work "helped to objectify, reify and sanctify the content of the lessons" (p. 111). "The pretence that learning is primarily a product of student volition — despite an ineffective performance on the part of the teacher — inured the student to the absence of real, active, participatory experience..." (p. 119). MacLaren describes a "student state" in which student energy levels were damped, movement was restricted and routinized, and individuals were generally quiet and well-behaved (pp. 91-92). In such a school, a submission to authority might indeed be mistaken for a productive engagement.

In an aesthetic educational experience, curricular outcomes are no less important than they are in more traditional experiences, but they emerge as teacher and students are

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engaged in dynamic, vital and personal constructions of knowledge; they are not

mindlessly pursued. Barone (1983) argues against the common practice of

communicating objectives to students at the beginning of an instruction period:

> The recommendation...that performance objectives be shared with students in
> order to increase the acquisition of pre-specified learning outcomes has the
> potential of significantly distorting the dynamic form of a classroom
> experience. Attention is thereby pre-directed toward specific particles of
> information or skills rather than at the nexus of meaning that inhabits the
> activity. And as goes the experimental form, so goes the emotional tone.
> Now the path is straightened, one's destiny is foretold, and so the mystery and
> suspense are dissolved and the impact of the learning very likely diminished.
> The use of objectives in this way is the educational equivalent to revealing
> the punch line before telling the joke. Deflating. Anaesthetic. And so, less
> likely educational (p. 23).

Ellen Langer, a psychologist who has conducted much research on mindful

learning, has found that presenting information in novel ways, offering alternative

perspectives, and giving conditional instructions will increase an individual's ability to

extrapolate and creatively use what they have learned. If information is not

contextualized, if it is instead presented as static parcels of impersonal knowledge with an

"absolute" truth value or authority, then learners are likely to be limited in the use they

can make of the information (1993, 1997). Langer suggests that "rather than assessing

how much our students have memorized for an exam, we should assess if they are

learning by asking whether or not they are interested in the educational process" (1993, p.

49). By authorizing a presentation of knowledge in "absolute" terms, one devalues the

engagement of the learner, placing him in a passive position, which at its best is boring,

and at its worst, paralyzing.

If teaching is considered to be an art, then it is natural to assume that teachers will be creative when structuring educational experiences for their students. Tom (1984), however, believes there is a danger in pursuing the "teaching as art" comparison:

> For a teacher to give free reign to creative impulses in expressing a personal way of looking at the world and at life would gloss over ethical issues, not only those involved in the student-teacher relationship, but also those concerned with the selection of content....The emphasis in the artistic metaphor on personal creativity means that this metaphor is not very useful for alerting us to the moral dimension of teaching (pp. 131-132).

Teachers do have a moral obligation not to ignore the abilities and needs of students. However, they can still teach artfully and make use of their personal creativity by structuring educational experiences in ways that prompt aesthetic responses from their students (Barone, 1983, p. 25). While the culture of individualism has its "dark side," as evidenced in narcissistic trends and a relativism of moral judgment (Taylor 1991), authenticity nevertheless has value as a moral ideal: "Being true to myself means being true to my own originality, and that is something only I can articulate and discover. In articulating it, I am also defining myself. I am realizing a potentiality that is properly my own" (p. 29). This, however, does not mean I will do anything I want, with no consideration of moral values. Taylor (1991) clarifies this point (pp. 40-41):

> I can define my identity only against the background of things that matter. But to bracket out history, nature, solidarity, everything but what I find in myself, would be to eliminate all candidates for what matters. Only against such a background can I define an identity for myself that is not trivial. Authenticity is not the enemy of demands that emanate from beyond the self;

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it supposes such demands.

Indeed, we may take Taylor's definition one step further and completely banish the dualism of self and world by specifying that we define our identities only *within* a context of "things that matter." Such a conception would be in keeping with Dewey's definition of experience as a creature's interactions *with* an environment (1934). If one adopts this understanding of authenticity, it then becomes possible for a teacher to be creative and original in her teaching while still holding students' welfare and well-being as a primary moral ideal — and while still meeting the requirements of a standard curriculum. It may in fact be only the teacher's artistry that makes it possible to successfully address the two qualitatively different demands on her teaching.

In this study I am exploring the artistic orientation to teacher education. Although such an orientation to professional knowledge is preferred by many classroom practitioners, it has yet to assume the legitimacy of the positivist, interpretivist or critical orientations in teacher education (Tom & Valli, 1990). However, research into the artistic knowledge of teachers has been growing. More and more researchers are working within the following conceptual framework (Grimmett and MacKinnon, 1992):

1. teaching is interactive;

2. teachers must question familiar and common-sense constructions if they hope to initiate desirable change;

3. a teaching situation is complex and unpredictable, requiring the practitioner to be flexible and adaptable;

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4. successful teaching cannot simply be measured by test scores, but is also defined by a quality of *engagement* that students and teachers have with each other and the learning process.

That my qualitative study adopts this orientation to teacher knowledge does not mean that the knowledge bases of the academic, technological, personal or critical orientations are rejected out of hand. Rather, I intend to focus on the dimensions of *action* and *response* in a particular drama education class, with the intent of "writing a reading" of its dynamic forms (Silverman, 1994). Because the knowledge of teaching is such a practical and experiential knowledge (Clandinin, Davies, Hogan & Kennard, 1993), I wish to embody Neil's teaching in a narrative. Indeed, I hope to "give back" a narrative (Connelly and Clandinin, 1985) to the readers (and to Neil) which can be the starting point for further stories.

The Experience of Writing: "Mind the Gap"

Heraclitus, an ancient Greek philosopher, suggested that the only constant in experience was change (in Boal, 1979). You could not put your foot in the same river twice, he said, for the water was continually flowing and renewing itself. Nor would you be the same you, having aged and changed in the time between. His student Cratylus took the proposition one step further: he claimed that you could not even put your foot

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into a river once, because movement was all that existed.

Language is a structured pause in the flow of experience. Without it, we would be unable to conceive of a river — or its continual renewal. The naming of experience helps us to 'see' it, make it 'real' to us. Paradoxically, the naming of experience also blinds us to the structures that shape our reality and erase much of its qualitative detail. We remain unaware of other possibilities for naming; we remain unaware of how experiences are *made*, and not just *had*.

Structural linguistics, as presented by Ferdinand de Saussure (1916/1972) and developed by his successor, Gustave Guillaume (1971) assumes that every language represents a unique structuring of experience which highlights some features of 'reality' while underplaying others. We remain unaware of how reality is 'shaped' by our language because the system of representation is a largely unconscious structure.

English speakers, for example, might be said to suffer from a linguistic "snow blindness." To us, snow is snow. True, it may be wet, heavy, and granular; it may be feathery and light; it may have the right quality for snowballs; it may fall as pellets or large flakes; it can contribute to a holiday mood or it can spoil plans. Its inherent qualities, however, are generally unimportant to our cultural collective (unless one is a skier or snowboarder). What we wish to know about snow is how much of it we will have to shovel, and whether it will affect our ability to get to our place of work or to

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move about town. Thus, an average weather report gives the estimated *quantity*, not *quality*, of a snowfall.

The Inuit people, on the other hand, readily discern multiple qualities of snow within their Arctic environment. Their language has individual words which mean "deep, soft snow," "slush snow," "wet snow," "snow crust," "snow spread out on the ground," "falling snow," "the steep side of a snow drift" and "snow to cement the igloo," among others (Dorais, 1978; Robbe & Dorais, 1986). This type of word is a very different entity from the words of English, whose forms are relatively fixed. There are no parts of speech in Inuktitut; words are constructed, or "improvised" at the moment of speech by assembling a variety of word-bases and suffixes. A native speaker is often at a loss to give a straightforward translation of an English word because the form of the Inuktitut word will depend on what grammatical roles it will fulfill as well as what the speaker wishes to communicate about the circumstances. (Lowe, 1985, pp. 13-28).

Structural linguistics gives theoretical explanations for the system of representations that make up a language, but does not provide a satisfactory framework for the study of the *use* we make of the system. Every human endeavor, every discipline, every ritual and practice calls for a particular, habitual use of language, a *discourse* with its own conventions for the reporting of experience. The conventions of expression embody and express power structures and social interests at work within the given field of social action, but when these conventions are acquired and used unquestioningly, the

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workings of authority and power may be taken for granted; the politics of one's actions may be, in a sense, invisible. This is what a poststructuralist means when she or he claims that discourse remains "foundational" and "transparent."

One way of exposing the "foundations" of experience within a particular discourse is to question the textual habits we use in representing experience. Laurel Richardson (1994) calls for social science writers to experiment with a literary kind of writing so as to expose the underlying labor of sociological production and its rhetoric" (p. 521). James Clifford (1986) and other ethnographers recognize that the representation of a subject or a culture using any specific type of discourse gives the reader a "partial truth." They have been attempting to break the monological authority of the ethnographer by experimenting with representations of their subjects using different discourses within a single ethnographic text. Postmodern theorists who practice deconstruction are attempting to reveal the institutional and ideological standpoints from which representations of experience are written and interpreted; they wish to expose both "the necessity and the limits of a science of writing" (Silverman, 1994 p. 62). Feminists endeavor to practice a type of theoretical writing which includes "the language of the body in the language of the mind" (Shapiro, 1999), thus transgressing a Cartesian discourse in which the body is ignored so that the representation of experience might be 'objective.'

Stinson (1995), a dance educator, might be said to belong to the latter category.

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She feels that her kinesthetic sense informs both her theory building and research writing. She attempts to make the language of research the language of lived experience, "rich in sensory images, including kinesthetic ones" (p. 53). She says that we do not have to be trained dancers in order to attend to our senses and what our bodies feel in any lived situation.

As a white, middle-class female professional who would like to practice a critical pedagogy, I am interested in learning through processes of textual deconstruction what the texts of lived experience may not say, who may not speak, what may be repressed or remain absent. However, as a woman, amateur musician, fine arts educator, lover of theatre, dabbler in dance, novice qualitative researcher, I enjoy the language of lived experience and the engagement it offers me. I do not believe, as Denzin (1995) does, that we can study only "lived textuality" and not "lived experience" (p. 9). The emphasis on textuality to the exclusion of experience erases the somatic subjectivity of the body. I prefer Barthes' poetic understanding of our construction of meaning, even as I enjoy what Saussure (1976) calls "les images acoustiques" — the sounds I 'hear' in my mind's ear when I read Barthes' French words: "Qu'est-ce que la signifiance? C'est le sens *en ce qu'il est produit sensuellement.*" (1973, p. 97).

There is no moving river without the pause of language; likewise, there is no pause of language without the moving river. And as I wade into the water, I wonder at how you and I are situated. The river and its representation are not one and the same. A

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body is inscribed and partially represented by discourse; a body is not synonymous with its inscription. Culture encrusts the banks of the river, pervades the water. "I" and "you" are positions of subjects caught in the middle; I feel, you represent, I am represented, you feel, you intend, I infer — our identities are always in flux. I understand experience as "a complex of habits resulting from the continuous engagement of a self or subject in social reality (de Lauretis, 1984, p. 182); however, I also understand experience as the "river" in which we might play, refresh our perceptions and renew our understandings of one another. Is it this fluid conception of "experience" that Cherryholmes has in mind when she says that "experience always threatens what we know" (1988, p. 62)? The language of lived experience in conjunction with the questioning of textual habits can, I believe, texture the dance of signification and interrupt texts that "inscribe and commodify Others" (Fine, 1993, p. 140).

The Writer-Researcher's Intent

I was planning to conduct an observation study in Neil's drama teacher education class, using videotape and hand-written notes to record what happened and what was said. In addition, I was going to use journal writing as a kind of "thinking on paper" to deepen my understanding of what was happening during the study. I would interview Neil and his students at different points throughout the course. Later on I would accompany Neil on his supervisory visits to the schools during practice teaching. I received permission

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from Neil and the preservice teachers to audiotape their *conferences* — the meetings during which Neil would give them feedback on their teaching and assess their progress.

My intent as researcher is clearer now, long after the period of observation. It presents itself in revised form only after I have pored over the video and audio tapes and struggled with the possible ways of writing the story of this research. It returns as a preoccupation with the feedback that Neil gave to his students, as a desire to underline the relationship between doing and undergoing in the process of learning to teach, as a wish to render the "backtalk" (Schön, 1987) of classroom situations a little more 'visible.'

Stinson (1995) compares the writing of a research report to the process of choreographing a dance. It is rare that one follows a formula to produce a choreography; however, this does not mean that the choreography has no structure. One is simply looking for "the right structure for this particular work" (p. 50). The crafting of a research report is a similar process for Stinson — except that the building material is "words." In the case of my study, in which there can be no formulaic response to the research question, the structure of the work has itself been continually under revision during the writing process. This chapter in particular has been revisited many, many times.

Cognitions and affects do not exist in isolation, but form our richly textured responses to our *being* in the world. All art forms embody these responses in different media, with different emphases. In all cases, the content influences form, and the form

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influences content. If qualitative research reporting is to embody lived research experience, *an* experience as Dewey (1934) would define it, then the writer must be concerned with the interplay of content and form. This thesis will contain the required content such as literature reviews, discussions of methodology and conceptual frameworks, but they will be woven into the story of the research. Thus the form that the writing generates will be analogous to the way in which knowledge of a complex practical skill is constructed.

Neil's Intent

In a conversation with Neil that I recorded (interview, January, 1996) I asked Neil what his expectations were for the students taking his course. We were again sitting comfortably in his living room. He began his answer by sharing a memory he had of being a member of the chorus in a musical. He had recently run into a young woman who had also been in that production, and they had reminisced about their involvement in the play, vividly recalling the good times. He remembered sitting back to back with her on stage for one song, paired up as everyone else in the chorus was, singing his heart out, enjoying the music and the feeling of support.

"We were reliving that whole experience," he says. "It was like, right there, right now. That's how vivid the experience was. And I suppose, if you go back to my goal —

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what I'm really trying to get across to my students?" He pauses.

I prompt him. "The expectation is..."

"The expectation is them saying, 'Geez. Those thirteen weeks of drama ed.' And when they go into the classroom, they'll say, 'Oh yeah! I remember that we did this, or that,' or, 'I remember that Jessica said this was important,' or 'I remember what Tina did about safety.' If they can remember those things, if you get them to think back, then you know you've done your job. You know they'll think back to their theatrical productions because they're such a high. So if we could make our classes such a high, that they think back to them and say, oh yeah, I remember — if they can pick it out because it is embedded in them — fantastic! And it's not necessarily going to be embedded in them if they read a particular book or write an exam at the end of the course." He gives a mischievous little laugh. "Hopefully what we're doing will be embedded in them, become a part of them, and when they go in their classroom, they say, 'I remember.'"

I say, rather inanely, "Something about the lived experience there, the 'body' thing again."

"Sure," he nods. Or at least, I imagine him nodding. "That's what theatre is about, when you're on the stage. I can tell you intimately every play I've been in. Everyone has had experiences that were earth-shattering, life-altering experiences that

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occurred because they were in that play. But how often can we say that about our

classrooms?" He laughs again. "And how many teachers can say they've ever had that

happen in their classrooms? Where there are life-altering experiences? Emotional

involvement in what we are doing is so important. They need to *feel* before they do."

The Expressive Intent

In the book *The Rainbow of Desire*, Boal (1995) discusses how the human

capacity to observe oneself in action is "the essence of theatre (p. 13):

> Theatre — or theatricality — is this capacity, this human property which
> allows man to observe himself in action, in activity. The self-knowledge thus
> acquired allows him to be the subject (the one who observes) of another
> subject (the one who acts). It allows him to imagine variations of his action,
> to study alternatives. Man can see himself in the act of seeing, in the act of
> acting, in the act of feeling, the act of thinking. Feel himself feeling, think
> himself thinking.

This kind of awareness is cultivated, not only by actors who are creating characters for

the stage, but by anyone involved in a professional practice who is working to develop an

effective "reflection-in-action" — doctors, architects, lawyers, musicians, educators

(Schön, 1983; 1987). In writing this research, I am challenged to find representational

forms which will embody the qualities of this kind of reflection. The following poem

speaks to my expressive intent as the writer of this report.

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The Body is Important

feel before and during,

feel the afterfeel and do,

act

and undergo that need to feel before you do

to feel the notes in handfuls and let the music happen

to feel the warmth of someone

behind you and your song

you mind that middle voice of memory

marking you as you mark it

it shows you

what an experience living text can be

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WELCOME TO DRAMA EDUCATION

The Education Program at Neil's University

Over the course of several conversations with Neil, the structure of the education program at his university became clear. In five years of full-time study, students would be expected to complete thirty-five liberal arts courses and fifteen education courses. The education courses were designed to prepare students for teaching at any grade level in the school system; graduates of the program would therefore not be 'pigeonholed' as primary, elementary or secondary teachers.

There were three rounds of practice teaching (three *practicums*) during the five years. The first professional semester (*PSI*), scheduled in the third year of the program, was a "great time for building community," according to Neil (interview, April 14th, 1996). Before the education students (the *pre-service teachers*) went to work in schools, they were organized into small groups of approximately twelve people (*a cohort*) who would meet for weekly seminars on campus. Each group was a mix of individuals specializing in different academic subjects. The advantage to their variety of backgrounds, said Neil, was that they would "compare notes" about *teaching*, rather than about *subject matter* (April 14th, 1996). After the seminar course, each individual would be paired up with a school teacher (a *teacher associate* or *TA*) for five weeks to observe classes and begin practice teaching. By the end of this period, a pre-service teacher

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would be expected to be teaching fifty percent of the school teacher's course load.

Skipping ahead to *PSIII*, the third and final professional semester, one learns that it was more of an internship than a practicum. A pre-service teacher would be assigned a teacher associate and teach fifty percent of that teacher's courses for an entire university semester. The teacher associate would not be in the classroom with the pre-service teacher but would be free to pursue a professional development project. An education faculty member would be appointed to work with the teacher associate in mentoring the pre-service teacher. If the intern was perceived as having difficulties in the classroom, the principal of the school would then be asked to conduct the evaluation of her or his work, just as if the intern were a first-year probationary teacher. Ideally, this structure for the practice teaching allowed the pre-service teacher to take full responsibility and ownership of the classes she or he taught. Neil told me that although the faculty were still fine-tuning the structure, the internship concept was actually working very well, for the interns had a chance to experience what it was really like to be a teacher (interview, January, 1996).

The second professional semester (*PSII*), and the one during which I accompanied Neil, required students to complete six weeks of academic course work on campus before doing their practice teaching in local schools. The practicum was more traditional in its structure: a pre-service teacher spent six weeks as a visitor in someone else's classroom, having to work within the routines and structures already established by the teacher

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associate; she or he would then be evaluated by a teacher associate and a university supervisor. The supervisor would be either the professor or one of the teaching assistants associated with an educational methods course that the student would have taken just prior to this practicum. Thus it was that when I joined Neil for this study, he would supervise thirteen pre-service teachers who had enrolled in his drama education methods course.

Neil's Drama Methods Course

Before the second practicum began, there would be six weeks of condensed course work on campus. Courses were given in the social contexts of education, evaluation, educational psychology and the educational methods used for teaching particular subjects (*methods* courses). Neil's drama methods class met twice a week during six and a half weeks for a total of thirty-nine hours. Given the myriad practical topics to be covered in that time, Neil felt there was little opportunity to explore any theoretical issues of drama education (interview, April 14th, 1996). In the winter semester of 1996, he had thirteen students in class, all of whom he would personally supervise as they taught various grade levels during the practicum. Had he had more than fifteen students, a teacher would have been seconded from the school board to assist him with the course and help with the supervision and evaluation during the practice teaching. In fact, that is how Neil came to the university five years previous to my study, as a teacher

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seconded to assist the drama methods instructor in supervising his students.

In his course description, largely borrowed from the previous instructor, Neil advocated an emergent curriculum in which content and evaluation may be negotiated to some extent by students and teacher. He also gave notice that there would be few lectures, that the bulk of class work would consist of "experiencing and reflecting on the experience" (1996 drama methods course syllabus). To facilitate this approach, he set up two series of presentations to be given by the students: sample lessons in which drama would be integrated with another school subject such as math, socials, health, and music; and workshops in the dramatic forms (speech, movement, directing, etc.) which the pre-service teachers would at some point also deliver to school children. There was one class set aside for lesson planning, another for the school visit, yet another for unit planning; however, elements of drama education that Neil chose to discuss with his students, topics such as safety, trust and management, usually emerged from what they did in class.

Neil honoured his intent to negotiate evaluation by offering a written assignment which was the student's choice. Besides the obligatory written lesson plan and unit plan, students could choose to complete one of the following: journal, critique of a theatre production, reading from resources, interviews with drama teachers, observations in drama classrooms, play writing, or attendance at conferences and workshops. Neil would negotiate the requirements with each student.

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In addition to these assignments, Neil also set a group project in which students would produce and perform a short one act play. He strongly felt that his drama majors should know something about what such productions entailed, since many of them would be expected as teachers to undertake such projects in their schools. Although a directing course was (and still is) required by drama students in the Fine Arts degree program, drama education students were under no such obligation in 1996, and were therefore able to graduate without any grounding in this particular discipline. Neil hoped to address this lacuna with the play production assignment in his methods course.

Following is the tentative schedule of classes which Neil included in the course syllabus for the students:

Jan. 6th	Introductions, objectives of course, assignments, expectations.
Jan. 10th	Dramatic theory, lesson planning
Jan. 12th	Present detailed lesson plans
Jan. 17th	Theory and integration, dramatic forms
Jan. 19th	Dramatic forms, article critique
Jan. 24th	Present workshops in K-8 school
Jan. 26th	Guest speaker, review workshops
Jan. 31st	Present workshops in elementary school
Feb. 2nd	Dramatic forms
Feb. 6th	Orientation day for pre-service teachers in schools
Feb. 7th	Unit plans
Feb. 9th	Unit plans, dramatic forms, critique of article
Feb. 14th	Technical theatre, producing the school play
Feb. 16th	Year plans

One change had already been made: Neil usually planned for two school visits, but in the winter semester of 1996 he was able to schedule only one. Since the school in

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question had requested that the workshops be done early in the semester, Neil's students did not have the chance to try their workshops out on their peers and revise their work before heading out to the schools as had been done in previous courses that Neil taught. One advantage that Neil saw to this necessary change, however, was that he would learn from the *students* what they wanted and needed to know about teaching (interview, January 1996):

> They're working with the students, they're finding out for themselves the discipline, the management, the control, the procedures, the lesson planning, they're learning it for themselves; so then, it's going to come from them, the questions. Neil, this happened. *Why* did this happen? Or, what can I do to change this? And therefore it's going to be part of *their* life rather than me turning around and saying, well, when you teach junior high school, you're going to have to do this, this, this and this. Oh. Fine. We'll write it down for a question on an exam. But when it comes from *them,* when the questions — like in class on Tuesday, the questions were just coming constantly....Tom did this, Tom did that, we did this, we did that, why is this, why is that? And it was all coming from them and therefore....any answers that I would give — I was able to interpret what they were saying and then I hopefully was giving them what they really wanted for an answer, that would satisfy what they were really looking for, rather than me trying to interpret [beforehand] what it is that they really need.

By valuing and working with the questions which pre-service teachers might ask after taking action in a classroom situation, Neil was advocating an emergent curriculum of contextualized, practical knowledge about teaching (Feiman-Nemser, 1990). He felt this approach would be more useful to his students than if he were to prepackage recipes for teaching the content of the drama curriculum *(pedagogical content knowledge)* and procedures for making that content accessible to learners *(pedagogical learner knowledge)*. In fact, at various points throughout his course he refused to give

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prescriptive answers to student queries, attempting to emphasize that the many questions one can ask about teaching have no one right answer. His actions therefore were also congruent with a *dynamic* conception of practice in which teaching is shaped by skillful judgments and responses rather than the application of procedures or theory (Schön, 1987).

Teacher education has, like any other educational program, its pre-determined curriculum, the content of which is derived from the identification of essential skills and knowledge needed to practice the profession (Tom, 1997, p. 71). But this "curriculum-as-planned" is "a fiction of sameness," a standard curriculum developed by experts which, when mindlessly followed promotes a unilateral flow of information from teacher to student. By downplaying or ignoring input from students, an instructor may in fact encourage a "disembodied knowing that disavows the living presence of people" (Aoki, 1991, p.8). "Curriculum-as-lived," on the other hand, is an embodied learning that arises in the situated world of students and teachers who interact, question and respond in unique ways (p. 8). There is little doubt that the practicum experience offers pre-service teachers the chance to embody their learning in action. Can a methods course offered on a university campus help students acquire a practical *knowing how* as well as a more theoretical *knowing that*, both of which are two different orders of knowledge (Polanyi, 1966)? What learning experiences can a methods instructor design that may help her or his students individually embody the pedagogical knowledge they need to teach drama? How can a teacher educator encourage students to articulate their growing knowledge

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about teaching? These questions have no one right response. In sharing with the reader the highlights of Neil's class, I find that I cannot provide answers to these questions; I am unable to contribute to "certainty reduction," which is one of two primary uses for educational research (Barone, 1995). The second "noble aim," Barone claims, is "to get the reader to ask important educational questions" (p. 178). As I re-search Neil's world of teacher education, therefore, I will invite the reader to join me in asking questions concerning the practice of teacher education.

Neil's Students

There were thirteen Caucasian students in Neil's drama methods course, two men and eleven women with varying amounts of drama experience. Two students, Colin and Dianne (all student names are pseudonyms), already had degrees in drama. Colin had been a drama instructor for two years at a community college when he thought about earning an education degree and becoming a qualified teacher. Dianne had found it impossible to make a satisfactory living as an actor; she thought she could find financial security as a teacher while still working in a field she loved. Everyone else was a drama major in the fourth year of the combined liberal arts and education degree program.

Colin, Dianne, Jacinta, Josie, and Jessica chose to do their practicums in high school; Tom, Terry-Lynn, Carrie and Tina would teach junior high students. Krista and

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Nora, both of whom were interested in teaching primary or elementary level children, told me that they did not really consider themselves to be performers; they were learning about drama primarily to be able to integrate it into their teaching to make the regular subjects more interesting and appealing to their students. However, they were a minority. Sheilah and Debbie, who also favored teaching younger children, loved to perform. Debbie had been considered a gifted child in school and was placed in accelerated programs. While Sheilah did not consider herself to be strong in core academic subjects, she had excelled in high school music and drama classes; in fact, she told the class during a discussion, it was her success in those courses which made her realize she was *not* stupid (interview, February 14th, 1996).

Neil considered the drama methods class he taught as an opportunity for him and his students to get to know one another. He wanted to ensure that the pre-service teachers were comfortable with him before he evaluated their teaching in school. Apparently in Neil's first year of supervision work, one pre-service teacher "fell apart" when Neil entered his classroom (interview, April 14th, 1996):

> He was so petrified, I said to him afterwards — I said, if I have this effect on students when I walk into a classroom, I don't want to do this job. I mean, *why* did that happen? What is going on there? I don't see myself as this ogre and terrible person. And yet to that point, he had never seen me in a social light; he had known I was a junior high teacher, he had known I'd done all of these things — but he had no idea when I walked into that classroom who I really was and what I was going to do to him. So that sort of taught me that, yeah, I really have to make sure when I — in order to get these students to the point — I have to make sure they're totally relaxed with me when we get into the classroom, or we're never going to learn from each other and share with each other and talk about teaching....

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Now, five years after that first experience, Neil knew what to expect. He figured that the pre-service teachers would probably feel some anxiety during his first visits to their schools, but he predicted the anxiety would soon evaporate (interview, February, 1996):

> Once I sit down with them, and they find the first [meeting] is going to be very positive and very open, they're going to say, hey, this isn't so bad after all. And usually I would say, by the end of — if I have twelve students — by the end of it, there's ten of them that don't even notice I'm in the room.

Certainly Dianne had been very comfortable with Neil as university practicum supervisor, once her initial anxieties subsided. In a final recorded conversation she told me that "Neil has a way of observing you but being very, very not there, very silent and non-intrusive" (interview, April, 1996). Carrie, on the other hand, told me she always felt anxious when he came out to the school to see her (interview, April 4th, 1996). An outspoken individual, she had not been nervous doing presentations for him in his class, but his supervisory visits during the practicum had been another matter. However, she recognized in herself a tendency to "pull back" when she was facing a new situation — the practicum being just such a situation. She realized she was in a classroom that was not her own, having to adapt to her teacher associate's style, doing things she said she probably would not do with her own students. Therefore, she told me, she did not feel in complete control of certain classes, and claimed that Neil always seemed to arrive when she was working with these particular students.

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In any case, neither Carrie nor any other pre-service teacher ever said to me that they found Neil intimidating. His classes were described as "comfortable," "relaxed" and "fun"; he was described as "flexible," "fun" and "caring." His students also respected his knowledge of classrooms. "He's been there," Jacinta told me in our only recorded conversation, and Terry-Lynn added that "he knows what he's talking about" (interview, February 8th, 1996). Several of Neil's students claimed that he began building a supportive and relaxed atmosphere right from the very first day of class, January 5, 1996.

The Research Setting

In order to represent for the reader the recursive and sometimes messy process of conducting qualitative research, I have constructed a narrative account of my last inspection of the videotape of Neil's first class (January 5th, 1996). Rather than 'bracketing' or suspending one's beliefs and presumptions about people and events in an effort to render one's findings more objective (and therefore, in the eyes of some, more legitimate), I am *bracketing in* the subject of the researcher (Norris, 2001, February, personal conversation), with the aim of making the research process more explicit and problematic. This confessional tale (Van Maanen, 1988) attempts to demonstrate that "[t]he process of analysis is not dependent on the events themselves, but on a second-order, textualized, fieldworker-dependent version of the events" (p. 95); it exposes the uncertainty I felt and the difficulties I faced as I struggled to embody and enact my

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intellectual understanding of qualitative research.

The primary fiction of this account lies in its temporal organization: the exposition interweaves observations, memories, quotes from recorded conversations, concerns, questions that arose and connections that I made, as if they are occurring in the narrative's present. By compressing time in this manner I attempt to embody a *feel* for the experience of conducting qualitative research, for "life is not lived realistically, in a linear manner. It is lived through the subject's eye, and that eye, like a camera's, is always reflexive, nonlinear, subjective, filled with flashbacks, after-images, dream sequences, faces merging into one another, masks dropping, and new masks being put on" (Denzin, 1992, p. 27).

In December of 1995, I had gone home to Newfoundland for the Christmas holidays. Unfortunately I was unable to schedule a return flight before January 5, so I knew I would miss Neil's first meeting with his students. Neil kindly offered to videotape the session for me, explaining that he was quite used to setting up a camera in a corner of the class and letting it roll.

The first time I watched his tape was about a week after I had explained my research project to his students and obtained their permission to proceed with my observations. The last time I watched the tape was a couple of years later, after I had returned to Newfoundland to take a teaching position as a junior high language arts

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instructor. My viewing purpose on the latter occasion was to gather enough detail to clearly describe that first class for the potential readers of the dissertation and describe the setting that Neil established for his students' learning.

Welcome to the Green 'Womb'

I am home in my own living room, several thousand kilometers away from the city where Neil lives and works, watching the images of Neil's first class flicker over my televison screen as I settle into my favorite armchair. How is he doing now, I wonder? Since the time of the project, we have both returned to school teaching.

Neil is the authority behind the camera's eye, constructing his version of this class by calling the shots. He first pans across a mobile blackboard that has been set in front of the door to the drama room. There is a handwritten message on it:

Welcome to Drama Education!

ENTER

If you are ready to explore, investigate, create and discover an exciting,

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playful world!

↓

The arrow points under the blackboard to a small, narrow tunnel with a beautifully textured, light-colored cloth exterior and a black, square mouth. It looks like an exotic species of caterpillar inching its way from the drama room. I turn quickly to the notes I wrote during my first viewing of this tape. The question I wrote then is still significant to me: "Is this a return to the womb?"

In his book entitled *Free Play: Improvisation in Life and the Arts*, Nachmanovitch (1990) speaks of the need to create a "safe context" for our artistic practices "in which to try not only what we can do but what we cannot yet do" (p. 70). Csikszentmihalyi (1996), a researcher who has studied the creative process in exceptional individuals, also mentions the importance of a "supportive symbolic ecology" which allows us to "feel safe, drop our defenses, and go on with the tasks of life" (p. 142). Those of us learning a complex professional or artistic skill can benefit from a "virtual world relatively free of the pressures, distractions, and risks of the real one" (Schön, 1983, p. 37) in which we can experiment without fear of failing and generate initial ideas without fear of being judged. Did Neil have the idea of a "safe space" in mind when he planned this introduction to the world of drama education? Did he conceive the physical

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passage of students into his drama classroom as a ritual entrance marking a

particular kind of transition? I asked him about it recently in an e-mail

correspondence (August 13th, 2001). This was his response:

I did set up the drama class for their first lesson as "something different."
It goes along with my firm belief that as a teacher, the only thing I can do
for sure is to create an "environment" where students may learn, if they so
choose. I don't think I thought of the analogy of a womb when I set up
the tunnel, but when I watched the students coming through it on their
hands and knees, I thought of them as "Drama teacher babies" that were
now beginning to see what it would be like to be "teaching" drama and
not "learning" drama.

Teacher educators Norris and Bilash (1993) compare their roles to that of

"mid-wives," helping their university students give birth to the teacher in

themselves, recognizing that the 'baby' may not be brought to term within the

standardized gestation period of a particular course. It was interesting that

Dianne, a student of Neil's with much theatre experience, constructed a "class-

womb" metaphor from the activities of that first day in a recorded conversation

without any cuing from me (interview, April, 1996):

I'll tell you one thing. The tunnel, it was like entering the womb. I'm sure
it was a womb thing. I'm *sure* it was. And that was the environment he
set up. I didn't want to go into education. I was hating it. I went to that
class gritting my teeth, and I'm like, you want me to crawl on my hands
and knees through a tube?? You know, with my knapsack, trying to get
through this thing, and right away — you know, what I like about it, was I
think he knew — Neil knew in his heart that it was a hard thing for
performance students to do, is to become teachers. I think he knows that.
And I think he wanted to make that first day as creative and as warm and
fuzzy as he could. And I don't think it's *just* because Neil is a drama
teacher. I think it had something to do with the idea that this is a

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transition. We're not *performers* anymore. We are coming to be *teachers.*

I wish I had asked Dianne to explain what she saw as the difference between performing and teaching. Analogies between the two are commonly made in educational circles; the teacher-as-actor metaphor, in particular, is used to promote a style of energetic and enthusiastic instruction (LammPineau, 1994). In a book entitled *Acting Lessons for Teachers,* for example, Tauber and Sargent Mester (1994) offer tips for using animated body language, expressive vocal qualities, storytelling, teacher-in-role, props and setting to boost one's teaching effectiveness. There is nothing to fault in the suggestions they offer; rather, the problem lies with their one-dimensional conception of what it means to teach. Teaching is generally understood to be *lecturing.* In their text, the teacher stands in the spotlight; the teacher speaks; the teacher acts. The audience — the students — remain invisible, silent, still. For those who consider teaching to be something more interactive and relational, the everyday, common-sense understanding of an acting performance does not adequately serve as a metaphor.

I think back to Dianne and her struggles with learning to teach. Unlike most of Neil's students, she already had a Fine Arts degree with a major in Theatre. After she graduated, she had attempted professional acting but found it

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difficult to make a satisfying living. She felt that teaching theatre might give her a steady income while allowing her to work in the field she loved. Stage acting, though, remained her "ideal career" (interview, February 15th, 1996). Indeed, she cared so much for the art form that, even after completing a successful practicum teaching drama in a high school, she told me she would become a regular classroom teacher rather than a drama specialist because she could not take having her passion "bastardized" by the students. Jessica, another student with much theatre experience, seconded the sentiment (interview, April, 1996). When I asked them what they meant by "bastardized," they responded that students did not take seriously what they were doing in the drama classroom.

Both Jessica and Dianne had the in-depth knowledge of the *forms* and *processes* of theatre necessary to teach the high school drama curriculum, but they experienced difficulty in selecting *content*, the stories to be told through the drama. Norris (1995a) suggests that all three areas be addressed in any given drama lesson (p. 291). On a number of occasions during the practicum, Neil suggested to his pre-service teachers that they look into their students' interests and find topics or issues that would genuinely engage them. Was this hard for drama majors with professional training who were used to being given a script to follow? How might a drama teacher educator prepare pre-service teachers to select and shape content?

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Although I have not experienced the difficulties of making the transition from performer to teacher, I have certainly not found it easy to move from the paradigm of structural linguistics — my previous field of graduate study — to that of qualitative research. Like Dianne at the start of her practicum, I did not know exactly what I was looking for when I was an observer in Neil's class. Schön (1983) claims that such uncertainty is inherent in the learning of a complex professional skill: you cannot know ahead of time what it is exactly you are supposed to learn. It is only through doing the tasks, moving into action, that you come to recognize the qualities of a competent performance and discover what you should be learning (pp. 82-83). Schön advises that the novice be encouraged to commit to some "frame" which shapes their understanding of a situation, remaining ready to abandon that frame should there be conflicting information. Bruner (1986), on the other hand, warns researchers about having a story in mind when we go out into the field because the "dominant narrative structure" of our culture (p. 146) may unconsciously shape what we observe. However, I am sure he would not recommend the intense "framing anxiety" (Goffman, 1974) I experienced.

Therefore I empathize with Neil's students in their struggles of learning to teach. In fact, I can imagine what it must have been like to crawl through the

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tunnel in that first class meeting — the material brushing against you and releasing an odour that is particular to the cloth, the air close and warm, the ridges of the plastic tubing cutting into your hands and knees. It is dark in here. Your passage is perhaps impeded by your backpack or the winter coat that you did not bother to deposit in your locker. You hear sounds ahead that are dull, muffled, maybe unidentifiable. Suddenly, the temperature changes, sounds sharpen, and your field of vision is filled with colours and moving shapes. You are clear of the tunnel, but you are lost. Where is the teacher? What are you supposed to do?

My attention snaps back to the video as I hear Neil say "Good morning!" in the tuneful tone characteristic of his good humour. Neil has now set the camera up in a corner of the drama room to get a wide-angle view of the setting. He and whomever he is greeting remain off-screen. Most students have already passed into the drama education world and are wandering around. "They're just exploring the room," Neil informs the latecomer who must have just exited the tunnel, "and they've made a chart with a piece of paper and are taking out a paper and pencil and just writing down the things they hear, or see, or taste, or touch, or smell. And then we're going to end up with, 'drama education is...'"

Did Neil make any provision for experiences of smell, taste and touch in

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this exploration of the environment, I wonder? I remember going to a Royal Shakespeare production of *Antigone*. Before entering the theater, each audience member was given a sprig of Greek thyme. It had a distinctive, savory smell; just to finger the leaves and enjoy their scent was my first step towards the suspension of disbelief, towards the "as if" world, the "subjunctive mood" (Turner, 1982) of drama.

Developing sensory awareness is one of the main goals listed in the Alberta Elementary Drama Curriculum; indeed, both sensory awareness and sensory recall are important for the growth of an actor's craft (Hagen, 1973). Neelands (1984), however, does not see such abilities being important only to people who do theatre and drama; rather, he believes that a child's learning in general is characterized by a "sensual and practical involvement" with the world (p. 2). As an art form whose medium is everyday language and action (Bolton, 1979), whose material includes *gesture, sound, image, word*, and even *number* (McLeod, 1987), drama does indeed have the potential to deepen such involvement. A dramatic encounter is shaped to create as-if worlds in ways that allow participants to experience their own world anew, with deeper understanding (Heathcote & Bolton, 1995; Neelands 1984; Bolton, 1979). My own initiation to the world of drama education had been a university class in which the instructor welcomed the pre-service teachers as an alien delegation who had

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come to learn about education on Earth (Norris, September, 1993). The drama had the effect of making the familiar strange; I had experienced many classrooms as both teacher and student, but had never considered what the educational landscape might look like from the viewpoint of a stranger to our culture.

The videotaped world which I am presently watching is not so much a strange land as it is an exposition of drama education resources. At this moment, I am perceiving a subdued lightning, soft music, and a jangle of recorded voices as the backdrop to a multi-media event. Neil now pans the camera along the walls so that the viewer gets a tour of the room: on the left, a film projector and a slide projector are running. A portable screen against the left wall catches the light from an overhead machine on a small desk just a couple of yards away. The small table next to the overhead is laden with transparencies. A compact disc player on a trolley is undoubtedly the source of the pleasant classical music playing in the background. A second projector screen is angled into the corner between the left and back walls, and a filmstrip machine is stationed in front of it. The far wall, curtained in black velvet, has a mobile blackboard in front of it on which Neil has written, "Welcome to Drama Education," signing "Neil Boyden" in the bottom right-hand corner as a painter might sign a painting. Neil directs the camera briefly to the floor to display an inviting ring of colourful red, green, brown and blue gym mats. He then turns it to the right where an expanse of

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white wall is serving as a screen for those running projectors back on the left. Underneath the play of images there are tables and a trolley covered in books.

Having seen Neil's signature on the board brings Dianne to mind again for some reason. On the first day that Neil and I visited Dianne during her practicum, she had organized some group work for her high school drama students, some kind of storytelling improvisation, I think. But what I really remember was her body language when, at one point, she moved away from the students to observe their interactions. She leaned back, she placed her right hand under her chin and folded her left arm to support the right elbow, thoughtfully contemplating the scene. The pose she struck might have been that of a painter who had just stepped back to gain perspective on her work.

I 'step back' from the memory, wondering what its significance might be. Perhaps the image embodies for me the constructive judgment that doh-si-dohs with creative action (Nachmanovitch, 1990), or the outsider's dispassionate perspective that swings with the insider's passionate one (Van Maanen, 1988, p. 77) in the artistic dance of sensing and making, feeling and doing.

A similar kind of dance-dialogue also exists in drama work. Bolton (1979) recognizes a "double aspect" inherent in the "living through" of a dramatic

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situation: the actor makes something happen, controlling and defining the situation, and at the same time something happens to her; something is released. He claims that as she acts she is *aware* of what is happening to her, *aware* of her responsibility for the situation (p 74). One of Neil's students, Debbie, knew this double aspect as "the paradox of the actor" in which the actor generates emotions yet does not lose himself in their sweep; instead he controls their expression in a way that will enhance the belief of the audience in him and his situation. Boal (1995) describes this dichotomous awareness, or *metaxis, as* a doubling of the 'I': there is a subject belonging to the social order that we call 'reality,' who chooses to go on stage to create a story, and there is an 'other-I' belonging to an aesthetic order that is usually called 'fiction,' who is created by the actions and choices of the first subject.

Debbie felt there was a similar split awareness called for in the act of teaching. The topic came up one Saturday morning when we met for cappuccinos in a noisy cafe (interview, February, 1996):

I was thinking there's the 'me' brain, which is the creative person who wants to just, if the lesson goes a certain way, let's just follow and go with it and whatever. Yes, and then there's a performance aspect of it, which is the teacher using all the aspects of performance—sensing the audience; are they with me? Do I need to increase in intensity or bring down my intensity? How is my pacing? that sort of thing, which are all performance-oriented things.

Debbie's idea of performance includes the idea of a relationship with

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audience members ("Are they with me?") and suggests that the performer responds to their responses, modifying the performance accordingly. The state of mind she was talking about seems to have something in common with my understanding of piano practice: as you play, you continually cast an ear over the 'wake' of the music, monitoring what has happened so that you can adjust your expressive intent and meaningfully shape the music to come. Past and future seem to be held together in the tension of the present. I can't help but think that performers' perceptions of time, conditioned as they are by interactions between "self and situation" (Flaherty, 1992, p. 153), might make an interesting future research project. But now I am flying off on tangents. I turn my attention back to the video.

The camera is swinging 180° to the left where a cascade of black material obscures what I know to be the door. Funny how this knowledge makes me aware of the unseen wall behind the camera. It used to have a large cork bulletin board on which Neil kept schedules of assignments and lessons. The video gives me the sense of a space or void where that wall would be. I take a breath, feeling the weight of my body in the chair. This video with its close-ups, pans and zooms is just one, truncated part of a larger story.

The camera now zooms in towards the bottom of the cloth. I lean towards

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the television, anticipating the "birth" of a drama education student, but the tape gives a little hiccough. Suddenly the camera is pointed towards the centre of the room, capturing images of students exploring the environment. Most individuals appear to be moving in a counter-clockwise direction around the room.

The first time I watched the tape, I knew only Neil. And although it is his actions and responses in which I am primarily interested, I realize now how I can only really make sense of them as *interactions*, for he relied on his feelings about people and events to help him decide whether to stick with his plans or go with something else; he tried to sense what his students needed and respond accordingly. Now as I watch, I recognize Dianne talking to Terry-Lynn; I see Sheilah sitting on a mat, conscientiously making her notes; I watch Tom methodically examine the printed resources on the cart; I understand the delicacy with which Debbie approaches her ex-boyfriend, Colin, to chat; I am surprised by Jessica's unusually quiet demeanor.

Neil silences the background music and returns to the movie projector. "Can I just interrupt you for two minutes because I want to point your attention to this one item?" he asks. He tells them that the 'drama reference tape' (Ross, 1987) he is about to play for them is available in the library. It has short

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segments about storytelling, play making, dramatization, and other dramatic forms. He starts the film, then heads to the lighting board where he turns off all the lights.

My television screen is now utterly black; the projector lense glows like a star in that darkness. The moving images are not visible to the eye of the video camera, but a deep male voice is heard (Ross, 1987):

> Play making is just what you might expect it to be. It is an activity where a dramatic story is originated, shaped and communicated by the student. They might be inspired by a story from a tape, or a record, or photograph. To create their story, the students begin with improvisation, then they gradually shape and define their story around characters to communicate their thoughts and feelings....

Wryly, I compare the "star" of the projector lens to that of a "guiding light." It is assumed in modern thinking that "[s]eeing is the origin of knowing" (Scott, 1992, p. 24), and language unequivocally transmits that knowing. While I have acknowledged that the images of this video do not do justice to my experience of this classroom, I cannot claim to know this class simply because I was there and I saw; then I would be falling prey to a naive realism (Hammersley, 1992). No matter how I choose to represent the scene, there will be features that will be constructed as salient, and others that will be ignored (p. 51). The validity of such choices will depend on the intended use of the text under construction (p. 53).

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Next, Neil is asking everyone to make themselves comfortable on the mats. Krista is about to settle on the mat where he has laid his things, and he asks if she'd mind moving because "I have the camera set up so it's on me." He takes his seat and looks around. "And maybe that's how I should start, by explaining the camera in the classroom. I've taken the liberty to agree to have a young lady come in and join us..." He talks to them a little about my project, tells them that there will be permission forms for them to sign, and finishes by saying his actions as instructor is what is being investigated.

In the second class I explained in greater detail what I was doing and went over the consent forms with them. I remember there being just two concerns. First, Dianne wondered if I were going to put a documentary together with the video tapes. I assured her that the tapes were just for me. Neil added that I was "looking at the video for the audio, for what's being said in the classroom." Certainly, the videos have proved to be an invaluable "form of hindsight" (Norris, 1989, p. 49), laden with amounts of detail that I could not possibly have recorded in the notes I wrote during class; I can for example return to them to transcribe the exact words people used to discuss a topic of interest. However, they also omit much information. For instance, because I generally used a wide-angle camera shot in order to record the actions of the entire group, I was unable to discern individuals' facial expressions.

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Several times during the study, I asked students how they felt about my using the video camera to record their classes. For the most part, people forgot about it. In conversation, Sheilah attributed their comfort to the very safe environment that Neil had created (interview, February 14th, 1996): "We are secure enough, with what we're doing and the situation there, how Neil has set it up, that we're not feeling uncomfortable," she had told me. "But if I had been feeling embarrassed that I screwed up in a lesson, that would have bothered me that the camera was there. But that kind of feeling hasn't been in the class." In a couple of classes, people drew attention to the fact that the camera was running because of the nature of what was being discussed at the time. On one occasion, a legal issue had been raised; on the other it had been a question about avoiding "red tape." Usually, however, people carried out their activities, moving about the room with no concern about the direction in which the camera was pointing. Sometimes, a body might block the camera; at other times there would be nobody in the picture.

Krista had voiced the second concern about my research project. She wanted to know if, when they signed the consent form, they were granting me permission to go out in the schools with them. I told her it was a form to allow me to observe their university classes only. Much later on I would pass out a consent form for permission to record what was being said in their conferences

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with Neil on the practicum. In both cases, no one refused their consent. All participants were informed both verbally and in writing that they had the right to withdraw from the project at any time. Jessica's teacher associate chose to participate in the conferences that Neil had with her after class. He also gave me his written consent to tape the sessions.

I return my awareness to the video. Neil is now introducing himself to his students. He explains how, after eighteen years of teaching school, he was seconded from the school board to work with the drama education instructor five years previous, and how in the following year he was hired to teach the course since the professor had taken a position at another university. He continued to be hired on a yearly basis, and now, he drily tells them, he's in the fifth year of a one year contract. They all laugh. Next, he asks people to introduce themselves.

Neil, I recall, was startled when I first introduced 'Richard' as the pseudonym I would be using for him in the dissertation. At the time of the study he believed it would be no problem if his identity were revealed. In fact, just before I arrived, he sent out an e-mail to faculty to let them know of my visit. During my first day on campus, he introduced me to many of his colleagues. One individual sitting in the faculty lounge asked me if I was doing a study

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similar to that of Therese Craig (1984) in which she investigates the "life-world" of a first year drama teacher. The question made me uncomfortable because it highlighted for me the fact that everyone knew I was there to do research in Neil's class. Perhaps the only way for me to preserve Neil's anonymity would have been for *me* to use a pseudonym as author of the report. In any case, after reading a draft of the dissertation, Neil still feels that my using his name will cause no harm. The student names are all pseudonyms, and now that many years have passed since the study was done, their anonymity is reasonably solid. Neil left the final choice about using his real name up to me, and I decided that it would be appropriate to do so, in a spirit of openness that he embodies in his own teaching practice (see Appendix I for the consent form to waive anonymity). The names of students, teachers and schools remain as pseudonyms even though it is now possible to determine which university is represented in this text. However, Neil wrote in an e-mail (August 13th, 2001), "I don't think you have said anything in the document that might cause anyone concern if they knew it was [University X]."

I listen again to what is happening on the tape. After individuals give their names, Neil is inquiring about the schools in which they taught their first practicum, and the grade levels they would prefer for this round of practice teaching. And then the tape just goes on the blink. The picture breaks up, the

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sound disappears, and I miss the part of the class in which Neil conducts a series of "ice-breaker" activities. It looks like the beginning of the bonding between Neil and his students will remain a collective and private moment.

A Researcher's Dilemma in a Participant-Observation Study

The difference between observer and participant is one which has been discussed in research literature (Bogdan & Biklen, 1992; Atkinson & Hammersley, 1994; Merriam, 1988; Spradley, 1980). The two actions are used to define extreme points of a spectrum along which a researcher's role can be plotted, one's observation shrinking proportionally as one's participation increases. Underlying such a construction are two assumptions: 1) an observing subject is passive, while a participating subject is active; 2) participation and observation can coexist only in inverse proportion to one another. Both premises require examination.

A person may be visibly very active, yet may be mentally idle and uninquisitive; or the actor's mind may in fact be elsewhere, pursuing trains of thought that bear no relation whatsoever to the ongoing activity. When one has little conscious awareness of what one is doing, the activity may be described as habitual, automatic, or even mindless. This is not a type of participation that a researcher wishes to pursue. Observation, on the other hand, seems to call for quiescence on the part of the subject so that he or she may

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bring her full attention to bear on the people and actions being observed. The act of observing can indeed be mentally demanding, depending on the degree of conscious focus one brings to the events that are occurring and on how familiar or unfamiliar one is with the environment. Yet, just because one sits quietly with the intent to observe does not guarantee that one's mind is actively absorbed in making sense of what one sees. While participation and observation are two different modes of engaging in qualitative research, two different ways of *relating* to the people with whom one works, they both require the researcher to be actively alert and aware. Conducting a participant observation study demands much more than the "modest cognitive involvement" that is "requisite if one takes an instrumental attitude and desires nothing beyond a practical level of interactional competence" (Flaherty, 1992, p. 148).

A high level of participation does not preclude intense observation; the inverse proportional relationship suggested by the aforementioned spectrum is based on a false assumption that one cannot be receptive or analytical at the same time that one acts. Certainly, when one is physically active, there will be a lot of information through which the researcher has to sort, but it will not necessarily be more than would be collected if he or she were sitting quietly taking notes; it will simply be *different*. In the case of my study, I decided that to participate as a student would yield too much information extraneous to my research question. But activity and involvement do not preclude observation; rather, they define what can and cannot be observed.

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Initially, Neil had hoped that I would participate in all the activities just like a student, for he was somewhat concerned that students might feel judged with me just sitting there, observing. I was very tempted to take part, but when I considered the intense participation I had experienced in a movement theatre course I took, I realized I would be unable to observe Neil's responses to his students because I would be so preoccupied with my own and those of my fellow participants in this very active drama class.

However, one day I did join his students in a physical warm-up because I was feeling very sleepy and dull-witted. The energetic activity and feeling of contact kept me alert and bright as I sat and recorded the remainder of the three hour class. The day I chose to participate was also the day Neil invited me to speak up in class whenever I wished, that it surely couldn't be "breaking any rules." Students had nodded in agreement; Colin had said, "We'd like to hear what you have to say"; Dianne had smiled at me and added, "You're one of us" (class #6, videotape #1). Such participation on my part was the exception rather than the rule; I was known primarily as "Neil's shadow." Their acceptance of me and their nonchalance about my role as researcher was, I believe, mainly due to Neil's relaxed attitude about my presence in class.

Early on in the project, Neil told me that some of his colleagues were wondering how he was feeling about being observed while he taught. It was a question I also asked on an number of occasions. As of our second recorded conversation (January 1996), Neil

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said that he didn't notice me in class, and that he thought the students had also decided

my presence was "no big deal." A couple of months later, in our final recorded

conversation (April 14th, 1996), he again confirmed that he had not found my presence

obtrusive: "I never felt that I was consciously doing things because you were there.

Because I think you really did make me feel totally at ease the first couple of times, and

'I'm just here; carry on.' And so I did," he told me.

As the study progressed, Neil and I did discover a couple of instances when my

presence seemed to make a noticeable difference. For example, in our very first

conversation (January 1996) he had told me that I would see him participating a fair bit in

the activities his students set up in class. After the course, however, I felt that he had sat

out most of the time, choosing to observe his students. Thus, in our final recorded

conversation (April 14th, 1996) I asked him if he had found any change in his level of

participation. He confirmed that he did:

> I felt like I was distancing myself more this time, and I'm not sure if that's
> because you were there, or — that's the way things sort of evolved and went
> along. So yeah, I wouldn't know why. I still feel that you being there didn't
> affect me...In a lot of ways the students sort of dictate which direction I'm
> going to go in, I suppose....But see, I felt in a lot of ways that maybe I was
> more in the group, where I became an observer just like when two [students]
> were up teaching, the other eleven became observers. And I became just
> another observer along with them. I wasn't so much somebody sitting there
> evaluating them in the class, saying, this is right, this is wrong; I became part
> of the class and part of the activity, so that they could experiment and grow
> and try different things. And maybe that's what I meant by "being a
> participant." You can be participant as audience as well as participant by
> doing things.

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Is an observer of action inexorably an outsider? Do we assume (or perhaps fear) that the judgment of those who observe us working is more likely to be obstructive, the type of judgment which brings the flow of action to a grinding halt (Nachmanovitch, 1990, p. 134)? Is this conception of observer implicit in Neil's initial reticence to have me sit out, or in the concern that Neil perceived in his colleagues about my presence in his class? Yet Neil, in his final comments about his own "distancing" from the classroom activity, emphasized that rather than judging what people did in terms of right and wrong, he "became part of the class and part of the activity," facilitating their experimenting and growth. His distancing perhaps allowed for a different type of presence within the group, a different kind of closeness, and a judgment which enabled rather than impeded the development of his students' actions.

One can indeed observe as one participates, and like Neil suggested, one can participate even as one observes. Merriam (1988) describes participant observation as a "schizophrenic activity," for [a]t the same time one is participating, one is trying to stay sufficiently detached to observe and analyze" (p. 94); the researcher is continually "tacking back and forth between an insider's passionate perspective and an outsider's dispassionate one" (Van Maanen, 1988, p. 77). However, perhaps participant observation feels "schizophrenic" not because two activities are co-existent, but because there is a rapid alternation between two *states of mind*, an alternation which may have an unfamiliar feel to some people.

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In his research on the creative process, Csikszentmihalyi (1996) discusses how many writers feel the necessity for a "constantly shifting balance" between an openness to ideas and a focused critical judgment (pp. 261-262). Nachmanovitch (1990) also claims that there is an interplay between creating and refining that "goes back and forth at more than lightning speed..." that the individual's "muse and editor are always in synchrony, like a pair of dancers who have known each other for a long time" (p. 134). Certainly, when studying piano with Mr. Barban, I learned that there was a quick alternation between listening, evaluating the sound, and adjusting my actions at the keyboard, and it took me a couple of years to develop a feel for this merging of action and awareness.

Questions about researcher participation in the activities of the group with whom she or he is working remain legitimate; however, I suggest yet another understanding of participation and observation as *embodied states of mind*. To participate is to open oneself to experience, to be receptive to what people and their environment offer, to take action or give response where appropriate; to observe is to mentally 'step back' so as to make sense of what one has received or what one has done, to acknowledge and evaluate feelings which may arise, to analyze the information one has received and attempt to insert it into a 'big picture,' the frame of which is the research question, and to select a further course of action. I have come to understand field work as an organic alternation between these two states of mind, an alternation in which the researcher's intentions and meanings are continuously modified or revised. It is a mental modus operandi with which working artists may have some familiarity, and from which those who are learning

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to teach might also benefit.

Ironically, I did not come to this understanding during the time I spent with Neil and his students; instead, I felt lost and overwhelmed, unsure of what my focus should be. I did not know which questions to ask, which may have been due to my lack of experience teaching drama as a curricular subject; my drama to that point had always been an extra-curricular activity. Moreover, I believe I was uncertain *how* to ask Neil questions about his teaching without sounding judgmental. It is in retrospection that I realize the roles of observer and obstructive judge are not an inevitable pairing that there are other, more constructive, less schizophrenic ways of working as a researcher, as a teacher educator, as an artist.

Overview of the Classes

The following summary is offered as a complement the schedule of classes on page 43, to give the reader an idea of the activities that occurred and discussions that developed during the six weeks of the course.

Class 1, Jan. 4:   **Introductions**
Neil invites students to explore drama education resources. After the exploration, the students are divided informally into groups and are asked to define drama education. Everyone then sits in a circle and each person introduces himself or herself to the group. Neil takes note of which grade levels they were in for the first round of student teaching and which grades they would like to try during the

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second practicum. Course objectives, expectations and assignments are discussed. After the break, Neil leads the students through a number of team-building activities.

Class 2, Jan. 9:   **Drama theory**
Dates for student presentations are finalized; assignments are explained in depth. Neil introduces me, and I explain the purpose of my observation study. After a few questions, everyone signs the permission slips which allow me to videotape classes and conduct interviews. The students then make the necessary logistic arrangements for attending a fine arts education conference in another city. Following the break, Neil reads a story as a starting point for discussion about drama education and introduces some theory and theorists.

Class 3, Jan. 11:   **Lesson planning**
Every day a student will lead peers through a short warm-up that could be used in a drama classroom. After Sheilah's warm-up, they begin Neil's lesson plan activity. Students have been asked to prepare a plan for a fifteen minute lesson. When they arrive in class, the plans are gathered and then mixed so that no one has their original plan. In small groups, they teach from these plans. Neil has reserved several other classroom spaces so that each group may work undisturbed. When finished, they take a short break. Afterwards, back in the drama room, students pair up with the authors of the plan to give them feedback on how it worked. The feedback will be used by the author to rewrite the lesson plan (the revision of a lesson plan was a graded assignment). An in-depth discussion ensues about lesson planning in drama education.

Class 4, Jan.16:   **Integrated drama lessons**
Tina's warm-up leads to an impromptu but extended discussion on physical and emotional safety. They then move into Neil's planned lesson: students have been asked to prepare and present with a partner a thirty minute workshop demonstrating the integration of drama into another school subject area, at the grade level of their choice. The presentations given today focus on the use of drama in socials, math, health and in art.

Class 5, Jan. 18:   **Integrated drama lessons, continued**
Before Neil continues with the student presentations, he moderates a discussion concerning the tensions that are felt to exist between

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English students and Drama students in education. It is an exploration of politics, perspectives and feelings. Today's presentations focus on the integration of drama in music, science and art.

Class 6, Jan. 23:   **Orientation as a dramatic discipline**
Tom gives a presentation on the role of orientation in a drama class and the possible forms it can take. Although the presentations on dramatic disciplines are scheduled for later in the course, Neil has asked Tom if he would mind presenting early because Neil believes that his students should know something about orientation before conducting their workshops for school children. After the break, the feedback for Tom becomes an exchange of stories from their first round of practice teaching. They discuss problems of classroom management, difficult students, and the importance of being honest and sharing feelings.

Class 7, Jan. 25:   **School visit**
The school visit is a regular feature of Neil's course, but it does not usually come so early in the semester. This date has been set primarily for the school community's convenience. The rationale for Neil's activity is that this experience sets up a frame in which the pre-service teachers can ask questions about teaching, about why an activity worked or did not work, and about what actions of theirs they might change the next time they teach. Each pair of students will teach the same drama lesson to two consecutive grade levels.

Class 8, Jan. 30:   **Dramatic discipline presentations and unit planning**
Colin and Jessica give their presentation on the dramatic discipline of "speech." Neil gives further activities that might be included in a unit on speech. After the break, Neil debriefs the school visits. Then he takes the students quickly through the curriculum guides for the elementary level and introduces unit planning. The students air their concerns about the scope of the one-act play assignments. Neil negotiates new requirements for the assignment. This includes inviting English students to the Drama students' performance, scheduled for the last day of classes.

Class 9, Feb. 1:   **Dramatic discipline presentations, continued, and a presentation on producing plays in a school setting**
Tina and Nora give their presentation on the dramatic discipline of

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"collective creation." Again there is feedback for the presenters, clarification of terminology and discussion about the activities. After the break, Neil makes a presentation about "Producing the School Play" and fields their many questions. The final half hour is used by students to work on the one-act play assignment.

Class 10, Feb. 6:
Dramatic discipline presentations, continued
Today Krista and Carrie give their presentation on improvisation. After the break, Dianne and Debbie give a demonstration of stage lighting and how it might be taught to students. The names of schools and cooperating teachers for the practice teaching are distributed and concerns about the practicum are discussed, as well as possible dates for social gatherings during and after the practicum. February 9 will be a day of orientation for the pre-service teachers in their respective schools.

Class 11, Feb. 8:
Dramatic discipline presentations, continued, and long-range planning
Sheilah and Terry-Lynn give a lesson on the dramatic discipline of movement. Neil discusses how a series of lessons in this discipline might progress. He next explores the contents of the junior high drama curriculum. Neil continues the discussion begun two classes ago about unit planning, and then talks about the challenges of planning a drama program for a year. There is some time left for students to rehearse their scene presentations.

Class 12, Feb. 13:
Dramatic discipline presentations, continued
Neil debriefs their experience of the day spent in school. They talk about the format for portfolios, and the necessity of providing cooperating teachers with their resumé. Jen and Jacinta give a presentation on directing plays. The feedback session leads straight into an exploration of the content of the senior high drama curriculum.

Class 13, Feb. 15:
Guest speaker, final presentations, debriefing
Neil gives an introductory lesson in drama to a class of English majors. Meantime the English professor visits Neil's class to talk about the potential in Language Arts for integrating Drama work. Each instructor returns to his class after approximately an hour. The English students work on movement pieces and later perform their scenes for one another.

In the afternoon, the Drama students perform their scenes to an

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audience of English students and some Education faculty. A couple of groups of English students perform the movement pieces they created that morning. The "show" becomes a spirited social event which all participants seem to thoroughly enjoy. When the audience leaves, Neil invites everyone to sit in a circle and share how they felt about the experience, and what the process of getting a scene ready for presentation was like. Neil asks for feedback the structure of his course and activities. The students say they have enjoyed working on their performances, but suggest that producing a one act play is not a reasonable assignment, given the amount of work already expected from them in this course. Neil then finishes with a slide show filled with images of students and teachers in schools.

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LESSON PLANNING FOR PRE-SERVICE TEACHERS: REIFIED CONCEPT OR DYNAMIC PROCESS?

Researchers have categorized lesson planning as a type of thought process which precedes or follows classroom interaction, hypothetically different in quality from the decision-making that occurs during instruction (Clark & Peterson, 1986). Although most experienced teachers do not consider it to be a major element in their repertoire of skills (p. 262), it is normally a major topic for study in teacher education programs. The Tyler model of planning (or the Rational-Linear Model), remains "the most widely prescribed model for teacher planning" (p. 262) even though it is "not the model of choice for either beginning or experienced teachers" (p. 265). This model proposes four logical steps: first, one specifies learning objectives; second, one selects learning activities; third, the teacher organizes and sequences the learning activities; finally, he or she specifies the evaluation procedures. Its continued use in teacher education contradicts a body of research which suggests that planning is not a discrete, linear or standard process (Clark & Peterson, 1986). Experienced teachers tend to think about learning activities *before* learning outcomes and spend a large percentage of their planning time on the selection of those activities (Goodlad & Klein, 1970; Zahorik, 1975; Peterson, Marx & Clark, 1978).

There are advantages to prescriptive lesson plan models offered in university education courses: first, they can provide structure and may serve as memory aids, thus reinforcing teachers' confidence and security; second, the components of the lesson plan

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models serve legitimate functions in the classroom, functions which have been justified and validated by educational research; third, being able to write one's planning decisions in detail is a necessary skill in an educational system which demands accountability from its practitioners (Kauchak & Eggen, 1993, p. 90). However, the disadvantages of such models need to be examined before one advocates their regular use in a teacher education program.

The lock-step routine of prescriptive models like the Tyler model may not sensitize pre-service teachers to the need for them to be responsive to and accommodating of learning conditions, student needs and student input. A study by Zahorik (1970) (summarized in the Clark & Peterson (1986), and mentioned in Arends (1988)), compares lessons given by two groups of teachers — one group receiving a detailed lesson plan two weeks in advance, the other group being told the topic just before they walked into class. Zahorik found that the first group did not respond to students' ideas during the lesson, whereas the second group encouraged student contributions and integrated them into the lesson. He thus concluded that the linear planning model caused teachers to be insensitive to students.

Clark and Peterson (1986) object to his conclusion. They believe that the "sensitivity" to students demonstrated by the second group might be explained by the fact that these teachers, with "no advance warning of what they were to teach were forced by the demands of the task to concentrate on their students' ideas and experiences, while

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those teachers who knew the expected topic of instruction for two weeks prior to teaching were influenced to focus on the content rather than on their students" (p. 267). The research protocol might have indeed created an artificial situation which influenced teachers to teach in a way they normally would not, but it is nonetheless interesting that a set "script" — in this case, a lesson plan authored by someone else — resulted in a reduction of student input into the class, whereas a less defined teacher script invited much more student input.

Aoki (1991) draws attention to a tension that teachers experience between their accountability for teaching a standard curriculum developed by experts outside their school, and the unique learning needs of the many children in their care. The "curriculum-as-planned" is "a fiction of sameness" (p. 8) that erases the uniqueness of the classroom situation, creating a "disembodied knowing that disavows the living presence of people..." The "curriculum-as-lived" is the situated world of students and teacher, whose responses and interactions are uniquely personal. Our choice of material depends (or *should* depend) on the students we have in the classroom, and it may have to be continually revised as the needs of our students change over time. This was brought home to me when I first began integrating drama into a grade eight language arts class shortly after this research project. In 1997 I was hired as a junior high language arts teacher at an inner city school. Because the possibilities that drama offered for engaging students in their learning excited me, I started integrating short group dramas in class very early on in the school year. I decided not to force the issue of participation, but gave

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people the option of sitting out if they were not comfortable with what we were doing. For the first two dramas, all of the boys participated, but only a handful of girls joined the action. On a third occasion, I chose an African myth with a female protagonist for a ritual re-enactment, and to my delight *everyone* became involved. For the rest of the year, everyone was enthusiastic about drama — and language arts. As Neil would have said, I *had* them; they were *with* me. Neil had described this type of rapport to Dianne one day after watching her teach a language arts class which both she and her students enjoyed: "It's that point in a classroom where [the students] turn around and say, oh, I can learn something from this person" (conversation, March 22nd, 1996).

The issue then, for teacher educators is not *whether* one should teach planning, but rather *how* one should teach planning (Kindsvatter, Wilen & Ishler, 1996, p. 143). How can teacher educators present the elements of lesson planning in a way which is congruent with a curriculum-as-lived? Can planning be taught in a way that promotes a student teacher's ability to adapt to the needs of the moment and respond to students' unique needs? How can we teach planning in a way which will encourage interactive lessons, emergent and embodied structures of knowledge, and a more student-centred philosophy of teaching?

Perhaps Lawrence Halprin's notion of "score" (1969) might be useful for such purposes. He defines scores as "symbolizations of *processes* which extend over time," expanding the meaning from its strictly musical sense to cover planning "in all fields of

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endeavour" (p. 1). His prime examples are taken from the work his wife does in dance

theatre and from his own field of environmental design. In modern architecture, for

instance, the plan usually specifies every detail of the building; there is no room for

fantasy or creativity on the part of the contractors who are executing the work. This is an

example of what Halprin calls a "closed score," full of exigencies, a "dictator" rather than

a guide. At the time of building the medieval gothic cathedrals, however, architectural

plans were more open and fluid, allowing input from individual stonemasons, carpenters

and other craftsmen. An "open score" will "allow many people to enter into the act of

creation together, *allowing* for participation, feedback, and communication" (p. 1).

Halprin gives the reader examples of open and closed scores from other art forms.

The traditional music scores of classical composers like Bach, for instance, are classified

as closed scores. While Bach reportedly would tune orchestra members' instruments

himself since they seemed unable to perform the task to his liking (Schonberg 1970), his

keyboard scores in fact contain very little by way of direction for the performer. Mozart,

on the other hand, clearly noted the phrasing and dynamics he wanted to hear in a

performance; hence one may consider his scores to be even more closed than Bach's.

However, leaving nothing but "interpretation" to the performer is no small thing.

It is true that traditional classical music scores have more controlled elements than

do certain modern music scores, and that the audience member is more a receptive

participant rather than an active one; yet, I feel that a performer's success depends on

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treating such a score as more open than closed — discovering the variables and the limits of those variables (Nachmanovitch, 1990), playing with the limits, not pursuing a pre-determined interpretation, working with *what happens* instead of with *what should be.* This feeling originates in my experience of learning to play piano with Mr. Barban; he was teaching me not simply to play the notes, but to play *with* the notes.

Likewise, a script is a closed score. Actors must "fight to prevent anticipation" (Hagen, 1973, p. 102) of words and actions; otherwise their acting loses its immediacy and becomes contrived or inauthentic. They must find a way to make the words and circumstances feel fresh and new every night, for themselves, and thus for the audience. One way of achieving this is through the technique of inner action based on the theories of Stanislavski (1948). Rather than mechanically performing a set of external actions, actors find a series of internal actions that would motivate such behavior and give meaning to the playwright's words. The actor does not try to reproduce the feelings that the character should have; rather, she or he works to create a set of intentions, which, if appropriate and fitting for the character will generate authentic emotions and an engaging performance.

There may in fact be no such thing as a closed score, only scores with various proportions of controlled and non-controlled elements. Schechner (1985) claims that even the strictest adherence to an original score does not guarantee an exact recreation of a performance (p. 43):

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...even if human memory can be improved upon by the use of film or exact notation, a performance always happens within several contexts, and these are not easily controllable. The social circumstances change — as is obvious when you think of Stanislavski's productions at the turn of the century and the Moscow Art Theater today. Even the bodies of performers—what they are supposed to look like, how they are supposed to move, what they think and believe—change radically over brief periods of time, not to mention the reactions, feelings and moods of the audience.

Every enactment, or performance, of a set score is unique. The differences may be subtle or they may be flagrant — but they will be present, giving the event its character, its feel, its mood. A closed score can be made more open by not anticipating pre-determined results, by allowing things to happen and working with what *is* rather than what *should be.*

Micro teaching is a type of assignment often given in methods courses in which one can practice working with what is happening in a classroom situation (Cruikshank & Metcalf, 1990). A pre-service teacher will write a plan for a very short lesson, then teach it to peers in the university class. Afterwards, she or he will receive feedback on the teaching from participants and instructor and may then be required to revise the lesson plan before passing it in for evaluation. *Micro teaching* has, I believe, the potential to help one understand that a lesson plan is not a closed score. Neil used a variation of this activity in his lesson about planning.

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Neil's Lesson about Lesson Planning

At the end of the second class, Neil asked the students to write up a twenty minute

drama lesson including the targeted grade level and a title. In this type of micro teaching

assignment, students usually teach the mini-lesson to the class and afterwards receive

feedback from participants and instructor. Neil, however, structured the activity a little

differently for his students, telling them that they would exchange plans, then attempt to

decipher and translate someone else's instructions into action. He emphasized the need to

write clear directions so that the other person would be able to follow the plan.

Neil's rationale for having them teach from someone else's plan was to break

down their assumptions that giving clear instructions is an easy, common-sense activity

(interview, October, 2000):

> I think I was sort of hoping that they had really thought it out on paper, to the
> point where somebody else could interpret it, and then if they watched [the
> lesson] they could say, no, I've left this out and I've left this out. So probably
> the thinking process has gone on in their heads, but they weren't able to put it
> into words on paper. If the night before you actually thought of [your
> activities] and wrote them down on paper, then the next day when you do it
> maybe you won't leave things out.

He hoped they would understand the communication challenges inherent in making

one's intentions clear to someone else. They would not be marked on what they actually

do, but on the analysis and revised lesson plan that they handed in afterwards. I did not at

the time ask Neil why he chose to evaluate in this manner, but on occasion I have chosen

this assessment for my own education students, hoping that they will feel free to

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experiment with activities they might not otherwise tackle and will come to understand that any perceived 'errors' are simply part of the learning process.

At the beginning of the third class, Neil set up three tables at different points in the room, each bearing a list of student names. As people arrived, he asked them to deposit their lesson plan on the appropriate table. Later, after everyone arrived, Neil ensured that each group received another group's set of lesson plans.

In order to give the reader an idea of how Neil conducted this lesson, I re-examine the video tape of that third class, beginning with the warm-up that Sheilah conducts and Neil's responses to her actions.

Sheilah's Warm-up

As the wide angle shot reveals people milling about in the center of the room, I hear laughter and some expressions of anxiety about the micro teaching to come. "Okay, can I have everyone in the middle please so we can start our warm-up?" Sheilah shouts over the chatter from somewhere within the mob. Sheilah is going to lead the warm-up today; she has planned to have people create repetitive moves to music. Before she begins, Neil asks her about a piece of paper which she has carefully laid on the floor in front of her. Sheilah tells

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him it is a lesson plan.

"It's a lesson plan," Neil repeats. He points to Jacinta and addresses her. "And you left yours here after your warm-up the other day."

"I wondered," Jacinta says.

"It was wonderful," Neil assures Jacinta, "because people think, 'Neil's not going to see this,' so then you make it like you're REALLY going to make it, and that's what I want to see. These are the real things when you're making this stuff up. This is what you're going to use in the classroom, isn't it? So I love seeing what you've done, and actually I can show you how here you've put in everything that you spent hours on last night for your lesson plan today. But that's good. Don't be afraid to use these things. Especially starting out, because you've got to keep those ideas straight. The first thing I thought when I looked at Jacinta's lesson plan was, she didn't do 'Explosion Tag.' Why didn't she do that? How did she decide to do this and not 'Explosion Tag?' I have to remember to ask Jacinta about that." Neil turns expectantly to Jacinta.

"Time," Jacinta laconically replies.

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"Exactly," Neil tells the class. "So she had to change things as she went along."

I summarize for myself what Neil has told them thus far about lesson plans: they are personal, to be written in a form useful to you in your classroom situation, and they are subject to on-the-spot revision. The *Handbook of Research on Teaching* has descriptions of studies by Morine-Dershimer (1977, 1979) in which the researcher found that a written plan contains only a small part of the teacher's entire plan, that the written details are a small part of "lesson images" in the teacher's mind. These images in turn are part of a larger mental structure that Joyce (1978-1979) has called the "activity flow" (*Handbook*, p. 260). I think back to my experience teaching a unit in a primary school on creative movement as a requirement for a university course. Besides planning, I would script what I would say. I did not use the script, but I recall visualizing what would happen — and what might happen — as I wrote. Now I am thinking it was not the script which provided me with security, but the detailed visualization of the flow of the lesson. The writing simply facilitated the "lesson images" and "activity flow."

Sheilah begins her energetic warm-up. To the Beatle's song, "Oh-Bla-Di Oh-Bla-Da" each person in turn performs a repetitive movement which the class

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then does. The leadership changes when Sheilah gives the cue. Finally at the beginning of a second song, Sheilah asks them to move in slow motion to a supine position on the floor, then take five slow deep breaths. The music remains incongruously fast and lively as the students wind down.

In the discussion that follows, Neil focuses on the positive, dynamic style with which Sheilah animated the activity. When everyone is standing again in a circle, Neil leads the class in a round of applause for Sheilah, and a second one for Jacinta's warm-up the day before. "Do you see a similarity between the two teaching styles that we just saw?" He asks them.

"Movement," replies Colin.

"Movement. Anything else?" He does not reject Colin's answer, although he continues to look for something else.

"Energy," Jessica suggests.

"Energy. And you'll find a teacher's energy will be contagious in the classroom. How many of us didn't sleep last night because of the wind..." He gives a moan and slumps his posture. Neil is referring to the chinook, the strong

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and dry west wind which occasionally blows down from the Rocky Mountains during the winter and early spring, melting any snow with its unseasonally warm air. "But someone comes in with energy," he finishes, "and it's contagious."

I remember watching a video tape of another of Neil's classes in which Colin gave an example of such a warm-up, at a time when people were feeling overwhelmed by an impending exam in another course. When Colin surveyed the scene at 9 o'clock, preparing to do his warm-up, everyone looked tired and lethargic. He began first of all by asking everyone to move around the room in a manner that expressed how they felt. Many actually chose to lay down on the ground. Next, he asked them to make a freeze-frame picture of what they were feeling. This request resulted in poses of anger and despondence. He then waged a gentle war on this decided lack of enthusiasm by asking them to walk around the room "extended." To show them what he meant, he rolled his shoulders back, lifted his arms above his head, and strode about with confidence. People attempted a more open posture, walking with energy and purpose. Only Jessica continued to shuffle, her coffee cup raised in a grim toast to the day. Even though he had no music, he asked them to "dance it," and they obliged. Jen began to cheerfully sing, and others joined her. He finished with a circus pantomime, at the end of which everyone was definitely energized. It was a

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warm-up he admitted he improvised after sizing up how people were feeling.

Colin was working in a manner similar to something I once experienced as a student in a movement theatre course: our class one day experimented with assuming a variety of postures, observing the feelings they engendered in us. Colin, however, did not explore possibilities but instead purposely strove to establish positive attitudes, if not outright enthusiasm, within the group. The imaginary circus was in fact superfluous, for he had achieved his goal beforehand.

After Colin's warm-up, Neil had offered yet another perspective on the problem. He told his students that in the previous year he had made arrangements with the other professor to switch class times, so that the students could take their exam in the morning and attend drama class in the afternoon with easy minds. This year Neil had forgotten to organize the switch. Neil's potential solution, however, is indicative of a type of planning whose scope moves beyond the individual lesson, considering factors in the broad social and structural context of his students' education program. Do pre-service teachers consciously learn about that kind of planning when practice teaching in a school environment, or is it picked up unconsciously, as "background learning" (Schön, 1987)? Can the planning of a sequence of lessons (*unit planning*), an assignment

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frequently given in methods courses help pre-service teachers to consciously situate their lesson planning in a broader context? What exactly do they learn when they write a unit plan? If we ask education students to write unit plans without first coming to know the students with whom they will work, then what are we teaching them about *planning*?

These are questions which teacher educators should perhaps continue to ask and discuss throughout their careers. Right now, however, I return my attention to the video, in time to watch Neil asking his students if they are ready to go straight into the lesson plan activity. They are. They divide into their groups, collect some other group's set of plans and move to rooms that Neil has booked so that lessons do not have to run concurrently in the same space. The group who stays behind in the drama room consists of Sheilah, Jacinta, Tom, Terry-Lynn and Jen.

Sheilah Teaches from Someone Else's Plan

Neil remains in the room for a few minutes. He will visit every group at intervals to give feedback and ensure everyone understands what is to be done. In writing feedback for the author of the plan, he asks them to consider the

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following questions: was there enough direction there for you to implement the plan? Does it flow? Does it have a beginning, middle, end?

Sheilah volunteers to go first. "Okay, Sheilah, go for it," Neil encourages, then leaves the room to check on the other groups.

Sheilah gets up from the table, lesson plan in hand, and informs her peers that they are a grade six class. She asks them to lie on the floor. If this lesson plan has a title, we don't hear it. "I'm going to instruct you to breathe deeply — in through the nose, out through the mouth." She refers to the sheet. "I want you to listen to the sounds —" she pauses, then chuckles. "What sounds? Then systematically tense up your body." She laughs outright after this. "Okay," she says to herself, still smiling, "I'm supposed to be a teacher now. Okay. I just don't know if the — Okay. Breathing nice and calmly..." At this point she relinquishes her dependence on the sheet and leads the group through a tensing and relaxing of body parts, starting at the toes and working her way up to the scalp. She seems familiar with this type of exercise. The pacing is leisurely, and her sidecoaching indicates that she is indeed observing the quality of the individuals' work, as when for instance she suggest that they try not to tense their shoulders when tensing their arms and hands. In fact, she asks them to isolate the muscle groups they are asked to contract.

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Sheilah continues without the sheet, asking them to make themselves as tiny as they can in a space on the floor. "Imagine you are a seed, and one day you are going to grow up to be a big, big tree. Someone puts a little bit of water on you." She adds in a soft, high voice, "sprinkle, sprinkle. And a little bit of sunshine." She makes a whistling noise as she moves around the room, waving her arms above the students' bodies. "The sunshine pours over Mr. Tom Tree —or seed. And you can see yourselves slowly, slowly — maybe it's just one part of you that gets bigger. You will turn into a great — big — leafy — tree," she adds, softly but emphatically. "Oh, I see some sprouts! Oh, what a beautiful sight!" Jacinta and Terry-Lynn come into contact as they "grow", and they begin to move together. "Wow, we have a shrub growing here," Sheilah says in response. "Don't feel you have to go fast," she tells them. "You can take as much time as you want because — it does take a while for a tree to grow. Are you done?" she asks when arms collapse from the strain of holding them overhead for so long. It strikes me that she has been using a level of language and tone of voice more appropriate to primary school than a grade six class. She is obviously very comfortable in what she is doing.

In the next activity, they are to walk around the room, and when she calls out an emotion, they are to walk in a way that expresses that emotion. She changes the emotion every ten to fifteen seconds. Again, she makes no reference

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to the sheet. This is her list: happy, sad (your dog has just died), you passed a test with an A, angry (your brother just stole your favorite CD), bored, afraid, delighted, guilty, cold and hot..

Her final activity is the creation of two tableaus, contrasting two "opposite" emotions. They choose "contentment" and "anxiety". The four students work for about a minute, and are then ready to model it for the teacher. Sheilah asks an imaginary class, "Now classmates, you can walk around them, take a look around and guess what they are. Can anyone tell me what emotion they are portraying?"

At the end, everyone sits in a small circle, and Sheilah recaps what they did during this lesson. Then she says that in the following day when they work on characters, they may perhaps make connections to how he or she is feeling, and be better able to express that feeling.

There of course will be no follow-up to these mini-lessons during this course. Sheilah seems to be extemporizing a rationale for the activity they have just completed by defining it as a useful precursor to character development work in a drama class. Later on in this video when a peer of Sheilah's gives a lesson in movement, Sheilah will also try to imagine a possible *past* lesson out of

which the activities might have evolved. Her linking of a present action to past and future intentions is a type of thinking that Schechner (1985) claims is necessary to the performance rehearsal process: he says that "In a very real way the future—the project coming into existence through the process of rehearsal—determines the past: what will be kept from earlier rehearsals or from the 'source materials'" (p. 39). These valuable bits of the past then become a part of the future project at the next rehearsal, and the cycle of modification and building continues.

It may be difficult for pre-service teachers to situate learning activities within a sequence or chain of lessons, given their lack of classroom experience. Veteran teachers have a past laden with activities and ideas that have "worked" in their classrooms that can serve as material for future projects. Ideas that do not work are easily replaced with something else. Beginning teachers have not yet built such a repertoire (Sabers, Cushing, & Berliner, 1991, in Kauchak & Eggen, 1993). However, having students attempt to situate a present action in relation to a past and a future may nevertheless be a useful strategy when teaching lesson planning. At the very least, it could help the pre-service teacher determine what skills students would need to already possess before attempting the lesson at hand.

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I see on the tape that the lesson is over. Jen asks Sheilah if she improvised "lots, or not much at all." Sheilah shakes her head, just as Neil comes back. "Still at the first one? Too long!" He asks them to quickly jot down on the plan the things that went right and the things that could be improved, then leaves the room. Does he not stay for their discussion because he did not witness the lesson?

Perhaps it would have helped had he asked each group to elect a timekeeper. It would also be an opportunity for them to practice keeping an eye on the clock when they teach, since once they are working in schools they will have to tailor their lessons to fit within a strict timetable. When I try this lesson plan activity, I think I will include such an instruction in my directions. I now begin to think about the whys and wherefores of this lesson while continuing to wear my "teacher's hat."

One advantage I see in structuring this activity for small groups would be that participants might feel more confident presenting to four or five peers than if they were presenting to the entire class. A disadvantage would be the impossibility of all participants to receive feedback from the one experienced teacher in the room — the professor. Sheilah and others handled the assignment well, but there was an individual who could not understand what was written on

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her sheet and seemed at a loss as to how to compensate for the unintelligibility; moreover, the feedback offered by the others in the group was negligible. Neil, meantime, was moving from group to group, observing. He did not have the opportunity to see everyone in action and missed the problematic lesson in its entirety.

If the activity were scheduled for later on in the course at a point where a certain trust was already established among group members, the professor might find it beneficial to ask people to share and discuss problematic lessons. The professor would then have a chance to model constructive criticism. But now I am examining a rationale that Neil did not have in mind. He chose to underline the necessity for clear instruction — a legitimate choice for an introductory micro teaching activity. Is there something else I am missing that can be learned by teaching from another person's plan, I wonder?

On the tape, Jacinta is now asking Sheilah how she deviated from the written plan.

"You guys were doing things that I didn't think you were noticing what it was, so I added a lot of things to make you guys realize what it was you were doing when you were moving to music, like, are you guys seeing what feelings

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you are feeling? So I added the stimulus questions."

"But that was just when we were moving to music, right?" asks Jen.

"No, I added questions all the way through, to make you aware."

Tom suggests that she write down some of the questions she used as feedback for the person who wrote the lesson. Sheilah asks if *they* have any comments for the person.

Tom says, "Well, like one question I asked, if it was just supposed to be calves, because I always find when I do that exercise that it's easier to do toes, then toes and feet, toes and feet and ankles —"

"Well, I've done it before," Sheilah replies, "but all she had down on the plan was, start at head and go to feet."

"I would assume she meant the whole thing because if you tense one thing and let it relax and then tense everything else, you're not getting the full tense-relax, you're not as relaxed when you're done?" Jacinta suggests. "But that was a choice you made, of course."

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"That's the tough part," says Tom.

"Interpreting," says Jacinta.

"And she didn't have time to write all the interpretation things down," says Jen.

"Well, it brings out your interpretation too, and that's good," says Jacinta. Sheilah succeeded in constructing her own interpretation of the plan, I think; she made the mini-lesson her own by abandoning the script, relying on her past experience of the activities and on what the students were doing in the present moment; furthermore, she hypothesized a rationale by imagining a possible future lesson that the activities would serve.

Teaching from Someone Else's Plan: A Reflection

Neil expected his students to answer the following questions when giving feedback to the author of the plan: was there was enough direction for the person who had to interpret the plan? What worked? Was there flow? Was there a beginning, a middle, an end? When the teaching was over, Neil had authors and interpreters give feedback in

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pairs, a reasonably non-threatening way to introduce discussions about individuals' teaching — although afterwards Neil nevertheless checked how people were feeling by asking if anyone "had trouble" with what was said about their plan.

Neil wanted his students to teach from someone else's plan so that they might understand the need for clear instructions and communication when teaching. The activity was a success, in that a number of people were puzzled by what other people had written in their plans. Tom understood that one might have to write such detailed instructions for a substitute teacher taking over his class on a given day. There were, however, two potential purposes for this activity that could have been addressed more explicitly: one concerning the writing of the plan, and the other concerning the execution of someone else's plan.

Writing a plan for someone else's use highlights the need teachers have to clearly detail our instructions for our *students*, taking into account what they may not yet know or understand. As our planning proceeds, we imagine how an explanation will be perceived by our class, and we phrase our instructions or sequence the steps with as much clarity as we can muster to ensure their understanding. One potential purpose for assignments in which students write detailed lesson plans is to practice this kind of thinking, or visualization, in which we imagine how our actions as teachers will be received. Considering the effects of our actions is an important step in the developing of "reflection-in-action" (Schön, 1987).

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The second potential purpose in teaching from someone else's plan may be to underline the need to adapt some activities, improvise others, or even throw away the plan in order to make instruction *intelligible* to our students. We will do whatever is necessary to meet our students' understanding. Those who were successful in leading peers through an activity, like Sheilah, relied more on past experiences they themselves had had of similar activities than on the actual written plan; they had the confidence to *personalize* the plans. In a post-activity discussion, it may help to either ask for or point out examples of such action. Two individuals were utterly at a loss when faced with seemingly incomprehensible plans. They may have benefitted from an instruction to scrap any plan that they could not understand and run with something that they knew how to do, thereby reinforcing the idea that planning is a *personal* and *fluid* activity. Neil introduced such a conception of planning in the class discussion which followed the micro teaching.

Elements of a Drama Lesson: A Class Discussion

In the discussion that followed the activity (videotape #3, January 12th, 1996), Neil introduced the components of a drama lesson plan in what was, to me, an unusual manner. Rather than presenting one set of categories to be used by drama majors, he referred to the many terms being used in education and discussed their rationale: introduction, warm-up, set, review; activities, development; objectives, intended learning

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outcomes; closure, cool-down, reflection, debriefing; follow-up, extension, sponge

activity. These were terms that student teachers would be more or less familiar with,

depending on what lesson plan formats their previous professors and supervising teachers

had used. They had already had an introduction to lesson planning in preparation for their

first professional semester (PSI), as part of a curriculum and instruction course.

"So what I'm trying to do here," Neil told his students, "is trying to take all the

best from all of those. And trying to gear it toward what we're doing in drama."

"So we're going to devise a special drama lesson format together?" Dianne asked,

probably still hoping for the drama formula to lesson planning.

"Well, I'm hoping we've just done that," Neil replied.

The formula was that there was no formula. If they had a format for lesson

planning that was already working for them, Neil encouraged them to keep using it. "The

bottom line" for Neil was that a lesson be *fun*. "The top line" was that it have, not simply

a title, but *focus*. It needed a *beginning*, *middle*, and *end*; it needed *flow*. And teachers

needed to be clear on what they wanted the students to know by the end of the lesson.

Whatever they chose to call the elements was fine by him, as long as the elements were

there. Neil thus implied from his presentation that there was more than one perspective

from which to view teacher planning, and he refused to name a "best" one. The

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components of lesson plan formats were not presented as absolute categories but as categories from which one might *choose* according to one's needs and preferences.

According to Langer (1997), a conditional presentation of information which creates options rather than imposes judgements of "better" and "best" can sensitize the learner to her situation, make it possible for her to use what she learns in a creative manner, and encourage her to discover personal relevance in the material. It can promote a "mindful learning" (p. 4):

> A mindful approach to any activity has three characteristics: the continuous creation of new categories; openness to new information; and an implicit awareness of more than one perspective. Mindlessness, in contrast, is characterized by an entrapment in old categories; by automatic behavior that precludes attending to new signals; and by action that operates from a single perspective. Being mindless, colloquially speaking, is like being on automatic pilot.

I wonder if other teacher educators have experimented with presenting alternative models of planning within the framework of a single methods course and encouraged students to play with formats until they find one that suits their individual needs. I believe it might still be possible for the teacher educator to evaluate plans in a variety of forms based on *clarity of instructions, focus of intent* and *flow of activities,* using a rubric to assess these qualities. It may also help students to dispel the notion that planning is a lock-step activity which *dictates* the actions to occur in class.

There was some concern among Neil's students in that class about the wording of

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objectives. They wondered if they had to be really "picky" about their language and specify the different types of objectives on their plans. Neil said that depending on the courses they were doing they would have different ways of defining objectives. Then he asked them what objectives were really all about. The reply from several students was, "What you want the students to learn." Neil affirmed that this was indeed the case, and that we often made objectives "too complicated." Besides which, he told them, there was a curriculum guide filled with drama objectives, "so we don't have to sit there night to night thinking them up." However, if we are to internalize the planning process, coming up with our *own* objectives for the activities we choose may very well be a necessary step. The curriculum guide should be just that, a guide to action with which we respectfully *dialogue*, not a dictatorial text which *prescribes* how we will do things in our classrooms.

Neil asked the students if they might ever change the order of activities given on a plan. There seemed to be uncertainty about this. Some said no, some conceded that it was possible.

"Okay. You might find you don't need the fourth step, you can go right on to five," Neil replied. "And once you get on to five, maybe you found out that they didn't develop in four, so now you've got to go back to four. So those are the changes, and that is the teaching that's going to happen. And when we talk about what a teacher is, is that — yes, we've all made a lesson plan now, you all know what we mean by lesson plans, but the teacher — and who used the term the other day — any dummy can — you know

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the substitute teacher is a dummy walking in, any dummy can follow this lesson plan? But, it's going to be the teacher that is able to interpret that lesson plan and say 'this is what these students need to know.' And that's what teaching is all about, is interpreting that lesson plan and making that lesson come alive. That's the essence of good teaching."

Towards the end of the lesson, Neil asked the students what they thought he would be looking for in their lessons. Tina said it would be "key words for yourself." Krista replied, "Whatever's comfortable for you so you can get the lesson done." He did not contradict them; nor did he give an answer. Did his lesson on planning result in a variety of formats in the written lesson plans? He suggested to his students that they might continue to use any format which worked for them. Did his students create original formats, or did they simply use formats which had been *required* in previous methods courses? If there *was* variety in their planning, did make it more difficult for him to grade the written assignments? What forms did the students' planning take while they were student teaching? What did they learn about planning during the practicum? How was it different from what they learned about planning in Neil's course? There is, I believe, the makings of another study in these questions.

DRAMA EXPERIENCES AND DISCUSSIONS IN A

METHODS COURSE

Too much Curricular Content, Too Little Time

Neil had one methods course, or thirty-nine contact hours, in which to familiarize

his students with the drama curriculum guides at elementary, junior high and senior high

levels. The content covered by the guides is extensive: the elementary guide alone offers

twelve different forms of dramatic expression ranging from choral speech to group

drama, while the junior and senior high guides encompass eight major dramatic

disciplines for study. Neil focused primarily on the disciplines; he had pairs of students

plan and teach a lesson in one of the following: movement, improvisation, technical

theatre, speech, directing, playwriting and introduction to drama (*orientation*). The half-

hour presentations were to include a summary of the discipline, an examination of its

limitations and connections to aspects of drama education covered in class.

In addition, Neil also required students to team-teach lessons which integrated

drama in any form with music, physical education, health, art, math and socials; after the

lesson they would be expected to summarize and discuss the curricula of these particular

school subjects. Such an assignment is congruent with the movement towards

interdisciplinary studies in school and the growing recognition that, as modes of

knowledge, the arts are as valid as disciplines like maths and science, potent in their

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capacity to explore and represent the interdependency of human beings and their world (Pitman, 1998). By integrating the arts we give children the opportunity to "be smart in different ways" (Gardner, 1993); they learn "that all we think or feel cannot be reduced to words" (Cornett & Smithrim, 2001, p. 4). Drama in particular allows students to contextualize issues, embedding them in the "details of human lives" (Somers, 1994, p. 56) and so enabling participants to empathize, to care, and to understand the complexities inherent in an event or situation. It therefore is becoming important for pre-service teachers to experience how the arts can explore personal and cultural meanings, and for drama majors in particular to become acquainted with the pedagogical processes used to structure a *drama for understanding* (Bolton, 1979). Given this considerable content, is it possible to do it justice in the space of one education course? What types of drama experience should a methods instructor provide his students? Will his choice affect the type of feedback he gives them about their teaching in class?

Classifications of Drama

Bolton (1979) has created a typology of dramatic experience which he acknowledges has its imperfections but may nevertheless be useful in helping us assess what exactly drama teachers *do* in class. The three types of drama experience that Bolton (1979) sees as being most common in schools and colleges are 1) *exercise*, 2) *dramatic playing*, and 3) *theatre*. The exercise approach to drama emphasizes games and activities

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with clear rules and specific goals and includes technical exercises designed for developing drama skills. The intention behind such activities is a *showing* rather than an *experiencing*. Dramatic playing, Bolton's second category, is similar to the imaginative playing of children. There is no set goal, although there is a place, situation and story, and anything can happen as long as there is consensus from the participants. Participants do not reflect on the events of the story but simply enjoy being immersed in their imaginary world. Theatre, the third type of drama experience, focuses on showing a product to an audience, be it an informal sharing of stories one has created or a more formal showing of a play on stage.

Bolton then goes on to advocate a fourth kind of drama, one that integrates the previous three types for a very specific purpose, which he has called *drama for understanding*. While it may have the improvisational feel of dramatic playing, the participants are not entirely free to do as they will, for the teacher/leader has specific educational intentions which affect the structure of the drama. The teacher may, for instance, choose to explore what he or she perceives to be the "hidden themes" in an episode of dramatic playing by setting up imaginary events in a way that leads participants to reflect on the meaning of what they are experiencing (p. 8). As it may be difficult for readers who have not experienced this type of drama to understand it from a general definition, I wish to illustrate it with an example from my own university methods class.

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When I was contracted as a lecturer for the academic year of 2000-2001 in the Faculty of Education at the University of Prince Edward Island, my teaching duties included the delivery of a course entitled "Creative Arts Education." It was a required course for all elementary stream students (many of whom had little experience with any of the fine arts) in which they would be introduced to forms and processes in drama, movement, visual arts and music that might serve as pedagogical tools in subjects such as language arts and social studies. One of the very few students with theatrical experience attempted a group drama for her micro teaching assignment. Group drama is a collaborative building of a drama which allows participants to explore in role the complexities of an issue or situation (Teacher Resource Manual, Drama, Senior High School, 1989, p. 34). The student decided to lead our class through a refugee camp experience, but was dismayed when people laughed and joked throughout the experience. In fact, when someone supposedly died by stepping on a mine, everyone cheerfully stepped over the "body." This is an example of an inappropriate feeling response to what would be a grave situation in the real world. Such incongruency of feeling is not uncommon in dramatic playing (Bolton, 1979, pp. 36-37). While we did discuss the lack of commitment to the story in the debriefing that followed, I first asked the student leader if I might try something before we sat down. As I turned off the overhead fluorescent lights, I told everyone that it was now night, that the grueling day had finally come to an end. I asked guards and refugees to gather round their respective campfires and reflect on what they had experienced during the day. Then I told them that when I touched a person's shoulder, she or he would help us to hear their thoughts by speaking them aloud

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— a theatrical convention which Neelands (1990) calls "thought-tracking" (p. 54). People took the task seriously; the action was slowed and their responses were complex and sensitive. This is a tiny example of how a teacher may structure dramatic experience to help participants explore, deepen and possibly transform the shared understandings of a given situation.

A Pilot Project

In the first pilot project for my doctoral research, I conducted a teacher-as-researcher study (Kemmis and McTaggert, 1988) in which I would teach a series of drama lessons, then reflect on the discrepancy between lesson-as-planned and lesson-as-lived (Aoki, 1991). As a primary grade teacher who was comfortable using movement in my music classroom, I chose to prepare a dramatic movement unit for a grade two class. Ten hour-long lessons were taught under the supervision of a regular classroom teacher at a local school in Edmonton. I documented the experience using written notes and wrote up my reflections in a research journal.

The project was almost complete when I finally realized that I had been directing the children's playing as if we were going to perform for an audience. I was working exclusively towards *showing* a product although I had no such presentation planned for this unit of lessons; I was training children "to look at themselves from the outside in

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preparation for their hypothetical audience" (Bolton, 1979, p.9) instead of helping them find a *feeling* quality in their dramatic play. Although I did not achieve the type of drama I had hoped for in my ten contact hours with the children, I came to value commitment and belief to dramatic action, to value an *authentic* feeling response, and I learned that I could work towards such responses for my students by carefully selecting my activities and structuring my sidecoaching.

What types of experience does a traditional reading of the drama curriculum promote? Where might an instructor include *drama for understanding* in his methods course, given the limited amount of time and the broad curriculum within which he works? To explore these questions I will describe for the reader from videotape (#4, January 17th, 1996) a student presentation in which drama is integrated with social studies.

Integrating Drama with Social Studies: The Makings of Another Methods Course

To accommodate today's presentations on the integration of drama with other school subjects, Neil has set up twelve table-style desks in four rows of three in the middle of the drama room. As people arrive, they express surprise at this arrangement. Colin looks them over, then comments, "This is like a *real* classroom. Where's my creativity?" Neil counters by saying that a math class

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would have desks; does that automatically mean you cannot be creative in math class?

Neil's response to Colin brings to mind an article I read a while back about a teacher who, through an action research project, realized that she happened to have two contrasting teaching styles (Dicker, 1990). She determined that the two styles reflected not only a difference in the subject matter of her teaching areas, drama and math, but also a difference in her philosophy about how such subjects should be taught. She felt that as a drama teacher she was expected to facilitate a group process in which students shared ideas and solved problems together, with the understanding that there was no one right answer. As a math teacher, on the other hand, she believed her job was to demonstrate for her students the processes which would allow them to find "the correct answers"; math instruction was therefore highly teacher-directed (p. 204). Although there is little doubt that drama and mathematics are fields with their own ways of "being and doing" (Gordon Calvert and Hewson, 1995), students in math can generate their own problem-solving processes and follow their own "waves of ideas," given the opportunity (Gordon-Calvert, 1999). Math and other core curriculum subjects do not always *have* to be heavily teacher-directed.

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After the warm-up, Colin and Jacinta get ready for their presentation on integrating drama in social studies. As people take their seats at the desks, Colin tells them that for this lesson they will be grade twelve students. Meanwhile, some people are visibly stepping into role; Sheilah belligerently puts her feet upon her desk, Jessica places her head down on her arms, as if to take a nap, and Tina is beginning to wad scraps of paper into balls.

"Good morning class," Colin begins cheerfully. "We've been discussing current events all week, and it's our usual Friday current events class. What we are going to do in this period is read some newspapers, and then have some fun. Did anyone read the newspaper this week?" What follows is a brief role playing in which people act the parts of antagonistic students. Then, at Jacinta's prodding, they begin their activity in seriousness. The class is divided into three groups. Each group is handed a news clipping and assigned a dramatic form which they will use to present that story to the class. They are given ten minutes to prepare. Jacinta reminds them not to share their stories with other groups until after the presentations.

The three stories represent local, national and international levels of news. A local story about an anonymous donation to a new cable evangelical channel is played as a straightforward dramatization. The national story of a hot air

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balloonist attempting some kind of performance record is related in the style of musical theatre, as a choreographed song-dance that borrows heavily from the Fifth Dimension's sixties hit, "Up, Up and Away." The international item concerning a recent bombing in Bosnia is illustrated through a series of tableaux. Each group presents their work to the others, but there is no in-depth discussion of the events in question, no debate over their representation by either the newspaper or the students.

To finish, Jacinta talks a little bit about the Social Studies curriculum and its overall goals, discussing how drama could be used to "act out history." At one point she refers to a high school history project she did in which groups had to choose a particular war, then depict it using video. She claims that she remembered what she learned because of the way in which the information had to be presented.

Afterwards, Neil asks them what their greatest obstacle is going to be when they go into a classroom to teach.

"Coming up with ideas," says Tom.

"And it's going to be yourself, because you are going to say, 'I don't

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know, I haven't seen it, I haven't experienced it, I don't know.' But you *do*

know," Neil stresses. "Just from what's happened here in the past half an hour,

you know that this stuff works. And *go* with those ideas. What is the main

reason why social studies teachers might say, no, we're not going to do this?"

"Because it's disruptive in class?" Nora suggests.

"Yeah. Sure. Look what happened here. We were *noisy* in our groups,

and the teacher next door is going to knock on the door and say, 'What are you

doing in here?'" Everyone laughs. "And that's something *you* may worry about:

if I get them that excited, am I going to have control? Will I be able to calm them

down again? Will I be able to channel it into something else? And it's really —

tricky."

It seems that Neil is encouraging them to take risks, to break with the

more traditional methods of teaching subjects like socials, to not equate student

excitement with a loss of control, which is something beginning teachers tend to

do (Britzman, 1991). Sheilah suggests a possible strategy to use in class. "Um, I

don't know what it's called," Sheilah begins, "and I've never *seen* it done, but

there's a type of theatre — maybe you can tell me what the name of it is — where

you do something, but someone can jump in and change it? Maybe, let's say it's

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on prejudice against another culture or race — I don't know, it could be any scenario — and then you say, 'Stop the scene, now let's work it out. What can we do to change it?'"

At the actual time of the study, I had no experience with the type of drama Sheilah is talking about. However, I did learn about it the following year in a theatre-in-education (TIE) course that I took. The type of theatre where one 'jumps in to change a scenario' is called *Forum Theatre*, based on Augusto Boal's Theatre of the Oppressed (Boal, 1979 & 1992). Although Boal calls this theatre a type of 'game' which has 'rules,' it is not drama for *show*. It presents a problem, a mistake or failure for which spect-actors will find, discuss and enact solutions (1992, p. 19).

Jessica speaks next, sharing a drama experience she gave her students which modified somewhat their understandings of a particular situation: "When I was doing a Grade five class last semester," she says, "the grade fives were getting awfully hostile about the Québécois, you know, saying *awful* things, I couldn't believe it, so — I had them — I made some of them play a group of Albertans and others play a group of Québécois. And it's amazing what you do when you ask them to step into the other person's shoes? And start thinking about their issues and defend them? They get a new perspective on things. So I

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think role-playing with scenarios of conflict and stuff like that is really eye-opening to them."

Elementary teachers do that every so often for conflict resolution," says Neil, where they have to argue from the other person's point of view." While this is a legitimate use of role-playing, Bolton (1993) warns against the danger of reducing drama teaching "to a particularly limited form of simulated role-play related to the learning of facts and practising of skills," and losing the drama experience in which "something is newly understood" (p. 39).

"You could also explore issues in the 'Oprah' format," suggests Tom, "and you keep the talk show host role for yourself, so that you can keep control of the situation." He pauses briefly. "Or take your kids outside and do a live battle." This last remark engenders much laughter.

"And what a marvelous role-play Colin got us into right away," Neil interjects. "I mean, we started feeling we were grade twelves." The students *did* have some fun at the beginning of this lesson, I think, but as I watched them on the tape, I was glad that Jacinta called for them to pay attention to what they were going to *do* rather than to the *characters* they were creating.

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Neil continues: "But then you said, you know, 'We like to have *fun* on

Fridays,' and I thought, 'Oh NO!' But that's what teachers do, isn't it? It was

EXACTLY what teachers think: drama is something for fun on Friday afternoons.

You don't do drama on Monday mornings. Which is really — *sad*. Because it

should be something that can be bounced in at any particular moment of a lesson

where someone is saying, 'They don't understand this. Okay, now, everybody

on your feet. Now, groups over there...' It has to be a legitimate part of the

lesson, and it's not just a REWARD that we're going to do it on Friday

afternoon."

This would be the ideal place, I am thinking, to have his students jump to

their feet and experience something that would help them understand how

drama can be a legitimate part of social studies, of language arts, of science, how

it can be used to explore issues in *depth* and to change one's understandings of

situations. But then, this is the researcher speaking from a later vantage point in

time, some years after she herself experienced the power of such drama in her

TIE course. And certainly, while one short session of Forum Theatre may give

one the taste for such drama, it cannot provide all the pedagogical strategies that

a teacher would need to ensure participants' emotional safety. Drama is a

powerful medium, with the capacity to explore human conflicts and problems in

depth. Teachers using drama as a pedagogical tool owe it to their students to

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learn about structuring dramatic experience with their students' security in mind, and to understand the necessity for debriefing intensely emotional sessions (Norris, 1995c).

The required drama courses which these education students have taken up to this point in their program — Introduction to Dramatic Arts, Stagecraft, Play Reading and Analysis, History of Theatre, Acting Fundamentals — are also required by performance and technical/design majors in dramatic arts, underlining their value as preparation for careers in *theatre*. If, as a drama educator, one is to embrace the value of the improvisational and participatory forms of educational drama as well as the highly structured and technically demanding forms of theatre, then one must receive grounding in the former as well as the latter. Courses which would be of use in such a grounding, helping educators to become comfortable working at both the "play" and "theatre" ends of what the curriculum guide (1989) designates as the "continuum of growth in drama" — courses such as Movement, Improvisation, Play Making, Theatre for Young Audiences and Directing — should not be electives for drama pre-service teachers. At the time of this study in 1996, it was possible for drama education majors to graduate without any experience in these disciplines. And after examining the 2000-2001 Calendar, I find there is little change, other than making Directing a compulsory course. The main thrust of the drama courses remains

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drama as theatre. I focus again on the video, and what Neil is saying to his students.

"So don't be afraid to throw drama in there," Neil resumes, "but yes, they do have to be built up and understand first what we mean by tableaux, what we mean by musical theatre." Here, I am thinking, Neil must be referring to the necessity of teaching drama skills prior to using them in a project like this. I wonder if in fact Jacinta and Colin had a rationale for using three different drama forms instead of, say, just tableaux for the entire class. What exactly were they hoping to teach in this lesson?

"And just what you said about the social studies curriculum, to create people who are going to be useful citizens, *working* with people, *cooperating* with people — these are all skills we can develop in doing drama. And then, it's not going to work, sitting there *telling* them an issue. They have to *experience* the issue, and they have to know that what they are doing is going to have an effect in their city or in their country. He looks around at the group. "Are we needing a break?" There are nods and murmurs of assent. "Thank you," he says to Colin and Jacinta.

In most of the seven integrated lessons presented during two days of

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classes, *drama as exercise* was the pedagogical tool of choice. In math, for instance, Jen asked people to make shapes with their bodies, both individually and in pairs, as part of a primary level lesson about geometrical shapes. Her activity was directly experiential, concerned primarily with accurate *showing*. Tina used a very structured role-play to teach conflict management strategies for a health lesson. The short-term activity had a clear objective — the use of "I" statements in managing conflicts — and did not aim for a heavy emotional investment on the part of participants, thus qualifying it in Bolton's terms (1979) as exercise. For a lesson in physical education, Krista and Carrie had partners demonstrate their knowledge of body parts by making statues which were connected at the elbows, the knees, etc. then finished with a line dance. The warm-up was an experiential activity designed for students to *show* what they knew; furthermore, the line dance had a distinctive outward form which students were expected to learn. Dianne and Tom did a variation on a game of tag which demonstrated the concept of a food chain for science; foxes would tag "rabbits" who would then "die" and become "plants," and rabbits would tag "plants," thereby turning them into "rabbits." With equal teams of foxes, rabbits, and plants, this model of an eco-system was self-sustaining. For the next phase of the game, one hunter was introduced to tag or "kill" foxes, who would then become plants. In this instance, the game finished when everyone had turned into rabbits. While this exercise clearly demonstrated in kinesthetic terms the consequences of unbridled

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exploitation of a resource, it offered little emotional investment in the potential

devastation of an eco-system, and no exploration of its impact on the quality of

human life.

These were useful exercises, but I believe drama students also need to

experience what it means to experience an issue, or to *live through* (Bolton, 1979) a

challenging story before they can structure such dramas for their own students.

It is a type of drama which could help schools rethink "their role and their

curriculum, especially in the area of political, social and moral education"

(Jackson, 1993). However, there may not be enough time for this kind of work in

a single drama methods course which has the following, equally legitimate goal:

the acquainting of students with the wide variety of dramatic disciplines and

pedagogical strategies needed to teach *drama as theatre.*

A Lesson in the Dramatic Discipline of 'Orientation'

The series of student presentations on dramatic disciplines followed that of the

integrated lessons. In the past, students had had time to present and then revise their

lessons before giving them to students in a local school. In 1996, however, the school

visit had to be scheduled for the convenience of the school at a much earlier date in the

semester. Therefore there would be time for only one presentation in class before they were to work with the children. Neil asked Tom, who had chosen orientation, if he would mind presenting first, since he would have information which would be of use to his peers for the school visit.

I choose to discuss this particular lesson for three reasons: first, of all the presentations in the 'discipline' series this one precipitated a widely ranging discussion; second, the session demonstrates Neil's style of holding back, letting students find their own way, then drawing attention to what they are doing. Finally, it was one of the rare lessons in which Neil orally gave some feedback to the presenter about his teaching. Generally, he thanked people and commented on energy levels or participation after each presentation, then spoke about the curricular content of the disciplines, fleshing out summaries, suggesting further activities or sharing stories from his own teaching. On occasion, no discussion was possible because of time constraints. It is only in the "hindsight" (Norris, 1989) afforded me by the videotape (#6, January 24th, 1996) that I realize I ought to have asked Neil if he had made a conscious choice after Tom's presentation not to continue discussing people's teaching actions in class.

Orientation: Drama as *Exercise*

The Teacher Resource Manual for Drama (Alberta Education, 1989)

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recommends that at the beginning of the school year the drama teacher give a series of lessons which orient students to the various dramatic disciplines to be studied. Today, Tom is giving a presentation to his fellow classmates on the purposes of such an orientation; he will be facilitating discussion about classroom routines and demonstrating *exercises* that would be appropriate for an orientation lesson.

"Okay. *This* is what the bible says." Tom seems a little nervous to me; his voice is not at its usual, confident volume. He opens the Junior High Curriculum Guide he has been carrying and reads out the definition of orientation: "'Orientation is the foundation of the Junior High Program. It involves diagnosis of students, setting controls and routines, climate building and laying the groundwork for study in the five disciplines that will be addressed at the junior high level....'" Tom obviously feels that the document carries authority if he calls it a *bible.*

Tom's seemingly casual metaphor causes me to reflect on what might be perceived as "dogma" in the guide's pages. Perhaps its emphasis on form could be interpreted as an exaltation of *drama for show* over *drama for meaning*. How can a methods instructor draw students' attention to what the 'bible' does *not* say? I only began to think about this lacuna when my theatre-in-education

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professor said one day in class that, apart from some sample lessons, the curriculum guide does not suggest content — the 'stories' to be communicated through the disciplines of improvisation, speech, movement, acting, play writing and theatre studies. The theatre-in-education course we were taking, he claimed, would be a course about *content* (Norris, 1996, lecture). It was also about learning to pursue a *depth of understanding* in the stories we constructed — a nice complement to what I had learned about dramatic form in my first methods course.

Tom is now commenting that orientation gives the teacher a chance to assess how much or how little drama experience the students have, as well as the opportunity to determine where student interests might lie. Jacinta adds that it is also a time to diagnose student fears, which is an interesting observation. Fear can indeed be a terrible impediment to learning.

Orientation is also the time, Tom claims, to set up the rules for the classroom. "So in my ideal classroom I have only four rules." He puts the binder down. "The first rule is show up on time. The second rule is be prepared. The third rule is do your work. The fourth rule is respect yourselves and respect others. And I think those cover it. So, what I would do with those rules? I would discuss them with the class. Are these okay rules, or aren't they? If not,

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why aren't they?"

I remember Neil commenting in a recorded conversation, "Wasn't that fun when Tom said, 'I have four rules'? I thought, ooh, if we have to live by rules. I mean, there was [our] class, and I never set down rules." I should have asked Neil whether his difficulty lay more with the choice of the word 'rule' because his classes certainly had structure; he used routines such as playing music before class; he outlined expectations for written work in the course syllabus, and he clarified other expectations such as that of keeping what people did in the room among themselves.

'Rule' is defined in the Oxford Concise Dictionary as a "principle to which an action or procedure conforms." When we value such conformity, then we privilege "routinized behavior over critical action" (Britzman, 1991, p. 29). We are less likely to be open to a type of experience which *educates*, one whose "active side ... changes in some degree the objective conditions under which experiences are had" (Dewey, 1938, p. 39). I can therefore understand Neil's aversion to the word 'rule.' At the same time I appreciate his forbearance from expressing his opinion during class, thereby living up to his philosophy that he help students find their own answers.

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On the tape, people's questions are beginning to flow. "Do you have a problem with the rule about showing up on time?" Jessica wants to know. Ironically, it is a problem she will face during her high school practice teaching in drama. Her solution will be to include punctuality as a criterion for the participation mark. Once she is no longer evaluating them, however, the students will slip back into their habitual lateness, to her chagrin.

"Does anyone have a problem with that rule?" he asks the group at large. He then works through each rule, asking his classmates what they think; when he receives no answer, he proceeds to tell them his take on the matter. His approach to all rule-breaking is consistent: It's *your* problem that you are late, that you are not prepared, that you are not doing your work. The teacher can offer you choices, but what will *you* choose to do in order to solve *your* problem?

Krista asks, "Would you use the same rules in elementary?"

"Yeah, you'd just have to explain them more. But at a junior high and senior high level, you just can't go in and say, these are the rules. I would discuss them with the class. These are *my* rules. Do you have a problem with them? What can we change, what do you like?"

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Jessica raises her hand. "What if they're consistently broken, it's number six, seven, nine?"

"They still have a problem. They need to fix it."

"And do you keep saying that, it's your problem?" Colin asks. "What if it never changes the whole year?" He pauses, laughs, then answers his own question: "They have a problem!"

"They have a problem!" Tom repeats. "What are the consequences?"

Neil intervenes at this point: "You notice what they're doing to you, Tom. They want the *answer*." Everyone laughs. They are certainly obsessed with questions of management.

Tom shrugs. "There *isn't* an answer because you have to figure it out on your own."

Neil speaks quickly and excitedly: "What did you say, Tom? What did you say?"

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" That you have to figure it out on your own. There isn't an answer," Tom reiterates. Neil, by having Tom repeat what he has said, figuratively *underlines* an idea that he considers to be important.

Tom, I think, found what worked for *him*, successfully applying his rules during his practice teaching. Occasionally he held lunch time detentions, which he delivered as "reservations" for individuals at "Café Thomas." In the short space of the practicum his students grew very fond of him, even initiating and organizing a surprise good-bye party for him on his last day at school.

Tom is now ready to lead the class through some activities that a teacher might include in orientation work. He opens with some stretching routines whose purpose is to help students limber up for any physically active class. Next, he has people close their eyes, listen to the sounds in the room, then mentally image what is in the room. This is an activity designed to exercise one's skill of sensory recall, a skill used by actors to create believable characterizations in a performance. Tom follows this with a game called "Zoom-Schwartz," which Tina describes as "playing tag with your eyes." The rules are as follows: "zoom!" You must look directly at someone as you speak the word. "Schwartz!" That person looks directly back at the sender while speaking the word. Or, "zoom!" The receiver may simply 'zoom' another person.

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"Profigliano!" The receiver looks at someone else, but in fact targets the *previous sender* with the word; it is a visual 'feint' of sorts. The challenge of the game is to keep 'sending' without making errors, thereby demanding concentration from the participants.

Tom's final activity is an improvisation in which two people spontaneously create a conversation on a given topic without ever directly alluding to the subject of their chat, while the class listens and makes guesses. The objective for participants is to clearly *show* or communicate an idea to an audience under restricted conditions. All of Tom's activities illustrate nicely what Bolton (1979) would call *drama as exercise.* He now makes some concluding remarks about orientation: " Orientation helps set up the climate for your classroom. How things are going to go. Are you going to be the bag from hell, or sort of that free-flowing — remember that they need routine. It makes them feel safe. And also you need to take in the safety of the room. You need to know what's acceptable for physical safety. You need to stress to them that what is said in this room stays in this room. And you need to figure out what the consequences will be for talking about what went on inside class —"

The concern about management surfaces again as Sheilah interrupts him. "What kinds of consequences could you use?" she asks.

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"I have no idea," says Tom. "Neil is like a REAL-LIFE teacher, so I'm sure he's got a few consequence things up his sleeve that he would be more than happy to share with us."

Neil chuckles, but he does not answer Tom. Instead, he asks him to tell them about his teaching.

"My teaching? Today, or in general?"

"Today. You can back it right up to last night."

And so Neil launches the debriefing. Debriefing "is that phase in experiential learning where purposeful reflection by an individual or group takes place" (Pearson & Smith, 1985, p. 70). Such discussions can include talk about unanticipated happenings, but they should also identify the purposes of the presentation and how successfully they had been accomplished. I'm guessing that Neil, by asking Tom to 'back it right up to last night,' wants Tom to begin by talking about his planning.

"Last night?" he asks uncertainly. "Last night? Um — okay."

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"Was that uncomfortable for you because we kept interrupting the flow of your teaching with our comments?" Sheilah wants to know.

Tom assures her the interruptions did not bother him, that he had a high tolerance for noisy classrooms. What bothered him was that the curriculum document seemed so broad and vague, yet so specific. "That caused me problems. So, for the lesson I didn't feel comfortable talking about orientation."

Neil then asks him to name his strengths. Tom cracks jokes, even after a second attempt by Neil to engage him seriously.

Debbie jumps in. "I have a strength of yours. You were very calm, even when we were saying, 'I don't understand the directions,' or, 'So what do you mean?' I think I would have gotten flustered.

"That, my dear, is acting. Because inside I'm like, 'They don't understand. I am stupid. I can't explain this to them. It's so simple.'"

Sheilah seconds Debbie's opinion. "You came across to me as very confident. I would have believed you had been teaching for three years. You maintained that voice and that confidence level, that 'I am the one that knows

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what I am talking about, and I am teaching you.' So that gave us confidence in you."

I notice that Sheilah's and Debbie's comments have given him the opportunity to express the fact he was feeling anything but confident. The sharing of feelings is an important stage in the debriefing process, because if feelings remain underground or are ignored, they may effectively block any learning to be had from the situation for that individual (Pearson & Smith, 1985, p. 73).

"And where did that confidence come from for *you*?" Neil now asks Sheilah.

"In his voice, in his body —"

"Okay. His body language, very much."

" — And he remained relaxed rather than going, you know, rigid."

Neil assures them that it helps to act as if one is confident, even if one is feeling very unsure of the circumstances. However, knowing as I do how he

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values *authenticity* and *authentic performance*, I do not believe he is telling them to pretend to be something they are not. Dorothy Heathcote (Wagner, 1976) talks about how teachers will sometimes have to refrain from expressing particular emotions like anger or sadness for the benefit of student learning. She calls this deferral "growing a cool strip." Tom, by not visibly demonstrating his anxiety, knew very well how he was feeling, but chose not to express it as he taught. This is different from pretending to be something you are not. It is, of course, quite appropriate *to discuss these feelings* with one's colleagues in a debriefing session. Would it help students' understanding of what Tom was doing to introduce the concept of a *cool strip*?

Debbie wonders, "Maybe we have a bit of an advantage too, being drama majors because we can — we're performing and sometimes —"

Neil has suddenly leaned forward. He interrupts her. "You're what?"

She pauses for a couple of seconds before repeating, "You're performing."

"You're what?"

Now Debbie really hesitates before answering. "Acting? Performing?"

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Neil explains that it is a word that he and I have been discussing, and he just wanted to draw my attention to its use. I remember groaning inwardly at the time. In a recorded conversation after this class, I mentioned to Neil that in a participant observation study you try not to draw participants' attention to the specifics that address your question so as not to inadvertently bias their responses or actions. Neil told me he realized Debbie had thought she said something wrong when he persisted in repeating the word 'performance,' which is why he countered with the remark that he and I were simply playing with the word in our conversations.

"I *do* see teaching as performance," says Jessica, "not in the sense that you're phoney or being a character, but when I'm in front of a classroom, it's the same way I feel when I'm on stage is, I'm sensing my audience, if I'm losing them, are they with me, you know, you have to maintain a certain energy level, you have to feed off them and that's when I think this is so much like acting. Not because I'm being someone else. But because I'm— do you know what I mean?" she asks Neil. In the last conversation with Neil during the practicum, I recall that she actually described her monitoring of the classroom situation as a physical sensation in her stomach, telling her whether her students were with her or not.

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Jacinta has one concern: "The only thing is that I have a really hard time pretending that I'm something I'm not. I can't stand in front of a group of kids and pretend that I know everything. And I know that they respect me more just like —"

This comment unleashes a string of stories about people's experiences on their first practicum. Colin shares an anecdote with the class about really connecting one-on-one with a perceived trouble-maker; Tom tells everyone how his grade three students supported him and gave him suggestions when he admitted to them that he was not a good speller; Tina relates how managing her angry emotions in class later helped a student to deal with her own. It seems that these stories all have a common theme: that of being authentic, of not pretending to be something you are not.

"Teacher point," Neil says. "What have you all just been doing?"

"Sharing," Colin answers.

"Sharing. Telling stories," Neil confirms. "And we learn a lot from telling stories to each other. We learn from other people's experiences, and we learn from these stories, and there are entire books now being written about people's

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teaching stories."

"I think that's the easiest way of learning," says Tina. "Instead of saying, 'Number one. Do this.'

"These are important things. Okay, good! Two minutes left. Let's not let Tom run away without knowing a couple of things that maybe he could work on for his teaching? Ah, he's looking at you , like, 'I dare you to say it!'"

Tina jumps in. "Okay, well, with the circle thing, you have to stay on it. But that's just because I do thousands of circle games each summer and I have for the last ten years. You were losing the rhythm, and the energy. You could have 'zoomed' for a little while, and then 'schwartzed' faster and then bring in 'profigliano' a little faster."

"The three times that I've watched Tom now, I would say that that one area — pacing — when you get out into the schools, you're going to find the pacing, the teachers are going to say, 'pacing, pacing, pacing.' So it's keeping the kids moving and knowing and somebody saying over here, reading the students, where they're coming from, saying, yeah, I've got to move it, keeping that pace. So pacing will be important...."

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More questions for Tom follow: Colin asks what to do about the kids who fall asleep during a guided imagery; Krista wonders if the teacher began breaking up the cliques of students right away, wouldn't she be destroying the trust? Jessica wants to know what to do about students who might imitate their teachers in an improvisation exercise. For this last question, Neil lets them share their own solutions, and then mentions a challenge they can expect from high school and junior high school students: sexual innuendos.

"How do you stop them?" Debbie asks. "Like, do you say, freeze, pick a new topic please? Is that what you do?"

"Well, you will have kids in the classroom who will play games with you like that, the ones who will constantly bring up sexual things, or people that will be constantly rude or make fun of other kids. So maybe, like Colin said, maybe sitting in the classroom is *not* the time to talk to that kid. 'Can you step outside for a minute? We need to talk.' That might be the answer. Or, like Tom's been saying, 'I don't have a problem, YOU have a problem. What are you going to do about it?' And if things don't change — I used to have a storage space that I used as a 'time-out.' In that space I had a table, I had books, I had things. I would say, 'You need a time-out. You're just not with the group today.' And actually, I had a grade eight student who would walk in and say, 'You know, Mr.

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Boyden, I'm not with it today. I got kicked out of class, and I've been in the

principal's office, so can I just go into that room before I do anything else stupid

today?'

"That's cool," Debbie comments.

"So that's fine. But then I had a student who wanted to be in there for a

month."

"But isn't that a cop-out?" Sheilah asks.

"Well yes, it *was*. So then we had to deal with *that*. What is the problem

here? What can we develop here? Maybe I need to talk to the parents. Maybe I

need to talk to other teachers...."

Neil, besides sharing his own story, reminds people of Colin's and Tom's

solutions to discipline problems, thus underlining that there really *is* no one right

answer.

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Emotional Safety

Drama involves its participants emotionally, and drama facilitators must be prepared to deal with emotions that arise during drama work (Norris, 1995c). Early in the course, in response to a student's concern for people's physical safety during a warm-up, Neil initiated a discussion about emotional safety (videotape #4, January 17th, 1996). The group talked about the need to build trust, the necessity of respecting individual responses, and the importance of keeping individuals' confidences and contributions within the group.

Of all the student presentations, the only lesson which triggered some unpleasant memories and difficult emotions for two participants was the integrated art lesson. Jessica and Debbie read a poem about love and had people share their responses with a partner. The pairs then created a sentence which embodied love as they had experienced it and constructed a tableau (*still pictures* which are made by people freezing in a pose) to accompany the sentence. The purpose of this was to explore the feeling of love before representing it in painting or drawing.

After the poem and before the sharing of responses with a partner, Debbie and Jessica led them through a reflection on their personal experiences of love, using comments and questions to help them retrieve memories and imagine images — a *guided imagery* (Norris, 1995c):

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So just think. Think of when you really felt in your life, whether it be from your family — or your girlfriend or your boyfriend, or your friends...I'd like you to choose one time. One strong memory. Maybe from when you were a child, or it could have been recently, or perhaps something's gone on right now in your life? Pick a memory when you felt a strong overwhelming sense of love....Now, as we all know, with every emotion there's two sides to the coin. Love isn't always joy; sometimes love is painful. So if that's your experience that's fine too. When you're wounded by love, when someone you love has hurt you...whether it would be peaceful, overwhelming, positive, or whether you remember excruciating pain. Think about how your body responded, in that moment that you were feeling that overwhelming sense of love?...Where did you carry it in your body? Could you actually physically feel it? If you did, where did you feel it? In your stomach? In your chest? How long did this feeling last for?...Did you shed tears? Were they tears of happiness or joy? Or were they tears of sorrow and loss? Think about what's going on inside of you right now in your body, in your memory. Is there a colour that depicts this mood? Maybe it's a bunch of colours. Perhaps there's an absence of colour that depicts what you're feeling. Is there an image? A texture? A shape? A smell or taste? Slowly in your own time I want you to get up. Keep this image powerful in your head — okay?

They next asked people to report the shapes, colours, textures, tastes and sounds they imagined, writing people's offerings on the boards. One person shared that she saw a broken circle, representing, she thought, the death of her brother. Debbie asked her to share what had happened, adding that if she did not wish to speak, that was also acceptable. Jessica and Debbie listened with sensitivity and thanked her for sharing. When Jessica asked the people who had had a painful image of love to raise their hands, about half the class did so. They then paired people up to share their responses and soon afterwards moved into the tableaux activity.

This last presentation of the day was already running late because of a half-hour

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impromptu discussion about a conflict the drama students were experiencing with non-drama majors in other courses; therefore there was no time to talk about what had happened during Jessica's and Debbie's presentation, or about how strong emotions may be triggered by classroom events. Neil, however, made a point of talking with the student whose brother had died before she left to go home. The need to debrief certain drama activities was touched upon in another class (videotape #13, February 16th, 1996). However, given the fact that after a number of classes students would remain to chat with one another, and with Neil, he might have had the majority of the class agree to stay an extra fifteen minutes to talk about this lesson. However, he had already conducted a half-hour discussion that day about a tension the drama students felt working with non-drama students in other courses. When working within the framework of an emergent curriculum, there are always adjustments and compromises to be made, especially when time is limited.

When working with guided imagery, Norris suggests a number of specific strategies one can use to build emotional safety (1995c): first, teach participants how to do a guided imagery. Not all students will be able to stay still or keep their eyes closed for a prolonged period of time. Second, compose the script ahead of time so that you may carefully consider your sequence, your transitions, and the choices you offer the participants. Third, include in the instructions permission for anyone who is finding the experience too intense to "tune out" or refrain from participating, although they are encouraged to try the experience. Norris calls this guideline "permission to dissent."

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Finally, when the imagery is over, conduct a debriefing so that anyone for whom feelings and/or memories are intense have the opportunity to reestablish some emotional equilibrium.

A Segue to Arts-Based Inquiry: Framing A Class Discussion as Readers' Theatre

As previously mentioned, on the second day of the integrated drama lessons (videotape #5, January 19th, 1996), a student tentatively brought up the fact that there was "tension" between drama education and English education students. I wanted to include the discussion about the tensions between drama students and non-drama students in my text because, as Neil pointed out to his students, it is not uncommon for such tensions to arise in other professional settings. feeling. The students wished in particular to talk about the difficulties they were having working on assignments with non-drama majors in the other courses they were taking this semester: social contexts, evaluation, and educational psychology. Neil chose to modify his lesson, encouraging students to voice their concerns and helping them appreciate that there might be several different perspectives to take on the situation. The discussion was conducted professionally, with no names being mentioned, and with legitimate effort on the part of participants to imagine what the non-drama students might be feeling.

Up to this point in the dissertation, I have written about classroom events as an

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observer of a video who makes connections to her own experiences. The purpose of this representation has been to make explicit that qualitative inquiry cannot be 'objective' or disinterested, that "the worlds we study are *created* through the texts that we write (Denzin, 1995, p. 9). There is a drawback, however, to this choice of form: while it makes the author who interprets a situation apparent to the reader, it does not question or deconstruct the "voyeuristic looking and hearing" (p. 9) of modernist qualitative inquiry. The educational 'reality' I discuss seems stable in nature, and people seem to be speaking for themselves.

When it came time to write about this particular discussion, I felt the primarily narrative form I had been using no longer worked. I did not want to draw attention to who made which comment; moreover, a straightforward reporting did not express the sensitivity and distance that I felt Neil exercised. I started to 'play' with statements people made that were particularly colorful or cogent expressions of a point of view, using the "cut and paste" function of my word processor to select them from the transcript of the discussion (videotape #5, January 19th, 1996) and to group those which I felt somehow belonged together. Soon afterwards, I determined I would attempt to compose a Readers' Theatre piece based on this montage, as it might be a way to keep students completely anonymous while focusing the readers' attention on Neil's way of facilitating the discussion.

The (s)how-down idea came spontaneously to me one day as I wondered which

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dance form might prove to be an apt metaphor for the discussion, followed almost immediately by the music I would play in the background if I were to stage the piece. The choice of form is in fact antithetical to the concept of conflict, but it helps to recast the situation, opening it up to other interpretations; it embodies the post-modern conception that every representation of an event is in itself a new event (Denzin, 1995). This intentional juxtaposition of contrasting form and content is a theatrical strategy called *montage* (Neelands, 1990, p. 35).

To provide what Boal calls the antithesis, or anti-model (1992) to the drama students' problem, I sometimes have an English student say something that was in fact said by a drama student; very occasionally I imagine what an English student might say. The latter statements are marked by an asterisk. Some statements have been paraphrased from the transcript for the sake of flow and coherence. If the piece were to be staged, readers representing the two groups of students would be positioned on opposite sides of the stage, with the teacher educator standing somewhere between them. With the help of the performers, I would choreograph simple moves to other stationary positions which would represent the different calls of the dance. The teacher educator, as the caller of the moves, embodies a perspective of distance and presents Neil's measured thoughts on the situation. The purpose of the text is not to provide the reader with a 'how-to;' it is to encourage an imagining of 'what-ifs' which might serve as a starting point for other discussions and conversations.

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An English and Drama (S)how-down

English students and Drama students are square-dancing on opposite sides of a hall, with appropriate musical accompaniment.

Professor:	And here we go, we doh-si-doh....
English student 1:	Well, you're the drama major! So you come up with the creative part of the presentation, and I'll do the writing part.
Drama student 1:	Hey, why don't you challenge yourself a little? Can't we work together? I mean, isn't that the point of this group stuff?
Professor:	Swing your partner, feel that beat, send it straight down to your feet...
Drama 5:	They seem very intimidated that we feel free to stand up and perform.
Drama 3:	*(sighs resignedly)* Well, let's add some role-playing; if they're not comfortable doing anything else, at least try that...
Professor:	And here we go, we doh-si-doh...
English 2:	I know! Why don't we dress this case study up as an allegory?*
Drama 4:	Um, I don't feel really comfortable with that.
Professor:	Now, Drama and English promenade...
Drama 2:	Those profs just automatically categorize us!
English 3:	Well, it's hard not to use that mind set. Like, I still go, *Drama* people, *English* people. Don't you?
Professor:	Swing your partner, feel that beat...
English 5:	I don't want to stand up and talk in front of forty-something

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	people. Do you think if we ask them they will do it?
English 4:	I'm sure they will. They just love to do that kind of thing.
Professor:	I don't think we're dealing with two different types of people. We're dealing with people that communicate differently. Now last year, we put the art and the music and the drama people together—
Drama 1:	Now see! *That* would work!
Professor:	Well, some people said it was fantastic, and some said, just a minute; this is insane. Because there were *three* different ways of communicating in that group. You know, there are going to be teachers in your staff room with whom you will feel that you can't work because you don't teach the same way, you don't do the same things, and yet you may all be very strong teachers in your own right. *(louder)* So back we go, we doh-si-doh...
English 1:	*(irritated)* No, that's not how you pronounce the author's name. *(through clenched teeth)* It's not *O'Day*, it's *O'Dee*!
Drama 1:	*(through clenched teeth)* Well, okeeee, if you say so!
Professor:	Swing your partner, feel the beat, send it straight down to your feet...
Drama 2:	*(shrugs)* The way I see it is, they're grumpy and we're happy!
Drama 5:	But like, how often do they get to share their work with others the way we do? I mean, maybe someone is an amazing poet, and the class has no idea.
Professor:	Or perhaps, we won't take time to read some of their work and express our appreciation? *(pause)* It's so hip to crack the whip...
Drama 2:	Maybe we could let English know how lucky they *really* are, and just all dress in black and burn sage.
Professor:	And through the woods we hunt for shoulds...

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English 4:	Hey, *we're* giving *each other* a hard time! When I was presenting yesterday — I don't know if you noticed — but I was really nervous yesterday because I don't feel safe at all. And it's coming from both Drama *and* English.
English 1:	I don't know about you people, but I felt closer to my cohort in PS1. And we all had different majors in that group.
Professor:	Drama and English promenade...
English 4:	I think Education students wear their major as a badge, and along with that badge goes a whole set of characteristics, a science person is like this, a drama person is like this, an English person is like this.
Drama 3:	So, does that excuse the "freaky drama people" label we get? Personally, I don't think any of us have acted out or been overly antagonistic.
Drama 5:	I'm really amazed that it's even an issue; like, there are people in English who are just as creative and charismatic as anyone in drama, so to me, it's not even an issue. I think we're all the same.
Professor:	Last year I had three sections of PS1 teaching seminar, and I took all thirty-six of them through some ice-breakers for an hour and a half, and they did meld together better as a group. But I never thought of doing that in PSII. *(pause)* Let's thread that needle, find the eye...
Drama 3:	Is it too late, or can we do something that will bring us together?
English 5:	I think there are a lot of people feeling the same way we are, and they're willing to change it but don't know how to go about it as an individual.
Professor:	Another go at doh-si-doh...
English 3:	Hey, we've been working hard on this presentation for hours. You feel like going out for a beer?*

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Drama 1:	*(smacks hand to forehead in frustration)* Great! You just walked through our imaginary wall. *This* is where the door is, remember?
Professor:	Through the woods we hunt for shoulds...
Drama 4:	*(with enthusiasm)* Let's have a showdown! *(English 3, who has stepped forward, refuses to shake hands. Drama says uncertainly as English moves back to her group)* A shake-down?? Hoe-down?? What? What did I do?
Professor:	Swing your partner...
Drama 1:	That was so insensitive.
Drama 2:	That's what I find too. I'm not saying every English student is insensitive, but I'm noticing a real ability to be insensitive about things. It blows my mind.
Professor:	Swing your partner...
English 3:	One thing that's really been bothering me is hearing snide comments that people are saying about people. Someone can be presenting, and someone else will go, 'Oh that is so-oo boring.' I don't like that kind of thing.
English 2:	I know what you mean. And I don't want to make enemies and go, 'oh, how can you be so cruel,' and pit that person against me, or seem like I'm defending everybody else, but I hate that kind of stuff. I don't know why people are being so catty.
Professor:	Thread the needle, find the eye...
Drama 5:	Can we diffuse that somehow? Do we not react when somebody does something like that?
Drama 4:	It's *so-oo* competitive.
Drama 6:	Hey, it's not coming from English alone remember; I think that *both* camps are doing it.
Professor:	You are now looking at it like teachers, at what you are

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going to do when you go into the classroom and students turn around and say to you, Sir, Miss, this is a bunch of crap. Why are you teaching this? Or, I don't like Billy over there because he does this. And now we are saying, how are we going to stop that behavior, because it wasn't stopped in our classrooms. Students were doing that. You were doing that. I did that. But now we're looking at it and saying, it wasn't really *right* that I did that. And we have to look at it as part of our growth process, suddenly realizing that even though we may have every justification for feeling that way, that we have to try to politically and as nicely as possible diffuse those situations, and you ask how we do it? *(pause)* Thread the needle, find the eye...

Drama 3:   We just need to get in the same camp really. But how do we do that?

Drama 4:   There should be tolerance for one another. I mean, we're going to be presenting — the person that made that comment about a presentation being boring is going to be the one up there in a couple of classes doing their presentation and they have hot to realize they don't want to be hearing that stuff when they're up there. Do unto others —

English 2:   Why can't we continue with the diverse seminar groups? Don't get me wrong, I enjoy this class, I think it's good that we're together and learning these things. But it was so cool to be with the math person, the social studies person.

English 5:   Yeah, every single person in there was thinking the same thing. They weren't thinking I'm going to be a *drama* teacher, or, I'm going to be an *English* teacher. We were thinking, I am going to be a teacher, and I can't wait! We need to get back to that. That's what we have in common.

Drama 3:   And anyway, a lot of us may not end up teaching drama.

Professor: It's so hip to crack the whip...

Drama 5:   *(with a hang-dog expression)* No, we'll probably be teaching English.

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Professor: It's the diverse people sharing ideas together we are going
                              to enjoy. What you're dealing with is tension and conflict
                              and cooperation—all of those wonderful things we try to
                              teach in drama. And it's going to happen when you get into
                              staff rooms too. So all I can say is, it's good that it's
                              happening, but I recognize that it's not easy. It's not
                              comfortable. But there are always going to be problems.
                              All right, who's up for the next dance?

       This piece marks the researcher's transition into the area of arts-based research.

Although the collection of observations (*data*) for this study was conducted in a

traditional research manner, using videotapes and transcriptions of conversation, the

selection and arrangement of statements into a script is a type of experimental analysis

which does not abstract concepts but instead embodies them (Donmoyer & Yennie-

Donmoyer, 1995). Neil's good humour, for example, was constant in his exchanges with

people and could be disarming in potentially volatile situations. While the teacher

educator in this text says nothing specifically humorous, the odd juxtaposition of square-

dance music and students' comments may, in a *live* performance, express that quality of

his teaching. During the six weeks of the practicum which followed the course, Neil, his

students and I shared many moments of laughter.

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NEIL RESPONDS TO THE ACTIONS OF HIS

PRE-SERVICE TEACHERS

Enacting the Transition to Arts-Based Research

During the practicum, Neil made weekly visits to each pre-service teacher at their respective schools. Many of the schools were located out of town; some were an hour and a half distant by car. Given the amount of traveling that Neil had to do, therefore, he could not always have discussions with individuals before they taught class. However, he always sat down afterwards to talk about how the lesson had gone. During these *conferences*, Neil drew attention to how the pre-service teachers had structured activities and how they could have structured activities; he also pointed out how students had responded and how they might have responded. By speaking about what he considered worthy of notice or deserving of a response in a classroom, he was sharing his own professional "reflection-in-action" (Schön, 1983 & 1987) with the pre-service teacher.

When I examined my written notes and conference transcripts, there seemed to be no discernable pattern in Neil's responses. The situations were different, and even though there were difficulties that the pre-service teachers shared, the conversations which emerged around these points were unique. The established methods for *coding* or analyzing interviews and observations in qualitative research (Strauss & Corbin, 1990; Spradley, 1980) were of little use, since in these methods the researcher categorizes

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events and concepts with the intent of constructing more abstract theoretical statements. I later learned that the lack of such structures is considered to be a weakness in Schön's work (Court, 1988; Hills & Gibson, 1988; Selman, 1988). Clark (1988) has attempted to rectify that perception by analyzing pre-service teachers' knowledge construction in terms of triggers, frames, and reframes. However, I feel along with Tremmel (1993) that the perception of a structural lacuna is possibly due to an unfamiliarity with the type of thinking that reflection-in-action requires.

What I needed to pursue was a more aesthetic approach to examining the data, one which would sensitize me to "suggestion, to pattern, to that which is beneath the surface as well as the surface itself" (Sullivan, 2000, p. 220); one in which themes would emerge from unique combinations of particulars, just as they might for the reader of a story or a novel. My supervisor suggested that I consider each conference as a unit, and see if I might perceive a single theme within the discussion. It was a helpful suggestion; the analysis became manageable and meaningful as I strove to assign a 'title' to each 'episode.' However, the analytic process does not stop there for the arts-based researcher: if she wishes to communicate these themes, or *research findings*, to others, she will then select the significant details within those themes and arrange them in a form that will allow readers to reconstruct an 'experience' from which they can then make their own meanings.

My dilemma was how to represent Neil's reflection-in-action for the reader.

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Because a conference can come only after the lesson, it may not adequately communicate a teacher educator's response to what happens *in the moment*. In fact, if I were to discuss only the conferences, I might reinforce the common-sense understanding of reflection as something which *follows* action, when in fact my intent is to evoke another kind of reflection, one that can potentially be embodied *in* action. I first tried writing about Neil's conferences in free verse, since poetry is a form which can embody "lived states of attention" Sullivan (2000). My poems, however, *reported* more than they *evoked*, and the interactions between people were not accorded the importance I believed they deserved. I then decided to experiment with *Readers' Theatre* as a means of presenting complex classroom situations for others' consideration.

Readers' Theatre is a presentational form in which performers read from a script, using minimal settings and props (Donmoyer & Yennie-Donmoyer, 1995, p. 406); its script should be constructed in a way "to stimulate the visual imagination of the audience" (Norris 2000, p. 42). Donmoyer and Yennie-Donmoyer (1995), in using Readers' Theatre as a means of "data display," have found it can express qualities that discursive forms of representation cannot, while never allowing a reader or spectator to forget the "staged" quality of reconstructed experience (p. 424).

In the following classroom vignettes, the narrator voices a reading of the lessons' action based on my written observation notes and my research journal. The pre-service teacher addresses the students, as he or she would do in class. Neil includes thoughts of

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his own, occasionally addressing both the researcher and the pre-service teacher. The feedback he continually offers to the pre-service teacher comes directly from his own written notes (represented by the Staccato222 font), and is interjected as a means of evoking a *feel* for reflection-in-action, of bringing awareness to how one might immediately respond to the actions of students and adjust one's practice accordingly. In addition, there are student voices which express their reactions to events, as Neil and I understood them. While I claim that there is no set pattern to Neil's responses, there are points which Neil brings up again and again — points which might be considered as underlying values within his philosophy of teacher education. I invite the reader to join Neil and I in the "aesthetic spaces" (Boal, 1995) of these reconstructed situations and imagine what responses she or he might give pre-service teachers in similar circumstances.

A Lesson in Hunting and Tracking

February 28th, 1996

Researcher:	We visited Dianne's high school for the very first time early this morning. Neil knew the way. He has tracked down the comfort of a staff room's conversations in every institution we've been in. Today I shadowed every footstep and scented the air for coffee.
Neil:	Dianne came into the lounge soon afterwards, and sat down next to me. I think she was anxious about my observing her class, and when she looked up and saw Anne across the room, she said
Dianne:	"Oh no! You too!"

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Researcher:	She was obviously preoccupied. When the phone rang, she asked,
Dianne:	"Did the bell go?"
Neil:	So how was your first couple of days, Dianne?
Dianne:	You know, I've started this unit plan on storytelling, but I don't know what I'm doing, Neil, I don't know what I'm doing! Like, yesterday I asked my class to make a circle and the students stood some twenty feet away from me on either side, like I was diseased or something.
Researcher:	She was scared because she didn't have a map for the wilderness of high school drama teaching. She felt alone because she couldn't mend the circle, the symbol for home in orienteering.
Neil:	She thought her students hated her.
Dianne:	They are so resistant to everything I do!
Neil:	No they're not! They're just being kids.
Researcher:	What came first, I wonder, the reading or the rift?
Neil:	Then the home room bell rang. Dianne led us through the halls to a spacious drama room.
Researcher:	Some twenty grade ten drama students emerged from the wilderness of corridors into what was for them a familiar clearing.
Dianne:	So let's begin. First I'll play the tape we made in our previous class, you know, the piece you created about school violence for imaginary radio broadcast.
Researcher:	After he had listened for a few minutes, Neil said to me,
Neil:	They need a lot more time to prepare a show of substance on this issue.
Student chorus:	*Find the second question, help us hunt the meaning of our actions down.*
Dianne:	Next, I'll pair you up for a mirror exercise, you know, the one in

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which one person imitates the movements of the other.

Researcher: Neil addresses Dianne directly in his written notes:

Neil: *After students finish listening to the radio play, you go right into a warm-up. Any introduction? Do students know what is going to happen today? Have you "set the stage" for the activity? Mirroring each other...groups of two...You realize you want the guys to work with the girls and they do. This is great! Is this a sufficient warm-up? Any speech warm-up?*

Researcher: She played some serenely paced music during this activity, something which can help people concentrate on producing slow, sustained movements, but the volume made it difficult to hear her coaching for accuracy and attention.

Student chorus: *Why are we doing this? Help us hunt the meaning of your actions down.*

Researcher: Neil left the room for a quick conference with Allison, Dianne's teacher associate, just as Dianne was starting the group knot exercise.

Dianne: Okay now, everyone make a circle, joining hands with anyone except those immediately to one's left or right. Your challenge is to untie the "knot" without releasing hands.

Researcher: After giving the instructions Dianne came and sat by me.

Dianne: I want to give the students some time to work it out.

Researcher: However, almost as soon as she sat down, the group gave up, much to her chagrin. Neil witnessed the dissolving of the circle.

Neil: *Group tangle...they have never done this before....maybe two smaller groups rather than one large group would help show them how it works....also a challenge, one group against the other.....challenge them to succeed.*

Student chorus: *We need your constancy to build our own.*

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Dianne:	Right! Well, we'll do the "Bear." No, it's not a dance, it's a game. Everyone"plays dead" while the "bear" attempts to make them laugh. If you laugh, you're out.
Neil:	*Bear in the forest...concentration exercise...do students understand what the purpose of the exercise is? You then say to the bear, "the point of this is to be as animated as possible to wake them up." Do you need to encourage and show them what animated is?*
Student chorus:	*Help us hunt the meaning of your actions down.*
Researcher:	Then she finally dug into the core of her lesson.
Dianne:	Everyone in a circle please. We're going to create a story in this manner: every individual adds just one word at a time. I'll start, and then we'll move along the circle in this direction, okay?
Researcher:	Now, *this* was a circle in which everyone was comfortable.
Neil:	*These students are vocal, are creative...they just need to be challenged and directed into creative, interesting activities. And you as the teacher can do this...build on the things they are giving you.*
Student chorus:	*See? We like you; we just need direction.*
Researcher:	But she moved straight on to something else.
Dianne:	Right! Now get in groups of four, and decide on characters for three of you. The fourth person is the director. One person begins a story and keeps it going until the director gives you the signal to stop and selects someone to pick up right where you left off.
Neil:	*They need to do some work on characterization beforehand and this would help them. They are also self-conscious...if they work together as a group...all at once...maybe they would lower their awareness of being the center of attention. 9:30....I feel that now you have the students warmed up...they are awake....they are ready to work...to explore....to try new things... you now have them...*

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take them and go!!

Researcher:	There were a few minutes left in the lesson. Dianne asked Neil,
Dianne:	How can I fill these last four *painful* minutes?
Neil:	I said nothing in as pleasant and supportive a way as I could.
Researcher:	She strode purposefully back into action, selecting as she went a game called "Fortunately-Unfortunately."
Student chorus:	*Fortunately, we like you. Unfortunately, we're lost.*
Researcher:	Fortunately, she found her compass during this practicum. Unfortunately, she decided she never wanted to teach drama in high school.
Dianne:	I don't want to be a drama teacher. I'm not interested in teaching the upper grades, because I didn't like the attitude I had to deal with, and I found it was difficult to get the kids to do anything? I felt it more creative to teach elementary and integrate drama into math and science because the kids aren't so self-conscious; they are more open-minded to different ideas. My high school kids were resistant because they were self-conscious.
Student chorus:	*Help us.*

The Conference

Neil touched upon two topics in the post-lesson conference: first, he continually elaborated the need for purposeful activities and long term teaching objectives; second, he drew Dianne's attention to the self-consciousness he detected in students' behavior. In fact he suggested that she may be better able to reach her teaching objectives if she could

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eradicate their discomfort:

Neil: I suppose what I'm trying to do is identify what your
frustration is, what your ultimate frustration is? And I think
you mentioned it right at the very beginning when we were
sitting in the staff room, of you're not sure where you're
going. And because you don't know where you're going, this
becomes frustrating, of doing this stuff because you're not
sure, what is it that I am trying to do? And I looked at your
objective there. And I mean, your objective sounds wonderful.
But I'm not sure if it means anything to you....so what is it that
I *really* want them to do? And now you have just verbalized,
well, what I would really like them to do is to be able to say
something and somebody else picks it up and somebody else
picks it up. You want them to be thinking continuously of
various things. And yet — what's standing in the way of them
doing that?

Dianne: They're self-conscious?

Neil: Okay, yeah. They're self-conscious. Did you note that you
had them doing activities today where one of them was doing
something and three or four people were watching them? So
somehow you need to find activities where they are doing
everything all at the same time.

Structuring introductory dramatic activities in a way which put individuals or

groups under pressure to perform for others may contribute to students feeling self-

conscious. Neil proposed that she find activities to do in which everyone is participating

at the same time. Such an instructional strategy, called *parallel play*, is part of a drama

teacher's pedagogical content knowledge. Students are usually asked to find their own

space in the room; then with continual instructions, or *sidecoaching*, from the teacher

they will imagine and act out a story or part of a story. By having everyone work in this

manner, one can eliminate the self-consciousness many beginners in drama feel about

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being watched by an audience.

Neil then gave a detailed example of a parallel play exercise, spontaneously scripting for her what he might say to the students:

> Let's set up a situation where we're in a shopping mall. How many of you have been in a shopping mall before? Well, nobody's going to put their hand up. Great, you've all been in a shopping mall. So you start from where they're at, where they've had an experience. Now, as you're walking in the mall, think of a character you saw in the mall and right away this one over here is going to think of the security cop, another one is going to think of a waitress, another one of a store clerk. And suddenly *they're* going to come up and think of characters in the mall. Think of these characters as you're walking around. Think of where this character is. Now when I say begin, I want you to start walking how you think this character might walk. And suddenly they're becoming this character, okay? And then suddenly you see somebody else in the mall. And I want you as your character to go over and start talking to this person in the mall. And freeze. Now, start walking around again, we're in the mall, we're going to have a new character and try something else. And suddenly they're all working together and suddenly they're all doing everything at the same time rather than putting them on the spot and having them watch. And it's so tempting in drama, we do that all the time....

During conferences Neil would use the first-person perspective a number of times, thinking aloud to show a pre-service teacher how he might visualize or plan the unfolding of a lesson, anticipate student responses, and deal with difficulties; in effect, he was giving examples of what a teacher's reflection-in-action (Schön, 1983, 1987) might sound like. In this particular meeting he described for Dianne how her students had participated in the story circle and discussed how her activity might have been more appropriately structured to further her objective of "improvising stories":

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The story really was starting to come as they were going around the circle. Then I thought, yeah, now we got that one word story. That's the other thing you need to think of: if the objective of my lesson is to get them to be thinking *spontaneously*, then this one word story is what I want them to be doing. Well, let's build on that. Now, we went around this big circle and therefore everybody got a chance to say a word every 30 seconds. What would happen if I broke it into 2 groups now? The word is *really* going to fly around; their stories are just going to really move because then they're going to be able to *hear*. Part of the problem with the bigger group is that they can't hear over on the other side [of the circle]. Well suddenly when they're in 2 smaller groups, they're really going to have to listen and the stories are going to start flying around. And they're going to start having fun. Because they're going to be shocked at some of the things that are going to start coming out.

After explaining his rationale for dividing the group in two for such an activity, Neil then warned Dianne of what might happen when students are improvising:

Neil: Right away with junior high kids, everything has a sexual connotation, or everything is lewd or crude or something else. So somehow, we as teachers have to limit them, and we can do that. And within those limits, like — the fire hall. Then *they* can explore. Or the mall, or the shopping centre or the grocery store. Within that they can be creative. But we have to give them some guidelines or right away everything is going to be kicking, punching, hitting, slapping, which were some of the things that were happening here today....

Dianne: That's junior high, though. If I say that to my high school kids, they're like —

Neil: Even with these high school kids you can set up situations for them. They'll work within those situations. Give them guidelines.

In fact Neil told Dianne he expected the story to be a lot cruder than it was. He again took the opportunity to reinforce for Dianne his perception that these were "good

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kids," that they would "do things" for her, but that she had to be prepared for challenges, particularly when Allison, the teacher associate, might be out of the room. It would therefore be important to set clear limits within her drama activities. At this point, Dianne redirected the conversation to consider her dilemma of deciding on a final goal for her storytelling unit:

Dianne: Okay. Help me out here. Where am I? Originally [Allison] suggested the culminating activity should be perhaps going to the elementary school and doing fairy tales for the kids. And I'm like — I can't even fathom [my students] going for that right now. I really can't. I can't see them doing that. That's because I honestly don't think that's a realistic outcome. I have no idea what I'm doing. I'm structuring lesson plans and I don't know what the hell I'm doing. I've never seen story-telling done in a group. I'm assuming that what it is to give them a story and you pick a narrator and then you divide up the different character voices and they tell the story using different voices, different movements and perhaps some different hats or props, little things like that. But they don't start moving all over the room, they stay a cohesive group. Am I right? Is that what it is?

Neil: That could be one. Within the form of story-telling there are a lot of different places you can go to. And I know that's what your frustration is right now. So what you're going to have to decide is, where do I want to end up?

Dianne: [frustrated tone] I don't know. I don't know!

Neil: So that's what you're going to have to decide. [Allison] gave you the suggestion that you could go to the elementary and [do a show]. Right now you're saying, no, that's not where I want to go, and that's fine.

Dianne: It would be — I like that idea except for I don't think they'll go for it.

Neil: So that's fine.

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Dianne was at a loss to anticipate possible learning outcomes for her students, unable to fathom what shape a culminating activity for the entire unit might be or accept her cooperating teacher's suggestion as a realistic goal. She was caught in the paradox that accompanies the beginning of learning any new competence (Schön, 1987), looking for something that she could neither recognize nor do. Neil emphasized that there was no one right outcome or activity, that the cooperating teacher's suggestion was just that — a suggestion — and that if Dianne chose not to use that suggestion it was "fine," but she would have to decide on *something*. However, he refused to remove her uncertainty about the teaching situation by telling her what to do. Instead, he returned her attention to both the students and the dramatic form within which they were working, the potential material of her own solution. He told her that in the next few classes, she would need to explore to find out "where they're really at" and suggested she take a trip to the university library to get the drama reference videotape, a resource made specifically to complement the elementary curriculum document. The tape contained segments which demonstrated how one might teach the various dramatic forms mentioned in the guide. She was both surprised and relieved to hear about this resource, although Neil had shown a segment of the video on the first day of his methods class. This time the resource registered with Dianne because of her need and the context in which she found herself.

Neil also proposed that she look up "storytelling" in the elementary guide, "playmaking" in the junior high guide, and "play writing" in the senior high guide for

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some ideas. Finally, he suggested that the high school students take a "field trip" to the library in the nearby elementary school to find stories that would appeal to their potential audience of children. Dianne took notes while he spoke, but again voiced concern about her relationship with the students, claiming that they were "resistant" to anything she asked them to do. Neil suggested a reason for that resistance:

Neil: But if you're feeling resistance it's because you're not feeling comfortable yourself with the material and what it is that you really want them to do. Like today's class. What did you want them to learn by the end of today?

Dianne: Well, I would have liked to have sat them down and said, "Okay, when we were doing all these activities, which people pulled focus the most, which people did you enjoy watching, what did they do that made you watch them? I did something similar last class, and they didn't say anything. They just sat there and [in mumbling voice] 'I don't know.' And I just thought, I can't bear that again. I couldn't bear that humiliation, you know? I knew I should have culminated but I didn't because I thought, they're not going to go for it anyway. So.

Neil: But it might have been a matter of saying at the beginning of class, 'Theses are the three things we are working on today. By the end of class I want each of you to be able to write down what these three things are and what they have to do with storytelling. So it may be a matter of you making sure that you know what your focus is, and that *they* know what the focus is.

In spite of her theatre expertise, Dianne was feeling lost at the beginning of her practicum. Apart from some sample lessons, the curriculum guide does not suggest content — the stories to be communicated through the disciplines of improvisation, speech, movement, acting, play writing and theatre studies. In another taped conversation,

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Dianne in fact mentioned that one of the reasons she did not enjoy teaching drama is because "drama is not structured. And that drives me insane. And so on top of all my teaching demands, I've got to worry about the content. And where it is going. I've got to organize it all myself" (April 12th, 1996). Certainly there are no required text books as there are in other school subjects on which the teacher can rely to structure classroom activities. Furthermore, there is no set progression in which to teach the disciplines; they may be taught separately or in integrated units of lessons (Norris, 1996, lecture).

Dianne was also feeling insecure about her rapport with the students. She perceived the lack of response from her students to her closing questions in the previous lesson as "humiliating." Their self-consciousness, possibly caused by the structure of her activities, was forgotten in this uprising of emotion. Neil did not deny her feelings but again challenged her perception of the students, underlining the reason for her feelings as being the discomfort she felt with the processes and content of the drama curriculum. He talked some more about what skills she would have to build with them in order for them to be able to create a show that was suitable for elementary-aged children. She then had a question for him:

Dianne: Now should I sit them down next class and say, okay, what we're building up towards is creating our own stories for an elementary audience and we are going to basically act them out using voice, gesture, minimal props —

Neil: If that's what you want to do.

Dianne: Yeah. That's what I think I want to do. I don't know. Does

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that sound okay to you?

Neil: Oh yeah. Sure! Well, and just the fact that they're — it'll work out well because you've got this hour 3 times a week at this time. I mean it will work out well. Fine, I'll meet you over at the elementary school at 9 o' clock and we'll book ourselves into a couple of classrooms and we'll tell stories to the kids. And they'll love it. But that's going to be your goal, okay? And it may not happen! You may find that these kids will turn around and say, there's no way am I getting up in front of these kids at the elementary school.

Dianne: When should I ask them if that's a reality?

Neil: Are you going to ask them, or are you going to know?

Dianne: I don't know! I can't right now —

Neil: I know! And you don't know. So that's why you've got the next 2 to 3 weeks to work towards that, and at that point you're going to be able to tell.

Neil assured her that he had had groups on occasion who did not "gel" or whose work did not culminate with a performance. That was the challenge of teaching, he said, and he emphasized the importance of simply trying things with the students. If the activities did not work then the teacher could draw the students back to do something else. "We have to change things," he said, pointing to the necessity for a constant revision of plans.

In the second methods class (Janaury 10th, 1996), Neil had talked about the difference between theatre and drama as resulting from different emphases placed on "process" and "product." Drama education, he said, stressed "process" more than

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"product." He emphasized that each drama teacher would have to strike their own balance between process and product in their work. As a person who had graduated from a theatre arts program, Dianne may have been having problems negotiating a balance between the two.

Neil: This is where some of your drama background is holding you back, because you've been very comfortable with a script.

Dianne: Yes.

Neil: We don't have a script in the classroom, okay? [laughs] We have human beings that are going to go in any direction, and we're not sure where they're going to go. And it is doubly hard when you have [the teacher associate] or me or Anne sitting in the room [because you're] saying all right. Now I'm performing because someone is watching me.

Dianne had experience working in professional theatre with scripts that Halprin (1969) would be likely to classify as *closed scores*, meant more to control the action on stage than to promote creative responses by the actors. A teacher has to first *create* the score for her class, and then must treat it as an *open* score, one that is subject to change. By saying that when we worked with human beings in classroom settings we had no script, Neil was not advocating that we abandon planning or proceed without objectives; rather, he was implying that the responses of our students count and will influence the direction our teaching takes. A number of times throughout the practicum, Neil would underline for different pre-service teachers the importance of starting from where the students are, building on their initial knowledge and interests, adjusting one's actions in

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accordance with what the students gave you in response. One might suggest that Neil

was implicitly supporting the idea of lesson planning as an *open score,* a type of script

which is modified even as it is performed, its structure and content co-created by the

people living the classroom situation. It is a conception of planning which has the

potential to accomodate what Aoki (1991) calls the tension between *curriculum-as-*

planned and *curriculum-as-lived.*

Neil mentioned towards the end of the conference the importance of starting from

where the students are and the necessity of exploring in order to discover the particular

starting point for a particular class. He was aware that finding that point does not

necessarily happen quickly. He explained to Dianne that one day when working with

some difficult junior high students he finally "caught" them being interested:

> And I looked straight at them and I said, I got you! 'No, no no! You don't
> have us!' I say, 'Yeah, I got you. We can do anything now.' And it was.
> There was just that moment when they let their guard down. This was a
> group of ten or twelve pains. Grade nines. Didn't want to be in school.
> Nothing. And I got them, I can't even remember what it was, and then we
> just took off. And when that happens, it's wonderful.

Dianne would have such a break-through moment in a later lesson with a junior high

language arts class, which Neil would be delighted to point out and celebrate.

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Student Energy as Fuel (Choose Your Fires)

March 11th

Researcher:	Neil and I went to see Carrie teach a grade seven drama class. She was working in a K-9 school. Drama classes were held in the music room, an open space that had built-in risers along two walls. The students filed in, put their books on these bleachers and sat in a circle on the floor. A few curious looks were directed at Neil and me.

The students now had an ARENA.

Student 1: *(to Carrie) Are they marking you?*

Student 2: *(to Carrie) If we're real bad will you get a low mark?*

Researcher: There was a steady hum of chatter, the usual excitement before a match.

Neil: *11:02...students in circle...they want to chat with you...this is good...be careful for it not to go too long...they will get away from you.*

Carrie: Do I need to use my whistle?

Researcher: The chatter mounted and resolved itself in a stadium roar of

Students: *Whis-tle! Whis-tle! Whis-tle!*

Researcher: Carrie honored their request. Its piercing sound dominated the space, and the crowd's noise, to my surprise, subsided. The players now stepped out on the ice, their energy tightly coiled.

Neil: *11:05...you wait...they are quiet...you give instructions for the activity...do they need something that moves to burn off some of the energy? Maybe.*

Carrie: Okay, folks, this is a concentration game. One person starts by saying their name along with a food that they hate. Then the following person recaps the first person's name and the hated food

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before adding her or his name and detested food. We continue to build the list this way as we go around the circle, and of course, as the list gets longer, the challenge to remember everything becomes tougher.

Researcher: This period was to have consisted of concentration and sensory awareness activities, but people started pushing boundaries, to see how much they could slip by the ref.

Researcher: Mary wins the face-off, but she is tripped by Brad.

Female student 1:   *...and my name is Mary and I hate cabbage rolls!*

Male student 3:   *Oh, I LIKE them! They're good.*

Researcher: Janice flies up from behind, but she collides with the other team's strong offense...

Female student 2:   *Mary hates Cabbage rolls, and my name is Janice, and I hate spinach.*

Male students: *Oh, I LIKE spinach! It's yummy!*

Researcher: Bob's got it now, is making headway —

Male student 1:   *She LIKES cabbage rolls, she LIKES spinach...My name is Bob, and I hate prairie oysters.*

Researcher: — passes it to Jeremy, in the end zone...

Male student 2:   *...and SHE hates cabbage rolls, and SHE hates spinach —*

Female student 3:   *And who's SHE, anyway?*

Researcher: He's body-checked into the boards...

Male student 2:   *— and Bob hates prairie oysters. My name is Jimmy and I hate horse's heads.*

Male student 1:   *MARY is a horse's head!*

Researcher: Someone's just thrown down his gloves!

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Male student 2:	*No, she's a horse's HOOFS.*
Male student 3:	*No, she's a horse's REAR!*
Researcher:	Yes! The ref is now calling a penalty for high schticking!
Carrie:	Mary, come and sit by me.
Mary:	*Aw, but I wasn't even DOING anything!*
Researcher:	Nooo! She's awarded it to the wrong player! The crowd can't believe it! And now here comes Brad in for the kill...
Male student 3:	*...and I hate cows' balls.*
Researcher:	He shoots, he scores.
Carrie:	That's ENOUGH, Brad!
Neil:	*You note that some of them really want to be silly...they want to be noticed...is there a little more formality that is required if they are going to concentrate? Do you want to allow the silliness? Do they know where the line is?...one student talks about prairie oysters...someone else says, "horse's head"...others are making rude comments...you move one person...does this help? A student makes the comment "cows' balls"...you reprimand him...has this gone too far now? What behavior do you want from your students? Do they know? Do you want them making comments after each person speaks? What are the students learning from this exercise? What do you want them to learn?*
Male student 4:	*...and I hate a partially digested hamburger with ketchup and onions and relish and corn flakes and green peas and pizza pockets and gravy and broccoli.*
Carrie:	Can you repeat that?
Researcher:	That's five minutes for interference...
Neil:	*At this point I'm wondering if they are just acting up for Anne and I, or if they are like this all the time. 11:20...the exercise*

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continues...is this too long? Are they able to handle this? Would it have worked to do this in two circles? It would have gone more quickly. They also would not have such a large forum in which to "show off."

Researcher:	When the last person in the circle had made it through the list of people dislikes with much prompting, Carrie asked if there were anyone who thought they could recite the entire list without help. One girl volunteered and successfully completed the task.
Female student 1:	*Teacher, why don't YOU try?*
Male student 3:	*Because she's not one of us.*
Carrie:	What do you think about this activity?
Female student 3:	*I think we should give Mary an apology.*
Neil:	"What do you think about the activity?" One student comments, "It is great because it wastes time." What does this tell you?
Researcher:	Carrie put her coach's hat on and asked the players to write in their note books how they could have improved their game.
Neil:	11:34...you send them off to get their journals...do you think any of them will write about concentration? They write respect/listening. Have you taught them anything about these things? Could you? Will you next class?

The Conference

Neil opened the conference with the comment that Carrie was getting frustrated during the lesson because it wasn't going the way she wanted it to. He asked her what she would have to do differently.

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Carrie:	Well first of all I have to figure out how to get them to [pause] — they're just so antsy and so hyper and it's very difficult to do an exercise in concentration when everybody is fiddling and farting and fooling around.
Neil:	So, could we start with a movement activity? To get rid of some of that energy?
Carrie:	Do you think — my thought is that it'll just give them more.
Neil:	By having them move around.
Carrie:	Yeah. Do you think that'll make a difference?
Neil:	I don't know. All I'm saying now is, we need suggestions. Because we know this didn't work. So now we have to figure out what it is that we can try.

In his university class, Neil and his students had discussed the use of warm-ups for ensuring physical safety, building trust, breaking up cliques and stimulating student energy. Now he was suggesting one more use for a warm-up: the need for students to release surplus energy in order to focus more clearly on the activities to follow. When Carrie wanted to know if such a warm-up would work with these students, Neil refused to answer. However, a little later on he directed her attention to a student response that might help her decide: he suggested that if she *were* to start with an activity which had people moving through the room, she probably would not have to worry about getting students' attention since they had responded positively to the whistle.

Teachers regularly think of student energy as something to be controlled

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(Britzman, 1991). Some may talk about their students as being "high as kites" or "bouncing off the walls." Too often, student exuberance is considered to be an impediment to learning rather than a fuel for the process. Do we need activities to burn this energy off, or can we channel this energy into learning that is both exciting and productive? Finding the right 'material' to complement the energy of the children is a classroom management strategy that may require the teacher to be ready to abandon her plan and try a different activity; however, it is a strategy which has the potential to keep students like Brad (pseudonym) so absorbed in having 'fun' that they may not want to disrupt the lesson.

Neil introduced the topic of Brad's actions by first asking Carrie who she thought was the class leader. She replied (and he agreed) that it was Brad, the student who had introduced "cow balls" into the concentration game. Neil urged her to respond to any action of Brad's that could derail the group, and he improvised a script of what Neil the teacher might say in such a situation:

> All right, everyone. We're sitting here. Now we're not speaking unless
> we're spoken to. I'm sorry Brad. You've just spoken out. Would you please
> just go sit over there. There's a chair. Just turn the chair around, sit there and
> listen to what we're going to be doing today. And immediately there would
> have been a change in structure in that whole lesson...And the minute you did
> that, that would set the tone. In order for us to do this exercise today, we
> need perfect concentration. Hands up, someone tell me what concentration
> means. Someone's going to blurt out an answer. I'm sorry. You blurted out
> an answer. Would you please take your chair and sit over there on the side.
> Because you're not able to follow the instructions. And right away it'll set a
> tone for the entire class. And when they start getting into it, you can say,
> Brad, are you ready to join us now? Come on in. You. Are you ready to join
> us? Come on in. Sit down. Great. Let's carry on. Like, they may only have

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to sit out for two minutes. And suddenly you set a tone. And you as a teacher have to do that. Just as at the beginning of this class, you set this marvelous tone. Here's my professor, he's here, and here's Anne....So there was two or three minutes there of bantering, and everybody sort of feeling relaxed in the class. Which is absolutely perfect.

A brief 'time-out' can be effective for a student who is unable or unwilling to commit to an activity. Occasionally it may be that a student does not understand the instructions and might need to observe for a few minutes in order to be able to participate. More often, it can allow the student to watch her or his peers in action, thereby awakening her/his desire to join in. If a time-out is not to be perceived as a punishment, the teacher must demonstrate what Heathcote (Wagner, 1976) calls a "cool strip," an emotional neutrality which allows the student to feel that the time-out is simply a step to help him/her get ready for action rather than something meant to ostracize him from the class.

Should a time-out be used when someone "blurts" something out in class? It may be a harsh response to an enthusiastic and spontaneous offering by a student who is legitimately excited by what is happening in class. Could it be used in the case of student comments which challenge the perceived authority of the teacher? Might a teacher instead reply in an undefensive manner or simply choose to ignore the remark, still operating from the emotional "cool strip" that Heathcote advocates? If Carrie had responded in a *playful* way to her students' questions about Neil and I being present in her class, could she have established a *different* tone for the lesson?

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In the previous paragraph, I have used a number of yes-no questions to draw the reader's attention to multiple qualities of a student's off-hand comment which a teacher may have to consider when choosing how to respond. I am, in a sense, practicing a way of thinking about teaching that Neil modeled in all his written notes for the pre-service teachers. When I examined the questions he used, I was at first surprised to find he preferred questions that required yes or no answers, particularly since teachers are encouraged to use such questions sparingly in a classroom where they may promote simple, unreflective answers from students. However, Neil's questions seemed to have a very different purpose: they underlined aspects of classroom situations that were deserving of attention or needing prompt response. His straightforward interrogations seemed to demand commitment, outlining a potential line of quick decisions that would shape a teacher's actions.

I will continue to practice this type of questioning. At the beginning of class, Carrie was unable to playfully respond to student comments about whether she would get a low mark from Neil if they acted up. Was she nervous about our visit to her class? Might anxiety have prevented any relaxed bantering with students? Neil also commented to Carrie that students, by writing about "listening" and "respect" in their journals, were essentially giving her material for the next two or three lessons. Did Carrie understand how she might work with these student offerings? What might Neil have suggested for her to try?

In the introductory chapter, I mentioned that teacher education might need to help pre-service teachers break their "educational habits." Learning to treat student energy as a lode to be mined rather than a waste product to be burned off may be one step in such a detraining. I believe, in fact, that Neil practices this in his own teaching. The next step for a teacher educator, however, may be to draw awareness to the potential benefits of students' high spirits and provide them with exemplars of positive responses from which they might then build their own.

Textures of Learning: Sound, Movement (and Mistakes)

Feb. 29th, 1996

Researcher:	In Sheilah's school (incorporating classes from kindergarten to grade six) the observance of drama took place in the open space of the school chapel. Neil and I were already in our seats when Sheilah's class of grade fours and fives filed reverently in, sat in a silent circle and looked expectantly to their priestess. The teacher associate, Bill, adjusted the level of the lights so that there was a soft glow in the room.
Sheilah:	I'm hoping that we will create a collective during the next few weeks.
Researcher:	Had they already been initiated into its mystery, I wondered? Did they know it was a type of play making? What followed was an orderly and sequenced service. To start, three children were selected to lead the group in charismatic movement that warmed the body. Then came a meditative walk through the room, each individual moving silently into empty spaces. Upon a signal from the priestess they would greet their fellows strangely, with an elbow or a knee or shoulder instead of the conventional handshake.

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Neil:	*into...body parts...person to person...do they know why they are doing the activity? What is the purpose?*
Researcher:	The soulful stroll changed its form. All participants were to stop and freeze in position at the sound of two hands clapping. After all, the first curriculum commandment reads, 'You shall demonstrate the ability to be still.'
Sheilah:	What interesting statues you have made! I see some that are low to the floor, and others that reach up high. You have made a lovely variety of poses!
Researcher:	They are thrilled by her praise, and look to her for further direction.
Neil:	*into freezes...you compliment and encourage students as they work...well done.*
Sheilah:	Now we are going to use freezes to make frozen pictures, or tableaux, except this time you're going to work in pairs.
Neil:	*You work into tableaux...do they know the meaning of this word?*
Sheilah:	Okay, the first tableau you're going to make is going to be about sibling rivalry.
Neil:	Anne, Bill and I had to smile at the puzzled faces of some children.
Researcher:	They received no exegesis of her words, but because they loved her so, they zealously pursued the task.
Neil:	*You then ask them to make a tableau of "sibling rivalry"....I wish I had a picture of their reaction! Students do their tableaux really well and you compliment them....could they learn from looking at each others' tableaux? With you identifying important aspects of each one?*
Sheilah:	Can we have groups of five now? This time we'll try a series of still images that tell a story. What does a story need?
Student:	*An introduction, a problem, and a resolution to a problem.*

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Sheilah:	Right! A beginning, a middle and an end! Let's take the fairy tale of "Cinderella" as an example...
Neil:	*you then put the students very quickly into groups of 5...without thinking the boys are now working with the girls...great...they don't have time to protest!*
Researcher:	But she *told* rather than *showed* the highlights of the Cinderella story. Nevertheless, the children enthusiastically tackled the task. How easily the boys and girls worked together! Each group then performed their series of snapshots. Sheilah encouraged interpretations from the those watching as to what the stories were about. Again she commented on the levels and dynamics of each group statue.
Students:	*This is fun! We don't understand everything, but we'll try it all — just for you. We love you. Please accept our offerings.*

The Conference

Sheilah had had a good lesson: her activities were sequenced, the students had enthusiastically participated, and she had responded positively to their work. For this conference, then, Neil chose to focus on her use words like "tableau" and "student rivalry" which had caused momentary confusion for these upper elementary students. He suggested that Sheilah *demonstrate* what a series of tableaux might look like, using student volunteers:

Neil:	Oh, they ended up fine, but it took a while for them to figure out what it was that you really wanted them to do. You almost needed to demonstrate for them with two or three people how you do a story of — well, you said "Cinderella." Maybe you

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needed something that had some sort of *conflict*. Why did you change what that girl said? Did you hear what she said? What are the three things that a story needs?

Sheilah: Oh, I don't know. I guess in my notes I had beginning, middle, end.

Neil: And she said something that was really good.

Sheilah: Yeah. It was the same thing.

Neil: No, it's different! She didn't say beginning, middle, end.

Sheilah: She said intro, she said problem, and resolution.

Neil: And does that tell us a little bit more than beginning, middle, end?

Sheilah: Yeah.

Neil: And actually what you demonstrated to them, all it was was a beginning middle and end. Whereas if you have a real story then there's going to be a *problem*. Something is going to have to happen. And all of them started to do that. They all had a problem so they sort of —

Sheilah: I didn't even think about that.

Neil: Well, you have no pressures, I can't understand why you didn't think of it. [laughter] I mean you only have three people sitting here staring at you.

Since so much of Sheilah's lesson had run smoothly, Neil was drawing her attention to details of classroom action that she could use to refine her teaching. Yet even a detail such as a quick student response to a question can be strikingly significant, as he pointed out, using his humour to prevent Sheila from feeling that she *ought* to have noticed or that she had made a *mistake*.

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Sheilah and Neil talked for a while about the collective. A collective creation is a form of play writing in which people collaboratively create a series of vignettes, based on a single theme or idea and using a variety of dramatic forms. Sheilah wondered how she was going to "tie it all together." Neil commented that the students would show her the way; by looking at what they produced she would get ideas about possible themes for a collective, to let herself be drawn to the interesting things in their work and build on that. He improvised a script that Neil the teacher might use when working with what students give him:

> At any moment that was happening did you feel as if you wanted to take them somewhere with that? Could you see other possibilities of hey, let's go in this direction? Hey look at the five of you! You've all got some interesting pictures. Put all those five things together and make a story with those five pictures. Or, hey, you guys got something really neat over here. Look at all of the people at this level, go over to this level. Try something with that. Don't be afraid to experiment. That's where — and it's going to be a feeling that you're going to get as you're watching them and see something really neat happening. That looks neat. Maybe we could all do that. Quick, this half of the class sit down. This half, freeze. Now look at them? What do you see that's interesting over here? Look at the way this person is using her hands. Now the people who are frozen can sit down and watch this half freeze.

> And it goes quick like this. And there's no right or wrong because they are so concerned with right or wrong sometimes. It's happening. It's there. These are the interesting things that are going on.

Neil encouraged all his students to experiment in class, and to realize that it would not be disastrous if an activity or a lesson simply would not work. The concern with being right or wrong is another educational habit that is difficult to break. It is evident in Sheilah's following response to Neil when he commented

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on one detail of her *good* lesson:

Neil: I loved it when you said, do a tableau on sibling rivalry. I thought Anne and I were going to crack up. [laughter] And Bill sort of looked over, and we looked at him, what is she *saying*? [laughter] Grade four-five, *sibling rivalry*! And there was that moment, it's a moment I've talked about in class, sometime you just have that moment of, what did she say? Did she speak French?

Sheilah: You mean the meaning of the word?

Neil: Yes, of *sibling*. They had no idea what a sibling is.

Sheilah: Oh, I thought you meant that I would be getting into trouble with the reactions they did.

Neil: Oh, but they were just funny. We wanted a picture of the look on their faces when you said that. [laughter]

Sheilah automatically interpreted that there would be "trouble" if students were not reacting as they *should*. Was Neil aware of her sensitivity about making mistakes because he had taught her for six weeks? In any case, his humorous tone set her at her ease, and she joined him in laughter.

While good humour was helpful in setting Sheilah and other pre-service teachers at their ease, it may be worthwhile for teacher educators to introduce as topics for discussion the obsession our school culture demonstrates for the 'right answer,' and the potential riches that in fact lie within our mistakes. Mistakes are an important part of the creative process (Nachmanovitch, 1990), leading sometimes to discoveries or understandings we would not otherwise have gained. Neil, by encouraging people to

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experiment and not worry about the "bombs," was promoting such an attitude. Sheilah

had a teacher associate who was also encouraging in this regard. Unfortunately, not all

teacher associates may be as supportive of experimentation, thereby denying the pre-

service teachers the *safe* laboratory that Schön (1987) deems necessary for a professional

apprenticeship. Nonetheless, experimentation can take place on a limited scale, and

spaces can be created within a lesson to allow students to *breathe*. Neil closed Sheilah's

conference with the following observations:

Neil:	What is there about the regular classroom as opposed to the drama classroom that happens, that because it happens in the regular classroom, maybe we need to do more about it in the drama classroom.?
Sheilah:	Give more individual praise and attention?
Neil:	No, we do that in the regular classroom. But what don't students get to do in the regular classroom a lot?
Sheilah:	Explore, be imaginative, uh —
Neil:	We have them in their desks, in rows, so they don't get to move. What else?
Sheilah:	Speak?
Neil:	Yes! Do you realize how long it took before they were allowed to speak in your class? [laughs] Don't be afraid to allow them to speak. They need to do that. I mean, teachers, we want them to be quiet, as soon as they're talking we think we're going to lose control, that something is going to happen. We've got to get them activities that allow them to talk. And finally you did. Do you realize when you finally allowed them to talk?
Sheilah:	No, When I let them say what they thought it was?
Neil:	No, when they started talking about their tableaux.

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Sheilah:	Oh, in their groups.
Neil:	Yeah. In their groups, suddenly they were talking and they were sharing, and you got them back on task. Up went your hand, up went their hands, and then they were right back. But they need opportunities in the drama class to talk. We've got to let them talk. In language class, in science class, we say, sit down, be quiet, take notes. Listen to me. In here we need to give them the opportunity ....we have to find times that are going to be noisy, find times that are quiet, find times that are moving, find times that are still, and as we are going through we have to make sure that we have all of those elements. Because there's no way these kids can sit for thirty minutes and not talk. I can't sit for thirty minutes and not talk. [laughter] It's not the human condition....They need to have that outlet...and you'll find out very quickly, when they are talking and they're on task and when they're not on task. You'll see the difference very quickly.

Neil was suggesting to Sheilah that she *texture* the learning experiences she provided for her students with combinations of stillness and movement, silence and sound; he was aware that many teachers associated activity and chatter with losing control of a class (Brtizman, 1991), but he assured Sheilah that she would quickly learn to recognize when students were actually engaged in learning. Could we perhaps add such textures to those "regular" classes that Neil mentioned?

Traditional forms of theatre and school have something in common, in that they divide participants into two separate groups with distinctive roles: *actors* and *spectators*. During a theatrical show, Boal (1995) notes, "the audience is de-activated, reduced to contemplation (even if this contemplation is sometimes critical) of the events unfolding on the stage" (p. 41). Likewise, in transmission styles of teaching, the teacher has the

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freedom to speak and the freedom to move about the class, while students sit quietly in their places and receive the teacher's knowledge. But just as there are more participatory forms of theatre, so too are there educative experiences in which students are *actors*. Boal suggests that we *"make the dialogue between stage and audience totally transitive, in both directions: the stage can try to transform the audience, but the audience can also transform everything, try anything"* (p. 42). Neil's suggestion to Sheilah (and others) that students be invited to talk and to move during lessons could be a first step in making learning *transitive*; using drama as a pedagogical tool in other subjects could be potentially *transforming*, in that teachers and students alike are breaking the age-old educational habits of silence and stillness to create personal and collective meanings rather than *receive* knowledge.

Between a Rock and a Soft Place

March 12th, 1996

Researcher:	After lunch we visited a junior high school where Kara was tacking between drama and special education, navigating a wide channel between two teacher associates and their very different teaching styles. She said she was between a rock and a soft place. There's no place like no home. We followed her through seas of students to remedial language arts class. As we approached the door of the room, a tall aboriginal boy came strolling out.
Kara:	Allen! Where are you going?
Allen:	*I'm going to get a drink of water.*
Gillian:	Neil! Good to see you again!

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Researcher:	Kara's teacher associate welcomed him with a warm hug.
Neil:	Hi Gillian! How's it going?
Researcher:	The two of them continued to chat in the hall. I followed Kara into the classroom. It was a small space, snugly containing ten or so student desks, a teacher's desk, and a table laden with supplies. All the desks were facing the blackboard, which meant that all students had their backs to the window and today's blue sky. Allen had now returned and folded his almost six foot frame into the first desk of the row facing the door. He was wearing glasses, a plain white tee-shirt over a dark-coloured turtle-neck, jeans, and runners. In the seat immediately to Allen's left was the only girl among the students, possibly of Eastern origin. Her long hair was French-braided; she was dressed casually in sweater, jeans, and unlaced granny boots. The rest of the boys in the room seemed to be wearing generic jeans and tee-shirts; I could detect none of the usual logos that decorate teenagers' clothing. There were two dark-skinned boys of races that I could not determine and two Caucasian boys, one of whom had just hobbled in with an ice pack. Kara fetched him a chair, just as Neil entered the room. He asked the boy,
Neil:	So, where's your wound?
James:	*On my leg.*
Researcher:	The boy then gave a short synopsis of the battle.
Kara:	This is Mr. Boyden, my professor from the university, and Anne. They have come today to watch us work.
Researcher:	The girl waved at me, and smiled.
Almina:	*Nice to meet you.*
Researcher:	I said hello and then smiled a greeting to the class at large. Another student arrived and made his way to a seat at the very back.
Kara:	Why didn't you show up for your lunch time detention today?
Bob:	*Um, I got sent to the principal's office this morning.*

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Researcher:	She told him his detention would be rescheduled for the following afternoon.
Kara:	Now, in the last few classes, we have been looking at how writers use their words. Today we will be learning about how writers create a "mood" in their stories and novels. How does the setting of a story set the mood?
Researcher:	There was silence. She rephrased.
Kara:	Why would an author use twenty pages in the beginning of the novel to set the mood?
Allen:	*It was probably boring in the beginning.*
Researcher:	Kara did not respond to his reply. Could she figure out what he was trying to say? She immediately played a filmstrip about mood for them, pausing now and then to ask simple comprehension questions.
Neil:	*12:45....students in desks...You encourage them to take out their books for notes on mood. — As you set up the filmstrip you could be describing the content...how it fits in with other areas of language learning. — You begin the filmstrip...up to this point you have been reinforcing the type of behavior you expect from the students.*
Kara:	What did the narrator just say?
Researcher:	The girl tried to answer, but got tangled in her words. Kara moved on to Jack.
Jack:	*It's not what you say, it's the way you say it.*
Kara:	Write that down. That's important.
Researcher:	I wrote, how does that apply to teaching? The deep male voice accompanying the filmstrip was now informing them that "our feelings and experiences help to identify and make the mood work." I wondered what people were feeling at this moment; I wondered what personal and cultural experiences were lying dormant in this room; I wondered what stories a teacher might find

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for this diverse group of youths to identify with; I wondered how I might use drama to teach the concept of mood in a way that was personally meaningful to each student here.

Neil:
— You stop the filmstrip to decide if students are listening to the content. The students respond to your questions. Do you want them to write the information down? Do they know what to write? — After the second time you stop the filmstrip...you talk about setting...and encourage them "make sure that goes in your notes." — You have been talking about the _mood_ being influenced by the setting.... what about the _mood_ in this room right now... how has the _setting_ (environment) _you_ have created in this room set the _mood_? Do you _want_ the students in this mood? 1:25 ...students working on title pages. — continue to be quiet and focused — you move around the room to check on work. — you ask student, "What did you do to your leg?" Could you have mentioned this — showed you care...at the start of the class? — Closure?

Researcher:
After class, as we moved to the library for the "conference" part of this visit, Neil warned me to be prepared to turn off the tape recorder. We sat in the librarian's office, looking through glass windows into the book stacks and work areas of the library. Kara entered some five minutes later, looking worried. She also expressed anxiety about this session being recorded.

Therefore, I turned off the tape recorder.

Conference with the Reader

Was Kara employing methods that her teacher associate used in class? Could Neil have helped Kara imagine how she might have used drama to *show* mood rather than explain it? How did the two apparently different management styles of her two teacher

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associates affect her teaching actions? Should a pre-service teacher work with two or more teacher associates during a practicum, particularly when the teacher associates disagree about what the pre-service teacher should be doing in class? How much influence can a teacher educator have on such a situation, visiting the school only once a week? How might Gillian, Kara's teacher associate, and Neil have worked together in helping Kara to provide a structure in which students could *breathe*? The institutional power lines of schooling and practicum forcefully intersected in this classroom space.

Power Lines

Kara's lesson took me back to episodes in my own teaching story. On a number of occasions throughout my teaching career, I was assigned to teach subjects in which I had no background or grounding, subjects like math and science, and I resorted to teacher-directed, book-heavy, transmission-type of teaching because there were not enough hours in the day to do the kind of reconnaissance work that would have allowed me to teach otherwise. I also recognize that on occasion I fell prey to that "institutional pressure for teachers to exert social control" (Britzman, 1991, p. 232), where my imposed silence and stillness serve no spirited lesson or meaningful construction of knowledge.

Poetry can be a way of revealing (and examining) the perceptual and conceptual habits of our everyday lives (Richardson, 1993, p. 705):

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> By settling words together in new configurations, the relations created
> through echo, repetition, rhythm, rhyme let us hear and see the world in a new
> dimension. Poetry is thus a *practical* and *powerful* means for reconstitution
> of worlds. It suggests a way out of the numbing and deadening, disaffective,
> disembodied, schizoid sensibilities characteristic of phallocentristic social
> science.

Richardson (1992, 1993) wrote the life history of an unwed mother as a poem, expressing

emotional and interactional qualities which would have been lost if she had used the

traditional language of social science reports. Sullivan (2000) wrote a series of

autobiographical poems which explore the bodily experience of attending to phenomena,

illustrating a type of awareness that she believes is important for researchers to cultivate.

The following poem grew out of notes, comments and images from the journal I

kept during the time of the project. It is a reflection on some of the "power lines" that I

perceived in school settings, and a wish for a caring, potentially transformative pedagogy.

I have been changed by this research, and moved by what people have shared with me.

My future actions as a teacher will reverberate with what I have learned from Neil and

from others.

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power lines

all the world's a page
flat foreign farmland
inscribed with lines and spirals
by absentee authors with metal styli

a golden stubble marks frostbitten passages
the patterns of a harvest fossilized by the season
like crustacean shells embedded in congealed waves of cliff walls

read between the lines to find the tender soil

bus rides, car
rides similar
in the illusion-making purposeful movement
and reassuring temporal disturbance
when every flash is different
yet enchantingly the same

it happens when we close our eyes

three teachers in a car
cut time
on the way to school
two to supervise beginning teachers
one to watch, to listen and to question

between the lines

because I'm the tourist
the driver calls me to attention:
"Isn't this beautiful? Even through the dirty windshield?"
frozen topsoil, foothills, fences, fields
but more
the promise of abundance in future months and years
power lines hum by while
a blue sky lapping overhead
links the mind's body to a slower swell

feel the tender sun

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communities thrive along this road in
symmetries of culture
the car stops
not once but thirteen times
in front of thirteen different schools
all surprisingly the same

first the patriotic lines of "O Canada" zip by
bringing everyone to their feet
no question why
yet in a previous drama class a student
played
a sleepy snapping to attention adolescent
who didn't listen as the country's anthem played
his eyes dazed, but wide
so wide
what dawn was this?
we laughed asymetrically
no question why

fight between the lines

in schools, amidst the foreign fields of paper
well-groomed heads mark the frostbitten cultivation of ideas
one teacher
reaping sheets from quiet rows, says
when you've done the next one, bring it up to me, I'll mark it

already marked, they line up for correction

the driver watches, writes
they came to school to learn to stand in line?

you got one wrong! says one girl to another
no, I didn't!
the accused protests
but folds her paper to invisibility

teacher read between the lines

find

one weed boy

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counting on his fingers
confessing to a classmate he needs help

he is ignored

tender soul

what would happen if you were to see

the other passenger
riding playful shotgun on our way home
asks me why
why am I not asking why
why?
have I run out of tapes?

teach them to read between the lines

to find the tender sound

to feel the stirring earth

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Attitude Sketches

During the practicum, there were times when the pre-service teacher did most of the talking during a conference. They usually occurred when the pre-service teacher had already mapped out a plan of action for a lesson or series of lessons. Neil would ask an occasional question, mainly to clarify for himself what she or he had in mind. However, his general practice in these instances was to let the pre-service teachers run with their ideas; Neil was respectful of their *commitment* to action.

In the following three excerpts from conferences, the researcher will also "sit back" and let Neil and his students speak. My contribution will be to give each excerpt a title which, I believe, is reflective of an attitude that each pre-service teacher exemplifies, attitudes which may be encouraged and nurtured in all beginning teachers.

Mr. Resilience

Mr. Resilience is a highly enthusiastic and energetic individual working with a veteran drama teacher in a large comprehensive Junior and Senior High school.

Neil: So, everything's fine for you?

Mr. R: *(energetically)* Well, yeah, like I said before, it's just dealing with the management. Now the grade eights you'll see today is a huge class. And Colleen doesn't like them. And you know, for *her* not to like a class is wild. So today you are seeing my first class with them.

Neil: So this is a tough one?

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Mr. R:	This is a real tough class. I started out with her style, which is very relaxed, you know, trying to create a safe environment when I started — and boom! I just got hit between the eyes. So on my second day with the *other* grade eights, I gave them a speech about respect for each other, and that I won't tolerate this or that, and the three-strike-you're-out rule. I just set up the boundaries, and that really helped. I haven't done that yet in the class you're going to see today, so it'll be interesting! So that's what I'm going to do.
Neil:	You're going to give them the speech?
Mr. R:	I'm going to give them the speech. I did that in the grade seven class, and now I have the grade sevens in my palm.
Neil:	Okay, so with the class this morning, just go naturally with what you feel you have to do. Don't worry about us being there, I mean.
Mr. R:	Oh, I'm not. And if I'm making mistakes, I am just going to go on as I go on. Because I honestly don't know what I am doing. *(laughs)* Isn't that the truth?! So I have fun, like, if I don't laugh at myself, then what's the point? I'm not going to lose who I am when I teach. That's something I've been working on, to stay with myself....

Miss Communication

Miss C, is working with a drama teacher in a high school, teaching both language arts and drama, She is very well prepared, essentially having mapped out for herself what she and the students will do during the entire practicum, and she is working hard to express her intentions clearly to her students.

Neil:	So, how's it going?
Miss C:	It's been going okay.
Neil:	Has it?
Miss C:	Yeah, here, let me show you my proposed outline of what I want to do. This is what I'm doing. I'm basically teaching Drama 10 and Drama 20. In Drama 10 we're writing a collective based on the Easter story, and in

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Drama 20 we're doing a script called "High School as a Concept." It's hilarious, and the kids love it. We're rewriting parts of the script, just to make it more relevant to this school. The students are writing extra little scenes that they want to include, so now I'm adding play writing to my plan, and I have given them criteria for what I will be looking for in their scenes. Here's the format I want it to take.

Neil: *(examines her plans)* How did you learn to make this up?

Miss C: My cooperating teacher helped me. Why do you ask?

Neil: Because I didn't teach you how to do this.

Miss C: Well, that's what your teacher associate is for, right?

Neil: *(laughing)* That's right. Thank you!

Miss C: Here's the assignment they're supposed to do for their play writing. So that's going to happen tomorrow basically. And then they're going to present their scenes to us. And then what's next? And then we're going to cast the play. How we've decided to cast it was, they're going to write down who they want to be and why they want to be that, but everyone's fairly equal in ability, it's not that difficult. We're going to double but we've got to decide what roles to double because there are more roles than kids. And then what else? Oh, there's another assignment. There are going to be assignments to do with blocking. They're going to end up blocking and directing some of the unit themselves in groups. And oh, character analysis. They'll have to do one of those and that's going to be marked.

Neil: When will you teach them about character analysis?

Miss C: When? It'll be in the third week.

Neil: *How* will you teach them character analysis?

Miss C: Um, I haven't really decided yet but in the acting class I took we did a whole bunch of character exercises about character and I'm going to give them a sheet that asks things about background information, what they look like, what their interests are, what their hobbies are, what you know about the character from the script and what you know you're going to invent. So we'll go through that and maybe do some exercises as well.

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Neil: Great! Sounds wonderful.

Miss C: Now the last day we started a tableau exercise, kind of like what Jessica
            and Debbie did in the integrated art lesson in our methods course, except
            that we're working with images from the Easter story. I wanted them to
            choose and represent an image. Well, the first time they didn't get it at
            all, so it took a lot of explaining. It was hard because I didn't really know
            how to get them from what I had as an idea in my own head and what *they*
            know.

Neil: So have you figured out how you're going to get to it?

Miss C: Yeah. I have a similar activity today using images from haiku poems. I
            want get them to create five tableaux using the words in it. Later on we'll
            work the tableaux into a movement piece that hopefully we'll be able to
            work into the collective. I hope it'll work better today.

Neil: Are you finding that they're really timid, that they don't want to show
            what they've done, or they don't want to work, or —

Miss C: No. I think it's just mis-communication, just trying to get across the right
            things. That's pretty much it, because they totally will do everything.
            They're really good that way. They're really enthusiastic. I find that you
            just have to be so much more *clear* with the Drama 10 students because
            they don't have the knowledge base....

Ms. Experiment

*Ms. E is working with a teacher associate in a K-6 grade school. She feels very much at
home in this setting, and is absorbed in trying new things to see how they will work.*

Neil: You have grade two tomorrow?

Ms. E: Yes, for the first time. I'm going to have to do an orientation because
            they've never done any drama.

Neil: So what are you going to do with them?

Ms. E: Well, I won't be doing tableaux like I did with my grade fours today.

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Neil:	In other words you're saying the tableau and things were pretty advanced.
Ms. E:	Yeah. I was thinking of doing movement with the twos. But I've been up in the air about what I want to do because I don't know them. And I haven't found a lot of resources for that level.
Neil:	But there's a whole curriculum guide for you.
Ms. E:	Yeah, but the curriculum guide talks mostly about upper elementary grades, and I have no idea what kinds of drama work grade *twos* can handle. *That's* what I have to experiment with: what they can actually handle at that age.
Neil:	So you're okay?
Ms. E:	I am totally comfortable. I was nervous in science, but I got that out of the way. I'm very comfortable with the age. I just feel like I belong. I'm getting challenges, and I'm learning from them, and how I'm taking everything, is that I've learned a lot from the science experiment, next time I'll do things different, and I just feel really good about it.

"I've got you!" (The Conference)

March 12th, 1996

Neil and I came to Dianne's school on this day to observe her teach a grade seven language arts class. Together, students and teacher read an essay about the importance of laughter for health, and Dianne taught some "laughter" vocabulary by using a comedy tape which featured different types of laughs. She also created (and directed) an orchestra in which each section was represented by a different type of laughter. Both she and the students enjoyed themselves immensely. Neil drew her attention to this and to the learning that has taken place:

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Neil:	Somehow they need to know that what they have just done in this class is fantastic. And you need to tell them that. Did you feel that way by the end of the class?
Dianne:	That they learned something? Yes.
Neil:	Okay, they did. I felt that. And they need to know that. 'Hey you guys, we've just spent an hour talking about laughter. Now could you please raise your hands and tell me some of the important points that we've learned about laughter. Now when you talk to your parents tonight, what are you going to tell them about laughter?"

Neil took the opportunity to emphasize the importance of closure to review the learning that had just taken place, but pointed out that meantime she had a good lesson:

Neil:	And I mean the topic falls into right where they're at. You clued right in to where they're at. At their level. What they're interested in. Go for it. And they enjoyed it. I wish I had a camera to take a picture of the smiles on the faces of various-
Dianne:	[overlapping] Really?
Neil:	— and I still wish I had a picture of where they all said NO! [in response to your asking 'are you relaxed?' after the relaxation exercise]. 'Yeah, yeah, you're typical!' [laughs] And I needed a picture of your face, of looking at them thinking, you know, they said, 'no,' but they mean 'yes.' You guys mean 'yes,' don't you? Then you say, 'I got you!' [laughs] 'I got you because I know the games you play,' and they turn around and say, 'yeah, I know that you know that I know that you know that...' We get into all those games. But that's good. I've got a few little concerns, but as I say, they're just those few little things that you're going to pick up, so just go for it, have a good time with them.

Dianne, however, nevertheless perceived the playfulness in the students' engagement with her as something to be corrected, in spite of Neil's feedback:

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They still kind of dominate me. I go with them, like when I get them to do something and they do it well and they seem to care. I'm like, okay, I can give them a break now. I'm still in that mode of thinking, and I shouldn't be because they're starting to listen to me more. I'm starting to get more control.

She interpreted her going along with the students as a weakness on her part, a relinquishing of control which allowed the students to "dominate" her. She did not yet fully understand that while it is necessary to strike a balance between "going with the students" and structuring a learning experience for them, that "going with" is a legitimate part of teaching. It was part of what Neil was talking about when he said a teacher needs to start "where the student is at."

Dianne finished this conference by talking about her need to develop her "expansion abilities":

Dianne: I could have gotten more. That's what I'm finding, like after I do something and the cooperating teacher says, 'oh you have all these little jewels here, you just let them sit there.' And I know the ideas are there and stuff. I don't trust my own expansion abilities.

Neil: Write that down somewhere.

Dianne: Expansion activities? [laughs]

Neil: No — where does — because you need to keep that. Because that is really important, what you just said, that 'I have all these little jewels and I don't trust myself to build on them.' Just like when you came back here and said, 'no, I wasn't going to go ahead and do that because there was going to be chaos and you're sitting here Neil, and I don't want that to happen.' But go ahead and do that. Do you feel more trusting of [the teacher associate] to allow yourself to go ahead?

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Dianne:	Yeah, yeah.
Neil:	Okay, so. And she'll let you, okay? So go ahead.
Dianne:	Good.
Neil:	And it may bomb, it may flop, but you can bring the students back...

Neil was again encouraging her to be creative, to experiment and take risks in doing, and to trust that if things did not work out, she would still be able to engage the students. He recognized that after weeks of working with her teacher associate, that she may feel more comfortable taking those risks in her presence rather than his.

When he came back the following week for a conference, Dianne did most of the talking, quite in contrast to their very first conference. She told Neil where she was going with each of her classes for the week, what she hoped to accomplish, what she hoped to improve in her own teaching. The drama class was moving nicely towards a performance in the storytelling unit, and to enrich the experience, Dianne decided to teach them how to make paper maché masks that they could use as character masks when they perform. She was upbeat and confident, yet still expressed some anxiety about teaching drama:

| Dianne: | Sometimes I think, wow, being a drama teacher, that would be a great life really, once you get comfortable with it, once you find your little ways of tapping into kids, and once you start feeling comfortable with the material and have a deep knowledge of it. I think, well, high school drama, I could do that. I could come in and have the ability to make kids laugh, and I feel like sometimes I can get them motivated, at least with my grade sevens I can. If I can just transfer that to high |

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school them I would be satisfied. But there is still something blocking me from having fun teaching drama and I don't know what it is yet exactly, why it's been such a struggle, but I've talked to so many people that are feeling the same way, so it's got to be something about the discipline. It does. I think it's probably an incredibly difficult thing to teach. And first of all, kids come in and they don't — this is a weird atmosphere for them too, right? The whole ambiance is odd and strange because there are no desks and it's just different. You know what I mean?

Neil: But I've talked to people in other majors. And they're saying the same things as you guys —

Dianne: Oh really?

Neil: — that it's incredibly difficult to teach our major. So if we look over the whole thing, why is that?

Dianne: Maybe because we care about it too much.

In the final interview I conducted after the practicum with Dianne and her good friend Jessica, Dianne no longer considered teaching drama at the high school level to be an option for her, and we inadvertently stumbled onto what she really meant by "caring too much:"

Dianne: I know I'm not interested in teaching the upper grades because I didn't like the attitude I had to deal with, and I found a lot of the kids very lazy and difficult to get to do anything, and it was just disheartening. I don't know, I can't explain it. [to Jessica] Can you help explain it?

Jessica: Well we were saying, we had this conversation once, to see your passion bastardized, I guess, something you really love, and the kids go out there, it's an easy course for them and they don't really care about it and it hurts you a lot. It's frustrating.

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Dianne: If you're not at a university or college level, chances are the kids don't have a real passion for drama and they're not going to be really confident with it. There are some, like I had two guys in my class who were very good and could probably go on to university with it, but a lot of them don't want to get up and try to do anything.

When I asked both Jessica and Dianne if they thought drama was for everyone, they responded in unison with a vehement "NO!"

Dianne: It's like saying, is engineering for everybody, is medicine for everybody? I don't know. Some people just resist it.

Jessica: Everyone thinks in drama you don't need skills, you can just do it. Even at the university level. "Oh, you're a drama major. That must be fun..."

Dianne: They want to get to the fun part right away. And they don't realize that to get to the fun part where you can be Loosey-Goosey and be a moron in front of people, you've got to do all the little activities that are purposely designed to slowly loosen you up! And get you aware of your body and the idea of being exposed, and not, "I'm standing like this, I'm standing like this."

By comparing drama to professions like engineering and medicine, Dianne demonstrated her conception of drama continued to be a professional and technical one. It is true that educators wish to help those of exceptional talent realize their potential, but in fact very few of the individuals who pass through the school system will opt for a career in theatre, television or film. Fine arts education should not be elitist, Reimer argues in his philosophy of music education (1970); in fact, all students stand to learn something and to grow because each art calls for the development of a particular kind of

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intelligence. How can we help pre-service teachers break the educational habit of

interpreting the give and take of a classroom situation in terms of *control*? How do we

help them understand curriculum, not as something to be imposed *on* students, but as

something to be negotiated *with* students?

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OFFERINGS

The Research Process

There were a number of things I learned about conducting qualitative research during my project: I now understand how important it is to *date* one's notes, and how beneficial it is to have smaller and more frequent cycles of information gathering and analysis. On a less technical, more personal level, I appreciate the power of a few deep breaths to help one remain calm when surrounded by a flurry of activity, or to create a pause in which one's awareness of a situation is heightened. The next time I undertake a research project, I believe that I will be more patient and less anxious as I wait for answers, because I think I better trust my ability to *listen*.

During the observation study itself I did not manage to define what I was specifically looking for: the feedback that Neil would give his students. This not knowing affected my data collection. For one thing, I did not realize how detailed my written notes would have to be concerning the classes that the pre-service teachers taught during the practicum in order to make the most of Neil's comments during the conference. The lack of "thick description" (Geertz, 1973) also limited my choice of conferences for representation as Readers' Theatre vignettes, since I did not always have the necessary particulars to construct the perspectives for all the participants. Videotapes would have been useful, and even Neil twice made mention that he would have liked to

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have had a video: once to show a pre-service teacher the moment where she succeeded in engaging student interest, and the other to demonstrate at what point someone lost control of a class. However, because we were very occasional visitors to thirteen different classrooms over a six week period, I do not believe that a video camera could ever have been an unobtrusive presence.

It was in the analysis phase of the process that I realized the coding techniques of grounded research (Strauss & Corbin, 1990) and ethnographical methods (Spradley, 1980) would not serve me in examining the information I collected during the project, since these techniques depend upon *repetition* of events and utterances for the construction of categories. Neil's classes contained very little significant repetition, apart from the morning ritual of playing music in the background while students arrived in class and his evident good humour. I therefore selected classroom events that I believed would have meaning for drama teacher educators wishing to discuss the potential content of their methods courses, and I chose to present these events as narratives because it is a form that can embody the unique detail of a particular experience. The teaching that Neil and I observed in the schools were also unique situations, giving rise to conversations and discussions which had no discernable 'formula.' In this part of the study, I reread my observation notes and the conference transcript, then inductively assigned a title to the 'unit.' Then, as part of the dissemination of the research, I selected significant actions and words, and crafted Reader's Theatre vignettes which would present the 'event' to the reader, but in a way expressive of the quick decision-making required for reflection-in-

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action. I believe these vignettes and their analyses may serve as a starting point for discussions, not only by *drama* teacher educators, but by any teacher educator interested in questions of embodied practice. For that reason I have attempted to explain both drama and research activities clearly, without the use of jargon.

Neil's conferences provide 'snapshots' of reflection-in-action, but they by no means illustrate an exhaustive collection of drama teacher pedagogical strategies; nor do they illustrate the continued development of anyone's 'pedagogical literacy.' Because of the number of pre-service teachers they visit, university supervisors "see a breadth of student teaching," while the teacher associates who work with pre-service teachers on a daily basis, have an in-depth view (Norris, 1995b). It may be possible, then, to conduct a more sustained study on the feedback which helps pre-service teachers develop a reflection-in-action (Schön, 1987) by working with one teacher associate and pre-service teacher on a daily basis throughout a practicum or an internship. The study could be similar in structure to that of Craig (1984), in which she observed a beginning teacher at work for a year.

In the fall semester of 2000, when I was working as a university supervisor to twelve pre-service teachers, I witnessed one particular teacher associate give mostly non-verbal signals during class times as a means of directing the pre-service teacher's attention to students, to time, or to tasks which needed doing. This feedback complemented the discussions that occurred at the end of the school day. After the pre-

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service teacher one day had a positive exchange with an attention-deficit child which served to keep him on track, the teacher associate turned to me and said, "You see how she responds quickly to what needs to be done." She was not denying that she was giving the pre-service teacher direction; rather, I believe she was commenting on the speed with which this pre-service teacher was able to integrate those directives and expand her receptiveness to a classroom situation. I wonder now if the teacher's feedback was facilitating the pre-service teacher's adaption to educational situations, or a detraining of educational habit, or perhaps a combination of both. A qualitative study of such a mentorship might contribute to a more developmental understanding of the feedback which helps a pre-service teacher construct a pedagogical literacy.

In the feedback Neil gave to his pre-service teachers, there were discernable themes that seemed to represent Neil's philosophy of teacher education. I revisit these points now for the reader.

Starting from Where the Students are

When a student gives a wrong answer or explanation, Schön (1983) suggests that the teacher assume the answer has a meaning for the child and then use probing questions to discover that meaning. He calls this "giving reason" to the student. Similarly, when student behavior was interfering with teaching, Neil advocated not blaming the children,

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but figuring out what it might be about the structure of the lesson or the activity that could be contributing to students' lack of attention or outbursts. It is, I think, a form of "giving reason," since the teacher does some 'detective work' to pinpoint the cause of the undesired student responses. In drama class, such a cause might be a story whose material targets the interests and concerns of a younger or older age group rather than those of the students with whom one works, or it may be that the teacher has not clearly defined an intent, leaving students to wonder what exactly it is they are supposed to be doing, as happened to Dianne (February 28th, 1996).

However, this does not mean that "everything depends on the teacher" (Britzman, 1991). Giving reason is not to be confused with the cultural myth of contemporary education that a teacher must *control* students before any learning can take place. "Students are never simply learners; they arrive in their classrooms already knowledgeable" (p. 225). Part of the teacher's detective work is in fact to discover just what exactly the students know and what interests them so that she or he can meet the students 'where they are,' and teacher educators can encourage pre-service teachers in such an endeavor during the practicum.

Recognizing Resistance to the Work

Taking responsibility for what happens in class is not meant to be an exercise in

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recrimination, but serves rather as a focusing lens for our attention and a guide for our reflection. There is much that can hamper this kind of examination. For instance, the *resistance* towards certain activities that we perceive in our students may be, as Jessica astutely commented in one conference, a projection of our own defensiveness that what we have chosen to do in class just isn't working. In order to begin effectively working with resistances and rebellions, teachers and teacher educators alike need to be encouraged to take risks, not to become discouraged when something does not work in class, and to recognize that our communications may not be as clear to another party as we might imagine.

For drama work, Heathcote (Wagner, 1976) recommends that teachers grow what she calls a "cool strip" — in other words, develop an attitude in which "part of themselves...can hold off from involvement, reflect on what's happening, and plan an appropriate next step for the drama" (p. 136). However, I feel that a teacher of any subject might benefit from a cultivation of such an attitude. Can we not introduce and discuss the value of such a perspective in our methods courses, rather than leaving its development entirely to chance? Would it be possible to discuss how defensiveness, resistance and projection may be used to protect one's status and reputation? Can we consciously explore how teachers might preserve individual dignity and promote respect for one another, rather than allowing pre-service teachers to pick it up through "background learning"? In a drama methods class, such a discussion might begin with the question of student participation: should we allow students the choice of sitting out, or

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not participating in a drama? An examination of the possible consequences of such a choice may help individuals to understand feelings of vulnerability that students may have when faced with this work, and may allow them define the contexts in which such a choice benefits students or impedes their progress.

"We Don't Have a Script in the Classroom": Creating Open Scores

"We don't have a script in the classroom," Neil had said to Dianne in their first conference. "We have human beings that are going to go in any direction." However, the emphasis that education programs place on the need for conscientious planning may lead one to believe that there are indeed scripts that we must closely follow. Planning does need to be discussed, but what exactly needs to be *taught* about planning?

Something that is heavily emphasized in most planning is the need for clearly articulated outcomes. In Neil's class on lesson planning, Sheilah asked him whether they had to be "picky" about how they phrased their objectives. Neil responded by asking them what an objective *really* was. According to the Oxford English Dictionary, the Latin prefix *ob* carries the meaning of *towards, against, in the way of,* while the root *-ject* has its origin in the Latin verb *jicere* meaning *to throw.* The definition of *objective* reads as follows:

1. a. (Philos.) Belonging not to the consciousness or the perceiving or

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thinking SUBJECT, but to what is presented to the mind, real. 2. (Of person, writing, discussion, etc.) dealing with outward things, exhibiting actual facts uncoloured by exhibitor's feelings or opinions...

An objective, then, is a measurable piece of knowledge divorced from learning and teaching subjects. It represents a type of teaching where content is divorced from form and people are disconnected from their environment, a non-aesthetic teaching that is purely instrumental. The word *outcome*, now being widely used in curriculum documents, likewise removes subjects from the contexts of learning. Outcomes are the future "results" or "visible effects" of action, which, if doggedly pursued, can cause us to play down or ignore what is actually happening in the present. They are easily disconnected from the situational contexts which produce them, as most curriculum guides demonstrate. "The capacity to achieve an outcome is different from the ability to explore the world and understand experience," says Langer (1997, p. 121). How then can we help pre-service teachers negotiate the gap between this disembodied knowledge and the needs of learners in their care, between "curriculum-as-planned" and "curriculum-as-lived" (Aoki, 1991)? Kara (March 12th, 1996) struggled with this very tension in her lesson about *mood*, teaching the curricular concept using a filmstrip rather than discussing stories which might be drawn from her students' own experiences.

In artistic endeavors the ends cannot be artificially divorced from means, being so conditioned by the means, and artist intent is continuously under revision. If my teaching is to become an aesthetic practice, then I must be concerned with creating educational

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experiences of *striking significance*, in which form is as important as content. We may then wish to talk about the *intents* of lesson planning, in addition to *outcomes* or *objectives*. As a combination of Latin *in* (meaning *in* or *within*) and *tendere* (*to stretch*), *intent* has the meaning of acting or designing with purpose; furthermore, as an adjective it conveys a sense of being "attentively occupied" (OED, p. 562) suggesting that purpose and meaning are intimately wed to the shape and form of one's actions.

Perhaps it would also help to introduce the difference between open scores and closed scores (Halprin, 1969) to pre-service teachers. A curriculum guide is treated as a closed score when we use it to control learning. Likewise, teachers may consider their plans as something which controls what happens in class, rather than as something which provides a structure within which people can construct knowledge in personal and collective ways — or as Neil would say, a structure within which people can *breathe*. To plan effectively, we do need to consider possible effects of action, but if we are to transform the plan into an open score we have to be ready to meet the students where they are. Intent then becomes complex and fluid when we are talking about collective constructions of knowledge and meaning, as can happen in drama work (Norris, 1989).

Open scores require an ability to spontaneously respond and adapt to what is going on in the moment, an ability to *improvise*. Now, when improvisation is taught as a dramatic form in theatre arts courses, students will learn the difference between *offers* and *blocks*. An offer is the act a participant in the scene puts forward in an effort to develop

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the "story." The act may contribute to the momentum of the plot; it may create a conflict for the characters, or it may point towards the resolution of the scene. When an offer is accepted, the act receives a response of some kind from the other characters in the scene; it is thereby integrated into the action of the story. When the offer is blocked, on the other hand, it is the 'real' person from the "social order," not the character from the "aesthetic order" (Boal, 1995) whose action disrupts the story. For example, if your character happens to drop an object on-stage, the natural thing to do in most contexts would be for someone to pick the object up — unless there is a good reason not to do so within the situation of the story. If the characters ignore the object, many of the audience members will be distracted from the story by that object, wondering when someone is going to do something about it! In this case, the individual actor has chosen to ignore the act, overriding what the character most likely would do (Norris, drama education class, September, 1993).

If we choose to talk about teaching as a performance that is improvised, based on open scores that work with what knowledge and experience students bring with them to class, then might it be possible to interpret student-teacher interactions in terms of "offers" and "blocks?" By accepting offers and working patiently with resistances, we may be able to build more participatory and democratic pedagogies in which teachers and students alike are transformed.

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Texturing Pedagogical Time

Something Neil insisted on a number of times during the practicum was that students' interests would be better served if large blocks of class time were filled with a range of diverse activities. "Different ways of seeing things have to constantly be brought into the lesson," he said to Nora who had been arguing that her teacher could successfully sit and lecture for forty-five minutes. Neil mentioned the need for variety once during his course, in telling the story of a successful grade one teacher who taught math for a whole hour by breaking that block of time up with a number of activities. Given the limited number of contact hours teacher educators have with their students in methods courses, it is difficult, however, to have pre-service teachers practice this kind of episodic planning and texturing of time during a methods course. For instance, in order to give everyone two opportunities for micro teaching, Neil paired people up for in-class presentations and limited them to a half hour. I could not do it in the creative arts course that I taught during the 2000 fall semester at the University of Prince Edward Island: there were between twenty-five and twenty-nine students in my creative arts methods class, all of whom I wanted to give a chance for micro-teaching during our *twenty-four* contact hours.

However, I see a need for discussing it, because most of the junior high students (non-drama majors) I supervised during their practicum lectured or gave notes routinely for entire 45 minute periods. I regularly noted and described student restlessness at the twenty- twenty-five minute mark and would discuss options with the pre-service teacher

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in the following conference. But my mentioning it changed little; as long as students remained quiet and did not rebel, as long as the teacher associates approved of what they were doing, pre-service teachers thought their lessons had gone smoothly. Other colleagues working with junior high pre-service teachers had similar experiences. Helping pre-service teachers break the educational habit of a *transmission* style of instruction may also require a school environment in which participatory forms of learning are the norm rather than the exception.

The Paradox of the Teacher

perfor'm *v.* **1.** *v.t.* Carry into effect, be agent of, (command, promise, task, operation, etc.).
> (*The Concise Oxford Dictionary*)

The agency of the performer is very much taken for granted in our culture (as demonstrated in the definition of the verb "to perform" given above), and the receptivity required for successful performance remains largely unconscious — and unexamined. Such receptivity, based as it is in the physiological processes that allow us to perceptually attend to the world, is part of what Polanyi calls a tacit knowing (1966). He structures tacit knowing as an attending from physiological sensation (the proximal term) to a perception of qualities in the environment (the distal term). When, for instance, we use a hammer to hammer a nail, we are usually consciously focused on having the head of the

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hammer make a direct, strong contact with the head of the nail. We do not usually consider how the hammer is resting in our hand, or how we might physically execute the movement. Thus, we attend from the proximal (and usually unconscious) term — in this case, the physiological sensations of the grasp of the hand and the movement of the arm — to the distal term, which is the quality of the contact of the hammer with the nail. "To become skillful in the use of a tool is to learn to appreciate, directly and without intermediate reasoning, the qualitites of the materials that we apprehend *through* the tacit sensations of the tool in our hand" (Schon, 1987, p. 23).

Reflecting on my musical education with Mr. Barban, the one factor which distinguishes his teaching from that of other piano instructors I had — and the one factor which probably accounts for my quick improvement under his tutelage — was his ability to draw my awareness to a quality of movement, always in relation to the sound it produced. He initially focused my attention on the proximal term and how its quality affected the quality of the distal term. There came a point in my studies when I no longer had to think so consciously of my movements at the keyboard; but I had developed the ability to turn my attention to either movement or sound, as the moment of playing required. With a previous teacher, my attention had been too focused on the right notes.

Neil attempted to steer his pre-service teachers away from notions of right or wrong by directing their attention to particulars. In Sheilah's lesson, for instance, he treated her students' incomprehension of the word "sibling" as "interesting" and "funny."

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Carrie, who perhaps was even more anxious than Sheilah about being evaluated during the practicum, had her attention drawn to Brad as the leader of the class, and was given suggestions about how she might respond to him so that her lesson would stay on track. Many times, Neil refused to tell pre-service teachers whether something would work or not. Instead, he encouraged them to try, to experiment, and to treat the "bombs" as part of the learning process. They were to find their own "fingerings" — what worked for *them*. He encouraged them through the rough beginnings where, like Dianne, they just did not know what they were doing, or what they were looking for, being overwhelmed by the physical and mental complexity of what they were being asked to do.

If teaching is the creating of aesthetic, engaging educational experiences for students, then what is the nature of the teacher's dialogue between making and sensing in the classroom? In a class discussion, Debbie introduced the "paradox of the teacher" as being a "kind of dual thing." In a later conversation, I asked her to explain to me what she had meant:

> Okay, there's a paradox going on when you're performing on stage. You're yourself in the fact that you are a trained actor having to negotiate the stage, having to remember, oh yes, when I go upstage, this is when I pick up the prop. So you are an actor negotiating the stage — and the actor is you; Debbie is doing this. But then I also have to get into the mind of my character to *be* her, so I've done all this preparatory work on, who is my character? What is her background? Stuff that's not even in the script. I have to come up with that, right down to, what flavor ice cream does she like? So that way, when I'm in a situation, when we're rehearsing and I'm trying to figure it out, how would she say this line? Or even in performance when everything is supposed to be nailed down and be the same each night, but maybe something happens and I have to improvise, I know how she

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would. So I'm two people at once....So I guess what I'm saying is that I think teaching is like that, and I thought that maybe as drama majors we had a bit of an advantage in that we can sort of really relate performance to teaching, whereas a lot of people may not, because they've never performed before. They don't know there is a difference between performing and being yourself..

Actors frequently use the third person when discussing characters they are playing or have played. It may be an implicit acknowledgment that one's self is not identical to the character one plays. All teachers may be considered performers in the sense of being actors on a social stage (Warren, 1995), each individual creating the role of teacher in a unique manner. Can an understanding of how dramatic roles are created elucidate the creation of a teaching role? I turn to John McLeod's explanation of dramatic role-making as he understands it in the works of Constantin Stanislavski (1985, pp.17-18):

> [Constantin Stanislavski (1937)] suggests that the actor comes to "know" the character he is to play by imaginatively *projecting* himself into, and *identifying* with, the role. Like drama within an educational context, the person works from himself to the role. Inner identification manifests itself in particular behavioural actions which are the reflection of a personal understanding....Again the paradox occurs, however, that the actor and character *are not one*. The actor therefore does not replicate or give a mirror image of the role. Rather he uses his experiences, feelings and perceptions as an analogy to the role. The experiences which most closely approximate the role become the raw material for the expression of the role. The role play should recall and *crystallize* the experiences of the actor. *(Italics mine)*

The actor and character "are not one." *Project* conveys a sense of agentry on the part of the individual, an inscribing of action forward in time the way one writes ahead on a line or walks forward down a path. *Identify* suggests a backward look over the shoulder

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at a personal past which conditions actions and thoughts of the present moment. There is a *metaxis* (Boal, 1995), a split awareness in which a subject both acts and monitors the effects of the action.

The student teacher with whom I worked in a pilot project in 1995 also felt there was a "split" awareness that teachers needed. During one practicum I observed a drama major teach a number of classes, and taped our conversations about her teaching. I did not offer suggestions or observations as a university supervisor would; I limited my questions to asking her about what had happened in class, which moments had been spontaneous ones, and what she would change the next time. One day, Marie (pseudonuym), an individual with much performance experience in Children's Theatre, talked about how her controlling "teacher brain" overrode the "creative brain" or "actor brain" when she did her focus teaching for her peers in the Drama Methods class. She then explained what the two terms meant to her:

> I guess when I say "actor brain" I mean letting go, responding to the moment and being totally in that moment. And yet my teacher brain says, "But I'm responsible for that class." I need to be aware of what is going on in the whole....I know from past experience it'll all seem natural, like driving a car or shifting gears -- all those things that when you first start out it seems like, "how can I possibly do all those things?" But eventually you do.

Her comment demonstrates an awareness of "doing" and "undergoing" in relation to a pedagogical intent or "whole" and her feeling of responsibility for the "shaping" of pedagogical action, which might require different responses from her than if she were

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simply involved in dramatic action. Teaching, when defined in such a way, acquires a *middle voice* quality.

In conversation, Neil distinguished the practice of teaching from the performance of teaching in the following manner:

> The practice is everything. It's the marking, the interrelations you have with other teachers in the staff room; it's the detentions; it's the extra-curricular activities; it's the community work; it's the [Alberta Teachers' Association]; it's all that stuff. That's the practice of teaching, whereas the *performance* of teaching becomes that actual interaction when I am working with students. I like to look on it as an interaction. Me talking to the students. It's working with the students. The performance is that environment we're creating for/with the students.

Neil's definition of a performance as an interaction is congruent with that of Erving Goffman (1959) who defined performance as "the activity of a given participant on a given occasion which serves to influence in any way any of the other participants." His definition is also congruent with that of researchers at Concordia University who are working to resolve problems that performers experience; they have defined performance as a complex skill in which the performer must negotiate a constantly changing environment, with the aim of affecting that environment (*The Body:Inside Stories*, television documentary, Bravo channel). Both definitions, however, allow for performances that would not be acceptable in a classroom. First, the teacher is expected to teach content deemed worthwhile by society at large (Tom, 1984, p. 76). Second, there are limitations to the types of influence a teacher can use, for the unequal power relationship between student and teacher calls the teacher to moral, responsible action.

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What both definitions offer, however, is a recognition of the *middle voice* aspect of performing.

To grow as a teacher we must not only continue to add to our repertoire of strategies and methods — our vocabulary of *action*; we must also continue to expand our awareness of the effects and influences our actions have on environments and on people with whom we work — our *receptiveness*. A teacher education program should be about not just "leading [pre-service teachers] to change their minds in the sense of changing perspective; it means rather, trying to help them change the way their minds work so that they are prepared for reflection" (Tremmel, 1993, p. 441), cultivating an attention to what is happening around them and within them (p. 447). The role of the teacher educator is similar to that of the joker in Boal's Forum Theatre, "undermining easy judgments, reinforcing [pre-service teachers'] grasp of the complexity of the situation, but not letting that complexity get in the way of action or frighten [them] into submission of inactivity" (1995, pp. xix-xx).

Neil helped his pre-service teachers to *sense* when their students were *with* them. He drew their awareness to points where people's attention lagged, statements which elevated conflicts, actions which were turning points, and responses of children with the potential to deepen knowledge or engagement in a lesson. He encouraged them to *make* decisons, plunge into action, and recognize that they could learn just as much from the "bombs" as the good lessons. Neil also encouraged them to break the educational habit

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of transmissional teaching by texturing a lesson with student sound and movement; their students' energy was not something to be extinguished, but was in fact fuel for the learning process. By working in such cycles of sensing and making, feeling and doing, Neil helped his thirteen pre-service teachers to read classroom action and develop their pedagogical literacy.

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APPENDIX I

Permission slips

LETTER TO UNIVERSITY INSTRUCTOR AND STUDENTS

Dear students,

     I am a doctoral student in drama education at the University of Alberta, working with Dr. Joe Norris, and I am interested in studying how teachers learn to improvise, negotiate, and immediately respond to students in changing, often unpredictable situations.

     In October I talked to _____ about my work, and we discussed the possibility of doing research together. He has given his consent for this research to take place in his class, and now we are asking your permission to do so.

     Both videotape and field notes will be used to record student-teacher interactions. I will use a personal research journal to tease out my taken-for-granted assumptions about teaching, and to uncover themes in the data. I would like to ask some of you and _____ to participate in interviews from time to time to discuss what you are discovering in class, and to ask you about any improvisations or changes of plan you made.

     For the second part of the project, I would like to occasionally follow _____ around on his supervisory visits, and to accompany one student teacher to the classroom out on her/his practicum. Again, videotape, field notes, interviews and a research journal will be the data collection instruments. Videotape recording will be restricted to the classroom in which the student teacher will be working. And again, I will be focusing on changes of plan and unexpected moments.

     Your participation would be voluntary, and would not bear on your grade. Your participation will also require my agreement and that of the instructor and the cooperating teacher, and will depend on a number of factors, including accessibility and logistics. This student teacher and some of her/his students will participate in regular interviews during the practicum. When interviewing the students I will sometimes show them video clips from class, and have them comment on what is taking place, particularly if anything unexpected arises in the drama work. I will not be asking them to critique you. There will be no videotaping during any of Neil's supervisory visits.

     You have the right to withdraw from the project at any time. Even though the videotapes will not be viewed publicly, the participants will have the right to ask me to

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edit the tapes in such a way that they do not appear. I will then continue to record data, but not from any individual who has chosen not to participate.

When the student teacher with whom I will work has been determined, the cooperating teacher will be approached informally at first. If she/he chooses to support this research, a letter explaining the project and the necessary consent forms will then be sent to the school board, the administration of the chosen school, the cooperating teacher, the students and the students' parents. I will also ask the cooperating teacher to write a letter to the parents explaining any impact s/he believes this research will have on her class.

The student teacher with whom I will work during the practicum has the right to ask me to cut or revise any of my report pertaining to this part of the project. _____ has the right to ask me to change or cut any part of my report. The names of the school, the student teacher, the cooperating teacher, the university students and the secondary students will be changed in the reporting and the documenting of this project so as to maintain anonymity. Any personal information that might lead to the identification of a participant will remain confidential.

Because _____ has chosen to be a co-researcher, anonymity will be problematic for the dissemination of the research. For this reason, he will be given the choice of anonymity at the beginning of the project. If he chooses to use his real name, it may be difficult to keep the identity of the community and the post-secondary institution concealed. If this poses concerns for you about your anonymity on the project, please let us know, and we will try to negotiate something together as a group.

In summary, I wish to define teaching performance as an immediate, spontaneous, yet conditioned response to students in a constantly changing environment, and want to know how we as teachers go about learning how to do this. I look forward to working with you and _____ this semester.

Yours truly,

Anne Hewson

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LETTER TO SCHOOL BOARD, SCHOOL ADMINISTRATION AND/OR COOPERATING TEACHER

Dear Sir or Madam,

I am a doctoral student in drama education at the University of Alberta, working with Dr. Joe Norris. In October I talked about my work to _____, an instructor at _____ in drama education, and we discussed the possibility of my researching the following questions in his drama education class: how do pre-service teachers learn to read, negotiate and respond to the constantly changing contexts of classroom teaching? What contexts can teacher educators provide to facilitate the growth of this responsiveness? I wish to define teaching performance as an immediate, spontaneous, yet conditioned response to students in a constantly changing environment, and want to know how pre-service teachers go about learning this.

Since January, _____ and I have been working as co-researchers on this project. I have been using ethnographic techniques to collect data in his classroom. Both videotape and field notes are being used to record student-teacher interactions. I have been using a personal research journal to bracket my assumptions and uncover themes in the data. Unstructured and semi-structured interviews are conducted with the instructor and students on a regular basis so as to clarify emerging themes.

One student teacher, (Name of student teacher), wishes to work with me on the second part of this project. Her/his cooperating teacher, (name of cooperating teacher) at (name of school), has given her/his consent for this research to take place. What I propose to do is observe _____'s teaching for the duration of the practicum. Again, field notes, videotapes, interviews and a research journal will be the data collection instruments. Videotape recording will be restricted to the classroom in which the student teacher will be working. Some of _____'s students may occasionally be asked to give interviews. In these cases I will show them clips from the videotapes and ask for their comments.

All participants will be informed of the nature and purpose of the research both orally and in writing at the beginning of the practicum (please see attached letters and consent forms). I will be available to answer any questions throughout the project. I have additionally asked the cooperating teacher to write a letter to the parents expressing her/his support for the project and explaining any impact s/he believes this research will have on her/his class.

Participants will be informed both verbally and in writing that they have the right to withdraw from the project at any time. Even though the videotapes will not be viewed publicly, the participants will have the right to ask me to edit in such a way that they do

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not appear on the tapes. I will then continue to record data, but not from any individual who has chosen not to participate. Written consent will be requested of all participants, and of all students' parents.

Occasionally I will follow my co-researcher on his supervisory visits to other student teachers. In these instances there will be no videotaping or interviews with secondary students. I will be there to observe the co-researcher at work.

The names of the school, the student teacher, the cooperating teacher, and the secondary students will be changed in the reporting and the documenting of this project so as to maintain anonymity. Any personal information that might lead to the identification of a participant will remain confidential.

In summary, I wish to intensively observe one student teacher throughout her/his practicum, and am now requesting permission from your school administration/school board to do so. Should you have questions concerning this research please do not hesitate to call me: (403) ___-____ (H) or (403) ___-____ (W).

Yours truly,

Anne Hewson

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Department of Secondary Education
341 Education South
University of Alberta
T6G 2G5
December 5, 1995

Dr. _____
Dean of Education
Faculty of Education
University_____

_____

_____

_____

Dear Dr. _____,

I am a doctoral student in drama education at the University of Alberta, working with Dr. Joe Norris. In October I talked to Neil Boyden about my work, and we discussed the possibility of my researching the following questions in his drama education class: how do pre-service teachers learn to read, negotiate and respond to the constantly changing contexts of classroom teaching? What contexts can teacher educators provide to facilitate the growth of this responsiveness? I wish to define teaching performance as an immediate, spontaneous, yet conditioned response to students in a constantly changing environment, and want to know how pre-service teachers learn about this improvisational aspect of teaching.

Neil is interested by these questions, and has given his consent for this research to take place in his class. He will join me as co-researcher on this project. While it is understood that I must write a thesis, we are hoping to co-author a paper as a result of this work together.

I plan to use ethnographic techniques to collect data. Both videotape and field notes will be used to record student-teacher interactions. I will use a personal research journal to bracket my assumptions and uncover themes in the data. Unstructured and semi-structured interviews will be conducted with Neil and some students on a regular basis so as to clarify emerging themes.

For the second part of the project, I will accompany one student teacher to the classroom for intensive observation, and occasionally follow Neil on his supervisory

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visits. Again, videotape, field notes, interviews and a research journal will be the data collection instruments. Videotape recording will be restricted to the classroom in which the student teacher will be working. There will be no videotaping of the supervisory visits.

It is hoped that one student teacher will elect to work with me for the second half of the project. The participation of this individual will also require my agreement and that of the instructor and the cooperating teacher; participation will also depend on factors such as accessibility and logistics. This student teacher and some of her/his students will participate in regular interviews during the practicum.

At the beginning of the project, the nature of the research will be explained to the university students both orally and in writing (please see attached letters and consent forms). I will be available to answer any questions throughout the project. Written consent will be requested of all participants.

Participants will be informed both verbally and in writing that they have the right to withdraw from the project at any time. Even though the videotapes will not be viewed publicly, the participants will have the right to ask me to edit the tapes in such a way that they do not appear. I will then continue to record data, but not from any individual who has chosen not to participate.

When the student teacher with whom I will work has been determined, the cooperating teacher will be approached informally at first. If she/he chooses to support this research, a letter explaining the project and the necessary consent forms will then be sent to the school board, the administration of the chosen school, the cooperating teacher, the students and the students' parents. I will also ask the cooperating teacher to write a letter to the parents explaining any impact s/he believes this research will have on her class.

Neil will read my report, and holds the right to ask me to revise or cut all or any part of it for public dissemination. The student teacher with whom I will work during the practicum will also have the right to revise or cut any of the report pertaining to this part of the project.

The names of the school, the student teacher, the cooperating teacher, the university students and the secondary students will be changed in the reporting and the

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documenting of this project so as to maintain anonymity. Any personal information that might lead to the identification of a participant will remain confidential.

Because Neil has chosen to be a co-researcher, anonymity will be problematic for the dissemination of the research. For this reason, he will be given the choice of anonymity at the beginning of the project. Should he choose to forego anonymity, he will be able to renegotiate at any time during the project. If he chooses to use his real name, it may be difficult to keep the identity of the community and the post-secondary institution concealed. The students will be told of this difficulty; any problem it may pose for their anonymity will be discussed, and we will negotiate conditions as a group, if necessary.

This project has passed the ethics review at the University of Alberta. I now wish to request permission from your faculty to proceed with this project. Should you have questions concerning this research please do not hesitate to call me: (403) 433-2592 (H) or (403) 492-5515 (W); or Joe at 492-5870.

Yours truly,

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Dear parents and students,

Drama teachers frequently improvise, responding to students, and taking action in changing, often unpredictable situations. As part of my doctoral program at the University of Alberta, I am studying how teachers learn to do this.

_____ , a student teacher in _____ 's Drama class from February 20 to April 4, wishes to work with me on this project, and we require your permission to do so.

I plan to observe _____ teaching this class for the duration of her/his practicum. I will be making videotapes and taking notes in an effort to record any improvised actions and interactions that might occur.

Some students will be asked to participate in occasional interviews. I will show these students videotaped scenes from class and ask them to comment on them.

The videotapes are not for public viewing, but will be used by myself, the cooperating teacher, the student teacher, and _____ 's university instructor solely for the purposes of this research. The names of the school, the teachers and the students will be changed in the written report to protect their identities.

Every student has the right to withdraw from participation in this study at any time. If you have any questions concerning the research please feel free to call me at _____ .

Yours truly,

Anne Hewson

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PARENT AND STUDENT CONSENT FORM

I have read Anne Hewson's letter and give her permission to conduct research on the improvisational aspect of teaching in my son's/daughter's drama class for the duration of _____ 's practicum. I understand the classes will be videotaped, and that certain students will be asked to participate in interviews. I also understand that the names of participants will be changed in the reporting of the research to protect their identities. I have been informed of the right of any student to withdraw at any time from the study.

_____

Signature of parent or guardian

_____

Signature of student

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COOPERATING TEACHER'S CONSENT FORM

I have read Anne Hewson's letter and give her permission to conduct research on the improvisational aspect of teaching in my drama classes for the duration of _____ 's practicum. I understand that the classes will be videotaped, and that certain students will be asked to participate in interviews. I also understand that the names of the students, teachers and the school will be changed in the reporting of the research to protect our identities. I have been informed of my right to withdraw my classes from the study at any time.

_____

Signature of cooperating teacher

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UNIVERSITY INSTRUCTOR'S CONSENT FORM

I have read Anne Hewson's letter and give her permission to conduct research on the improvisational aspect of teaching in my drama education class during the second semester of the 95-96 academic year. I understand that the classes will be videotaped, that I will be asked to participate in weekly conversations about the work we do in class, and that some of my students will be asked for occasional interviews. I have been informed of the choice I have concerning my anonymity, and understand that my choice is renegotiable at any time during the project. I also understand that I have the right to withdraw from the study at any time.

_____

Signature of university instructor

UNIVERSITY STUDENTS' CONSENT FORM

I have read Anne Hewson's letter and give her permission to conduct research on the improvisational aspect of teaching in my drama education class during the second semester of the 95-96 academic year. I understand that the classes will be videotaped, and that some of the students will be asked to participate in occasional interviews concerning the work we do in class. I understand that I have the right to anonymity as well as the right to withdraw from the project at any time.

_____

Signature of university student

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STUDENT TEACHER'S CONSENT FORM

I give Anne Hewson permission to conduct research on the improvisational aspect of teaching in _____ 's drama classes during my practicum in the second semester of the 95-96 academic year. I understand that the classes I teach will be videotaped, and that I and some of the students will be asked to participate in interviews. I understand that my name will be changed in the reporting of the research to protect my identity, the identities of the students I teach and that of their teacher. I also understand that I have the right to withdraw from the project at any time.

_____

Signature of student teacher

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CONSENT FORM FOR WAIVING ANONYMITY

I have read a draft of Anne Hewson's dissertation, and I give her permission to use my real name in this research report, in keeping with a spirit of open dialogue that I support in teacher education. Should a publication or conference presentation follow from this research, I retain the right to choose representation by a pseudonym, understanding that anonymity cannot in these circumstances be absolute.

_____   _____

Signature of participant   Date

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