THE UNIVERSITY OF ALBERTA

THE TEACHING OF ENGLISH LITERATURE AT THE SECONDARY SCHOOL LEVEL

AND THE IMPLICATIONS OF CREATIVE DRAMA

by

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A THESIS

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DEDICATION

This work is dedicated to high school students everywhere. May they discover the joy of expression through Creative Drama.

ABSTRACT

The main purpose of this study was to examine the objectives and methods of teaching English literature at the Secondary school level, and the implications of creative drama for teaching literature and the personal development of the student. The study focused on three areas, the teaching of literature, the psychosocial needs of adolescents, and the teaching of creative drama.

First, a survey of objectives in the teaching of English literature found a concern with student involvement, emotional and imaginative development, and creativity. However, these concerns have been offset by actual teaching practices which stress literary criticism and intellectual operations.

Second, research findings on the psychosocial needs of adolescents and the conditions which influence learning, social development, and behaviour in the classroom were examined, and their implications for teaching practices were noted.

Third, the objectives and teaching of creative drama were investigated, its relationship to the theatre examined, and its status at the elementary and secondary levels indicated.

The findings of the study in the three areas were then synthesized and it was concluded that teaching methods in creative drama should be integrated with methods in teaching literature. Finally, the application of this theoretical approach was illustrated in some lessons for the teaching of literary selections, and further studies which may be undertaken in the field were described.

ACKNOWLEDGEMENTS

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Chapter I

THE NATURE OF THE STUDY

INTRODUCTION

The need to provide students in high school with opportunities
to acquire the attitudes, skills and knowledge necessary for living in
a rapidly changing world, has been recognized by the Alberta Department
of Education (Alberta Education Council, 1971) and the recently published
Worth Commission Report (1972). However, the Department has been slow in
formulating an image of the future and anticipating the future needs of
individuals. The problem, as recently indicated by Toffler, is that in
Educational systems there is an inherent lag between the need for change
and achievement of change. School systems tend to be "focused backward,"
teaching the knowledge of the past rather than anticipating future needs
(Toffler, 1970). If "future shock," the stress and disorientation brought
about by rapid change, is to be avoided, individuals as well as systems
must be able to adapt to rapid continual change (Toffler, 1970). They
need to be experimental, willing to change and open to new ideas.

An important change in educational thought during the past few
years has been a swing from a philosophy which is subject-centred to one
that is student-centred. Undoubtedly the change is due to an increasing
amount of information available from research in educational sociology
and psychology emphasizing the importance of individual differences and
the effects of social interaction. It is also related to a chronic problem
—that many young people find school programs a boring routine. Responding

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to this attitude, the report of the Ontario Provincial Committee (*Living is Learning*, 1968) urge that education should be an enjoyable experience.

The recommendations of the 1966 Dartmouth Conference are indicative of this change in philosophy. This international conference on the teaching of English literature re-emphasized the personal development of the student and focused attention on the day-to-day activities in the classroom and the interaction of the students with each other. Teachers of English literature therefore find themselves in the position of trying to reconcile several points of view. One view urges the need to facilitate the social and psychological development of pupils in all their educational experiences. This view is concerned with affective outcomes of learning, with the relevance of the subject to the pupil's experience, with self-expression, involvement, and active participation. Recently for example, Squire (1971) has emphasized that social and emotional learning are as basic to English education as intellectual goals. Another view is concerned with literature as a discipline (Brown, 1971), as an art form, and emphasis is put on key concepts of the discipline and cognitive skills of comprehension and analysis. Each point of view suggests certain objectives, teaching techniques, and classroom activities. The task of the teacher seems to be one of trying to find an approach which will reconcile and balance both points of view.

The American participants at the Dartmouth Conference found that the British have tried to cope with the task of balancing teaching methods by shifting the emphasis from the structure of the discipline, the sequential ordering of subject matter, and the emphasis on literary criticism, to the individual student, his social and psychological growth, interests,

background, and experience. They also discovered that two activities, "talk" and "drama", play a much more important role in the British English curriculum than in the American, allowing for more spontaneous expressions of experience and response to literature. Drama, loosely defined as doing or acting things out rather than working them out in the abstract and private, was considered by the British to be a central part of work in English at every level, offering new modes of communication often at a non-verbal level (Barnes, 1968). After much debate this point of view was favourably received by the Americans and they agreed that drama in the sense of doing, acting things out, should be made an integral part of the English curriculum from the beginning to the end (Muller, 1967). A study by Squire and Applebee (1969) of English teaching in the United Kingdom also supported this view recommending that more should be done in American schools with oral approaches to literature, with dramatizing and relating literature to dance, movement, and mime.

Although "drama" (in the above sense) has long been a part of American elementary education as "creative dramatics" (Ward, 1930) and as part of acting courses at the secondary level, it has not been consciously integrated with the teaching of English literature and language in the sense that the British advocate (Dixon, 1967). The literature on the use of creative drama in the teaching of English literature at the secondary level is scarce in both the United States and Canada. It seems, therefore, a useful undertaking to investigate the implications of creative drama for teaching literature to high school students in terms of the nature of the subject matter, the objectives of teaching, and the needs of students.

PURPOSE OF THE STUDY

This is a theoretical study concerned with three main subjects: English literature, the adolescent in American and Canadian secondary schools, and creative drama. It will inquire into the following questions:

1. Are the current teaching methods achieving the objectives of teaching in English literature?

2. If not, what are their inadequacies?

3. What are the needs of adolescents and what are the implications of their needs for teaching methods?

4. What are the objectives and methods in the teaching of creative drama?

5. Are there reasons to suggest that methods of teaching creative drama should be integrated with teaching methods in literature?

6. If so, can this integration of methods and their application to teaching literary works be illustrated in the form of lesson plans?

DEFINITIONS OF TERMS

Creative Drama

Creative drama is an inclusive expression designating activities which involve the imaginative projection of the self into the characters of other people, things or situations which are real or fictional, and the expression of this projection through a physical and emotional representation or recreation. These activities may be spontaneous and impromptu or pre-planned; they may involve speech, movement or both. Music, literature, and art may be used as stimuli for creation. The objectives and methods

used in the teaching of creative drama will be discussed in detail in Chapter IV of the thesis, as well as its relationship to actor training. There is some disagreement on the status of creative drama as a subject in its own right or as a method for teaching other subjects. This thesis holds that creative drama is a subject in its own right, however its teaching methods and activities may be adapted to the teaching of other subjects. The basis of this position will also be discussed in Chapter IV.

"Improvisation" is also a term used to designate the activities described above, more specifically it refers to a "play without a script" (Way, 1967).

"Role playing," "sociodrama", and "simulations" are also terms describing creative drama-type activities. However, these terms are more frequently used in the social sciences in relation to problem solving.

Response to Literature

The word "response" refers to the ways in which students may react to a literary work, verbally, physically, or in writing. A research study by Purves (1968) gives a detailed description of many ways individuals may react to a literary work, including both cognitive and affective types of responses. They are divided into four broad categories: engagement-involvement, perception, interpretation, and evaluation. These descriptions are useful in that lessons may be planned around a particular category using a specific response or responses in that category as a behavioral objective. The usefulness of behavioral objectives will be discussed in Chapter II of the thesis and Chapter VI will use some of the descriptions

of response as instructional objectives for the proposed lesson plans.

Literature

Literature refers to the types of imaginative literature which constitute the major part of the Alberta Senior Curriculum for English literature, namely the short story, the novel, the play, and poetry, excluding factual, historical material, essays, or objective commentaries. The thesis is concerned with imaginative literature because of the special problems involved in its teaching, which will be discussed in Chapter II, and because it narrows the scope of the study, making it more manageable for a Master's thesis.

ORGANIZATION OF THE STUDY

Chapter II of the study will examine the objectives of literature teaching, and evaluate teaching methods from the point of view of objectives achieved, student reaction, criticisms of educators and scholars in the field.

Chapter III will investigate research findings on adolescent development, his intellectual and emotional needs, abilities, and interests and the implications of these findings for teaching methods.

Chapter IV will examine the objectives and methods of teaching in creative drama, its relationship to theatre arts, and its status at the elementary and secondary level.

Chapter V will present a synthesis of the findings of the previous three chapters. Chapter VI will illustrate practical applications of this synthesis and implications for further studies.

LIMITATIONS OF THE STUDY

The study will be limited to an investigation of the literature on the teaching of English literature, of adolescent development and learning in the classroom setting, and of creative drama. It is not an experimental study; however it is recognized that field testing is an important part of any teaching method after a theoretical basis has been established, which is the main concern of this study, and, in Chapter VI, suggestions are made for designing experimental and survey studies.

Chapter II

OBJECTIVES AND METHODS IN THE TEACHING

OF LITERATURE

INTRODUCTION

The first part of this chapter investigates the theoretical objectives of literature teaching, dividing them into two broad categories as they relate to the development of two aspects of the individual, intellect and feeling. This thesis does not hold such a division natural; however, it is frequently made in statements of objectives and it is made here for the convenience of indicating areas of emphasis and implications for teaching. There is no intention of implying, however, that there are no statements of objectives which integrate the two types or make no division at all.

The first category is concerned with objectives which have to do with knowledge of the literary work itself and the development of intellectual abilities which seem to be required for acquiring this knowledge. The second category of objectives is concerned with the development of affective functions in the individual which are also held to be important for full appreciation of literary works and for human development.

In general, objectives in English literature tend to be long-range and implicit rather than specific and explicit. These long-range objectives give direction to overall curriculum planning. However, they are not sufficiently helpful in formulating objectives for the study of a particular work, and for evaluating teaching methods. The third part of this chapter

will therefore discuss the topic of behavioral objectives in teaching —
literature and its implications.

The fourth part of the chapter is concerned with reviewing
teaching methods and studies which evaluate the achievements of these
methods. Criticism of methods is also reviewed in an attempt to focus
in on central problems in teaching and to reveal areas where changes
or new ideas seem to be most desirable.

OBJECTIVES RELATED TO INTELLECT

Knowledge as an Objective of Literature Study

Attention has been drawn to the "revisionary" character of
knowledge, to the fact that its reformulation goes on all the time
(Schwab, 1964b). In the teaching of literature for example, nineteenth
century educators like Arnold were most concerned with the moral and
ethical knowledge literature study could yield. The "New Critics" of
the twentieth century however (Brooks and Warren, 1960), were concerned
with aesthetic knowledge. Contemporary critics are concerned with both
areas (Frye, 1963b) and some have even added another area of concern,
that of "personal knowledge" (Phenix, 1964).

It seems, therefore, that knowledge derived from literature can
be of varying kinds. It can be, for example, of a "direct" sort—the
kind one acquires implicitly in actual life experiences, a particular
immediate kind of knowledge. It can also be knowledge of patterns,
similarities, and relationships and therefore of a more general kind.
Inquiries into the knowledge that literature study yields and the nature

of literature have directed the efforts of scholars to organize knowledge of literature into a disciplined theory (Wellek and Warren, 1942; Brown, 1971). The disciplined view of knowledge and of literature have significant implications for teaching.

Disciplined Knowledge

The division of knowledge into distinct disciplines, for example the arts and sciences, is the intellectual attempt of scholars to organize knowledge to facilitate and guide future thinking and activity within specific areas. The disciplines are distinguishable from one another by their conceptual base, their modes of inquiry, points of view, areas of concern, history and language (King and Brownell, 1966). This view of knowledge is considered significant for education and curriculum planning in that it helps to identify the subject matter of education, and is conceived by some educators as the *only* sound foundation of a curriculum which emphasizes intellectual values (King and Brownell, 1966).

Phenix (1962) asserts that disciplined knowledge is useful because of three features: (i) Analytic simplification, which depends on the argument that learning takes place through a process of simplifying concepts; since conceptualization involves a process of abstraction which aims to reduce complexity and ease comprehension—therefore knowledge does not become more difficult the deeper one goes into it but is, on the contrary, simplified with analysis. (ii) A second feature is "synthetic coordination," the supporting of one concept by another in the discipline and their synthesis into more comprehensive patterns, which enables us to recognize the relatedness of concepts. (iii) The third feature is

"dynamism," a principle of growth referring to the power of one concept to generate other concepts and thus educate by leading one onward and outward.

It has been suggested that every academic subject is a translation of a discipline. Sometimes, however, the learning method we have developed for the subject takes the place of the discipline; for example -- we frequently teach metrical structure instead of poetry (Foshay, 1962). Understanding the structure of a discipline equips the teacher with a theoretical base from which to plan his curriculum and teaching methods.

Literature as a Discipline

A recent study, concerned with a discipline theory of literature, adapted King and Brownell's model for the structure of a discipline (Brown, 1971). From a synthesis of the views of literary scholars, a discipline theory of literature was developed around four major characteristics: conceptual basis, syntax, domain, and stance.

a) *Conceptual basis.* The conceptual basis of a discipline guides what is taught, what concepts will be developed and emphasized. One of the basic concepts in Brown's theory is that literature is a symbolic transformation of reality, an unique and independent art form. Similar concepts are also expressed by Langer (1957) and Phenix (1964), Wellek and Warren (1942), and Brooks and Warren (1960). A realization of this concept becomes an objective of literature teaching (Brown, 1971).

b) *Syntax.* The syntax of the discipline refers to its mode of inquiry, the way scholars seek knowledge within the discipline. Brown suggests a three-stage mode of inquiry. The first one is a preparatory

or pre-critical stage. At this stage the student needs to have some of the attitudes of the practising poet or writer, a quality of openness to the work as a new experience, a willingness to expose himself to it without bias or preconceptions but alert and wondering. At this stage the quality of engagement with the work may determine whether or not the student proceeds further.

The second stage involves an examination of its parts, language, and form. This stage demands considerable intellectual activity on the part of the student. This is the stage of "conscious delight" (Early, 1960) and is also the process of literary criticism or "intrinsic study." It is also the most controversial stage of the inquiry process and arguments are put forward that too much critical analysis is detrimental to appreciation (Squire, 1968), and also to the contrary, that analysis enhances appreciation (Phenix, 1964). Generally, however, objectives favour more, rather than less, analysis (Muller, 1967).

The third stage of inquiry is the attempt to understand the work as part of a larger whole, "a verbal universe," in which patterns, connections, and similarities may be identified through the use of myth, imagery, symbolism, and figurative language. This stage also requires cognitive activity and is often considered as "extrinsic" to the study of the work itself (Phenix, 1964).

c) *Domain.* The domain of literature in Brown's theory is the concrete experience of life. It is perceived as always changing and expanding and new literary forms appear expressing man's relation to the new environment. (Environment is used in a very broad sense here to include psychic, social, and physical environment.) The new created

forms are linked to the verbal universe by the expressive use of language.

d) *Stance*. The stance of a discipline refers to its valuative or affective position towards man and reality (King and Brownell, 1966). Literature stands for creativity, for the individual; it stands against literalness and the shallow awareness of things. It is concerned with nature, with language, the variety of new visions, and humanness (Brown, 1971).

Implications of the Discipline Theory

The discipline approach to literature stresses the intellectual value of literature study. However, as a complete theory of literature it is inadequate because it does not account for the fact that literature may be enjoyed without much explicitly intellectual activity, where the reader knows what he likes but does not know why (Early, 1960). Furthermore, it does not fully account for the fact that the literary work is the objective expression of a subjective experience which consequently has emotional as well as intellectual components. Full perception of the work therefore requires an act of imagination which perceives both aspects simultaneously.

Recognizing the importance of these points, Brown has linked his theory of literature to a comprehensive theory of the imagination, indicating its function in literature, education, and human development. Consequently his primary objective in teaching literature is not the development of intellectual capacities but the development of the imagination. Later in this chapter it will be shown that other educators also endorse this objective, at least in theory.

Implicit in the discipline theory of literature is the assumption that a teacher who has a firm theoretical understanding is less likely to use teaching methods which would lead to the acquiring of knowledge outside the discipline. It is not suggested that the characteristics of the discipline need to be taught explicitly, rather they should be implicit in what is said about literature, in the teacher's attitude, and the way it is approached by the teacher and students. Since literature is considered to be an art form, aesthetic knowledge is most appropriately derived from it. How does aesthetic knowledge differ from knowledge in the other disciplines? Does the aesthetic aspect of literature pose any problems in teaching?

Aesthetic Knowledge

The concept of a literary work as an unique art form requires that we recognize a dual purpose in the use of language. First, language may be used to communicate discursive, literal meaning, when words are used for their denotative value and meaning is derived from their logical, linear order in sentences or propositions. Second, language may be also used expressively or non-discursively, to communicate meaning as in poetry. Language used non-discursively appears to be formulative rather than communicative *per se*; that is, the primary purpose seems to be not so much communication as the shaping or creating of perceptible symbolic forms or images, expressing the experience of the author (Langer, 1957). Imaginative literature deliberately exploits language for its expressive effect, rather than denoting or describing things for practical purposes. Poetic language may work at several levels of meaning at once, heightening

the reader's awareness of the suggestive qualities of words (Lemon, 1969). It is language characterized by "plurisignation," multiple meanings, and the reader makes and remakes meaning as he goes along (Carpenter, 1971). Final and absolute meaning may never be resolved and possibilities may increase with further readings and experience.

The literary artist works by suggestion and implication rather than assertion, by question rather than answer. His symbols may convey denotative or connotative meaning and both may be communicated simultaneously. A metaphor, for example, may have a multi-dimensional appeal, bringing together things of different orders so that those things which may have been separate in our experience are suddenly unified into a totally new experience. Therefore a kind of order and greater significance can be imposed on objects or experiences which appeared superficially insignificant and disparate.

Aesthetic knowledge of literature is therefore knowledge of a particular work, derived from direct interaction with it and not from descriptions about it. It is the result of awareness of the work as a complex and distinct organization of symbols, communicating intellectual and sensuous meanings (Phenix, 1964). Consequently, aesthetic insight seems to involve intrinsic knowledge of the work, an intellectual awareness of the relationship of parts and patterns of organization, and at the same time, an imaginative, subjective engagement with the work. The aesthetic response in total seems to be a complex-affective-appreciative-cognitive-critical response. This view suggests that it would be an error to emphasize the intellectual activities involved in examining the work at the expense of imaginative ones. While it can be intellectually

demonstrated to a person how the various elements of a work relate to each other, its total effect cannot be explained. It can only be felt by the reader himself.

OBJECTIVES RELATED TO FEELING

Engagement and Involvement

Engagement and involvement are the processes whereby an individual is first motivated to begin reading and thereafter continues to be motivated to continue reading until the finish. It is felt that preliminary motivation "imaginative entry," is the first essential step in literature study (Burton, 1965), and that without sustained involvement reading is just a mechanical exercise (Purves, 1968).

Involvement seems to depend on the reader's capacity to identify and relate correlative experience in himself with the experience in the work. The intensity and quality of involvement is determined by experience, interest, and intelligence, and by the capacity to identify with the work.

Identification is a process referring to the capacity of the student to imaginatively project himself into the characters, situations, and emotions expressively contained in the literature. The term "empathy" also describes this process (Katz, 1963). It may occur imaginatively or it may be stimulated in a kinasthetic sense through emphasis on organic sensations and bodily positions. There is considerable evidence to indicate that there are individuals who have a tendency to empathize kinasthetically rather than imaginatively (Lowenfeld, 1952). This fact

is significant for teaching literature if we think of the lack of opportunities in the average classroom for kinasthetic empathy.

Growth in aesthetic appreciation and artistic abilities seems to depend on the degree of identification the individual has with the activity. Lowenfeld (1952) has noted that when the self is excluded, work in the arts tends to be either a stereotyped repetition, a purely objective report, or a generalization. Growth in aesthetic appreciation reveals itself by an increasing sensitivity to the total integration within oneself of all one's experiences concerned with thinking, feeling, and perceiving the work. Aesthetic appreciation therefore seems to be the response of the whole person.

The "domain" of literature would seem to extend to the encounter between the student and the work and to the experience, past and present, he brings to the work. Thus, a link is established between the ordinary conditions of experience which are available to everyone and the selective, intensified forms of experience which are the artistic products. This view suggests a concept of art as a bond between its creator and enjoyer. Art is not "out there somewhere" but rooted in ordinary life-experience and we are all potential artists if we have the vision to see the aesthetic qualities of our experiences. This is a concept which goes back to Dewey's view of art works as media for communication between men, for "bridging gulfs and scaling walls" (Dewey, 1964).

Emotional Development

In the past, an emphasis on intrinsic study of a literary work

and a concern with cognitive development have contributed to a neglect of the undercurrent of emotional response which is now recognized in theory to be at the base of the literary experience (Miller, 1969). However, in practice we still tend to emphasize "objectivity" in interpretation, on the basis of evidence from textual analysis. We will tolerate emotional preference, but a criterion of evaluation which says, "I read it because I like it," is not usually rewarded. There are indications, however, that attitudes are changing. Schools and society are undergoing physical and psychological changes. The physical change relates to population and knowledge explosion, and the psychological change relates to a demand for more openness in human communication (Gorman, 1969).

Educators are beginning to address themselves to the following questions:

Does an emotional reaction have to be a private, internal process or is there value to the individual in learning to express and clearly communicate his emotions?

Is there value in trying to identify the cause of emotional reactions?

Is there value in learning to control one's emotions? By suppressing them is one learning to control them?

Is the literature class an appropriate place for learning emotional control?

Is there value in learning to express emotional reactions creatively?

It has been suggested (Gorman, 1969) that the socialization

processes and "content" preoccupation of our schools have conditioned both students and their teachers to accept an individualized, over intellectualized, non-emotional approach, within what appears to be a group setting. Gorman feels that a change in behavior patterns requires not only time and patience, but the development of communicative skills on the "process" level. Process communication is the suppressed half of communication in the classroom and concerns feelings that group members have about themselves while a topic is being discussed. These feelings are not expressed; however they exist and influence the quality of learning and teaching.

Gorman points out that allowing students "freedom of expression" is not really dealing with process, it is merely the removal of rigid controls. However, substitute controls need to be developed rapidly to avoid consequent behavior problems. These controls need to be based on the recognition of personal responsibility, on the part of the teacher and the student, to make communication clear and to determine what is to happen in the classroom, on democratic principles, and on respect for one another.

The process aspect of classroom communication is significant in teaching literature where "discussion" is often utilized as a teaching technique. Teachers need to ask themselves whether traditional teaching techniques, for example inductive questioning, offer opportunities for dealing with process and content at the same time or do we need to utilize new approaches to cope with this problem.

Imaginative, Creative, and Intuitive Development

Imagination, creativity, and intuition are the characteristics we tend to associate with the artist, his processes and products. Because there is a lack of practising artist-teachers, especially in literary arts, we do not know very much about how these powers function and consequently tend to ignore them.

The point of view that imagination is a natural human quality possessed by all of us in some degree and capable of being developed, is implicit behind the concept of "the educated imagination" (Frye, 1963b). However, its development as an explicit educational objective has not been wholeheartedly accepted as academically respectable, but belonging more appropriately in the domain of the fine arts. This point of view seems to be changing. A recent study proposes the development of the imagination as the objective of literature study (Brown, 1971). Charlton (1967) points out that imagination is not a distinct mode of thinking separate from logical thinking, it is not an activity or type of thinking which can only be exercised one way. We can be imaginative in different contexts, in arts or sciences for example. It is an aspect of thought, feeling, and action. One of its powers lies in enabling us to create and contain alternate structures of experience (Purves, 1970). The appeal to the imagination is to open up possibilities, to maximize meanings (Phenix, 1964). It is felt, therefore, that a concern with imagination in education implies a concern with the uniqueness of the individual, with the nature of the literary experience, and with the future.

A concern with the imagination affirms the view that man is a potential creator. The characteristics that are now generally associated with creative thinking and behavior, for example ideational fluency, flexibility, originality, elaboration, penetration, and synthesis (Torrance, 1967), are proposed as objectives not only for general education but also for particular subject areas. It has been suggested for example (Kunkel, 1972), that the qualities we should develop in English classes are those which will be required for complex, human problem solving: improvisational skill, resourcefulness, problem sensitivity, independence, and self-confidence. Williams (1970) emphasizes the need to develop teaching strategies which cut across different subject matter content, to develop divergent thinking and production processes.

A concern for the function of intuition in learning and development was expressed by Bruner (1962); however, since that time no significant research has been undertaken to investigate its role. In the teaching of literature we tend to emphasize interpretation which has the support of evidence derived through analytic procedure. However we should not dismiss the possibility that aesthetic appreciation of literary works may consist of an immediate apprehension which does not depend on formal methods of literary criticism for its insight. From the artist's point of view, the perception of expressiveness in life or art does not seem to be the result of analysis or any logical reasoning process. Rather it seems to be the result of a sudden recognition, a *Gestalt*-like insight, an "epiphany" (Gerard, 1952). As Bruner suggests, the "intuitive leap" may often come after a long period of

preoccupation with a subject, or a mulling-over period, but it seems to be the product of an unconscious synthesis after which relationships and patterns suddenly leap to the conscious mind.

It may be desirable to foster the attitudes of the artist to life and experience and his media, rather than attitudes of the literary critic. Brown (1971) suggests that the literary artist has a concern, excitement, and curiosity about the uses of language; it is a playful, experimental attitude, and it is sensitive to sounds and fine nuances of meaning. Perhaps we should encourage intuitive approaches followed by more formal methods of verification. Rather than the academic class- room setting, we might find that the literature "workshop" or "studio," under the guidance of a writer or poet, may be a more desirable setting for imaginative and creative development. The message of these concepts for teaching is to be experimental, to be flexible, to be creative in devising teaching approaches, to offer a variety of educational experi- ences, to open up possibilities rather than limiting them.

Personal Knowledge

In a recent edition of the NASSP Bulletin (1972) devoted to "Humanizing the Schools," Wilhelms suggests that a humane objective in the teaching of English literature and language is that of "understanding the self" and "self-acceptance." This point of view is representative of the attitudes of a growing number of educators who realize that the school plays a significant role in the psychological development of the individual. Holbrook (1967) suggests that the literary encounter should be a process of self-discovery. Squire (1968) advises that students

need to learn to trust their own responses and to seek verification for meaning from personal experience. Greene (1972) forwards the idea that teachers can help to motivate students in their struggle for self-awareness. However, she cautions that works of art do not automatically become occasions for self-confrontation. Students have to make an effort to find their own subjective meanings in the work. Meaning is seen to be relative to a person and associated with an experience. Personal meaning therefore depends on the subjective relationship of the knower with the known, and is the result of the knower's interaction (enjoyment-engagement) with it (Phenix, 1964).

Russell (1960) identified five levels of reading in students at the secondary school level, which ranged from a concern with the sound of words with not much meaning attached, to a level where reading became a stirring personal experience and students felt the "shock of recognition." The student in such an experience may derive significant "personal knowledge," a term used by Phenix (1964) to describe the knowledge that one may realize from being in a one-to-one relationship with something or someone.

The concept of personal knowledge is more fully developed in Martin Buber's (1965a) philosophy as the "I-Thou" relationship. The conceptual framework of the "I-Thou" relationship is that everything exists *in relation* to something else. Consequently no man lives in isolation. Either his relationship to others will be manipulative, the "I-It" relation, seeing them as objects to be known, used, and exploited, or it will be the "I-Thou" relation, characterized by an awareness of inclusion, mutuality, directness, and intensity. Buber (1965b) suggests

that man may have an I-Thou relationship with artistic images when he
sees them in their existential wholeness, rather than as an aggregate of
elements to be analysed and categorized, and he desires to enter into a
personal relation with them. The knowledge derived from the I-Thou
relationship resembles aesthetic insight, arrived at by an intuitive
process. Phenix (1964) also suggests that the arts, by objectifying
human subjective relations, may enhance understandings of real existen-
tial relations between individuals, and between oneself and others.
Insights from literature, therefore, can provide a basis for understand-
ing in the personal realm, making education possible in a domain that is
considered important for the life of man and society.

BEHAVIORAL OBJECTIVES FOR TEACHING LITERATURE

For effective teaching, one would expect some relationship between
what is done every day in the classroom and what one finally hopes to
achieve. In other words, daily objectives should in some measure
approximate long-term goals. However, Hoetker (1970) points out that
there is often a lack of correlation between the long-range goals of
education and the daily routines of the classroom, that "many behaviors
elicited and reinforced in school situations are logically and emotionally
incompatible with the liberal objectives schools profess" (p. 54). In
such cases, teaching methods should be changed or objectives may need
to be brought in line with reality.

Statements of objectives expressed in behavioral terms may help
to narrow the gap between everyday reality and ultimate goals. Objectives

which emphasize what the student is expected to do at present, what activity he is to perform to achieve the objective, are more helpful in planning and evaluating daily work than global statements of desirable future behavior. For example, the Alberta Senior High School English Curriculum Guide (1970) lists some objectives for the teaching of poetry: to realize that poetry is interesting, amusing, and/or challenging; to discover that it need not be beautiful nor moralistic, to develop an appreciation of the style and skill of the poet. These objectives suggest very little about how individual poems should be taught or how the teacher can judge that the specified objectives have been attained. Rather than accept a large variety of student behaviors as indicative of objective achievement, there may be a tendency among teachers, uncertain of what specific reactions they should look for, to limit behavior, and students may be conditioned to give appropriate responses which they already know are acceptable and safe (White, 1969). However, objectives which describe a desired outcome of the learning situation, for example "the student should evaluate the work in terms of personal criteria," are more helpful in assessing student response, and because it is more specific it is a better guide for planning teaching methods.

A recent study by Purves (1968) contains a useful list of descriptions of reactions to literature, which may be used as objectives in lesson planning. There are four categories of response descriptions, each one describing a general relationship to literature: engagement and involvement, perception, interpretation, and evaluation. These categories do not define behavior too narrowly and they do incorporate

other statements of objectives in the teaching of literature.

Behavioral objectives should not be written for the purpose of "measuring" more exactly what the student has learned, for as Purves (1970) points out, measurable behavior deals with only a small part of what is going on when people read and respond to literature, their overt responses. He suggests that teachers should not treat student responses to literature as editors or censors, but relate to what is being expressed. The teacher needs to see and know the student in a large variety of behavioral settings. However, he needs to recognize that the meaning of a large amount of observed behavior entails inference. The classroom is not a rigidly controlled laboratory environment and the teacher cannot control all the stimuli and responses. However, the teacher can learn to recognize the kind of relationship the student has with the work and help him to examine it more deeply and learn to be responsible for what he says and does. Behavioral objectives do not mean that every student will become excited and involved in the activities of the classroom, but they may encourage teachers to reconsider their methods in more specific terms and try to find different ways to stimulate and motivate students.

TEACHING METHODS

Literary Criticism

Research studies indicate that, contrary to theory, in practice English teachers tend to ignore the extent to which social and psychological factors may affect a learning situation. Much of what is taught

in literature is the method and procedures of literary criticism (Frye, 1963b). Literary criticism is emphasized by College Entrance Exam Boards (1965), institutes of research (OISE, 1968), and secondary schools where students are preparing for university entrance. The purpose of critical procedures is effectively described by Lemon (1969): to give the reader an orderly and relatively thorough entry into one aspect of literature. While literature works by complexity and plurisignation, literary criticism works by simplification. The literary critic may be concerned with factors external to the work; for example, the biography of the author, or the economics or politics of the period in which he lived (Wellek and Warren, 1942). In these cases his study may be classified as "extrinsic." Squire's (1966a) study of English teaching in American schools revealed that much of literature study is of the extrinsic kind. This type of study is considered valid by formal critics only if it contributes some added insight to the understanding of the work itself; however, it is felt that in general it does not contribute to aesthetic meaning but to meaning in the empirical or synoptic realm (Phenix, 1964).

Formal criticism, or the analytic approach to literature, is concerned only with the work itself. Lemon suggests that this is a two step process: one, to make a literal sense of the words, usually by paraphrasing, and two, to understand its overall organization. He cautions that no one single approach for interpretation works equally well for all works, and the critic (teacher or student) using this method has the problem of selecting a pertinent approach, or combination of approaches. There seems to be no way of predicting what discipline will be most helpful in interpreting a given work, except that the choice of

critical approach depends on the kinds of questions one wants to answer and the nature of the work. Hook (1965) and Scott (1962) suggest a variety of approaches and seem to favour a multiple-approach. A study by Conner (1966) of English teachers in Iowa indicated their favour of a combination of approaches. It also revealed that they preferred to teach and arrange material according to "type" rather than "theme" which seems to support the findings of Walker and Evans (1966) that teachers tend to define the "structure" of a literary work by its external form, rather than by content and internal organization.

Inductive Method

The "inductive method" or approach is actually a misnomer because it is not a method but merely a questioning technique in the method of literary criticism. It derives its name from the inductive reasoning process which aims to arrive at a general principle, from observation of particular instances or attributes. Its conclusions are probable and subject to change as new evidence is available. In the teaching of literature it may pertain, for example, to the close study of details in organization or nuances of meaning, aiming to arrive at a concept and understanding of the structure or meaning of the whole. Through question-ing, the teacher attempts to guide the students' reasoning to arrive at the significance and meaning of the whole, from a consideration of particular details.

A survey of the literature indicates that the inductive technique is very frequently used for "close" or "intrinsic" study of the work, in "formal analysis" or "formalistic criticism." It is an intellectual way

of dealing with literature, relying on comprehension, knowledge of facts

and terms, principles, and analytic skills.

Inductive teaching sees the teacher as a questioner and a guide

in the reasoning process, whose function is primarily one of helping

students develop skill in analyzing the literary use of the English

language. At their best, the teacher's questions are open-ended,

"drawing attention to," "opening up" the text, allowing for divergence

in interpretation. Usually, however, they tend to encourage convergent

thinking, leading the student step by step in the Socratic manner to

arrive at the conclusions pre-determined by the teacher. For example,

in teaching a concept like "dramatic situation," the teacher is cautioned

to first clearly define what this concept means (Steinberg *et al.*, 1966),

then gather the material which best exemplifies the concept; a series of

questions are then formulated which lead the students to "discover"

variety of ways "dramatic situation" is used and, from there, construct

their own definition which should match the teacher's. This is an

example of the substitution of the teaching of a method for the teaching

of the discipline. Clearly such an approach is not concerned with the

meaning of the work to the student but with definitions of techniques or

figures of speech, and with the classification of literary works according

to the types of techniques the author uses. It would seem that a concern

for the students' relation with the literature in such an approach would

be almost incidental.

Teachers like to refer to the questioning process as a "discussion."

However, in practice, many teachers do not know how to set the scene for

a genuine discussion (Gorman, 1969), and instead a series of dialogues

between the teacher and a student ensue with the rest of the class observing. The danger here, and in general in inductive questioning, is that the procedure has a tendency to degenerate into the kind of monotonous pattern of communication described by Hoetker's (1968) study. This study involving nine junior high school English teachers, revealed an unnatural "game playing" atmosphere in the classrooms, with the teacher always playing the role of director, rule-maker or solicitor and the students that of dutiful respondents, answering on cue. Both teachers and students adhered to a fixed, basic pattern of communication, that of teacher questioning, pupil responding and teacher reacting. (This pattern was previously noted by Bellack [1966] with social studies classes.) Hoetker found that the average questioning rate during English classes was 5.17 questions per minute, which may suggest that the type of questions asked were "close-ended," requiring little thought or deliberation.

Squire's (1968) study of English instruction in American classrooms supports Hoetker's findings of a dominating question and answer technique and also indicates the tendency of teachers to monopolize classroom time by lecturing. A study in Australia on interaction patterns in the classroom using video-tapes (Adams and Biddle, 1970), also supports these findings and gives added evidence that communication patterns are set by the teacher and dominated by him.

Activities Approach

Emphasis in teaching in British schools seems to be more on processes of individual growth and student interaction, rather than on mastery of substantive content as in American schools (Squire and Applebee,

1969). For example, there is a concern for providing opportunities for physical and oral responses to literature rather than only written responses. Consequently, "talk" and "dramatization" seem to play a much greater part in British classes than they do in the American (Dixon, 1967). (This topic will be discussed in more detail in Chapter IV.) American observers of British teaching methods have noted a greater flexibility and variety in teaching approaches which American teachers seemed not to be aware of (Squire and Applebee, 1969). In American schools experimentation with games (Foster, 1972) and drama (Hoetker, 1969; Moffett, 1967) are the exceptions rather than the rule.

American innovations in teaching methods have been in the direction of "guided reading" and "individual study" programs; however, they are not yet considered to be a significant part of English instruction (Stratopoulos, 1971).

An example of the experimental approach is one conducted in a Los Angeles high school (Phelan, 1971). The emphasis in this approach was on the processes students could follow in literature class rather than on the content used. Students were free to determine their own objectives in their search for meaning, according to their own needs. The aim of the program was to provide students with the opportunity of experiencing metaphors in art, literature, social and political systems, and to translate these metaphors into ones of their own, using many different media, music, art film, dance, or drama. The teachers in this experiment felt that the questions asked must be the student's, the work of responding must be his, and the means of expressing the uniqueness of his experience must also be his.

Another experiment by Robinson (1970) involved students in the translation of a literary work into another medium. This experiment revealed that students were motivated to undertake intensive analysis of a literary work and achieved a meaningful synthesis in another medium when they were involved in a creative activity. These experiments suggest that an activity approach to literature may be a good way of achieving objectives and may bring additional rewards to students and teachers, in terms of opportunities for alternate avenues for expression and communication.

Criticism of Teaching Methods

Schwab (1964a) suggests that literature is a "productive" discipline rather than a "theoretical" one and is concerned with making things rather than with knowing about things. This view is also shared by Buber (1965a) when he writes about the artist as the "image-maker." What he makes is the symbolic expressive form of his felt experience. Therefore the image has meaning for him. When the image is presented to the reader, he also finds meaning available. It is his own meaning. Although many meanings are suggested by the expressive language of literature, we are our own "meaning makers" (Carpenter, 1971). The reader goes back and forth between the work and his own real, literal, or imaginary experience, to consider ways it may be true for him. If he can make no connections, the work may have little meaning for him, even if he knows the literal meaning of every word. Since each person brings his own unique set of experiences to the literary encounter, the kind of questions that should be asked are those which help him to find

his own particular meaning and not the meaning the teacher has found.

In spite of objectives which try to balance cognitive and affective goals, English programs at the secondary level tend to concentrate heavily on cognitive ones (Hirshfield, 1967). Although the need for motivating students and preliminary enjoyment without analysis is emphasized (Burton, 1965; Early, 1960), literature study often becomes a dry schematic analysis of structural relations, imagery, and symbolism (Muller, 1967).

Information on teaching methods in Canadian schools is very scarce; however, there is indication that in general teaching methods in Canadian secondary schools resemble those in the United States. A research study by Bliss (1963), for example, of objectives and procedures in the teaching of literature, revealed that the development of understanding of the self and of life received little attention in the 70 Alberta junior high schools surveyed.

The treatment given to literary works at the secondary school level often resembles the treatment given to products of literal and scientific language (Carpenter, 1971). A student, for example, is asked to apply terms and methods of literary criticism to what he reads and thereby translate expressive language into literal language. It is felt that literary products should be more than vehicles for the teaching of literary criticism. Phelan (1971) submits that students are so conditioned to make a literal response to reading in school, that they have lost the desire to "metaphorize," to think divergently about literature, and to respond to literature by initiating their own metaphors in their own terms and images.

The critical treatment of literature tends to turn expressive language into scientific language, and reading into an experience more closely resembling science than literature (Carpenter, 1971). For example, in criticism terms are defined, meaning is given by stipulation. Statements take the form of propositions, testable by evidence to be found in the work, or by consulting the author or his biography, or by relating them to psychology or other disciplines. In general, validity is determined in the same way as in science through replication and consensus. Therefore criticism is more like a science than an art and would seem to encourage an attitude toward expressive language that is more appropriate to science.

Expressive language however does not conform to the same rules for meaning-making as does scientific language. While literature may contain propositions, their truth or falsity is not the measure of aesthetic meaning. While literary works may be useful for teaching literary criticism, literature also "happens" for the responsive reader who is not in possession of the terms and techniques of criticism.

The problems students have with literature are usually only revealed in the formal setting of the written examination when it is too late to help. Teaching methods are needed to help teachers cope with problems that surveys of students' responses reveal. Squire's (1966b) study, for example, on the responses of adolescents to four short stories, revealed that students tend to give stereotyped explanations to human behavior and sometimes give exact explanations of ambiguous behavior that are largely imaginative. Another finding of this study was that readers who became extensively involved in the stories were

more inclined to make comments which evaluated their literary qualities.
A study by Evans (1968) supports this finding by indicating a statistic-
ally significant relationship between emotional response and interest.

A study by Ring (1968) identified some additional difficulties.
Students had a tendency to deal with the stories being studied as
objective reports of human behavior, rather than as literary works.
They also had difficulty in perceiving the focus of the study, the
author's intention, his point of view and the motivation of the charac-
ters. A study by Sanford (1971) indicates that a fairly prevalent
negative attitude exists toward the way poetry is being taught. He
suggests that we need more imaginative means of securing student involve-
ment in poetry study.

A study by Gallo (1968) on poetry teaching methods of grade ten
English teachers indicated that teachers lectured most of the time,
elicited few student comments and progressed line by line in poetry
analysis. Although their responses to a questionnaire indicated they
were familiar with other teaching methods, actual practice revealed that
they did not use them. The problem in teaching, therefore, seems to be
one of finding methods which will motivate the students to focus on the
literary work itself without destroying their sense of expressive
language and affective response, but at the same time motivate them to
search deeper within themselves and the work for meaning.

SUMMARY

The first part of this chapter indicated the theoretical bases
of objectives for the teaching of English literature. The implications

of a discipline theory of literature were discussed and it was pointed out that such a theory emphasized intellectual values in literature study, generally associated with literary criticism. It was shown also that a theory of literature provides concepts to help distinguish the aesthetic use of language from its use for other purposes and to recognize how aesthetic meaning may be derived from a literary work.

It was also pointed out that some educators recognize that intellectual effort alone is not enough for appreciation, that an act of the imagination and an emotional response are simultaneously needed to perceive the emotive and imaginative aspects of literary language. Consequently, the need to foster a "feeling intellect" is emphasized.

The second part of this chapter further investigated objectives which relate to the functions of the emotions and the imagination in literary appreciation and human development. It was pointed out that while in the past there was a tendency to merely pay "lip service" to these powers, contemporary educators have put them in the forefront in statements of educational objectives. The importance of engagement and involvement, touched upon in the first part of the chapter, was more fully discussed and their importance in motivating the student and sustaining his interest was indicated.

Views on the importance of fostering creativity in thinking and behavior were briefly reviewed. (This topic will be discussed in more detail in Chapter III.)

The possible implications of the role of intuition in literary appreciation and creative production were also discussed. The concept of personal knowledge as an educational objective and its implications

for teaching were considered.

The function of behavioral objectives in teaching English literature was examined in the third part of the chapter and it was noted that the formulation of behavioral objectives encouraged teachers to critically examine daily student performance and their own teaching methods rather than concentrating on long-range objectives.

The last part of the chapter reviewed and evaluated teaching methods commonly employed in the teaching of English literature. It was found that while objectives in theory emphasize growth in literary appreciation and personal development, in practise, teaching methods tend to aim for mastery of critical concepts and the development of skill in critical processes. Criticisms of teaching methods therefore stem from a concern with what is happening to the student in this process, to his attitudes towards literature, and with what is happening to the literature.

It was shown that an emphasis on teaching critical methods does not do justice to literature because the emphasis is on the derivation of empirical and literal meaning, rather than aesthetic and personal meaning.

Except for the activities approach to literature, the standard approaches do not provide much opportunity for expressing emotional response or for expressing response creatively. The need for teachers to communicate with students more openly was indicated. They should experiment more freely with a variety of teaching methods to provide a greater variety of learning experiences. They need to find teaching methods which will help them become better acquainted with their students,

if they are to help them find personal meaning in literature.

The choice of teaching method depends on the subject matter, the objectives we hold, and the nature of the learner. This chapter has investigated the nature of the subject matter and the objectives. Chapter III will investigate the significance of the adolescent's character in planning teaching methods.

Chapter III

PSYCHOSOCIAL ASPECTS OF ADOLESCENT DEVELOPMENT

INTRODUCTION

Chapter III is concerned with investigating the psychosocial
aspects of personal development as they relate to the achievement of
the objectives indicated in Chapter II and their implications for
teaching methods.

This thesis holds that the development of a person (intellectual,
emotional, physical, psychological, and social) consists in part of a
process of interacting with the total environment. The emphasis is on
the word "interaction" because it suggests that a person is not a
passive object, reacting to stimuli, but an unique individual responding
in a complex way to all the elements within his environment.

The focus of this chapter, therefore, is on the psychosocial
aspects of interaction in a classroom setting, and the effects on the
individual in terms of intellectual development, development of the
self-concept, creative development, and motivation for learning. The
implications of individual differences in learning style and interests
will also be discussed.

INTELLECTUAL DEVELOPMENT

Stage of Formal Operations

A critical transition in adolescent development occurs at the

intellectual level between the ages of 13 and 16. During these years,
the adolescent develops the capacity to think abstractly and to reflect
on his thinking. Piaget (Inhelder and Piaget, 1958) has noted this
stage in his theory of intellectual development as the stage of "formal
operations," characterised by the ability to manipulate relationships
between abstractions without reference to concrete reality. At this
level of development, the adolescent is no longer dependent on empirical
experience as he was at the earlier level of "concrete operations" and
can now deal with possible or hypothetical relations between ideas. To
say that thinking is no longer at the concrete level is to say that it
is not bound to the actual features of a thing or a situation, or the
observable facets of a real or imagined situation. Rather, it is free
to explore and deal with new and abstract relationships or to consider
hypotheses that may or may not be true and to work out what the results
would be if they were true.

This stage in adolescent development has profound implications
for learning and teaching. It means that the student is ready for verbal
expository teaching, which relies on concrete, empirical experience for
illustrative purposes only or to clarify or dramatize abstract meanings
(Ausubel, 1970). His increased ability to deal with abstractions
permits him to cope with a greater volume of subject matter in greater
depth. However, it is important to note that this development varies
greatly from one individual to the next, depending on experience (which
seems to be more important than actual age), intelligence and personality
(Ausubel, 1963). Also, the transition from concrete to abstract does not
occur simultaneously in all areas. This implies that an individual who

may characteristically function at the abstract level of cognitive development in several subject areas may, however, revert to a concrete or intuitive type of thinking when first introduced to an unfamiliar subject matter. For example, while using abstract logical thinking in a science course, he may continue to function at a concrete level in social studies and literature. Consequently, teachers should not expect that a student will function at the same intellectual level in all courses and that all students develop at the same rate. It would seem desirable, therefore, to provide opportunities for concrete experiences at every level, especially when introducing new material. Flavell (1963) notes that in order to acquire stable and enduring cognitions about the world, one must perform real actions on the materials which form the learning base, actions as concrete and direct as the material will allow. As actions are repeated and varied they are internalized and transformed into operations. This view implies that the use of concrete experience in presenting new material should not be ruled out even at the secondary level.

Egocentrism

Another aspect of adolescent thinking is the transition from subjective to objective thought. It is facilitated by a process of social interaction with peers and adults which stimulates the adolescent to shed his "egocentric" way of thinking (Inhelder and Piaget, 1958). Egocentrism refers to the tendency in the adolescent to be psychologically centred about himself, to perceive the world strictly in terms of his own point of view. Egocentricity is characteristic of thinking in childhood and it lingers into adolescence, manifesting itself in the tendency to

see social situations from a subjective frame of reference. The opposite of this characteristic would be the ability to see things objectively, or from another's point of view, or the ability to empathize or identify with others. These characteristics are important in communication between people and obviously significant in reading literature.

In egocentric thought, the adolescent fails to differentiate between the objects of his own thought and those of other people. For example, since he is so concerned with himself, he assumes that other people are just as concerned with his behavior and appearance (Elkind, 1971). Consequently, in social situations he imagines the reactions of other people and reacts to them. He tends to have an "imaginary audience" which responds to him in an anticipated manner. If he is critical or does not like himself, he expects his imaginary audience will be too, and if he admires himself, he assumes that others will also. He is keenly aware of his limitations and often torn between the impossibility of communicating his intense self-awareness and the desire to do so. He has a need to be recognized and to have his point of view acknowledged. He may exert a great amount of intellectual energy in defending his point of view, seeming to be immune to evidence which does not fit in with it (Mitchell, 1971).

Evidence of egocentrism may be inferred from responses to literature. Richards (1929), for example, noted that the emotional reactions of undergraduates often interfered with perception of poetry selections. There was an overwhelming tendency for these students to refute or reconstruct views which seemed to be in conflict with those of their own, rather than to investigate them. Evaluation of content and style seemed

to be obstructed by the reader's own "doctrinal adhesion" to particular views of the world. Other studies showed that the influence of personal experience may lead to misunderstanding in reading (Cross, 1940), and previous attitudes may have a very strong influence on value judgements (McKillop, 1952). A more recent study (Ring, 1968) indicated that students had difficulty in perceiving the author's intention, his point of view, and the motivation of characters.

Literary appreciation, therefore, seems to require a certain degree of objectivity on the reader's part, to see it as a work of art and to understand the point of view being expressed, even if it is in conflict with one's own. The ability to do this, however, is obstructed by egocentrism, the psychological tendency to view situations subjectively. How does a person become less egocentric? Can a person learn to see another's point of view? Are there certain skills which can be taught and learned? Can we provide opportunities for this type of learning within a classroom setting?

Decline of Egocentrism

The decline of egocentrism or "decentering" is the result of social interaction (Inhelder and Piaget, 1958). Since the adolescent is now capable of reflective and abstract thinking, he is capable of formulating his own theories and systems and attaches strong feeling to them. At the same time, the affective aspect of his personality is developing through social interaction, and he is learning social roles and deriving a scale of values. When he is responsible for performing certain tasks, or when he is confronted by the views of his peers, he

may be compelled to analyse his theories and subject them to empirical verification. When this is the case, he has to reflect on the logic and validity of his views, apart from his subjective feelings for them. When this occurs and he can reflect on his own ideas in an objective manner, his perspective or point of view will widen inasmuch as it encompasses other points of view and he reconciles conflicting views with his own conceptual system (Inhelder and Piaget, 1958). This theory, therefore, implies that cognitive development is linked to affective development and together they are the product of social interaction. What kind of social situation in a classroom setting may encourage growth away from egocentricity?

Role Taking

In the course of everyday living an individual interacts with parents, teachers, and peers, and he may unconsciously identify with them and imitate their behavior, or play their "roles." A child during play, for example, will learn to acquire roles and will develop the ability to shift from one role to another. At a later age, situations which involve interaction with peers, activities which require coopera- tion or compromise, or a real argument or discussion, and which pre- suppose some capacity to divine the attitudes of the other person towards the subject, may enable the individual to acquire some "role taking skills" and consequently shed some of his egocentricity. Flavell (1968) suggests that an individual's ability to acquire another's role may be influenced intentionally by the teaching of "role taking" skills. He conducted an experimental study with children of varying ages to

analyse two types of communicative behavior, one without role taking
and the other directed by role taking, to find out what needed to be
developed in this area of social-cognitive functioning. It was found
that role taking is concerned with becoming aware of another's perspec-
tive, analysing another person's role attributes, learning to differ-
entiate them from one's own, and communicating in terms of the other
person's point of view.

Empathy and Imagination

Central to the role taking process or to role playing, is
imagination and empathy, or the ability of a person to engage in "as
if" processes, the ability to treat an object or event as if it were
something else (Sarbin, 1954). This ability seems to be partly innate
and partly learned through the socialization process.

Empathy between individuals depends on an open and free relation-
ship with others in an exchange of verbal and non-verbal messages. It
consists of a process of oscillation between identification and detach-
ment, including the experience of the other person while retaining one's
own identity and dealing with one's own reactions (Katz, 1963).
Identification means that one becomes engrossed in the other person and
forgets about oneself, taking the experience of another into oneself,
rather than projecting one's own experience onto another. In a sense
one intrajects the other person into oneself and vicariously experiences
those features of his inner life that differ from one's own. However,
one does not cease to be oneself in the process of identification, it
is only the imagination which is active, being stimulated by perceptual

cues coming to one via the senses. One is capable of withdrawing from one's subjective involvement and use methods of reason and scrutiny. In some cases, a higher degree of affective involvement occurs as in role playing or acting, where identification is expressed in a physical recreation. However, involvement does not occur to the extent that loss of the self occurs. This state of total organismic identification may be induced by hypnotic suggestion or in psychotherapy, for the treatment of emotional disorders; however, it should not take place in an educational setting. Role playing may be consciously used in "play therapy" or "drama therapy" (Axline, 1947) where the individual is consciously placed in a situation which the therapist knows will elicit a very strong emotional reaction. In an educational setting, however, role playing is used to provide opportunities for self-development, social experience, and to discover barriers to communication, and not for the therapeutic treatment of psychological problems. Emotional confrontations should not be purposely planned in the classrooms, although they may occur and the teacher needs to be prepared to help students cope with and control them.

The readiness to imitate, to mimic, to engage in spontaneous playful activity is apparent very early in human behavior. Observation of children at play reveals that during such activities they are more relaxed, more suggestible and more likely to identify and empathize than during other activities. Therefore, it would seem possible to develop role taking activity further by building on the individual's natural inclination towards play and imaginative activity and providing him with opportunities to participate in extended role taking activities.

This in effect was done by Moreno (1953) whose empirical investigations indicate that significant improvements occur in one's understanding of others after empathic experiences. He observed that in putting on the mask of another role, one feels less inhibited to indulge in spontaneous fantasy. In losing self-consciousness a person surrenders his attention and energy to his imagination. When rational controls are lessened, the imagination works more indulgently and more instinctively; consequently the flow of imagery is stronger, one becomes more alert to possible alternatives, and is likely to grasp intentions and meanings which in everyday experience one may miss because of selective inattention. One's empathic ability is also increased by group experiences, from deriving a sense of similarity and identification with members of the group. It seems, therefore, that role taking activities may provide opportunities for development of empathy and imagination so necessary for learning to understand from another's point of view. As one learns to see a situation from another person's perspective, one's thinking becomes less egocentric.

The implications of these findings for the classroom situation are that if the decentering process is to be facilitated, opportunities need to be provided for role taking activities. Discussions where individuals give direct feedback to each other may help the adolescent realize that his point of view of himself is not necessarily shared by others. Situations where students become increasingly aware of the necessity of paying careful attention to the characteristics of the receivers of their communications may also help in decentering.

Intellectual Idealism

Another aspect of adolescent intellectual development is idealism (Mitchell, 1971). The superior intellectual development of the adolescent provides him with the tools for recognizing the weaknesses and shortcomings of adult society. However, since his experiences in the adult world are often restricted and limited, he may be reluctant to try, or incapable of, understanding the factors which account for making things less than ideal. Squire's (1966b) study, for example, on the responses of adolescents to four short stories, indicated a tendency to prefer happy endings. This finding suggests a need for teaching methods which would help students explore the causal factors in social situations and the complexities of human motivation and behavior, in a way that would provide deeper understanding. However, the aim in teaching should not be to squelch youthful idealism, for it is a reservoir of fresh thought and creativity (Mitchell, 1971).

THE SELF-CONCEPT

Definition

The adolescent's heightened sense of self-awareness and its relationship to intellectual ability has been noted in the first part of this chapter. The extended significance of self-awareness or the self-concept, in learning, motivation, and social relationships is generally not fully understood by teachers (Staines, 1970).

The "self-concept" is a construct used by psychologists to infer a process from observable behavior, and to help explain causes of that

behavior. Labenne and Greene (1970) suggest that the self includes three components: the perceptual, the conceptual, and an attitudinal component. The perceptual component refers to the way a person perceives himself, the image he has of his body, the picture he has of his impression on others. The conceptual component concerns his conceptions of his distinctive characteristics, abilities, assets, lacks and limitations. The attitudinal component includes the feelings a person has about himself, his attitudes towards his present status and future prospects, worth or unworthiness, self-esteem or self-reproach. These are the aspects of the self which a person is clearly able to recognize as part of himself and help him to formulate a self-concept.

Development of the Self-concept

An individual's self-concept develops gradually through accumulated social contacts and experiences with parents, peers, and teachers. However, the relationship is interactive and the individual's own genetic potentialities and characteristics play a part in his relationship with others. Individuals very early in childhood, for example, may differ in temperament and disposition and in their demands and responses to the treatment they receive from others, to the extent that they are active or passive or more sensitive than another (Jersild, 1971). This implies that one cannot expect all individuals in a classroom to respond in the same way to the same treatment, and emphasizes the need for a variety of teaching approaches.

The Significance of the Self-concept in Learning

A growing awareness of the significance of the self in the class-room is gradually emerging. Allport (1958) believes that it is operative in all habitual behavior, and implies its presence in every learning situation. It seems to be a major outcome of all learning situations, although its presence may pass unnoted by teachers intent on the inculcation of academic knowledge and skills (Staines, 1970). Interviews with teachers indicated that few realized the complexity of learning situations, that success and failure often meant a major change in self-concept, that is was an *unintended* learning outcome.

The concept of "feedback" needs to be extended to include not only the information the teacher gets from the students but also that which the student receives about himself (Staines, 1970). Every learning situation may provide the student feedback data on, for example, his ability, his status in the group, or his probability of success or failure. A teacher who is aware of this process can arrange for the flow of posi-tive feedback which will increase a student's confidence in himself and his ability to deal with difficult tasks.

The opportunity to achieve success is important because individuals tend to be more aware of their weaknesses rather than their strengths. A study by Otto and Healy (1971) indicated that in both adolescents and adults, self-perception of personality strengths is weak. Adolescents need "ego strengthening" experiences to counteract failure and negative peer or teacher attitudes. Combes (1959) suggests that a school which would deliberately seek to develop adequate self-concepts in its pupils

would need to provide pupils with every opportunity to think of themselves as responsible and contributing members of society; it would need to provide a wide variety of opportunities for success and appreciation through productive achievement; and it would need to provide a maximum challenge with minimum threat.

Once the self is seen as able instead of incompetent, achievement becomes consistent with the new self-concept, and an individual is likely to resist that which is inconsistent with his own view of himself. Those who see themselves as failures tend to give up quickly. Studies of the attitudes of college students after success and failure (Diller, 1954) showed that those with positive self-concepts blamed their failure on the material and were ready to try other learning situations; whereas those with negative self-concepts blamed themselves and wanted to leave the learning situation. Another study by Roth (1959) indicated wide differences in self-concept between those students who improved in a reading program and those who dropped out. This study indicates that once developed, the self-concept becomes a factor in all subsequent learning and a teacher needs to recognize the effects of a positive or negative self-concept on motivation and learning.

Teachers should also learn to anticipate the effects of certain learning situations on an individual's self-concept. Pre-set standards of group achievement may be damaging to the self-concepts of many in the group. The teacher who believes in fixed pupil abilities, interests, traits and values, is likely to convey this attitude and provide exper-iences which maintain and perpetuate the same self-concept. An example

of this is the study by Rosenthal and Jacobson (1968) which indicated
that teachers conveyed their expectations for student achievements and
the students' behavior fulfilled their expectations ("the self fulfilling
prophecy").

Physical Development and the Self-concept

Learning to accept and come to terms with one's physical self is
a critical issue in adolescence. Rapid physical development and
physiological changes have a significant effect on the self-concept.
Variations in physical appearance can cause a great deal of anxiety
(Dwyer and Mayer, 1971) since cultural pressures within a peer group
stress conformity in appearance. The patterns of adolescent growth,
however, are extremely heterogenous, but adolescents, misinformed about
physical variations, tend to perceive them as abnormal.

There is often a big difference between the "real" physical self
and the "ideal" physical self. A study by Frazier and Lisonbee (1971)
of the attitudes of grade ten students toward their physical selves,
revealed that two-thirds of them expressed a desire for some physical
change in themselves, with weight, height, and complexion at the top
of the desirable changes. While this study suggests that students may
profit from an examination of the ways they have gained their conception
of the physical ideal, it may be more profitable to provide them with
opportunities for becoming aware of and exploring the potentials of the
physical self and the ability to express oneself through movement. Such
experiences may provide self-confidence and help students accept their
bodies and appearance.

The Role of Empathy in Social Relationships

Is it futile for teachers to apply the concept of the self in trying to understand adolescents? It would seem not. An individual may keep many thoughts and feelings about himself secret, but would often willingly confide in someone he trusts. The ability to disclose the self is seen by psychologists as indicative of a healthy personality (Jourard, 1971). A person is most likely to reveal himself to a person who does not view him solely in terms of his overt behavior. A realization of the importance of the self-concept directs a teacher's attention away from overt behavior and may prevent hasty judgement.

A person is also more likely to reveal himself to another who tries to understand him with empathy. The characteristics of empathic responses between individuals are spontaneity, directness and immediacy, and a total engagement in the communication rather than partial attention. It may be a non-verbal, non-rational type of communication, bypassing logic and may stem from a skill of recognizing non-verbal cues or body language. However, it is a response which involves the "whole person." Consequently, in social situations where individuals have a sense of empathy for each other, their mutual self-awareness and self-respect are enhanced (Katz, 1963). When empathy is lacking, they tend to experience themselves more as objects and less as persons. This seems to be the fault of the impersonal classroom environment and students are likely to turn away from it (Mitchell, 1971). Therefore it seems desirable to explore the possibility of developing empathic ability through the role playing activities mentioned earlier in this chapter.

DEVELOPMENT IN CREATIVITY

Introduction

In Chapter II, the need for creative response to literature and opportunities for creative expression was discussed. This section will investigate the characteristics of the creative person and the creative process, and their implications for teaching.

Creativity: A Working Definition

The literature on creativity looks at the concept as a product, a process, a person, or the environment that stimulates creative expression. While these concepts may be distinguished in thought, in reality they are not separate but overlapping and interacting elements of a "unified phenomenon" (Kincaid, 1965). Therefore, a definition of creativity that combines these elements would be most acceptable and is suggested by Torrance (1967). Creativity is defined as a general ability which manifests itself in a process of sensing gaps or disturbing missing elements; forming ideas or hypotheses concerning them; testing these hypotheses; and communicating the results, and possibly modifying and retesting the hypotheses.

The Creative Person

The creative person is characterized by his ability for divergent rather than convergent thinking (Guilford, 1954). Within the divergent category Guilford found the factors of originality, flexibility, ideational fluency, associational and expressional fluency. Torrance (1967) adds the following characteristics: curiosity, risk taking, independence

of authority, penetration, analysis, redefinition, and synthesis. Parnes
(1971) identifies three other characteristics of the creative person:
sensitivity, synergy, and serendipity. "Synergy" refers to the process
of associating two or more elements in a new way so that the result can
be more than the sum of the parts; and "serendipity" refers to an aware-
ness of relevancy in accidental happenings.

Research suggests that teachers have difficulty in recognizing
creative individuals in their classrooms. They tend to emphasize high
I.Q.'s whereas individuals with a high I.Q. do not necessarily possess
high creative ability. A study by Getzels and Jackson (1971) compared
high I.Q. and highly creative groups experimentally and found differences
in both cognitive and social functioning. The highly creative adolescent
enjoyed risk and uncertainty, while the high I.Q. focused on the usual,
the correct answer. The high I.Q.'s tended to converge on stereotyped
meanings, to perceive personal success by conventional standards, to move
toward a model provided by the teacher, and to seek out careers conforming
to what was expected of them. The highly creative tended to diverge from
stereotyped meanings, produced original fantasies, had a strong sense of
humour, perceived personal success by unconventional standards, and would
seek out careers that do not conform to what is expected.

Another study comparing low and high creative types (Torrance
and Dauw, 1971) reveals further characteristics of the creative person.
The creative type was found to score high in freedom, achievement,
recognition, and anxiety orientation and low in control orientation.
This finding implies that creative persons tend to react more favourably
to a responsible environment, rather than a control or authority oriented

one. The creative person feels intensely about things and tries to
resolve his inner conflicts by committing himself vigorously to activities
that permit him to discharge his feelings. He also has the desire to
lose himself in intense, emotionally expressive activity.

Sensitivity and the Creative Process

Lowenfeld (1961), writing on creativity in art education, suggests
that without sensitivity, no creative process is possible. He emphasizes
four types of sensitivity or sensibility, for creative work in any field.
First is the development of perceptual sensitivity, a refined use of
the senses, concerned with breaking down sense impressions to their
detailed components. The creative process brings into play all one's
sense reactions. How much and how intensely a person participates with
his senses, depends on his own perceptual sensitivity and on the stimuli
in his environment. Aesthetic sensitivity is concerned with sensitivity
to harmonious relationships. It is dependent on the development of the
total personality. It may start on any level, conscious, intuitive, or
planned and anywhere in life, in play or school or in the home. Emotional
and social sensitivity begins with the ability to identify with one's
work and actions completely. Intellectual sensitivity refers to the
ability to relate expression and one's medium of expression so intimately
that no part of it can be replaced. It means learning to see what is
essential for one's own individual mode of expression.

Teaching for Creativity

Having identified some aspects of creative behavior it is now
appropriate to consider some teaching methods which will encourage its

development. Rugg (1963) identifies four major steps in the creative process, each of which has some implications for teaching. The first stage is one of preparation and the teacher's function here is to stimulate, to present the material or problem in a challenging way. In the second stage there is a tendency to give up struggling with the material and the teacher may need to provide considerable encouragement and moral support to sustain interest. The third stage is usually one of a sudden intuitive insight coming with such certainty that a logical statement may be prepared. Recognition and acknowledgement may be due at this point from the teacher. The fourth stage is one of verification, critical testing, and reconstruction. At this stage the student may need help in finding methods for verifying his hypothesis in the form of critical skills or testing procedures, in evaluating and elaborating his original insight and developing it to the full.

Torrance (1967) suggests that the creative pupil-teacher relation-ship should be one of "co-experiencing" rather than a stimulus-response situation. The teacher's attitude should be "integrative" rather than "dominating" (White, 1969), accepting and clarifying student ideas and feelings in a non-threatening manner, using students' ideas, helping to build and develop them, praising and encouraging. Teachers should also treat questions and unusual ideas with respect and ask provocative open-ended questions in return. The teacher can also be a catalyst for divergent behavior when he functions as a model for creative productivity. He should recognize and acknowledge his students' potentialities and encourage them to work out the full implications of ideas.

Teachers should be aware of the significance which the development

of the senses has on the unfolding of creativity (Lowenfeld, 1961). They

should consciously direct students' attention to the details of their

perceptions of the environment, and by breaking down total impressions

into their components, arrive at an "enriched" sense of the whole. To

promote aesthetic sensitivity the teacher should encourage concentration

on all aspects of an experience and thus bring the individual's thinking,

feeling, and perceiving into harmonious relationship. He needs to be

aware of and able to identify developmental and individual needs and

create an atmosphere where the student can identify himself with the

subject matter as well as with the process of learning and creating.

Evaluation of Creative Work

Guilford (1954) suggests that evaluation should be suspended if

it involves a fear of being unconventional, a fear of thinking socially

unacceptable thoughts, a fear of being wrong, or a desire for a quick

solution to a problem. This is not to say that creative work does not

involve evaluation. Guilford has found that a creative person has a

high degree of sensitivity to problems. The observation of imperfections

starts him on his way, and the observation of the inadequacy of solutions

keeps him working on the problem. Not being satisfied with things as

they are is a matter of evaluation. However, evaluation of a creative

product can also be helpful (Lowenfeld, 1952) if made with the indi-

vidual's stage of development in mind, the technique and skills used,

the organization of parts in terms of the meaningfulness of the work to

the creator, consistency in the mode of expression, and coherence of the

whole. A sense of unity for integrating the various elements of the work

has to come from the creative person as indicative of his state of mind,
and cannot be imposed by the teacher.

MOTIVATION

Introduction

A "motive" has been defined as an internal factor which arouses,
directs, and integrates behavior (Murray, 1964). A large number of
motives seem to be operating in an individual's thinking, acting,
talking, in generally controlling his behavior. The literature on
adolescent behavior indicates that this period of development is charac-
terized by the operation of some very strong motives which need to be
noted in planning or evaluating teaching methods.

The Motive of Self-Assertion

It has already been noted that there is a strong drive in adoles-
cence to move towards situations which increase inner awareness of the
self, and to move away from those which treat one in an impersonal
manner. May (1967) notes that when learning tends to get increasingly
lost behind a vast accumulation of data, the students' values are
shifted to external signs. He is validated by scores; this undermines
his experience of self-identity and is a prime cause of anxiety. This
anxiety can become neurotic and destructive, consisting of the shrinking
of consciousness and the blocking off of awareness; and when it is
prolonged, it leads to a feeling of depersonalization and apathy.

A lack of a sense of identity may lead to excessive conformity or

automaton behavior (Erikson, 1965). Some adolescents are never able to take hold of their sense of identity. To keep themselves together they temporarily overidentify with cliques or gangs, and Erikson suggests that they do this to help each other through the discomfort of changes and their sense of "identity diffusion."

What resources are there available in the classroom to help the adolescent in his search for identity? Erikson (1960) suggests that society provide a psychosocial moratorium in adolescence during which time the extremes of subjective experience, alternatives of ideological choice, and the potentialities of realistic commitment can become the subject of social play and of joint mastery.

Independence-dependency Motive

Another strong motive in adolescence is that of establishing independence from adult domination and achieving adult economic status (Ausubel, 1954). At the same time, however, he still needs emotional support, guidance, and encouragement. There is tension created by this independence-dependency opposition. Independency needs may be frustrated by the home and school when too many restrictions may be imposed. However, the impersonality of the adult world and the weight of decision making and responsibility may make him fear growing up. Consequently there is a need to be able to "ease" into adulthood to make decisions and act on them but to be able to change one's mind without loss of face. When students undertake independent projects, for example, opportunities should be built in for assessment and self-evaluation at determined intervals, when a decision may be made, quite

legitimately, for a project change.

Motive of Affiliation

Affiliation is the desire to be with people in an affectionate and friendly relationship, or it may be viewed as a fear of rejection. It is a social motive which promotes interaction with both sexes. This is a very strong motive which may be innate or learned, and directs the adolescent to interact with his peer group where opportunities for finding friendship are most likely to occur. It is important to note that the most significant variable influencing friendship is physical proximity, although similarity of age, sex, social class, size, and attitudes are also important (White, 1969). Significantly, small group experiences tend to increase affiliation among members of the group. The chances of satisfying the affiliative motive within a group are increased if the individual has warmth, good judgement, sensitivity, and helpfulness (White, 1969).

Conformity to the standards of the peer group often stems from a search for identity within the group or from affiliative motives, to be accepted and liked by the group. In conforming, the individual yields to, or concurs with, the implied or stated group norms. Sometimes the demands of the group may have a more powerful appeal than those of the teacher. There is a tendency, for example, in the adolescent sub-culture to negate intellectual and academic achievement (Braham, 1970). Although one may wish to motivate intellectual activity, it is important to realize that strong emotional and social needs may be satisfied by conforming to the group. If the individual's behavior is

to be changed, the individual's need must be satisfied and other more powerful motives need to be activated.

Achievement Motive

The achievement motive refers to the desire to be successful, to accomplish a task well in relation to some standard of excellence (Murray, 1964). It is related to the motive of self-assertion because, in excelling at something, a person may demonstrate to himself and others his uniqueness and individuality. The desire to learn, "cognitive drive" or "cognitive curiosity" is also related to the need for achievement, and the presence of novelty, surprise, and incongruity may motivate the desire to learn when it is weak (Ausubel and Robinson, 1969). The strength of this motive seems to depend on parental influence and the opportunity to experience success. Praise of a student's performance, approval, and recognition, seem to yield higher achievement levels (White, 1969).

Anxiety

Anxiety may be viewed as a motive in behavior in that the presence of this emotion precipitates defensive and aversive behaviors which may impede learning. It has been suggested that some frustration, anxiety, and tension are inherent to healthy adolescent behavior (Mitchell, 1971), that significant personality growth occurs during periods of psychological stress. While it is true that in the course of his development an individual may experience considerable anxiety in choosing from alternatives, in rejecting and accepting certain values and in relating and interacting with other people, these should not be occasions for loss of

affection or loss of self-esteem. Threat in these areas seems to arouse a debilitating anxiety (White, 1969) and people try to avoid them by constructing elaborate defence mechanisms which tend to tie up psychic energy and decrease flexibility.

Competition in the classroom and fear of failure may also rouse anxiety responses. A fear of failure may increase emotional disturbance which in turn decreases the individual's chances for success (Holt, 1964). Complex strategies may be developed to overcome fear or anxiety, over embarrassment, punishment, disapproval, or loss of status, and these strategies can be serious obstacles to learning. The energy devoted to these strategies may be channelled into far more satisfying enterprises once the threats are removed.

Alienation

Alienation can be viewed as a motive for antisocial or rejecting behavior. Mitchell (1971) distinguishes between two types of alienation—social and psychological. Social alienation refers to a feeling of separateness, unrelatedness to others, or to institutions like the school. Psychological alienation refers to a feeling of separateness from the self, having little sense of identity, self-concept, or value orientation.

Social alienation may be due to a number of factors. It may stem from the fact that adolescents do not contribute to the essential work of society; they often do not even have much say in the workings of the classroom. It may be the result of inadequate socialization skills needed to cope with social interaction or it may be due to a

lack of opportunities for forming close friendships. In these instances, some provisions may be made to decrease alienation by altering the regular functioning of the classroom, for example, by giving students opportunities to plan classroom activities and learning objectives, and encouraging work in small groups where the chances of affiliation are increased.

In some cases social alienation may be the result of a genuine valid rejection of the larger society, resulting from an honest examination of its values and norms and one's relationship to them. The greater an individual's intellectual power, the more likely he is to uncover depressing and disillusioning information. If rejection is not total and the student remains in the school, he should be encouraged to construct alternatives and examine the full implication of his ideas.

Psychological alienation may be due to feelings of inferiority, a lowered sense of self-esteem, both in terms of personal evaluation and evaluation by others, a lack of sufficient support and encouragement, and lack of involvement in meaningful activity and relationships with others.

It has been suggested that art may be an alternative to alienation in society (Jarret, 1972). Many persons view "aesthetic sharing" as a particularly non-threatening non-competitive means of relating to each other. Communal rather than private artistic experiences are sought out and arranged, for the purpose of creative participation in performance, in receptive enjoyment, as an opening, sharing, getting in touch, kind of experience.

Extrinsic Reinforcement as a Motive

The concept of reinforcement is familiar to teachers who recog-
nize that learning takes place when a student has a certain goal and
when the student makes the appropriate response and feels satisfied or
rewarded in acquiring the goal. The goal may also serve to arouse
motivation for further learning. Psychologists like Skinner (1953)
advise that learning should be based only on positive reinforcement.
Research, however, has not produced any consensus on the necessity of
rewards for learning and the question of what is reinforcing for a
given person is still to be tackled by psychologists, since a great
variety of external and internal stimuli can serve as reinforcers.
There is agreement, however, on the concept that the availability of
reinforcement for a given response will affect an individual's "readiness"
to respond.

It is difficult for a teacher to control reinforcement in the
classroom because interaction provides too many sources of reinforcement
to permit behavior to go unrewarded. However, the teacher's attitude,
behavior and the climate of the classroom may provide or withhold exter-
nal reinforcement. For example, a teacher's preference for high I.Q.
students over those with high creativity may inhibit creativity (Ringness,
1971). In teaching for examinations, in emphasizing the correct answer
or procedure, teachers reinforce convergent thinking whether consciously
or unconsciously. Rather than providing an environment which positively
reinforces a large variety of student behaviors and so increases student
freedom, a teacher can control and limit freedom by withholding rein-
forcement.

INDIVIDUAL DIFFERENCES

Learning Styles

a) *Satellizing and Non-Satellizing Personality.* Apart from the differences which exist between the high I.Q. student and the culturally disadvantaged, the large number of students who fall within the middle range of the normal distribution curve reveal important variations in learning styles.

Ausubel and Robinson (1969) differentiate between two common personality types whose characteristics suggest different approaches in teaching. The satellizing personality readily accepts a dependency or subordinate status to a dominant person (a parent for example) and derives his status from the relationship of unqualified acceptance by this person. Our culture tends to condition girls to derive status in this way. The non-satellizer may accept a position of dependency temporarily, as a matter of expediency, but he does not accept dependent status as a person. In a learning situation, the satellizer does not need to seek academic achievement as the measurement of his worth as a person, although it may be the means of meeting his parents' expectations. He enjoys feelings of adequacy and self-esteem from his derived status. The non-satellizer, however, does not enjoy derived status or intrinsic self-esteem and he aspires to a status that he earns through his own accomplishments. He exhibits a higher level of motivation for achievement and ego-enhancement than the satellizer.

Ausubel suggests that satellizers may learn best in warm, supportive environments in which they can relate to teachers as parent

surrogates. The non-satellizers, on the other hand, may require teacher approval as objective evidence of achievement rather than as confirmation of personal acceptance.

b) *Introvert and Extrovert.* The term "introvert" describes a person who tends to withdraw from social interaction and to be interested in his own thoughts and feelings. The "extrovert," however, refers to a person who is interested in people and the things in the outer environment. The two personality types seem to react differently to treatments of praise or blame (Ausubel and Robinson, 1969). Repeated praise was more effective in motivating learning with introverts than repeated blame, and the opposite was effective with extroverts.

c) *The Haptic and Visual Types.* By studying the psychological attitudes to experience in art, and the artistic products of adolescents, Lowenfeld (1952) was able to distinguish two definite creative types of individuals and art expression, the haptic and the visual type. The haptic type seems to rely on tactile or kinesthetic sensations and emotional reactions in his perception of the world; while the visual type relies on optical perception and feels like a spectator. A study by Flick (1960) supports Lowenfeld's findings and points out that the haptic-visual aptitudes manifest themselves in other areas far beyond that of art education, importantly in personality differences and even in literary expression and appreciation.

Although most people tend to fall between these two extreme types, investigation has shown that few individuals have equal haptic and visual aptitudes. The tendency of 75 per cent of a population surveyed

is toward one or the other (Lowenfeld, 1952). These findings are rele- vant to the teaching of literature. An individual with a haptic orienta- tion, for example, may have a very strong subjective experience with a literary work; he may evaluate it in subjective terms, or emphasize a particular quality of the work that has assumed emotional significance for him. He may have real difficulty in analysing a work objectively. Riessman (1967) found this to be the case in teaching reading to students of Negro and Spanish origin. These students had difficulty in responding to verbal and symbolic imagery. When he used the technique of role-playing, however, where students were physically active, they were encouraged to read. He characterized their style of learning as "physical," rather than as "visual" or "aural," which he related to reading and listening.

While the visual type of person may have no difficulty in visual- izing verbal images, he may have difficulty when called upon to express his inward feelings simply because he does not relate to experience in primarily subjective terms. He would be more inclined, for example, to evaluate a literary work from objective criteria rather than the criteria of his subjective feelings about it.

A teacher who is aware of these differences in psychological orientation should try to discover a student's orientation and provide motivation for the expression of both types of responses.

d) *Lack of Teacher Awareness*. In view of the increasing know- ledge of individual differences one would think it advisable that teachers would be knowledgeable and sensitive to the personality charac- teristics of their students. However, this does not seem to be the case. In reviewing the research in this area, Ausubel and Robinson (1969) note

that teachers cannot predict very accurately student response to questions on their hobbies, interests, problems, and personality characteristics; their motivations and academic aims; their scores on objective and projective tests of adjustment; their satisfaction with school; and the extent to which they are accepted by their classmates.

Teachers do not seem to be aware of the standards and values that operate in the lives of their students. When the channels of communication break down between teachers and alienated students, teachers fall back on recollections of their own adolescence to interpret behavior and to norms of behavior that may pertain exclusively to their own backgrounds.

Interests and Attitudes

Student interests and attitudes are determined to a large extent, as this chapter has tried to indicate, by a student's level of intellectual development, by his self-concept and motives. Interests and attitudes also reflect the current culture and thus one may expect some variation from year to year. In analysing the current youth culture, Ihde (1972) suggests that the desire for "immediacy" accounts for the popularity of figures like Marshall McLuhan and Buckminster Fuller, and oriental mysticism and philosophy. They are equated with instant communication, instant environment, and instant insight. The current youth culture does not seem to value long-range goals, deferred gratification, organized institutions, or intellectual discipline and achievement. There is a tendency to be very critical and skeptical of norms of the larger society; however, alternative structures such as collectives,

communes (substitutes for the extended family), encounter groups, tend
to be transitory in membership. There seems to be a built-in "boredom
factor" to the instantly attained. Membership in a group is highly
valued and the focus within the group is on sincerity, getting rid of
"hangups," or repressed feelings, "letting it all hang out." The youth
leader may not be valued for his expertise or training but for having
had experience in those things which concern the group members.

The implications of these findings for teaching are that teaching
methods which are innovative and varied, which support openness and
sincerity within the classroom, as well as a high level of indvididual
participation, would be most likely to reach today's youth and sustain
their interest.

SUMMARY

This chapter investigated the psychological and social aspects
of adolescent behavior in the areas that are related to the achievement
of objectives in teaching literature. It was shown in the first part
that the period of adolescence is marked by the development of abstract,
objective, and reflective thinking, which are mediated by social inter-
action, and by the remains of egocentric behavior. Classroom activities
which provide for social interaction and the decline of egocentric
behavior were shown to be desirable for facilitating intellectual and
social development.

The second part of this chapter discussed the function of the
individual's self-concept in determining learning and the effects of

learning experience and social interaction on the development of the self-concept. Experiences which help a person acquire a positive self-concept were considered to be more desirable. The third section investigated the characteristics of the creative person and the creative process, and the teaching methods which tend to develop creative abilities. The fourth part of the chapter investigated the effects of motivation on learning and behavior and their implications, and the last section looked at differences in learning styles, interests, and attitudes and their implications for teaching.

The chapter as a whole tried to show that learning in the class-room is influenced not only by interaction between teacher and student but also by interaction between the various qualities and characteristics which constitute a total person. It tried to present an image of a person as a complex whole, fully functioning within a social environment. The implications of this image of a person for teaching purposes are that teaching methods should consider the whole person and provide experiences where all facets of the personality may function simultane-ously. It suggests the need for a variety of teaching methods to accommodate individual differences and rates of development. Teaching methods also need to facilitate a closer relationship between students and the teacher, student and student, to meet the psychological needs of students and to enable the teacher to assess these needs and the student's level of development.

Chapter IV

CREATIVE DRAMA

INTRODUCTION

This chapter is divided into four major sections. The first section describes the unique nature of creative drama and its relationship to theatre arts. The second section deals with objectives of creative drama programs in the United States, Canada, and Britain. The third section describes the variety and scope of activities, sources of material and teaching approaches. The last section evaluates the current status of creative drama at the elementary and secondary levels.

THE NATURE OF CREATIVE DRAMA

Relationship to Other Dramatic Arts

The Webster International Dictionary defines a subject as an "organized body of knowledge forming a study." The kind of knowledge that is available to the participant in creative drama is related to that found in dramatic literature and in the dramatic performance. Slade (1954) points out that the word "drama" is derived from the Greek word "drao" meaning "I do, I struggle," and therefore drama as a subject is concerned with man's struggle in life. The point of view of the dramatic arts is that all life has meaning and is worthy of our efforts to understand it. In creative drama this point of view is expressed in a belief in the potential of the individual for discovering and

expressing his own unique ideas and feelings (Way, 1967).

The term drama is also related to the Greek word "dromenon" meaning "the thing done." What is done by the playwright and the theatrical director is the creation of an "art form," and this may be done also in the classroom at an advanced level in improvisation if one accepts the definition of an art form as the "objectification of subjective feeling" (Langer, 1957). The playwright creates an art form in the script of the play and the combined arts of the theatre recreate the play in a living art form, the production.

While similarities may be found between the fundamental concepts of creative drama, dramatic literature, and the theatrical production in that they are concerned with the concepts of action, character, dialogue, and setting, there is an important basic difference in objectives. The objective of creative drama at the elementary and secondary levels is that of "developing people." It is concerned with the doing and struggling that is inherent in the process of growing and becoming a person. It is committed to the pursuit of a clearer, more complete understanding of one's self and others through a process of self-identification; therefore knowledge of the self, one's personal resources, one's relationship to others and of life. On the other hand, the objective of the dramatist and the director is that of communicating with an audience. Therefore there is a basic difference in these subject areas while being under the mantle of the productive discipline of dramatic art.

Relationship to Theatre Arts

The ultimate objective of all work in the theatre is the perform-
ance. This is the goal of the actor, the director, the designer. The
success of a production depends on a general high standard of mastery
in specific theatre skills by actors, director, designer, and technical
crew, and the smooth interaction of other elements, such as choice of
play and audience reaction. The "success" or "failure" of the final
product is not due to the efforts of one individual unless he is the
sole participant and in control of *all* the other factors. This is
virtually impossible.

In creative drama attention is not concentrated on the end-product
but on the process of getting there. Way (1967) is very explicit in
stating that creative drama is not concerned with communicating to an
audience; it is not theatre. The Alberta Curriculum Guide for Drama
also makes this point in stating that its objectives are "not theatre
oriented but concentrate on the development of the students' resources"
(Department of Education, 1970, p.2). In the theatre, the performance
of a play is evaluated in terms of the production's overall success, and
does not take into account the participants' stage of development and
creative growth. It is expected that everyone is functioning at the
peak of his potential. In creative drama, however, one is concerned with
individual differences, realizing that individuals develop at different
rates and in different capacities. Evaluation of a creative product
must be possible in terms of individual growth. Therefore the participants
must have control over all facets of the creative process, it should be

their own original work, on a scale that is within the limitation of
their own abilities. The participants create the drama, "the thing done";
they are the actors, director and designer and the audience. They do
not interpret from a script as the actor who interprets and recreates.
However, like the actors, students should be expected to reach for and
function at the peak of their potential.

Relationship to Actor Training

The art of the theatre is comprised of a combination of arts:
the art of literature, the art of acting, the art of music, the art of
the director and designer, all combined with the technical skills of
other theatre people. It is the art of acting, however, that creative
drama most resembles and because of this similarity people tend to
identify the objectives and end results of creative drama with those
of the theatre arts.

In writing about the preparation of the actor, Stanislawski (1966)
suggests that it should be divided into two parts—the actor's work on
himself and his work on a specific role. The actor's work on himself
is concerned with heightening sense awareness, developing concentration
and imagination, physical coordination and grace, fluent and expressive
speech. These are also the objectives of creative drama. Grotowski
(1968) suggests that the training of the actor should begin at the
secondary school and continue for four years in combination with a
humanistic education. He also suggests that the art of acting is not
a matter of learning new things but ridding oneself of old habits. This
implies that the ability to act, "to take on a role" depends on the

person's openness to experience, without preconceptions and prejudices, and on his ability to see the significance and meaning of everyday things. The actor, like the artist, must possess a heightened sensibility and a vivid imagination, the ability to observe through the senses and recall his observations and to respond with the emotions and the intellect (Rosenstein *et al.*, 1964).

Students of acting and students in creative drama learn by identification. This involves a process of intuitive sensory awareness, knowing through the body and all the senses distinct from a logical, intellectual process of knowing. It depends on the capacity to empathize with a character or situation. Therefore the development of empathic skill is as much an objective of the actor as it is of the creative drama student. It also seems to be important in the appreciation of literature, and indirectly contributes to intellectual development by facilitating social interaction. By means of empathic identification the actor gains insight into the motives and reactions of the character to discover how he is similar or different from himself (Rosenstein, *et al.*, 1964), to recreate through his own body the inner life of the character, including his thoughts, perceptions, emotions, as they are delineated by the playwright. Therefore, the actor's skill requires the processes of interpretation and recreation.

Creative drama can lay the foundations for professional training in acting and other theatre arts. However, it is not a substitute for the intensive training and discipline the theatrical profession demands. Because of the similarities in mode of inquiry, creative drama is sometimes confused with actor training, and the ends of creative drama

equated with the goals of the theatre arts.

Relationship to the Teaching of Other Subjects

While creative drama facilitates individual development, its methods can also be used for teaching other academic subjects. Ward (1930), who pioneered the creative drama field at the elementary level in the United States, suggests that it may be correlated with music, literature, writing, and art. At the secondary level also there may be much overlapping of drama with the other arts, especially with literature and language teaching (as is the case in British secondary schools, which will be discussed later in more detail). The method of inquiry in creative drama is a creative process and therefore resembles the creative process in the other arts except in its mode of expression which entails a physical representation or recreation of an imaginative projection into a character, situation, or object.

OBJECTIVES OF CREATIVE DRAMA

An examination of the objectives of creative drama programs in the United States, Britain, and Canada supports the conceptual structure outlined for creative drama in the first section of this chapter.

In the United States

A survey of the literature on creative drama indicates that objectives in general are concerned with apprehension, comprehension, and expression of human existence, with studying human experience in a

life-like way (Shaw, 1968). Ward (1957, p.3), for example, emphasizes the following objectives at the elementary level:

1. To provide for a controlled emotional outlet.

2. To encourage and guide creative imagination.

3. To provide an avenue of self-expression in the arts.

4. To provide opportunity for growth in social understanding and cooperation.

5. To give experience in thinking on their feet and expressing ideas fearlessly.

a) *Objectives in the Cognitive and Affective Domains.* A recent study of educational objectives found in the literature on creative drama at the elementary level reveals that objectives are concerned with both cognitive and affective behavior (Shaw, 1968). For example, the following description of an objective would fall into the cognitive domain:

> One of the best ways to approach the subject of sensitivity with children is to encourage careful observation of sights, sounds, smells, tastes and the feel of things" (Burger, 1950, p.34).

This objective is concerned with the recall and recognition of previous sensory experiences and therefore it could be classified as "knowledge of specific facts" according to Krathwohl *et al.* (1964). A question such as the following:

> How do people act when they feel certain emotions? What makes them feel as they do? (Durland, 1952, p.40),

is concerned with recognizing that an individual's behavior is related to his physical and emotional make-up and therefore it may be classified

as a question which stresses knowledge of principles and generalizations.

The ability to extrapolate or to make inferences, a facet of comprehension, is the concern of this question which followed a short discussion:

> . . . if you were experiencing the highest adventure in your life this very minute what would you be doing? (Siks, 1958, p.300).

The cognitive skill of analysis is indicated by the following statement:

> The youngsters themselves will soon be able to discover and list almost without assistance, the minimum requirements for material out of which they can hope to create a successful play" (Burger, 1950, p.71).

The ability to "synthesize," and produce an unique communication to convey ideas, feeling, or experience is indicated by this observation:

> Tell a small group of children only the locale of a scene, the relationships of the individuals involved, and a single line to be spoken by a character . . . . They will recreate spontaneously the rest of the conversation" (Burger, 1950, p.61).

In the affective domain, the following statement assumes a willingness to respond, to offer personal experience:

> Let the children offer all the material available and create dialogue around it. Thus you will get spontaneity" (Durland, 1952, p.39).

Recognition of the importance of attempting to put oneself in the place of another both intellectually and emotionally, recognizing the values and point of view of the other, is stressed in the following:

> A child needs to picture a character in his mind before he can create the character. He needs to imagine a character by identifying with his feelings and knowing why he does what he does" (Siks, 1958, p.211).

Shaw's (1968) study indicated that, contrary to expectations, a greater emphasis was placed on the cognitive rather than the affective

domain by American writers in the creative drama field. In the affective domain, Shaw found an absence of statements which would indicate a concern with getting students ready for creative work, aware and willing to receive stimuli, that is, "motivated." She also found a lack of statements concerned with organization of values, or behavior which is concerned with internalization of values into a system and acting accordingly. However, this was explained by the fact that the literature reviewed in the study was concerned with drama at the elementary rather than the secondary level, and therefore it would be premature to expect the students to have formed a complete value system.

American educators in creative drama seem to be more concerned in general with what the child does than his motives for doing it. They also seem to be more concerned with channelling activities earlier into a type of dramatic structure and the link between creative drama and the theatre arts is made at a much earlier age so that, at the secondary level, very little creative drama can be found (Siks, 1958). It seems to evolve into play interpretation, acting, and performance.

In Britain

British educators in the creative drama field are concerned with the development of the individual's own resources in terms of his physical self, emotions, intellect, the senses, speech, imagination, and concentration at both the elementary and secondary levels (Way, 1967). Creative drama in Whitehead's view (1966), for example, is an "objectified social medium" which provides the individual, seeking to come to terms with his own feelings, with a control and discipline to

do so. It is also concerned with physical control, relaxation, and freedom from inner tension. It is concerned with the development of sensory awareness which leads to "intuitive" enjoyment, irrespective of full understanding (Way, 1967). It is concerned with balancing both passive and active forms of behavior, "projected" activity and "personal" activity, both of which are considered necessary for mental and physical health (Slade, 1968).

Parallel with the on-going activity of exploring and developing personal resources, is the objective of developing sensitivity to others within one's immediate environment, and then exploring the resources of the larger physical and cultural environment outside of one's immediate circle of interests (Way, 1967). It is concerned with the continued widening of the individual's frame of reference.

Unlike the Americans, British educators are more concerned with the rationale of creative drama, and with the psychological motivations of behavior. There seems to be a greater awareness of the interaction of the various facets of the personality during creative drama, the need for motivating students for creative expression, and the effects of the environment, mainly the teacher's behavior and attitudes, on creative activity. The British are very concerned with the rationale for suggested methodology, and it is a rationale based on long observation in working with children and a child-centred philosophy of education. This is illustrated in Slade's (1954) work on "personal" and "projected" play, his analyses of the way children use levels, his study of the evolution of play patterns and the relationship of "Child art" to drama.

In Canada

In Canada, the British philosophy regarding creative drama has had considerable influence. A Canadian tour in 1958 and 1959 by Brian Way, author, and Director of the London Theatre Centre, generated the first real surge of interest in Canada for creative drama. During the last thirteen years several more tours by Way, and the influence of British educators in Canadian universities, have helped to popularize the British approach. For example, the initial level of the Alberta Curriculum Guide for Creative Drama is heavily influenced by Way's book, *Development Through Drama*. Its objectives are concerned with developing concentration and sensory distinction; obtaining freedom and control in physical movement; developing imagination; establishing foundations for further exploration in creative experience; developing an awareness of the world through an understanding of today's media, and the responsibility of media to society; and developing the uniqueness of each person, empathy with others, self-discipline, and tolerance.

Educational Implications of these Objectives

The view of man implicit in these objectives is that all human beings are endowed at birth with certain potentials or resources and that given favourable circumstances, these resources can be developed to their maximum capacity. The initial potential and rate of development may vary, of course, with each individual and may account for his particular "uniqueness." Creative drama is seen as an educational experience which provides opportunities for "self-realization," and for balancing intellectual, emotional, intuitive, and sensual experiences.

There is not so much difference in objectives as difference in emphasis between the British and American views. The British seem to be more concerned than the Americans with motivating and preparing students for creative expression, and their descriptions of the sequence of activities and teaching methods have a firmer rationale based on observed behavior. The British also emphasize the process more than the product and suggest that creative drama is a way of living, a way of approaching experience with the awareness and sensitivity of an artist.

The Shaw study (1968) on the classification of objectives in American textbooks indicates that activities done in the spirit of "play" are not a waste of time, that they involve both intellectual and affective skills. Studies of this kind in the arts encourage educators to examine their objectives in a more systematic way in a field where there is a tendency to regard achievement as "intangible" and "unmeasurable."

<div align="center">METHODS</div>

Variety of Activities

Creative drama is an inclusive expression which encompasses a variety of activities and behaviors which are discussed in this section in more detail. The common denominator of these activities is imaginative projection or identification.

a) *Improvisation*. Improvisation is a central, integrating activity in creative drama. Way (1967) describes it as a "play without

script," and finds it very valuable in that it can be adapted to people of all ages, and in that it engages the whole person. An improvisation may be a story created spontaneously by the participants and acted out by them. It is a practical means of exploring personal and group experiences imaginatively.

At an advanced level of creative drama work it may be rehearsed and shaped to a dramatic form with a definite beginning, middle, and end. It has been found to be a valuable activity in learning for a number of reasons (Moffett, 1967): because it enables students to listen closely and react directly to someone's question; it stimulates language flow, a greater awareness of difference in speech and manners; enables one to shift roles, attitudes, and points of view; to feel from inside the dynamics that make up a theatrical scene; to act out and express real feelings in a situation made safe by the pretense of being someone else.

b) *Dramatization.* A dramatization differs from an improvisation in that it is an activity that is within a more definite framework; for example, that of a story, play, or poem. It is a process of acting out or "interpreting" through action rather than creating from one's own ideas. It generally refers to acting out short stories and poems which have dramatic qualities, that is, well defined characters, strong action, and dialogue. Whitehead (1966) calls this the "dramatic approach" to literature.

c) *Role-Playing.* Role-playing is what a person does in an improvisation or dramatization when he assumes the role-attributes or characteristics of another person. However, it is also an activity

concerned with solving an identified problem situation. A role is assigned to each participant and his task is to pattern his participation to his role. Hoetker (1969) points out that role-playing has been used in education to teach social and practical skills, decision making, to orient foreign students, in social studies, in elementary and secondary English, in anthropology, in health, homemaking and in religion and by psychologists in the treatment of the mentally retarded, emotionally disturbed, and socially delinquent children.

d) *Socio-drama*. Socio-drama is also concerned with problem solving and involves role-playing and is also a type of improvisation. The participants react to the problem situation on the basis of their own values and are not told how to perform a role. They can work out the solution to a problem on the basis of their own judgements (Cleary, 1968). An improvisation may take the form of a socio-drama especially at the secondary level and Slade suggests that "social drama" (his own term) is a good way of starting creative drama with adolescents. It may be concerned with manners and behavior, aspects of general living— for example, job interviews, visiting a patient in a hospital, and broader social issues found in the newspapers or on television.

e) *Pantomime*. Pantomime or mime is basically movement conveying actions, feelings, or ideas without words. It can be a highly sophisticated art form or a simple way of beginning movement in creative drama.

f) *Dance Drama*. Dance drama involves movement and mime to music (Wiles and Garrard, 1968). It may be a way to lead into improvisation which also uses speech. It may be done without music; however,

music suggests the movement, the mood, emotion, and often a plot. No special techniques are needed and it is not choreographed in advance but created by the participants.

g) *Exercises in Sense Awareness.* Exercises in sense awareness prepare students for the activity of creating an improvisation. They may be concerned with training concentration through a heightened awareness of the senses—for example, in looking, listening, touching, smelling, and tasting. These exercises aim to make a person more sensitive to both the stimuli within his environment and his responses to them. Another aim is to help an individual respond to stimuli spontaneously, naturally and sincerely, with intelligence and feeling, and to express his response in words, dance, music, or a sudden burst of reaction, "the outburst that all children need" (Slade, 1968). In Spolin's words:

> Through spontaneity we are reformed into ourselves. It creates an explosion that for the moment frees us from handed down frames of reference, memory choked with old facts and information and undigested theories and techniques of other people's findings. Spontaneity is the moment of personal freedom when we are faced with reality and see it, explore it and act accordingly (1963, p.4).

h) *Theatre Games.* Theatre games are improvisational exercises used in the training of actors, to bring about spontaneity and intuitive knowledge and to develop sensory awareness (Spolin, 1963). The games may be directed towards the solution of an acting problem and may also be used as a distinctive dramatic form in theatrical performance.

i) *Simulations and Games.* Simulations and games fall into the domain of creative drama in that they involve role-playing and a

dramatic setting. Sometimes the word game is used to mean an improvisation but other times it is used more specifically. The difference between role-playing in an improvisation and in a game is that the design of a game is preset, and static in this sense, while an improvisation may be created differently each time by the participants. Thus improvisation is more dynamic and unpredictable. The materials, action, and outcome are not outlined in advance. A game or a simulation is much like a script which is interpreted by the participants. It is defined as "any simulated contest among adversaries operating under certain rules, for an objective" (Gordon, 1970). Serious games simulate real-life situations and usually involve cooperation. The structure of the game reflects a real-world process that the designer of the game wishes to teach or investigate, and the game serves as a vehicle for testing that process or learning more about its patterns (for example, the function of the Cabinet). Gordon (1970), recognizing their motivational potential, suggests that "games promise to become powerful educational tools." Brewbaker (1972) suggests that they should be used in the teaching of English literature since they can heighten involvement and motivate students to read.

Scope of Activities

As a creative and imaginative activity, creative drama lays the foundations for future activity in any of the visual, performing, or literary arts. Beginning from an exploration of the individual's resources, creative drama may extend to include material of interest to students, far beyond their immediate environments—for example, from

literature, the graphic arts, the social sciences, and history. It may also utilize a variety of audio-visual aids, such as photographs, slides, music, as extensions of personal resources and added stimuli for creative expression. It is also the position of this thesis that the mode of expression in creative drama and improvisational activities may be utilized in the teaching of English literature.

Sources of Material

a) *Childhood Play*. In the early childhood years, the raw material of creative drama is the spontaneous play of children. Slade (1954) suggests that even at this stage play is an "art" which involves skill and form, selection and emphasis, and specific patterns of movement. Piaget (1962) also considers child play a very significant activity. It seems to be a means of coming to grips with the events of his environment, a way of neutralizing disagreeable experiences, a way of adapting to the external world, and therefore a means for intellectual development.

Slade makes a distinction between two kinds of play evident in the early stages—"projected" and "personal" play. Projected play is physically still, the child is sitting, lying down, or kneeling, and projects an idea out of his mind into the objects he is playing with. In Piaget's terms (1962) this is "symbolic" play, projecting one's inward life into others. This type of play is characterized by absorption and, out of it, other activities develop in later life—for example, writing, clay modelling, art, and drawing. Slade (1959) suggests that much of the activities in the school seem to be of the

projected variety. In personal play, the child imitates the action, he becomes the symbol, taking on the role of what he would like to represent. At this type of play, the child's actions are controlled by what the external world suggests to him and not by what he wants it to be (Piaget, 1962). There may be much activity, noise, and physical exertion. This type of play extends into sports, drama, and games with a lot of movement. Both types of play are developed by the time a child comes to school and Slade (1959) believes that both types of play should extend into a person's whole educational career, to achieve a balance of projected and personal activity which he regards essential for mental and physical health.

b) *Life Experiences*. At a later stage, creative drama may be based on the life experiences of the participating individuals. In adolescence there may be problems having to do with parental relation-ships, relations with the opposite sex, and other personal problems expressed in imaginative terms. All ideas should be accepted and treated with respect because one may never know the depth of feeling attached to an experience.

c) *Literature*. Literature is another source of material for creative drama. It may provide enrichment or extended experience in that the content may be beyond the students' immediate environment. It may be a stimulus or a framework for improvisation, imposing a control on the imaginative activity. Legends, parables, fables, myths, poems, short stories, novels, and plays can all fulfill this function. It should be noted, however, that for drama teachers literature is used as

a stimulus and material for doing drama, and growth in appreciation of literature or literary forms is a by-product of this process and not the specific objective or intended learning outcome of the activity.

The Teacher's Function and Direction

a) *A Beginning.* Slade (1968) suggests that in working with all age groups, initial "observation" of students is very important, to gauge their maturity, physical and emotional development, and infer their psychological development, and to begin work at their level of interest and ability. However, for work with adolescents, both Way and Slade suggest that social drama of the type already mentioned, and role-playing of non-stereotyped characters, may be a good way to start. In the work of all age groups, one needs to include activities which necessitate careful observation, visualization, analysis, and organization. The teacher must foster attitudes of openness, wonder, sensitivity, and spontaneity in response—qualities essential for creative activity. Although Squire (1968) suggests that teachers do not use creative drama with adolescents because the students are self-conscious, there are ways to help them overcome self-consciousness. For example, beginning with functional rather than expressive movement, or synchronizing movements to those of another person, help to focus concentration on the activity rather than the self. However, much depends on the group one works with and their self-confidence, and in the beginning it is better to experiment with a variety of approaches until the one that yields the most enthusiastic response and maximum participation is found.

b) *Sequence in Approach.* In working with students who have not

had previous creative drama experience it is suggested that the work and the teacher's approach may parallel three stages (Alberta Department of Education, 1970). In the first stage, the teacher structures the basic activities, plans what is to be done, arranges the facilities, and provides for continuity of one activity with another. At this stage, he plays the role of instructor-director and everyone in the class works at once, individually. This is not to suggest that he does not solicit students' ideas; he should do this at all times. However, at this point he must deliberately structure opportunities for suggestions, anticipate their content, and plan how they will be incorporated into the structure of his lesson.

At the second stage, the teacher may share the director's role with the students and let them have some of the responsibility for deciding what is to happen. At this level they may also work in small groupings of five or six. In the third phase of creative work, after considerable experience, large group improvisations may be tried. At this stage, the students may be completely responsible for the content of the drama work and the teacher may act only as a resource person. This is an outline of a general approach to work with beginners. In practice, the teacher must take his cue from the students; they may work well in groups at the outset and poorly individually. The "thermometer," as Slade (1954) suggests, is their behavior during creative drama sessions.

c) *Teacher's Attitude.* Much of a teacher's approach with students is intuitive, based on a sympathetic understanding of needs, and sensitivity to non-verbal cues and classroom interaction. The

teacher needs to be organized yet flexible enough to meet specific needs
as they arise. He needs to be familiar with pedagogical and psychologi-
cal principles, as well as theatre skills. However, the most important
factor seems to be that of making the student the central part of the
program. The rapport that a teacher establishes with the student has
a great influence on the quality of creative drama work, consequently a
social relationship needs to be established in which *total* rejection of
what a pupil gives is impossible (Barnes, 1968). Encouragement and
constructive criticism are needed.

d) *Approach to Literary Sources*. Literature can be used as a
stimulus or framework for improvisation. A variety of literary forms
may be used but it has been suggested that the literary material should
have some "dramatic qualities" (Whitehead, 1966). When dramatic litera-
ture is the source material, which is frequently the case, work in
creative drama becomes more interpretative; for example, motivation for
action is sought within the context of the play rather than within the
participant. The incentive to study and interpret the play comes from
the dramatic task and is not the direct objective of teaching. In
creative drama, emphasis is on the experience and the participation of
the students, and literature is used as an added enrichment and a
possible form for the improvisation. That is, the emphasis is not on
the teaching of literature *per se*.

e) *Evaluation*. A good creative drama lesson, according to Slade
(1958), would have variety, clearly defined shapes in movement and effec-
tive use of space. There would be control in movement and speed with

good contrast of noise and quiet. Speech would also be flowing, rapid, and unhesitating. There would be a zest in acting, good group sensitivity, marked sincerity and absorption, recognition and variation of mood, conscious joy in movement and rhythm, and believability. Evaluation in the beginning would be based on sincerity, absorption, and spontaneity. At an advanced level, one may look for more detail in characterization and setting, more evidence of dramatic form, and greater development of individual resources.

STATUS OF CREATIVE DRAMA

At the Elementary Level

In some British schools, creative drama at the elementary level is a way of learning; in other schools it may be correlated with the language arts program (Squire and Applebee, 1969). Its value in education in terms of personal growth is recognized and specifically emphasized in Allen's *Drama Education Survey* (1968). There seems to be an understanding of the fact that children can learn through play, that education does not have to be a grimly serious activity, and that play can be extended and enriched by a skillful teacher. Much of the work at this level is original in source, stemming from children's ideas and experiences; however, many well-known poems, fairy tales, and legends are also used as stimuli for creativity (Slade, 1954).

In the United States, creative drama has been established in the elementary schools since the 1920's as a subject and an art form, as a result of the pioneering efforts of Winifred Ward in Illinois (Siks and

Dunnington, 1961). More recently, Moffett (1968) shares the British view that it should be a part of the language arts curriculum. He regards improvisation as a learning process which facilitates dialogue, which is a major means of learning, thought, and language.

American educators have made a great effort to assess the benefits of participation in creative drama programs through controlled experimental studies. A study by Carlton (1963) reveals that elementary school children made significant progress in reading through participation in creative drama. A study by Dippon (1967) indicates statistically significant gains in vocabulary growth. Schwartz (1967) reported that creative drama experiences enable children to develop a better understanding of cause and effect relationships of actions and help to create a better pupil-teacher rapport. A study by Karioth (1970) revealed that a program of creative drama had a favourable effect on the creative thinking abilities of grade four children. A report of an ongoing study by Lazier and Sutton-Smith (1970), based on videotapes of children doing creative drama, indicates that after two months they are more capable of focusing attention, of consistently using imaginary objects, of relevant use of space, of elaboration of ideas, of projection, of appropriate facial, verbal, and body use, and of social interaction.

At the Secondary Level

At the secondary level, the situation is somewhat different since creative drama begins to move away from its close relationship to "play" and begins to move closer to "play-making" and to "dramatization" from a script. Improvisation moves into the theatre arts courses, and is

used in acting courses. Also a confusion of ends and means begins to set in and creative drama may be found as an extracurricular activity, as a subject on the curriculum, as part of the theatre- or performing-arts programs, or infrequently used in language arts and literature programs.

a) *In Canada.* In Canada creative drama has only recently found its way into the secondary school Drama Program (Department of Education, 1971). In Alberta, for example, it is also used in acting courses in the Performing Arts programs of some high schools. In both cases, literary works are used as source material for improvisation. As at the elementary level, however, the objective is the creation of drama or a role, and not the study of literature. There is an exception in the text written by Barton *et al.* (1969) which attempts to integrate creative drama with a literature, language arts, and composition program. The authors are concerned with personal development in the context of creative drama, which is used to motivate students to read the literary selections and express their responses in a dramatic form. The literary selections in the book lean very heavily towards dramatic literature; however, it is still the closest North American approximation to the integrated program advocated by the British.

b) *In Britain.* In British secondary schools creative drama is regarded as theoretically an integral part of the English program, which includes improvisation, listening and responding, discussion, writing and reading (Dixon, 1967). The Squire and Applebee (1969) study of British schools indicated that a large amount of class time was actually spent on improvised drama in English classes. It is recognized that

what is said or read in English may provide stimulus for creative drama which in turn may stimulate writing. This suggests a very organic flow of activities in the English program and therefore it is surprising to read the drama syllabus outlined in Barnes' book (1967), which suggests that one period out of five English periods should be devoted to drama. This seems to contradict the integrated picture. Barnes, however, advocates the subsumption of drama into the English program although he notes that in many schools it is a separate subject with its own specialist teacher. On the whole, the feeling of British educators is that creative drama, especially improvisation, helps students express themselves in a dramatic form and leads to an understanding of dramatic literature and theatrical art. Whether or not it helps students understand literature which does not have dramatic qualities needs to be more fully explored. A five year study on the place of drama in the English syllabus was begun by the National Association for the Teaching of English in 1968 and it may indicate that creative drama methods may be used with advantage in the teaching of literature.

c) *In the United States*. It has been noted that there is not much creative drama at the junior high and senior high school levels in the United States (Siks, 1958). Drama in the form of acting courses is usually offered as an elective subject or an extracurricular activity for the talented or for those who discover it by accident (Hoetker, 1969). A review of the literature on the use of creative drama over the last ten years indicates that it is by no means an established subject at the secondary level or an established approach to English Literature. Over

a decade ago, Loban (1954) had emphasized the use of dramatic techniques in literature study. He recognized the importance of role-playing, identification, and imitation in developing social sensitivity. At that time he suggested a more systematic and purposeful use of drama in high school. However, there is no evidence that his suggestion was acted upon in the years that followed. Since the Dartmouth Conference in Britain in 1966, there has been a surge of interest in the potential of creative drama. Improvisation and role-playing are advocated for the study of dramatic literature. For example, a course guide for the theatre arts at the secondary level suggests the use of "improvisation" to keep the play "alive" while it is analysed (American Educational Theatre Assoc., 1968). A series of lessons for the teaching of Shakespeare, using improvisation to motivate students and help them interpret the play, have been developed and extensively tested (Hoetker and Englesman, 1970). A guide to introduce students to dramatic literature and Shakespeare, using improvisation and theatre games, was developed by Wolf and Nuller (1970). Role-playing has been used to teach characterization in *Great Expectations* (Magers, 1968), and improvisation has been used to teach the short story (McCalib, 1968). Moffett (1967) advocates the use of improvisation in the language arts curriculum, and Zbaracki (1970) has developed a curriculum design for the teaching of narrative and dramatic literature using dramatization and improvisation to facilitate social interaction and to illustrate the basic elements of literature.

In theory, therefore, the use of creative drama in the teaching of literature is recommended by a few individuals. In practice, however,

English teachers tend to regard dramatic literature as a literary genre to be studied rather than as drama to be done (Hoetker, 1970). They do not see the "doing" of even dramatic literature as important but emphasize the ethical values and philosophical insights to be derived through academic study. It seems that there is a lack of awareness on the part of teachers at the secondary level, of the implications of creative drama for the personal and social development of the adolescent. Also, English teachers do not seem to be aware of the use of creative drama at the elementary level and the potential of creative drama methods in teaching not only dramatic literature but also poetry and prose.

SUMMARY

The first part of this chapter was concerned with describing the nature of creative drama from the literature available on the subject. One can conclude that creative drama may be considered both a process and an art form. As a process it resembles that of the actor's work and training and consequently creative drama is often identified too closely with the theatre. As an art form it shares the concepts basic to other productive artistic disciplines, such as dramatic literature and the arts of the theatre. It differs in mode of expression from literature and most resembles acting. However, it differs from the theatre both in objectives and end results.

The objectives of creative drama programs in the United States, Britain, and Canada were reviewed and the conclusions drawn that the

British programs had greater psychological depth, expressed in a deeper concern for motivating students and for outlining a methodology based on careful observation of student behavior. The British seem to be more concerned with providing an environment conducive to creative expression rather than with the standard of the created drama. There is also more concern for the sequence of activities in the British texts.

The third section of this chapter investigated the kind of activities done in creative drama, their variety and scope, sources of material, and the teacher's function and direction. It was noted that literature, especially dramatic, was often used as the source material for improvisations and in these cases students tend to express a more genuine interest and enthusiasm in reading and interpreting what they read.

The last part of the chapter investigated the status of creative drama in elementary and secondary schools in Canada, Britain, and the United States and concluded that creative drama seems to be established at the elementary level in all three countries either as a subject or as part of the English program. However, at the secondary level it tends to be either incorporated in the theatre arts programs or stands as a subject in itself. It is only in Britain that it has been correlated with literature and language as a natural activity which integrates movement and speech and motivates reading and writing, but here also it exists as a special subject in its own right. The former view is advocated in theory in the United States but is not generally practised. Also, none of the literature reviewed considered the use of creative drama methods as a deliberate strategy for teaching English literature

at the secondary level.

It is assumed that this is due to the fact that teachers are not aware of the psychological implications of creative drama and its potentials for teaching literature. Chapter V of the thesis will synthesize the material of this chapter with Chapters II and III to indicate the implications of creative drama in teaching literature in terms of student motivation, perception, interpretation, and evaluation of literature. It will also show the implications of creative drama for the psychological development of the adolescent in terms of the factors discussed in Chapter III and will present a psychological rationale for the use of creative drama at the secondary level.

Chapter V

SYNTHESIS

INTRODUCTION

In a previous chapter objectives and methods of teaching
literature were examined. Teaching methods were evaluated in terms
of achieving the objectives related to the subject matter and the
broader objectives related to individual development. In a subsequent
chapter the psychosocial aspects of individual development which may
have a bearing on teaching methods and objectives were discussed.
The objectives, teaching methods, and status of creative drama were
also examined in the fourth chapter.

This chapter integrates these three subject areas and indicates
the relevance of creative drama for the teaching of literature and the
adolescent's psychosocial needs.

CREATIVE DRAMA AND THE TEACHING

OF LITERATURE

Chapter IV of this thesis indicated that at the secondary level
in American and Canadian schools, creative drama is used to a limited
extent in the teaching of dramatic literature. However, it is not
consciously used to teach other literary forms. The main question of
this thesis is whether or not creative drama can be extended to stimulate
student response to other literary forms, can it be used as a medium for

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illustrating and examining the basic concepts of literature? Can creative drama help to achieve the objectives of teaching literature?

Literature as an Art Form

a) *Attitude to Literature*. Creative drama facilitates an imaginative approach to the teaching of literature, avoiding the danger of turning the literary experience into an exercise of classifying and identifying. It helps to maintain a balance of intellect, feeling, and imagination in literary study. Students involved in an improvisation can experience the creative process of transforming personal experience into an art form. By developing sensitivity, creative drama encourages students to approach literature with greater sensitivity, to be more aware of the poetic uses of language, and nuances of meaning.

b) *Perception and Interpretation*. How can teachers motivate students to examine a work closely, to become curious about its parts, its form, and how it is made? Students who are involved in improvising on literary material may be stimulated to look at a work more closely, to find their own meaning or join in discussion with group members and reconcile their individual interpretations with those of others.

By approaching literature through the route of improvisation, students learn to use literary concepts and critical operations in relation to their own experiences and their own creations, before applying them to literature. For example, students work with concepts of character, action, and dialogue, learning the function of these concepts through experience with their own improvisations. They come to learn that "character" is communicated through action and speech.

A "character study" is made through physical re-creation rather than intellectual analysis. Students learn to work with these concepts in improvisations and, because of greater involvement, learning becomes more meaningful.

Perception of literature implies a move away from a completely emotional response towards objectivity. Creative drama can help students become aware of the predominant characteristics of a work, of language or diction, of effective imagery and how it works in context. Improvisation can provide opportunity for experimentation with different dramatic and literary forms, and for the development of an intuitive feeling for many possible uses of language.

By experimenting with movement to words and phrases, students can become aware of the affective and evocative power of words. Exercises in movement to vowel and consonant sounds, or to adverbs, may achieve this sensitivity. Attention can be focused on the effective use of figures of speech, the metaphor for example, beginning perhaps with the imagery of everyday speech or slang and translating it to movement. "Living metaphors" may be created through improvisation in movement or in speech and movement, to convey a sense of the relationship of dramatic expression with literature. Students may read or listen to a poem with the purpose of identifying action words or the way the writer uses sensory images to develop his ideas, as Rupert Brooke does in "The Lover." Using selected words and images as stimuli, students may develop their own narrations which may then be translated into a movement drama with music and lighting effects used (if available) to enhance the mood suggested by the imagery. In this way, creative drama

becomes an extension of the literature and students have an opportunity to become involved and respond creatively.

The best preparation for discriminating style on the page is to become attuned to it in person. Students exposed to a wide range of voices, dialects, life styles, and roles, will be more conscious of the concept of style and how it may be expressed. Improvisation in pairs between students playing the characters of people of different occupations, ages, and ethnic groups may help them focus on character differences as expressed by speech in dialect, tone, and emphasis. Improvisations based on the speech of literary characters, for example Huckleberry Finn, Captain Ahab, Silas Marner or Dan McGrew, would also accomplish this and stimulate character studies.

The use of creative drama helps to make the distinction between narrative and dramatic modes. Students learn to recognize that drama elaborates narrative and narrative summarizes drama. In elaborating over-condensed stories, for example myths, fables, legends, and parables, students may visualize details more clearly and abstract ideas can be illustrated more concretely.

Creative drama may be used to express personal interpretations of meaning, to explore the attitudes and behavior of others and their *effects* and implications. It permits interpretation of behavior through action. Hidden assumptions and subjective reactions may be uncovered. A part of the work may be used as a key to represent the whole, by improvising on a crucial paragraph, scene, or stanza. Improvising a crowd scene from Shirley Jackson's short story "The Lottery," may open a fruitful discussion on the power of the group, or on individualism

versus conformity. Wallace Stegner's short story "The Butcher Bird"
offers two contrasting home environments which may be improvised and
discussed.

These dramatic tasks may require considerable analysis on the
part of the participants. Interpretation of the theme of a work through
an improvisation may motivate in-depth analysis and study of the work.
Student improvisations may express by means of analogy and metaphor
what they think the work suggests should be the nature of society, and
individual or group behavior in various circumstances. Through creative
drama students may directly relate personal experiences, values and
attitudes to the literature being studied. For example, recollections
of individual experiences with old people and improvisations of these
experiences may effectively introduce Eudora Welty's short story "A
Visit of Charity." Students find themselves working with their own
experiences creatively, and learning to examine and interpret them.
These processes once learned in application to their own experiences
and dramatic work may then be more effectively applied to the interpre-
tation of a short story after it has been read and compared with the
students' own experiences.

c) *Evaluation.* Evaluation of literary works may be on the
basis of emotional appeal and personal preference, or on the basis of
aesthetic criteria which would depend on perception and interpretation.
Again aesthetic criteria may be learned through the direct experience
of creating an improvisation. Comparisons of improvisations, a group's
first and second attempts for example, enable students to form judgements
on the aesthetic aspects of the work, such as selection and emphasis and

on the skills and techniques used. A comparison of the processes involved in creating an improvisation with the process of creating a poem or short story may enable students to see similarities in the creative process and to develop a feeling for the unity in artistic creations.

Involvement and Engagement

Creative drama may facilitate the achievement of objectives in the teaching of literature which arise from a concern for the student rather than the subject. It has been pointed out that engagement-involvement is an important phase in literary appreciation which cannot be bypassed (Burton, 1965). Creative drama may stimulate involvement with the literary work by motivating students to recall and explore correlative experiences in their own lives. It can stimulate students to identify with characters and situations in literature by motivating them to imagine these more vividly and recreate them in improvisation.

Students become involved in creative drama or in reading literature through empathic identification. Identification with literature may not occur when a person cannot respond emotionally to the printed word or he cannot relate the content of the work with his own life experience. Improvisation may help to relate part of the literature to some aspect of the student's experience. When he becomes emotionally involved and interested, he will be more likely to read the work more perceptively and evaluate what he reads. The reading of *Lord of the Flies*, for example, may begin with an improvisation based on decision making on a commune, or on the students' council, where adult help is

not available. The setting of the novel may also be recreated with movement, lights, and music.

Emotional Development

Secondary education tends to be concerned with what Slade (1959) calls "projected" activity, neglecting the "personal," emotional realm. He suggests that a kind of "emotional education," which parallels the two kinds of play in childhood, is essential if "emotional backwardness" is to be avoided. Creative drama can be a kind of thermometer of where a person is at in life experience and emotional maturity. Emotional backwardness in adolescents may be revealed in their play patterns which may go back to those of much younger children, although physically and chronologically they may be mature.

Slade (1959) emphasizes the need for a balance of passive and active types of activities, the need for emotional outburst—for "climax," which is often absent in the creative drama of adults, followed by "de-climax" or peaceful activity. Rather than sublimating or suppressing emotional outburst, one should help a person to channel, guide, and control it.

Another consequence of an academic education is the limiting of "legitimate school" behavior within too narrow confines. The contribution of creative drama towards mental health lies in helping teachers recognize the extensions of normal behavior, which may not otherwise appear (Slade, 1959). There is, for example, a lot of violence and killing in the creative drama of young people which is not, however, abnormal. As Slade suggests, it may be a symbolic way of expressing a

need to succeed or to overcome a problem. Some adolescent behavior may also be the temporary adoption of a certain role, or "trying-out" a certain character which is eventually discarded when a person finally perceives who he is not. In reaching for self-identity, he may assume many different roles and he should be allowed to experiment in safety without the need to build up a wall of defenses and thus get stuck in the rut of a role he may later wish to shed.

Educational activities which have as their objectives emotional and imaginative expression help to dispel the concept that school is boring. They help students realize that feelings and images have a place in school, that they are enjoyable, that they are effective tools of communication. Fantasy life can come to be associated with work life and not separated from it. Students can learn to control and express their emotional and imaginative lives, the better to put them to work in their studies. Therefore, confrontation with emotional issues in the classroom setting is for an educational end and not for the purpose of treatment or just for its own sake.

Personal Knowledge

Creative drama is motivating because it enables students to have a feeling of control over their environment by providing scaled down models of experience over which they can exert influence. By providing opportunity for the expression of subjective interpretation, self-understanding is increased. Self-awareness and thus self-concept is heightened through perceptual sensitivity exercises and tasks. A more personal relationship is established between the work and the student

when he is allowed to be his own interpretative artist rather than a passive receiver of the "correct" interpretation.

In creating improvisations based on their own experiences or their own understanding, students find themselves in a position where their values and opinions may be challenged and need to be defended. They may then need to examine their positions or their reasons for a particular stance, their assumptions and inferences. Such experiences lead to increased personal knowledge.

CREATIVE DRAMA AND ADOLESCENT DEVELOPMENT

Empathy

Research findings discussed in Chapters II and III suggest that the process of empathic identification is "at the heart of intellectual and emotional growth" (Whitehead, 1966). It is an important factor in literary appreciation, in social relationships, and in intellectual development. Therefore, the stimulation and development of empathic response in students seems to be an appropriate goal in education. Social psychologists have shown that empathic ability can be trained and developed through activities like role-playing (Moreno, 1953; Flavell, 1968). Gorman (1969), for example, uses this activity to identify obstacles to communication. Lewis (1970) found that participation in role-playing leads to deeper exchanges of understanding and emotion. Therefore, creative drama may be a medium for developing empathy by providing many opportunities for empathic identification. In attempting to assume the character of another person, one must try to think and

feel as he does, to try to imagine his motivations, predict his behavior and imitate his actions. This calls for a serious attempt at identification with the other person whether he is real or fictional. Also, the actual creation of an improvisation is a group experience (in contrast to reading, which is a private one), requiring collaboration and cooperation, which entails that people adjust their separate experiences and reactions to those of others.

Intellectual Development

The theories of Piaget (Inhelder and Piaget, 1958) on intellectual development stress the importance of interaction with peers as the principle vehicle by which the child is liberated from egocentrism. Inasmuch as creative drama facilitates social interaction at a level that is greater than that of the usual English classroom, it also facilitates a decline of egocentrism and thereby contributes to intellectual growth. This is the concept behind Zbaracki's (1970) curriculum design for the teaching of literature, in which creative drama is consciously used to provide opportunities for decentering through social interaction. Creative drama is primarily a group activity, and the presence of the other students facilitates social interaction. There is an advantage in group work in that it seems to involve students much more than a large "teacher-led" group (Haught, 1971). Small group participation also increases affiliation among group members, which is a strong motive in adolescence.

Chapter IV has also shown that creative drama provides oppor-tunities for the development and exercise of cognitive functions; for

example, acquiring knowledge of methods, terms, facts, principles, and generalizations; in facilitating the processes of comprehension, interpretation, extrapolation, analysis, synthesis, and evaluation. However, these functions should not be emphasized at the expense of affective ones for the aim in creative drama is to involve the whole person, to help him integrate his physical, intellectual, and emotional responses. This line of thinking is appropriate to what is known about the growth process in adolescence, that intellectual and affective functions interact. The adolescent's ideas take on affectiveness because they are *his* ideas. In other words, there are strong values and feelings attached to these ideas. Creative drama is useful in that it involves a person in activities which relate to both his ideas and his values.

Creative drama also accommodates different *rates* of development and learning, and different *styles* of learning. As indicated in Chapter III, some people need more contact with concrete experiences to form generalizations and differentiations. Also, the development of abstract thinking does not necessarily occur at the same time in all subject areas. There may be a need, therefore, for more concrete experience to illustrate abstract concepts. Creative drama can provide this type of experience. It can also accommodate kinesthetic or physical styles of learning and haptic orientation. Carlton's study (1963), with elementary school children, found that creative drama helped to correlate motor responses with reading and to coordinate linguistic expression with physical movement to be more in keeping with normal activities.

Is learning in creative drama transferred to learning of other subjects? Ausubel and Robinson (1969) point out that one of the factors

affecting transfer is motivation or the student's attitude or desire to apply relevant principles. Learning situations that are more life-like seem to have greater motivational value—this is the concept behind the "field-trip." Since creative drama is a more life-like situation than the regular academic one and involves the whole person, it would seem likely that what is learned there may be transferred to other subject areas. A greater involvement in creative drama than in academic classes may make learning more meaningful and thus it may be retained in the memory longer, making the possibility of transfer more likely.

Self-concept

Chapter III has indicated that a person's image of himself can motivate him to learn or prevent him from learning and achieving. The classroom environment may have a significant effect on his self-concept. It was also shown that a person carries his self-concept from one subject area to another. If he can acquire a positive self-concept through creative drama it will be carried over to his work in other subjects.

A study by Irwin (1963) showed that participation in a fifteen-week program of creative drama had a measurable effect on personality in terms of personal and social adjustment, and level of confidence.

One of the prime tasks of adolescence is to acquire a strong sense of personal identity. Therefore, activities which enhance self-awareness help to fulfill this need. Since creative drama involves the whole person and a personal response is valued, a person's feeling of self-worth may be enhanced and a sense of individual identity strengthened. By being involved in an activity that is not above his level of

ability and in which he does not have to compete against others, the student's chances for achieving success are increased, leading to greater self-confidence and "ego-strengthening." Opportunities for making decisions and utilizing personal ideas also strengthen the feeling of self-worth and reduces a possible sense of alienation. The group experience and the chances for more natural behavior may also reduce alienation.

Moffett (1968) suggests that creative drama helps to decrease the feeling of "self-consciousness" so overpowering and often debilitating during adolescence. Opportunity is provided for easy and natural verbalization, the development of greater presence of mind and inventiveness, and the ability to listen closely, react directly, to shift roles and points of view, and to express real feelings. Therefore, by studying the behavior of students during creative drama a teacher may be in a better position to learn about the feelings and self-concepts of students than during the course of conventional academic activities. Cleary (1964) found that creative drama gives the teacher greater insight into interrelationships within the classroom and the dynamics of group behavior. Carlton's study (1963) indicated that creative drama provided a form of relief from emotional problems, and induced permanent positive changes in self-concept. It was found to be a method of preventing the development of emotional problems which may have interfered with academic accomplishment.

Motivation

Behavioral psychology suggests that learning, or any change in

behavior, depends on the availability of reinforcement or reward within a person's external environment. Reinforcers, therefore, motivate behavior. However, more recently there is evidence from research to indicate that there are some behaviors which do not require extrinsic reinforcement but that the activity in itself is rewarding or "intrinsically" reinforcing (Berlyne, 1965). Activities which are extensions of childhood's natural play tend to fall into this category, being rewarding in themselves. Creative drama, an extension of play, is intrinsically rewarding in this sense and students may be motivated by the activity itself.

Research also indicates the presence of spontaneous behaviors which are not conditioned by the external environment and which act as intrinsic motivators for learning—for example, curiosity, stimulation seeking, exploratory behavior (Berlyne, 1965). These behaviors manifest themselves very soon after birth and continue on into later life appearing in the search for novelty, surprise, and adventure. Therefore, activities which have these qualities would be motivating. This seems to be the case with creative drama which offers novelty, surprise, and a great variety of opportunities to explore personal feelings. By presenting a large variety of learning situations and also by accepting student suggestions, the teacher can provide many novel, surprising and complex behavioral opportunities which may evoke responses which may not otherwise appear. In this way reinforcement can be made available for a greater number of responses than may occur in the usual academic setting. Students can experience greater freedom of expression in creative drama than they may in other subject areas. This sense of

freedom is in itself a motivating factor.

In a traditional academic situation, a person's exploratory behavior is curtailed and he may also experience failure in some of his performances, especially in verbal and quantitative tasks. Failure is threatening to an individual's self-concept, and therefore a person will turn away from those areas where success has not been realized. One of the problems with the academic classes is that they do not provide adequate opportunities for achievement by those who have difficulty in expressing themselves verbally or in writing. With creative drama the opportunities for achieving success by these students are increased.

Creativity

Children in early life seem to be full of wonder, curiosity, spontaneity. They can easily meet the demands of fantasy and suspend disbelief. They are assumed to be more imaginative than their elders. A study by Lazier (1971) of the behavior of children of different age groups during creative drama tends to confirm this assumption. This study indicated that the improvisations of younger children were episodic, less detailed and freer than those of older children, whose drama was more "well made," that is, more unified, more prescribed from the leader's directions. Torrance (1962) also reports on a "loss" of imagination as the child grows older; there seems to be a decline of creativeness under the pressure of group standards to conform. Piaget (1962) suggests that the child has no imagination, that what we attribute to him as such is a lack of coherence and subjective assimilation.

As the child grows older, his egocentric explanations are replaced by
real explanations of causes and effects. By the time of adolescence,
he strives to know the correct explanations, to do the appropriate
things. The apparent loss of imagination, according to this theory,
would be a natural inevitable occurrence in growth and development.

Piaget's theory, however, does not account for the emergence of
imaginative behavior in later life and for the fact that a supportive
environment during childhood helps to maintain and develop those quali-
ties which we associate with imagination or creativity (Torrance, 1962).
Growth to adolescence does not need to be accompanied by a loss of
confidence in personal intuitive feeling and insight, and in the
spontaneity of responses. Creative drama experience helps to maintain
these qualities and develop those attributes which are recognized as
characteristic of a creative person and creative activity.

Creative drama provides the opportunity for experiencing a
complex synthetic task, that of producing an unique communication to
convey ideas, feelings, and experiences. In an improvisation the student
participates in a complex, original, creative endeavour which requires
a high degree of personal involvement. The greater the involvement
the less chance is there for the work to become stereotyped or repeti-
tive.

The hypothesis that creativity is associated with social aliena-
tion is contradicted by a study of adolescent creativity (Walberg, 1971).
It was found that creativity is associated with a) involvement in school
activities, b) stimulating home environments, c) perseverance in spite
of difficulties, and d) intellectual motivation. Creative drama provides

opportunity for involvement, provides stimulation, and it is intrinsic-
ally motivating.

A more relaxed environment, better rapport between students and
between student and teacher seem to be conducive to more spontaneous
and imaginative behavior. These are the conditions aimed for in crea-
tive drama work and when achieved the teacher may be in a better position
to identify highly creative persons and to provide adequate stimulation.

Creative drama provides another vehicle of expression for those
who are orientated to a physical response rather than a written or
verbal one. It also helps to resolve inner tension, as creative activity
does for the artist, since it channels the emotions and facilitates
self-identification with one's work. In this way it helps a person come
to terms with his experiences and bestow them with a new order and
meaning. Improvisational skill, resourcefulness, independence, and
self-confidence may also be developed.

CONCLUDING STATEMENT

This study has shown that the integration of creative drama
methods and activities with teaching methods in literature is essential.
As Chapters II and IV have shown, creative drama and literature share
some basic concepts. Through creative drama students learn to work
with these concepts, learning to use them in a creative way on material
relevant to their own lives and experiences. An understanding of the
creative process may therefore be gained intuitively and emotionally.

Perception, interpretation, and evaluation of their own works

indirectly teaches students the processes required for a heightened understanding of literature without an overemphasis on an academic, intellectual approach. Motivation to participate in these processes comes from the nature of creative drama itself and from the opportunity for personal creative expression. These expressions are relevant because they involve the student on the level of whatever relationship he has established with the literature and may motivate him to examine his responses in more detail or to establish some relationship where none exists.

A rationale for the inclusion of creative drama in education is given on the basis of psychosocial principles relating to how a young person grows and develops and the effects of schooling. Creative drama facilitates the establishment of a natural learning situation that allows for social interaction and participation in a variety of ways. It facilitates the development of empathy and imaginative identification which is recognized as important in personal development and also in literary appreciation.

Creative drama helps to establish a better rapport between students and teacher: first, because the teacher's role becomes that of a guide or resource person rather than an authoritarian director and knowledge dispenser; second, teaching methods can be infused with greater vitality and variety, permitting greater student involvement and opportunity for decision making.

Chapter VI

APPLICATION AND FURTHER STUDY

INTRODUCTION

A rationale has been presented for the use of creative drama for teaching literature to secondary school students. This chapter will be concerned with the application of the theory. Some lesson plans will be developed and discussed to illustrate the use of creative drama in teaching literature and using selected pieces of poetry, and short story, novel, and play, which may be found in the Alberta Senior High School Curriculum Guide for English.

As Chapter IV indicated, improvisation has been used at the secondary level in the teaching of dramatic literature (Hoetker and Englesman, 1969), role-playing in the teaching of the novel (Magers, 1968) and the short story (McCalib, 1968), largely to enable students to become more involved in relating with the characters and situations in the literary works. Creative drama is not deliberately used, however, as an established method in the teaching of English literature to achieve the objectives indicated in Chapter II.

The lessons outlined in this chapter are concerned with the following objectives: to stimulate student engagement and involvement with the work, perception of the work as an art form, interpretation and evaluation of its parts and of the whole. In formulating lesson plans it is, of course, not possible to lay down a format for using creative drama which can be adapted to *all* literary works with *all* students. The

treatment of a work depends on its nature and student reaction. In working with students who have had no creative drama experience, the onus of planning activities will be on the teacher rather than being shared with the students. In the beginning, students may prefer to work all at once individually, rather than in groups. These factors will only be evident, however, as the work is in progress. The level of complexity that students can handle may also be determined from observing them at work.

It must be remembered that creative drama work at the initial stages should not be evaluated on the quality of the drama but on the students' sincerity, absorption, and interest in the work. In the final analysis, the effectiveness of using creative drama can only be measured in terms of the development of personal resources, and in growth of interest and enthusiasm for literature.

The teacher's attitude, as indicated in Chapter III, should be supportive. His function is that of a guide helping students explore their responses to the literary selections. As they become familiar with creative drama, they may themselves choose the dramatic activities and the literary selections they wish to work with.

LESSON PLANS

Poetry

The poem "Richard Cory" by E.A. Robinson (Charlesworth, 1964) is included in several poetry anthologies in the cirriculum guide, and is suitable for students from grades ten to twelve. To introduce the poem

and to stimulate interest in reading it, the teacher may present a new class with an exercise dealing with communication with one's superiors. Working in pairs, students may be asked to think of a person they have difficulty communicating with because they feel inferior to him. Possible reasons for this difficulty may be discussed. Then, with one person assuming the role of the inferior and one the superior, communication may be attempted. Roles may then be reversed.

To stimulate interpretation of the poem, work on characterization in groups of four or five may be tried. Each person may select one of the townspeople or Richard Cory as a character to portray. Each group may discuss what their characters may have looked like, how they dressed and behaved in ordinary situations, and what their relationships may be to each other and to Richard Cory. Let each group discuss how much one can tell about a person's character from external details. Improvisations may then be developed on possible encounters between Richard Cory and the townspeople which may reveal his inner world and his reasons for committing suicide. Teachers should be careful of not imposing their interpretations on the poem since students will have their own feeling for the characters and the situation. Their improvisations may be quite realistic street scenes or fantasy and dream sequences. They may involve movement alone or also speech. Students may wish to give titles to their improvisations and groups may wish to show their work to the others. Showing may be allowed provided that it is not done at the expense of concentration and sincerity.

Interpretation of Robert Browning's "My Last Duchess" may be stimulated by role-playing the parts of the duchess, duke, and minor

characters, inferring possible motives for their behavior from the clues in the poem. Students may have conflicting opinions on the fate of the duchess and improvisations depicting differences in point of view may be worked out by them, discussed and defended on the basis of evidence in the poem.

Another approach to poetry may be to translate the poem to a movement or dance drama, with music and light accompaniment. This may be done successfully with lyrical as well as narrative poetry. Slide, acetate, or coloured water and oil projections may be selected by the students and used as background for the movement drama which may represent the action within the narrative poem or the images and feeling suggested by the lyrical poem. (In using colour projections, teachers should be aware of the psychological effects of colours.) The poem may then be recorded on tape and integrated with the music and movement. In this way, words are translated into images, sound, and movement. Students are motivated to read the poem carefully and to initiate and complete an imaginative, expressive production.

Short Story

The short story "In the Penal Colony," by Franz Kafka (Perrine, 1966), is an example of a style that relies heavily on symbolism and is a more difficult mode for high school students to grasp. The problem is how to help students respond to symbolic content in a piece of literature without heavy-handed symbol hunting which can produce a false enthusiasm on the part of some brighter students and bore the others.

Life in a French penal colony may seem pretty remote to Canadian

high school students unless they have read *Pappilon* (Charriere, 1971) (but this is not necessary for appreciating Kafka's story). Since a great part of the story's chilling effect depends upon its realistic plausible elements, which can only be taken literally, a discussion and improvisation on the routine aspects of life in a penal colony may stimulate initial student interest. But one's approach to the story should attempt to show how its realistic elements cannot profitably be separated from its symbolic qualities.

As a preparation for the reading of this story, students may be asked to consider if any events in their lives have had symbolic value. They may look at songs they know to see if meaning is literal or symbolic. How do they know a song has symbolic meaning and is not to be taken literally? How does understanding of its symbolic aspect help one to appreciate it more? These are the questions which may be discussed in groups. Such a discussion may be followed by a group attempt at recreating an event that has symbolic meaning or one which uses symbolically significant objects. Students may be given traditional symbols, a crucifix for example, or they may create their own, which are then woven into an improvisation. Individual groups may show their improvisations to the rest of the class and the effectiveness and meaning of the symbols communicated may be discussed.

Another approach for stimulating interpretation of the story may be via "the sick joke" or "the absurd situation." In recreating an absurd situation students may compare the absurd world with the "real" world. Justice and mercy seem to be important concepts in this story. The concepts of justice and mercy and their function in Kafka's story

may be dramatized and compared to their function in the student world.

To explore the concept of "point of view" in literature through creative drama, dialogues between the old commandant and the explorer, or between the condemned man and the officer, may be improvised. A court trial of the old commandant and his lieutenant, with witnesses, judge and jury, and counsels for prosecution and defence, may also be improvised as a larger group activity, to stimulate deeper analysis of the story.

The short story "Just Lather That's All" (Perrine, 1966), presents the inner conflict of a man who finds himself in a crucial situation, when a decision between two alternative courses of action must be made. Student improvisations on important moments of decision in their own lives and the consequences of the decision taken may help them to appreciate the barber's emotional state. By approaching the story as film makers who must decide on individual shots, the setting, how the facts of the situation would be revealed, how the point of view would be established, students may be motivated to examine and evaluate the author's style of writing.

The Novel

Golding's *Lord of the Flies* seems to be the novel preferred above all other recommended texts by both British and American high school students (Squire, 1971). It is another work which may be studied from grades ten to twelve, with variations in the complexity of the work attempted.

To introduce the concept of the island in the novel as a microcosm

of the world, and to find an imaginative entry into the novel, an impro-
visation in small groups may be developed on the theme of "life on a
commune" where the students have voluntarily chosen to go to live with
others their own age. The purpose of this activity would be to stretch
their imaginations, to envision life in a comparatively new situation
than what they are accustomed to, yet not completely unfamiliar in con-
cept. Discussion may revolve around the effects of previous socializa-
tion on an individual's behavior, the problems of division of labour,
social organization, etc. Following this discussion, an improvisation
may be structured on the problem of building a dwelling place or the
storage of food, to illustrate the problems of decision making. Students
would see whether they had arrived at decisions autocratically or demo-
cratically, whether leaders emerged or whether or not power struggles
developed. A subsequent improvisation may isolate the commune to life
on an island and a dramatic event, such as a violent storm, may be
introduced to precipitate action. These activities would prepare the
students with a feeling for the "setting" and "mood" of the novel and
the initial situation the children found themselves in.

An improvisation of a "ritual" with music and chanting may be
developed to create a strong group feeling among students to dramatically
illustrate the power of the group. Movement may be added to the ritual
with more experienced students. With senior students, passages from
Euripedes *The Bachae* may be read and the objectives of contemporary
religious cults and the significance of rituals discussed.

Improvisations on the themes of "the end of innocence," "the
darkness of man's heart," and the individual versus the group may be

suggested, based on students' ideas and experiences. A comparison of these improvisations with the treatment of these themes in the novel may reveal significant biases in interpretation. Role-playing of Ralph, Simon, Piggy and Jack, in the general meeting of the children, would require character analysis and discussion of the different aspects of human nature represented by these boys. Exploration of the symbolism and imagery in the novel may be motivated through movement drama based on the themes of wildness and captivity, freedom and restriction, conformity and individuality.

Scripted Play

Prior to the reading and interpretation of the scripted play, the experience of improvisation helps the student to visualize the movement, gestures, and interaction of the characters. Moffett (1967) does not find *reading* of the play a satisfactory teaching method, unless students have had the experience of hearing and seeing plays and being in them. In general, the method of improvisation is a desirable way of approaching dramatic literature because it enables students to work with characters and the central action of the play, its turning point and resolution.

The route of improvisation can facilitate an imaginative approach to the study of a variety of plays. Ibsen's *An Enemy of the People* may be introduced by discussion and improvisation based on the efforts of citizens' groups to curb urban pollution by industrial waste. Many contemporary parallels are available for the themes and problems treated by dramatic literature and may be a basis for improvisation: for example, the assassination of political leaders (*Julius Caesar*), conflict between

parent and child (*King Lear*), family differences and prejudice (*Romeo and Juliet*), and women's liberation (*The Doll's House* and *Hedda Gabler*).

Williams' play *The Glass Menagerie*, studied in grades ten to twelve, easily lends itself to improvisation because each scene is a complete little unit. Since there are only four characters in the play, students may work in small groups each one assuming a principal role. Rather than beginning by reading the script in class, the point of each scene may be improvised. In the beginning, it may be desirable to try to relate a scene to the concerns in students' lives—for example, communicating with parents, needing to feel accepted and liked. These suggestions, however, should come from the students and the teacher can elicit them by encouraging discussion of these topics in class. Scenes may be invented in which each character reacts to situations he dislikes or enjoys, Amanda in her youth, Laura at the business college, Tom and Jim in the warehouse. The type of work requires that the students attempt to get inside these characters in order to predict their behavior in situations not included in the play.

Working in groups, the students decide on the turning point of the play, improvising the scene which shows how significant this moment of decision is to the overall meaning and action of the play. The teacher may receive several different interpretations from individual groups on this point, and vigorous discussion may ensue over which groups' interpretation is most appropriate.

To bring the relationship of the characters in each scene into greater focus the students may be asked to represent the beginning of the scene by a "still picture," where the positions and gestures of each

character suggest their feelings toward each other. Another still picture at the end of the scene would indicate any change in relationships.

Once the students are familiar with the characters and action of the play the reading of the script may be attempted, beginning perhaps with the most crucial scene as determined by the class. Individual groups may prepare separate scenes, and read them for the rest of the class.

IMPLICATIONS FOR FURTHER STUDIES

As stated in Chapter I, a purpose of this study has been to examine the implications of creative drama for the teaching of English literature to students in secondary schools. A theoretical basis for the integration of teaching methods in creative drama and literature has been presented. It is recognized, however, that considerable testing in the field may be required before educators would agree that the suggested methods are implementable and desirable. Suggestions are therefore made for further studies in this field.

Experimental Studies

A study may be undertaken to determine whether or not creative drama effects growth in reading at the secondary level. Standardized tests, pre- and post-tests, such as the Iowa Tests of Basic Reading Skills, may be administered to a control and an experimental group which would be taught literature with and without creative drama methods. Similarly one may also test for comprehension of literature and concepts of literary criticism.

Student involvement in creative drama may be recorded on video tapes, rated on a scale, and compared to video tapes of literature classes without creative drama.

An experimental study could also be designed to test the use of creative drama to extend and deepen the adolescent's awareness of and sensitivity to others during literature class. A measuring device such as the Bogardus Social Scale may be used to measure the degree to which an individual or group is accepted or rejected by other group members.

Survey Studies

A study may be undertaken to survey educational objectives in creative drama in Canada, based on selected writings in the field and similar to the Shaw (1968) study in the United States. Objectives may be classified into cognitive or affective ones according to a taxonomy of educational objectives.

Research to determine the status of creative drama curricula in Alberta universities and secondary schools may yield valuable data on the adequacy of training and background of the secondary school drama teacher and the availability of drama teacher-education courses in Alberta colleges and universities.

A survey by means of a questionnaire may be undertaken to investigate how familiar English teachers are with creative drama. Data may be collected on their attitudes towards it, how many use some creative drama methods, what their reasons are for using or not using them. Data may also be gathered on teacher and student attitudes towards

creative drama, to clarify the problems involved in actual practice. These data may then be used as guidelines for developing teacher training courses and in-service training.

Research may be undertaken to examine the possibility of a unified drama and English curriculum. Such a study would need to consider the attitudes and training of teachers, the content and sequence of the syllabus, administrative aspects related to scheduling, budgeting, grading, and required facilities.

Teacher Training

Teacher training is another area of research important to the teaching of both creative drama and literature. Recently, the College of Education of the University of Washington has ruled that every candidate for a teaching certificate of that State must have at least one quarter's training in creative dramatics (Dippon, 1967). What kind of education should teachers of drama and literature have?

Dixon (1967) suggests that workshop experiences should be provided during the training of teachers, with wide experience in improvised drama. Continuing "in-service" education should be a normal part of the teacher's work. The school itself needs to be committed to the professional education of the teacher. One way to express this is to support team teaching and the open classroom and enable the combination of classes so that drama "experts" can work with the English teachers and in this way assist in their training. Steps in this direction would encourage an interdisciplinary approach towards teaching.

It may be desirable to analyse the experiential needs of teachers

of creative drama by means of questionnaires sent to teachers in the field and in the Universities, to school administrators, high school students, superintendents, and supervisors. In this way, data may be gathered on what experiential, as well as personal and academic qualifications are valued by the groups most concerned.

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