Navigating the Intersection of Education and Therapy in the Drama Therapy Classroom

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ABSTRACT

Navigating the Intersection of Education and Therapy in the Drama Therapy Classroom

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Ever since the profession of drama therapy was established, very little has been written about education and pedagogy within the field and the existing literature has been largely from the educator's point of view. With more drama therapy education programs being created and with recent growth in the field, a more explicit inquiry into drama therapy education is necessary. This study aimed to address this gap in the literature and to begin exploring the topic of drama therapy education and pedagogy. Drama therapy is an experiential form of therapy that utilizes a wide variety of embodied and dramatic approaches to serve various populations. As a reflection of the modality, drama therapy education is also an embodied form of learning that incorporates multiple perspectives on experiential learning. Due to its experiential nature, drama therapy education frequently evokes the personal affective material of students both intentionally and unintentionally, often causing complications for students and educators.

This research was a phenomenological study that examined the lived experience of drama therapy students in experiential learning processes that evoked and utilized their personal affective material. Through the exploration of the phenomenon a model was created to describe the student experience, outlining expectations, responses, and consequences. Most notably, the study examined the intersection of education and therapy within the drama therapy classroom as well as how this intersection can be navigated. Also included in the study was a composite, fictional narrative that was used to further illustrate and give dimension to the phenomenon.

Recommendations from the study aimed at encouraging better communication, a stronger focus on pedagogy, more effective means of establishing and assessing competencies, more substantial incorporation of drama and theatre skills in the classroom, requirements of personal therapy for students and a clearer articulation of ethical practice within pedagogy. The recommendations were seen as being applicable to fields beyond drama therapy including drama and theatre, counseling, psychotherapy, teacher education and human systems intervention.

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As much as I experienced moments of isolation and distance in the process, this project and subsequent dissertation would not have been possible without the assistance of countless individuals. First and foremost, I must express my deepest gratitude to the research participants. Throughout the experience I have been touched at their honesty, sincerity and willingness to discuss complicated and sometimes difficult topics. The stories they shared and their passion for helping others will stay with me and continue to resonate in my life and professional practice. Through their narratives I have been struck by the universality of the drama therapy student and educator experiences and conversely at the individual and unique nature of each journey. Were it not for the need for confidentiality, I would identify each and boldly credit their individual contributions.

This dissertation could not have happened without the guidance and support of my committee in Concordia's INDI program, most notably my primary supervisor, Miranda D'Amico. Despite her multiple hats and responsibilities, she was a consistent guiding force along the way. Her faith and confidence were solid anchors for my journey, and most importantly, her patience and perspective helped calm me in my most neurotic and anxious moments. Stephen Snow was always available to share his wealth of experience in the field and his keen perspective on drama therapy education, gained over decades of experience. Warren Linds helped me to keep the important and difficult questions at the forefront. By challenging my way of thinking and pushing me to be clearer and dig deeper, he greatly raised my level of scholarship and critical thinking.

I have been blessed in my education to have a rich cadre of mentors who have inspired and motivated me. To Robert Landy, Maria Hodermarska, David Read Johnson, Stephen Snow and Phil Jones I tip my hat and extend my deepest gratitude. I feel echoes of each of them as I teach and practice drama therapy. Lessons I've learned from each have found their way into these pages.

I would not have survived this experience without the moral and scholarly support of my fellow doctoral students. Through countless cups of tea, email messages, texts and supportive across-the-table glances, Marleah Blom, Shea Wood and Lea Lewis have been my salvation. These are three remarkable scholars and creative thinkers who I am lucky to call colleagues and

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CHAPTER ONE: INTRODUCTION

I have always imagined myself a teacher. My father taught junior high math for thirty-eight years and as I grew up I would watch and imitate him, frequently holding classes in the backyard with siblings, neighborhood kids and stray dogs. This eventually led me to my first career as a high school drama teacher. I loved being in a classroom and finding new ways of helping students learn and engage with drama and theatre. From the very beginning, I sensed a strong connection between the students' personal life experiences and what was occurring in the classroom. Not only did the life events outside of the class impact on what happened inside the class (i.e. family and domestic concerns, substance use, relationship successes and failures), but the events within the classroom also seemed to have a reciprocal impact on the students' outside lives. In particular, I noticed how their engagement with theatre resonated with their lived experiences. Playing the role of Kate from Shakespeare's *Taming of the Shrew* seemed to empower a relatively shy girl to stand up taller, to advocate for her needs and to run for school political office. Engaging with improvisation and the theatre games of Viola Spolin (1983) appeared to calm students with Attention Deficit Disorder and others with difficulty focusing – and the impact seemed to last throughout the day. The intersection of personal and educational was evident.

This eventually brought me to New York City to study drama therapy at New York University. After two years in the program, I graduated and was able to start working to change lives through theatre as a drama therapist. As much as I loved the work, I found myself missing the classroom and was excited a few years later when an opportunity came up to teach in the drama therapy program at NYU. I taught there for several years as an adjunct faculty member and worked full-time at a community mental health program where I also supervised drama therapy interns. My previous profession as a high school teacher and my subsequent degree in Educational Counseling filled me with experiences and theories of learning and pedagogy that informed my classroom work and my work with interns. Finally, in 2009 I was given the opportunity to teach drama therapy as a full-time faculty member in the Creative Arts Therapies Department at Concordia University. My focus then became both of my passions, drama therapy and education.

As a drama therapy professor I found myself wishing that there were more tools, more resources, more dialogues about pedagogy and how to better educate drama therapy students. I began developing my own ideas and noticing various phenomena in the classroom. When I would talk to people about my perspective on drama therapy pedagogy, I would frequently find myself gesturing toward my core. "There's something in here, something physical, in my body. This is what I believe makes a quality drama therapist. It is beyond what we know and more about who we are. How do I teach that? How can I transmit that to my students?" I found the roles of Therapist and Educator swirling past each other, intertwining in some moments, colliding in others. In my desire to transmit the "core" – what I perceived as the tacit and implicit ways of being a drama therapist – the classroom would occasionally become a place where students' personal affective material was foregrounded. In some ways it seemed impossible to avoid, drama therapy is essentially designed to subvert many traditional defenses and invite new ways of engagement, and so when teaching these techniques I was unavoidably engaging with them.

In conversations with colleagues and students as well as through my own experience and observations, I saw the multiple ways that teachers would navigate this. Some would dive headlong into the students' material, showing relatively no distinction between therapy and education. Others would frequently declaim, "This is not therapy!" and, at least in rhetoric, avoid personal material and attempt more distanced approaches. Some students appeared to love the deep encounters with self within the classroom. For others, it seemed confusing and frustrating. Murmurs of "unethical," "wrong," "why are we doing this?" filtered through the classroom. I was intrigued at the students' perspectives and the impact the education experience had on them. It made me think of my own experience as a drama therapy student. I remembered my initial displeasure at being asked to bring my personal affective material in a psychodrama class and the way I shut down and tried to fade into the background in response. But I also remembered moments later in my education where I experienced profound change and personal growth thanks to the same personal investment in the classroom.

As part of the annual conference of the North American Drama Therapy Association (NADTA), I began organizing gatherings of educators to talk about pedagogy and to share common experiences. We would share syllabi, talk about common problems and exchange teaching techniques. It soon became evident to me that we did not have a clear pedagogy or a

unified understanding of what was effective – or even how our approaches were impacting our students. Many of those teaching came to education through therapy and had never studied pedagogy, curriculum design or other theories of education. Similarly, the field had yet to establish a set of competencies for drama therapists. Without an established set of core competencies, each program and each educator were left on their own to determine what constituted a competent drama therapist and how best to facilitate that education.

For my dissertation, and as a starting point to broader discussions of pedagogy, I decided to more closely examine the students' experience within the drama therapy classroom, particularly looking at the moments when the students' personal material was evoked. It seemed to me that in that moment, multiple aspects of the students' experience intertwined in a space rich with potential. This inquiry seemed well suited for a phenomenological methodology that would help create a snapshot of the phenomenon as it manifest in current drama therapy students. Through my exploration I developed the following research question: What is the lived experience of drama therapy students in experiential learning processes that evoke and utilize their personal affective material? It is hoped that this research will lead to a better understanding of the role of personal material within experiential learning and help educators make more informed pedagogical decisions.

The impact of this research could be felt in a number of ways. First, it could inform the frequency with which personal material is included, elicited and utilized in program design, within the classroom curriculum and within the daily pedagogical choices of the educators. Similarly, with more clarity on the impact of the phenomenon, educators could use personal material in a more targeted and deliberate manner. Clarification of the phenomenon would also allow for more precision in the language used to discuss the phenomenon within programs, more explicitly tying drama therapy theory to the pedagogical experience. This clarity could also allow for a more effective handling of situations that arise in a classroom setting where the students' material is evoked. Perhaps most importantly, further exploration of this topic could have great impact on the ethics involved when taking into account the personal material of students.

This, then, sets the scene for the following glimpse into the lived experience of the drama therapy student. I acknowledge from the outset that it is only my construction of this experience as I have perceived it through my research endeavors. As such, it is incomplete, fleeting and is

ultimately merely a collection of "tentative manifestations" (Vagle, 2014, p. 31). That being said, I believe the information in these pages brings us one step closer toward understanding the student experience and incorporating that tentative understanding into a new dialogue about drama therapy pedagogy.

CHAPTER TWO: LITERATURE REVIEW

When conducting phenomenological research, there is debate about whether or not to conduct a thorough literature review (Vagle, 2014). Some argue that in the interest of bracketing and the phenomenological reduction that one must avoid prejudicing or contaminating the phenomenon by imposing previous theory or concepts (Chan, Fung, & Chien, 2013; Van Manen, 2014). Others suggest that a general review of literature can aid the researcher in becoming familiar with the context of the phenomenon and that this information can then be used to further illuminate the phenomenon (Vagle, 2014). As my research is framed from a poststructuralist lens of phenomenology, I am working with the concept of "bridling" rather than strict "bracketing" (K. Dahlberg, 2006; Vagle, Hughes, & Durbin, 2009; Vagle, 2014). More about this will be explored in Chapter Three, but from this perspective, it is impossible to fully bracket my knowledge and experience, my responsibility is rather to rein it in, while permitting the flexibility to let it inform my interpretation. As such, a knowledge of the literature will assist me in gaining a deeper understanding of the phenomenon with a transparent openness.

This literature review contains references to research and publications that have informed my understanding of the context of the phenomenon. As this is a phenomenological exploration, an attempt has not been made to conduct an exhaustive literature review, but rather to identify and include texts that seem most applicable to the research topic. The three main sections of the literature review look at drama therapy education, experiential learning theories and the use of personal material in therapy education, including drama therapy education. These three areas form the basis for establishing the context and location of the phenomenon.

While this literature review is relatively broad and covers information relating to drama therapy programs in North America as well as some of Europe, it is limited in that only sources in English that were accessible by internet or library search were used. As such, the literature is North American-centric with a prejudice for English language documents. While extensive, it can be assumed that there are other documents pertaining to the education and training of drama therapists that were not discovered in this search. Of particular note would be work that is being carried out in the Netherlands where there is a long history of undergraduate drama therapy education. No doubt there are other documents in relationship to the topic that exist in other languages and outside the reach of this investigation.

There has also been an increasing online dialogue between drama therapy scholars on listserves and discussion boards. These resources were not explored for the purpose of this study. Similarly, a review of drama therapy website materials was also excluded. However, some website material was reviewed as part of the data collection in order to examine language used to discuss aspects of the phenomenon at each of the researched universities. This data is included in subsequent chapters of this dissertation.

The literature review is also limited in that there are some concepts and ideas within drama therapy and within education for which there is not yet a common language. This is particularly true when looking at drama therapy education. Within the field there occasionally appear to be multiple terms referring to the same concepts, i.e. playspace (Johnson, 2009) and "dramatic reality" (Pendzik, 2006). Similarly, some terms do not have consistent definitions, for example, "therapeutic theatre" is sometimes taught as a specific form of drama therapy (Mitchell, 1994) and sometimes appears to be taught as a concept referring to any use of performance and play creation in drama therapy (Andersen-Warren, 1996; Snow, D'Amico, & Tanguay, 2003). Similarly, when it comes to drama therapy education, there is relatively little consensus on what constitutes core curriculum and basic universal foundations of education. Due to these limitations in language, clarity in communication can sometimes be difficult. It is hoped that this research can help to facilitate a more comprehensive dialogue. Finally, while resources on drama therapy education have been found in both the UK and North America, this dissertation will utilize North American terminology, for example "drama therapy" instead of the British spelling of "dramatherapy."

Training or Education

At the outset, it is important to clarify one aspect of language when talking about drama therapy education. Often, both in conversation and in the literature the terms *training* and *education* are used interchangeably. However, if one adopts a more complex idea of what it means to learn or to become something, instead of viewing knowledge as a concrete commodity that can be simply transferred from one individual to another, a distinction becomes warranted. A dialogue that occurred in the field of linguistics and language teacher education can help illuminate some differences and give potential insight through the differentiation. Freeman (1989) used the word *education* as an umbrella topic with *training* and *development* as two

different aspects of education. For her, *teacher training* and t*eacher development* were used to describe the strategies by which teachers are educated (p. 37). Within this framework, *training* "is focused on specific outcomes that can be achieved through a clear sequence of steps, commonly within a specified period of time . . . discrete chunks, usually based on knowledge or skills, which can be isolated, practiced, and ultimately mastered" (Freeman, 1989, p. 39). In contrast, *development* was seen as "a strategy of influence and indirect intervention that works on complex, integrated aspects of teaching; these aspects are idiosyncratic and … depend on developing an internal monitoring system" (Freeman, 1989, p. 40). Similarly, Larsen-Freeman (1983), also in the field of linguistics and language teacher education, outlined a difference between *education* and *training*, making the distinction that education is focused on preparing people to make choices, "The education process emphasizes the individual, the ability to be independent learners, the process of making decisions and choices, and progress made toward meeting objectives" (p. 264). In both examples a difference was outlined between the skills required to accomplish a profession and the more complex processes involved in making decisions and competently carrying out the tasks.

In his text *Radical Constructivism*, von Glasersfeld (1995) used his reading of Kant (2012) to make a distinction between *teaching* and *training*, firmly stating that they differ in their methods and have different results.

> The human being can either be merely trained, broken in, mechanically instructed, or really enlightened. One trains dogs and horses and one can also train human beings. Training however, does little; what matters above all is that children learn to think. The aim should be the principles from which all actions spring. (Von Glasersfeld, 1995, p. 178)

This perspective is quite similar to that of Truax and Carkhuff (1967) in their distinction between *didactic* and *experiential* approaches to education stating that the didactic orientation is for "passing down an accumulated store of knowledge" and that the experiential approach instead elicits behavioral change on the part of the learner and is more focused on inductive learning processes (p. 237). Finally, relating to the idea of *development*, *education* and *experiential* approaches, in his article on educating doctoral students, Pollio (2012) advocates for a perspective on graduate education that looks more at instilling philosophy and broad views of the profession rather than simple techniques.

These readings, along with an exploration of situated approaches to learning (Duguid, 2005; Greeno, 1997; Lave & Wenger, 1991; Rogoff, 1990), psychoanalytic approaches to learning (Aoki, 2002; Britzman, 2009b; Taubman, 2010) and the enactive approach to learning (B. Davis & Sumara, 1997; Proulx, 2010; Reid, 2011; Ricca, 2012) leads to a broader view of education. As such, a variety of words could be used such as *development*, *formation* and *becoming*. However, for the purposes of this research the term *education* will refer to the process of helping to facilitate learning. While this will include the "training" aspects of transmitting specific skills and replicable knowledge, it will focus more directly on the development of identity and complex thought processes as well as interpersonal exchanges involved in becoming a competent drama therapist.

Drama Therapy Education

In examining the literature about drama therapy education, it has been noted that there are relatively few articles on the topic (Landy, McLellan, & McMullian, 2005). Historically, writings about pedagogy in the field coincide with the establishment of national organizations and educational institutions (Cattanach, 1978; Irwin & Portner, 1980). For example, the first few editions of *Dramatherapy,* the journal of the British Association of Dramatherapists (BADth), had large sections dedicated to the question of education (Cattanach, 1978; "Interim statement on training and careers," 1979, "Perspectives in training," 1980). The initial discussions went hand in hand with dialogue that was occurring in the same issues about the nature of drama therapy and the identity of drama therapists. Within the first decades of the field meetings and gatherings were also arranged to give drama therapy educators the opportunity to gather and share ideas. One such gathering was the International Study Group of Dramatherapy Trainers convened by Alida Gersie and David Read Johnson in 1994 (Gersie, 1996). However, these topics of discussion are not frequently reflected in the literature in the subsequent decades. To date, at least in North America, there has not been an ongoing field-wide discussion about pedagogy in drama therapy.

Education Components

In 1982, in the *Arts in Psychotherapy*, Robert Landy outlined four components for drama therapy education. In his article, he broke drama therapy education into the following areas:

work on self, exploring drama therapy theory, learning drama therapy techniques and experience with various populations (Landy, 1982). Other literature on drama therapy education has also pointed to the importance of research and group process within the education experience.

The Self

One of the main areas of focus is strengthening "the self, involving the development of personal creativity and psychological awareness" of the individual student (Landy, 1982, p. 93). While the concept of "self" can be viewed as limiting and as a Western construct (Murray, 1993; Seigel, 2005), Landy's use of the concept points to the focus on the individual lived experience of the drama therapy student including individual traits and insights. The British Association of Dramatherapists (BADth) has also been concerned with the development of the individual, suggesting that it is important for the individual to "develop his or her own strengths and personality, and style of working rather than rely on the charisma of others" ("Perspectives in training," 1980, p. 2). Throughout the literature frequent mention was made of the need to address the students' personal experience and character but also to attend to their cognitive and intellectual development. In the various publications, reference was made to the importance of integrating these two aspects of the students' experience. In his extensive exploration of educating creative arts therapists, McNiff (1986) stated, "there must be a place within the total experience of training, where the primary focus is on the student as a person. Private fears, conflicts, fantasies and aspirations, aroused by clinical training, need to be fully engaged" (p. 172). Dulicai, Hays and Nolan (1989) have also discussed the importance of self and professional identity in creative arts therapies education, writing that "for an educator to plan a training experience that produces a clear professional identity, the definition of 'who I am' must be clearly integrated" (p. 12). These ideas support the significance of addressing the student's personal material throughout the drama therapy curriculum and within the instructors' pedagogical approaches.

There is also mention of reinforcing the qualities a student brings to the program in order to enhance their abilities as a therapist. McNiff (1986) wrote, "Most teachers recognize that the gifted therapist works with innate abilities and perfects skills through experience and supervision" (p. 189), suggesting the need for supervisors and teachers to identify and incorporate the innate abilities they identify in students. When looking at what makes effective

therapists, Feltham (1999) has said, "Individual clinical giftedness, so overlooked as a factor in therapy, may well be more significant than any pedagogic theory" (p. 121). This would indicate a responsibility to look at the innate potential within the student and find a way to cultivate this aspect of self within the drama therapy program.

The experience of looking at self can also allow the students to discover their own personal style of therapy. According to McNiff (1986):

> A fundamental principle of art that can be applied to clinical training is the necessity of establishing a personal style, or form, which allows creative powers to emerge . . . Training programs often become so focused on the need to develop basic competencies that they overlook the complementary process of supporting the creation of personal form. (pp. 200-201)

McNiff connected the establishment of personal style to the experiences at the heart of creative arts therapies, by tending to the individual student, this personal form can be given space to manifest.

In working with the self, it is also suggested that the individual will experience personal growth through the education experience. When reviewing his thoughts from the initial 1982 article, Landy (1996b) wrote, "In training the drama therapist on a personal level, there should be, I thought, plenty of room for expansion as the person discovers new personae" (p. 76). In facilitating this growth, change can be supported and highlighted within the course of education and utilized to support the students' professional growth.

The Theory

In describing the second component of drama therapy education, Landy (1982) stated, "Students of drama therapy need to be encouraged to wrestle with the hard theoretical issues- What is drama therapy? Why is it valuable?" (p. 98) indicating a need to be able to apply theory to practice. Once again, BADth guidelines have also addressed this component, stating that there is an expectation that graduates will have "sufficient theoretical background on the course in order to be able to make sense of the many processes involved" ("Perspectives in training," 1980). Many have written about the importance of theory in education, highlighting its role both in therapy and in learning (Emunah, 1989; Irwin, 1986; Landy et al., 2005; Landy, 1982; "Perspectives in training," 1980; Powley, 1980).

Theory forms the foundation for education and creates the structure for the dissemination of principles and techniques. Drama therapy educators have indicated various approaches to teaching theoretical concepts including role play and enactments (Emunah, 1989; Landy et al., 2005), the incorporation of research methodologies (Landy, Hodermarska, Mowers, & Perrin, 2012) and performance (Emunah, Raucher, & Ramirez-Hernandez, 2014). It is interesting to note that despite its foundational nature, authors have also discussed the difficulties in teaching theory. Irwin (1986) stated, "unfortunately, techniques are relatively easy to teach in training programs, while theory is cumbersome and complicated, taking years to understand and digest" (p. 194). Along with the difficulty in teaching theory, in 1989 Levick pointed out that there were those in the field with a resistance to exploring and teaching theory, "Nevertheless, within our ranks there still lurk serious vestiges of the myth that in-depth knowledge of theory, the understanding and pursuit of research may contaminate, or somehow alter the unique aspect of art in art therapy" (p. 59-60). This potential notwithstanding, it seems that there is a general consensus in the limited literature that teaching theory is necessary in drama therapy education to give students a clear understanding and grasp of drama therapy essentials.

The Techniques

Teaching techniques, the basic tools in therapy, is the third component of educating drama therapists. In many ways, this part of drama therapy education can take on the feel of "training" with a focus on transmitting specific skill sets. Again, several authors have written about the necessity of teaching techniques within the education process (Emunah, 1989; Irwin, 1986; Landy, 1982; "Perspectives in training," 1980, "Training courses in Britain," 1990). As these are the nuts and bolts of therapy, teaching and exploring techniques is essential to the education process. For example, in describing the Sesame program and their approach to drama therapy education, it was stated, "Succinctly, we combine acquiring skills in movement and drama techniques with a knowledge of psychopathology and child development" ("Training courses in Britain," 1990, p. 16) emphasizing the importance of combining both techniques and theory in the learning. In particular, Donovan (1978) looked at drama therapy education as being one of the only opportunities for drama therapists to explore and test various techniques in order to gain a personal relationship to them. By exploring the techniques in an educational setting,

students are able to familiarize themselves with the various techniques, their implementation and the student's personal preference in utilizing them.

The Practice

In order to explore various populations and gain hands-on experience, all drama therapy education programs have an internship component that gives students exposure to a variety of clinical and social organizations (McNiff, 1986). These internships are combined with a supervision component connected with the program that helps students combine theory and technique within their process. According to Landy (1982) "A drama therapy training program should include a practicum or internship component. Not only would students study the etiology, behavior and needs of disabled populations, but also work with them in the field for an extended period of time" (p. 95). Perhaps not surprisingly, there seems to be consensus that interaction with various populations is necessary in order to educate effective drama therapists (Dulicai et al., 1989; Emunah, 1989; Landy et al., 2005; Landy, 1982, 1996b). This can be accomplished in two areas, first, within the internship setting through hands-on experience and supervision and second, in the classroom when teaching principles and techniques of drama therapy, to discuss and demonstrate their application to several populations (Landy, 1982). Landy (1996b) has also discussed the necessity of not only teaching about various populations and giving students exposure to a variety of populations, but also about the importance of teaching about a variety of treatment settings. Whether it be the particular needs required in short-term treatment or the unique aspects of more long-term, institutional care, attention to the variety of environmental and institutional norms also appears important in educating drama therapists.

Research

Although research is not frequently discussed in the literature, it is occasionally mentioned or referenced as being a component of drama therapy education. Information from the Institute for Dramatherapy ("Training courses in Britain," 1990) has mentioned the inclusion of written essays and a dissertation as part of their program requirements and Jennings (1980) mentioned final essays as being a part of the drama therapy program at St. Albans. Landy (1982) also mentioned that it is important for students to learn how to collect and analyze data as well as how to research its effectiveness. Similarly, Dulicai, Hays and Nolan (1989) stated that

graduates "must be trained to be at least a competent consumer of research and to be at least capable of participating with a research team" (p. 11), suggesting the importance of at least being able to interpret and engage in basic forms of research.

While the topic of research is not widely addressed in the literature, McNiff's (1986) early survey of creative arts therapy programs determined that all American programs (which, at the time, included two drama therapy programs and multiple other creative arts therapies programs) had a thesis or final project as the culmination of the process. Other qualitative forms of research such as performance ethnography have also been mentioned in relationship to drama therapy education programs (Landy et al., 2012).

Group Experience

One aspect of the education experience that is discussed in the literature and seems common to most programs is the use of groups or cohorts that experience the program together but are not designed for the purpose of therapy (Belfiore & Cagnoletta, 1992; Dokter, 1992; Landy, 2000; Langley, 1995; Snow, 2000; "Training courses in Britain," 1990). Through this experience a class of students are generally together for the duration of the program, taking classes as a group and participating in course activities together. In the initial establishment of guidelines for education, BADth expressed the importance for individuals to be a part of a "continuing dramatherapy group experience" rather than getting their education through short courses here and there, indicating a strong preference for the group process ("The British Association of Dramatherapists: Perspectives in training," 1980, p.3). For the most part, with the exception of alternative education options, university-based drama therapy programs referenced in the literature utilized the group experience.

Alongside other experiential techniques, several UK authors have written about the use of experience within a group intended for both personal exploration and education (Dokter, 1992; Langley, 1995; Shuttleworth, 1977). Within these settings, "personal and group issues are explored dramatherapeutically, serving as both a model and a potentially therapeutic experience" (Langley, 1995, p. 27), giving students the opportunity to incorporate the self, theory and techniques within the population of their own group. Langley continues, "personal experience of the therapeutic process allows 'internal learning' and assimilation to take place"(p. 27). In referring to these groups, Dokter (1992) stated,

The aims of the training group are to enable students to present and work with issues of individual/group concern, to explore current and past patterns of relating and ways of resolving problems, to develop the ability to interpret symbolic language and finally, to explore personal difficulties related to the student's future role as a dramatherapist. (p. 10)

It would be important to note that these groups are led by drama therapists who are not responsible for grading or marking the students.

Lingering Questions

Finally, in respect to drama therapy and creative arts therapies education, for a special edition of *The Arts in Psychotherapy* in 1989, Johnson posed three questions that are still relevant in examining education and that can be used to frame future discussions:

1. How should the main educational tasks of clinical practice, research, and theoretical scholarship be distributed among our undergraduate, masters, and doctoral programs? At what level should clinicians be trained?

2. What are the essential skills required of the creative arts therapist, and what methods of training (didactic, experiential, research, internship, thesis) do we employ to effect competencies in these skills?

3. As our programs are found in many different departments, such as creative arts therapies, education, psychology, counseling, marriage and family therapy, and professional art or music schools, how will we be able to maintain an integrated identity amidst the competing influences of these more established fields? Can we find our own homeland or must we remain scattered throughout many other "nations," never completely accepted? (p. 1)

In the twenty-five years since those questions were initially posed, they still seem relevant in examining the context for educating drama therapists and other creative arts therapists.

This section has presented a review of the minimal literature that exists pertaining specifically to the education of drama therapists, along with publications that relate more broadly to the education of creative arts therapists. Throughout the literature, frequent mention was made of "experiential" learning as being indicative of drama therapy education. The next section

will give a brief overview of the literature as it pertains to current theories and applications of experiential learning.

Experiential Learning

Some would say that all learning could be seen as experiential - involving some form of experience or participation. This learning from experience can take place in several forms, learners can reflect on past experiences, can engage in and simultaneously reflect on a classroom experience or can be actively involved in an "experiential happening" with less emphasis on reflection (Fenwick, 2001, 2003a). Given these multiple forms, the task of drawing parameters around what is and what isn't experiential learning can be almost impossible. Experiential learning lies in an ambiguous area resisting definition (Fenwick, 2000, 2003a). However, for the purposes of clarity, in this research, experiential learning will be used to refer to processes of knowing that take place in a pedagogical frame with a student and an educator engaged in activities that are experientially based and go beyond merely reading or lecturing on codified ideas.

Inherent in the theories of experiential learning is the idea that through experience the more complex and implicit ways of knowing can be explored. "Thus, experiential learning involves becoming fully aware sensually to one's reality, acutely attuned emotionally, physically and intuitively to interpret all its complexities -- a holistic knowledge" (Fenwick, 2003a, p. 52-53). These ideas point to higher levels of development and their application to learning. Paraphrasing Werner, Crain (2004), in examining developmental psychology, has stated that this type of thinking and learning "does not restrict itself to advanced, rational analysis, but it begins with the full use of preconceptual processes - global impressions fused with bodily sensations, intuitions, and so on" and as such, "educators in many fields, including the arts and sciences, medicine, and architecture, may wish to broaden the range of the thinking they try to nurture and enhance in their students" (p. 108).

When examined in terms of developmental processes, experiential learning, then, transcends mere explicit cognitive processes and looks at the tacit means of knowing (Rogoff, 1990; Wenger, 2010). This fusion of experience and movement beyond explicit learning to the implicit would indicate a utilization of multiple aspects of self – suggesting a possible incorporation of a student's personal material. As opposed to a form of education that sees

students as empty "containers" or "receptacles" to be "filled" by the teacher with an expectation to memorize and regurgitate facts and rote information (Freire, 1974, p. 58), experiential learning involves the personal material of the student either through their history or their physical, affective presence. Because all experiential learning to some extent recruits the students' material, the question becomes one of degree.

While there are various ways to categorize approaches to experiential learning and there is much crossover between perspectives, Fenwick (2001, 2003a) breaks them down into five different approaches: constructivist, situated, psychoanalytic, critical and enactive. A brief examination of Fenwick's categories will allow for a broader exploration of the various aspects of experiential learning and the ways those aspects might play out in the education of drama therapists.

Constructivist Approach

Informed by the writings of Schön (1983), Kolb (1984), Mezirow (1994, 1996, 1997), Piaget (1999) and Vygotsky (1978) as well as others, constructivist views of experiential learning see learning as "The process whereby knowledge is created through the transformation of experience" (Kolb, 1984, p. 38). This process of knowledge creation is described by Piaget (1999), "We perceive an action or a process. We imitate the various elements within it, and then describe it (in dramatic play if we are a child or in words if we are an adult). This process culminates in the formation of the concept as a whole" (p. 268). Thus, through reflection on an embodied experience, concepts are formed and knowledge is created. "The meaning of experience is not given; it is subject to interpretation . . . There must be opportunities in learning events for learners - alone and with others - to construct their own meanings, for example, through reflective activities" (Boud & Miller, 1996, p. 9). Knowledge is seen as constructed through the learning process and transferable to other similar situations. Within this view, value is placed on "disorienting dilemmas" (Mezirow, 1994, p. 223), where the unexpected occurs. These moments of disorientation and surprise are seen as being integral to the learning process because they highlight difference and focus attention (Schön, 1983). However, this does not mean that all learning should be accidental, both Mezirow (1997) and Schön (1983) express the importance of teaching the most useful and basic frames and principles of the profession.

This approach to experiential learning is perhaps most closely aligned with traditional forms of drama therapy and drama therapy education where an enactment or dramatization occurs and then the participants take time to reflect on the experience and its application (Emunah, 1994; Jennings, 1998; Landy, 2007). For the most part, cognition is privileged in the experience. Similar to this approach, drama therapy also looks at disorienting dilemmas – or moments of difference to help facilitate change, perhaps most notably is Johnson's (2009) concept of discrepancy and divergent communication within Developmental Transformations (DvT).

Situated Approach

The situated approach sees learning as taking place *in situ* and perceives knowledge as being located firmly within the boundaries of a specific community of practice (Lave & Wenger, 1991; Wenger, 2010). Based largely on observations and research on apprenticeships (Lave & Wenger, 1991; Paradise & Rogoff, 2009; Rogoff, 1990), this approach has a focus on *communities of practice* where individuals at varying levels of expertise function together and learn from one another. Lave and Wenger (1991) used the concept of "legitimate peripheral participation" to describe the process of helping individuals find a role that allows them to participate in the community of practice no matter what their ability, making room for both novice and expert.

For Wenger, McDermott and Snyder (2002), within these communities of practice, knowledge "resides in the skills, understanding, and relationships of its members as well as in the tools, documents, and processes that embody aspects of this knowledge" (p. 11). Knowing does not reside merely in textbooks or in an isolated area of the brain, instead, it is context based and situation specific. Knowledge is not transferred but rather is relearned in new situations and new contexts (Lave & Wenger, 1991; Wenger, 2010). As the interactions and processes within communities are complex and multilayered, the situated knowing also takes on a depth and complexity, through which tacit aspects of knowing are transmitted.

Fenwick (2003a) observed, "The objective is to become a full participant in the community of practice, not to learn *about* the practice" (p. 26**).** Thus, this knowing is different than simply knowing *how* a thing is done, it involves knowing how to actually *do* the thing (Duguid, 2005). Cognitive processes are of no value if they do not assist the learner in being

able to function effectively in the community. In the situated perspective, knowing is shared through "Interaction and informal learning processes such as storytelling, conversation, coaching, and apprenticeship of the kind that communities of practice provide" (Wenger et al., 2002, p. 9).

The practicum and internship experiences in drama therapy education exemplify the situated perspective of experiential learning. Within the situated perspective, the roles of supervisor, coworker and fellow interns are elevated in importance with all contributing to the learning. All roles in the process add to the collective, situated knowing and enhance the student's ability to participate in the community. Other concepts within drama therapy also represent this perspective including storytelling and coaching where those at different levels of competence share their experience.

Psychoanalytic Approach

While the situated view points out that there is tacit knowing that cannot be directly transmitted outside of a situated context, the psychoanalytic approach points out that there are many aspects we are not aware of that reside in our unconscious (Britzman, 1998). In particular, it points to the ways that emotions and desires impact our teaching and learning, "Teaching is not a purely cognitive, informative experience, it is also an emotional, erotic experience" (Felman, 1987, p.86). Because of this, our unconscious desires can impact what we learn and how we teach. Freud saw teachers as having a difficult role to play – even going so far as to name teaching as one of the "impossible professions" along with politics and healing (Freud & Brill, 2012). Part of this difficulty comes about because often the experience of education "places the educator's efforts fairly close to that of the cajoling or punishing parent and its authority" (Britzman, 2003, p. 47) and also because of the paradox that "education exists and does not exist at the same time; it is a space already filled with the meanings of others, and yet it still needs to be thought" (Britzman, 2003, p. 20).

From this perspective, lectures and traditional means of knowledge transmission can be impediments to learning and should be replaced with an approach that helps to challenge and illuminate students' fixed ideas, beliefs and desires (Aoki, 2002). The unknown aspects of self are just as important to the learning process as the known. Britzman (2000) advocated that it is the job of the educator in the experiential classroom to help the students think the "unthought"

(p. 38). While this may seem an impossible task, Taubman (2010) saw this as a matter of pedagogical ethics. Taubman stated that to act ethically is, "The exploration of one's psychic investments and one's desires, the willingness to keep open the question of one's choice while making a choice," (p. 210). Thus, in the education setting, the focus is on posing questions and putting both student and educator motives and actions on the table for exploration.

In drama therapy education, attention is paid to the unconscious and subconscious aspects of experience in both explicit and implicit ways. This occurs in the supervisory relationship as students discuss their clinical work and personal countertransferential responses to clients with their on-site and academic supervisors. It also occurs within the embodied exercises in the classroom as through the activities the student's attention is drawn to manifestations of their own subconscious experience.

Critical Approach

Influenced by the works of Freire (1974, 2005) and Marx (Marx, Engels, & Moore, 1906), the field of critical pedagogy reminds us that, "No matter what form they take all curricula bear the imprint of power" (Kincheloe, 2011, p. 234). This perspective reiterates that the production of knowledge, the sharing of knowledge and the gaining of knowledge are all acts that contain aspects of power (Hickey-Moody, Savage, & Windle, 2010; Kincheloe, 2008; Malott, 2011). For Freire (1974), the purpose of pedagogy was to liberate the oppressed through praxis, "the action and reflection of men upon their world in order to transform it" (p. 66). Knowing and learning, then, is manifested through action.

Critical pedagogy has at its very core a sense of experiential learning. "Men are not built in silence, but in word, in work, in action-reflection" (Freire, 1974, p. 76). Different than the constructivist position, this action and reflection has as its focus an exploration of power and a drive toward liberation. As Giroux (1996) suggested, helping students develop a praxis with both action and reflection requires a conscious understanding of history, culture and power as well as a practical experience in action. As such, a critical perspective on experiential learning often adopts a political frame where learning is purposed in order to motivate and facilitate change.

Utilizing the embodied critical work of Boal (1985), some drama therapy education programs and approaches directly work to address power (Johnson, 1992; Sajnani, 2009). Most

notably are the Theatre for Change at CIIS ("Drama Therapy Program," 2013) and the work of Armand Volkas (2009). Both programs work to highlight instances of oppression and facilitate dialogue that has the potential of fostering change. In some ways much of drama therapy can be seen as an exploration of power and oppression, with some forms deliberately exploring power between the client and therapist within the sessions (Johnson, 1991). The connection between drama therapy and various forms of critical theory and critical pedagogy is increasingly being explored (Jennings, 2009; Landers, 2002; Mayor, 2012; Sajnani & Nadeau, 2006; Sajnani, 2013).

Enactive Approach

Informed by complexity theory, the enactive position on experiential learning purports that "human understanding will forever be enveloped in mystery" (Flood, 2006, p. 126). Rather than seeing knowledge as something that can be located, the enactive approach looks at how knowing occurs within the interstices between people and their environment. As such, "the knowing and feeling subject is not the brain in the head, or even the brain plus the body, but the socially and culturally situated person, the encultured human being" (Thompson, 2007, p. 411). Because this is the case, "the focus of inquiry is not so much on the components of experience (persons, objects, places) but, rather, on the relations that bind these together in action" (Sumara & Davis, 1997b, p. 415).

Within the basic concepts of the enactive approach, it can be seen that the interactions – the exchanges between and across boundaries of person and environment in the here-and-now are where the focus lies. "In short, changes in the organism are dependent on, but not determined by, the environment (the same could be said for the changes in the environment in relation to the organism)" (Proulx, 2010, p. 57). This approach allows for all aspects of the system, including emotions, biological functioning, psychological phenomena and evolutionary history to function together in enacting the encounter (Maturana & Verden-Zoller, 2008; Thompson & Stapleton, 2008).

Within this approach learning is not "caused" but is rather "occasioned" – with the teacher acting as "trigger" (Proulx, 2010) and participating but not determining student learning (B. Davis & Sumara, 1997). As the focus is on the interaction, students and their clinical experiences help guide the course structure as much as the instructor's agenda. "Such an approach enculturates students into a view of teaching that involves reflection, mutual influence,

and improvisation" (Ricca, 2012, p. 49). While allowing for reflection within the enactive learning experience, an emphasis is made to not privilege reflection over other experience (Masciotra, Roth, & Morel, 2006).

Similar to the situated approach and Mezirow's (1994, 1997) writing on transformative learning, the enactive approach makes a distinction between merely knowing techniques involved in an action and actually knowing how to carry out the action – as Masciotra et al. (2006) point out, this is "the difference between knowing classroom management techniques and enacting classroom management" (p. 209). The educators share the specific frame of the discipline, but also play and improvise with the interaction in the environment, "Teachers must be able to simultaneously exist with the permanence (the immutable canon of the discipline) and the flux (the classroom exploration), recognizing that both are necessary components of growth process" (Ricca, 2012, p. 45).

Although less clearly articulated, themes and ideas within the enactive approach are seen throughout drama therapy and drama therapy education. The concepts of playspace, improvisation and play resonate strongly with drama therapy. Similarly, within classes such as internship supervision, the course material and direction of the discussion are frequently enacted through the interaction of both instructor and students.

Combined together, these various approaches to experiential learning create a complex, multi-layered perspective on learning. While not directly stated, each of the approaches would seem to indicate some use of the personal material of the individual student. Some approaches such as the psychodynamic and critical perspectives directly call upon the student and educator to interrogate their personal beliefs, ideas, prejudice and subconscious motivators. Others that subscribe to an embodied perspective, eschewing the Cartesian mind/body split and advocate for a holistic approach to learning such as the constructivist, situated and enactive approaches would also seem to invite the incorporation of personal process. In particular, with their focus on interactive and enactive states of being and their focus on lived-in-the-moment experience, the situated and enactive approaches appear to actively seek an incorporation of the participants' affective material.

Experiential Learning in Drama Therapy

In the literature examined, there are no writings found that directly link theories of experiential learning to drama therapy education, however, authors often refer to the process of education in drama therapy as being "experiential" (Belfiore & Cagnoletta, 1992; Emunah, 1989; Gold, 2000; Johnson, 1989; P. Jones & Dokter, 2008; Landy et al., 2005; Landy, 2000; Langley, 1995; Leveton, 1996; Pomerantz, 1985). For the most part, drama therapy education approaches that are described in the literature seem to use a constructivist and reflective approach where there is an action or enactment in the classroom that is then reflected on in order to take away key ideas and applicable concepts (Emunah, 1989; Landy et al., 2005). This would seem appropriate as it is important when newly coming to a profession to teach students the basic frames that are inherent in the work (Dreyfus & Dreyfus, 2004; Mezirow, 1997; Schön, 1983). At the same time, there also seems to be an acknowledgement that the action within a drama therapy classroom can contribute a greater depth of learning, pointing toward philosophies of learning that are more situated and enactive, for example, Emunah (1989) observed,

> Dramatic enactment can precede or follow verbal discussion, but at times it is best used in place of verbalizing. There are things I want to teach or convey that I cannot say in words, but I know that the language of drama, with its potential for complexity and subtlety, profundity and power, can help me and my students reach deeper into the essence of our practice. (p. 36)

Similar to the work that occurs in a drama therapy space, within the drama therapy classroom, according to Emunah, action transcends discussion. This would seem to allow the students to co-create their experience of drama therapy rather than trying to absorb the finished product of professionals who have been practicing for years (Ricca, 2012). From an enactive perspective, these experiences can be occasioned and highlighted in the complex and dynamic interchange of client, student, therapist, supervisor, instructor and environment.

In an enactive approach to drama therapy learning, reflection continues to be a part of the process, however, it takes place in an embodied and enactive manner. As Fenwick (2003b) has warned, often in reflective practices we can highlight or emphasize a sense of the mind/body dualism, a binary relationship that can complicate and hinder learning. An enactive approach to reflection allows students to engage in an embodied and creative way with the material not privileging overt cognitive processes. Lending itself well to this form of reflection, in drama

therapy students are encouraged to play, improvise and creatively enact with their experience rather than merely intellectualizing (Emunah, 1989). These processes focus on helping students gain the ability to "be in situation to" the tasks of drama therapy rather than just learning techniques (Masciotra et al., 2006).

The drama therapy practicum and internship experiences are explicit experiential learning tools that fit squarely within the situated perspective's relationship to apprenticeship. As mentioned above, these experiences are cited throughout the literature as being integral to the education of drama therapists and are included in all programs (Dulicai et al., 1989; Emunah, 1989; P. Jones & Dokter, 2008; Landy et al., 2005; Landy, 1982; McNiff, 1986). Within these settings, students are placed in relationship to actual practice and to professionals in the field, allowing for a more dynamic exchange. Closely reflecting the ideas within the situated approach to experiential learning, these experiences can establish complex communities of practice where students can engage with professionals in the field – encountering a variety of experiences. Similarly, the encounters between student and supervisor, student and instructor and student and client within their particular environments all create moments where, from an enactive perspective, learning is occasioned. These occasioned moments in the internship settings allow for a type of knowing that is flexible, shifting and adaptable. As Davis and Sumara (1997) have said, "We cannot teach everything that must be known, for what is known and the circumstances of such knowledge are always shifting, evolving, unfolding" (p. 122). As this is the case, "Teaching and learning are thus understood to occur in the relations between the individual and the collective, between accepted truth and emerging sense, and between actualities and possibilities" (Davis & Sumara, 1997, pp. 119-120).

Drama therapy education can also be informed by the ideas of Britzman (1998, 2009a, 2009b) and others who write from the psychoanalytic perspective. As the students will be working in settings that will inevitably evoke their own transference and countertransference (personal projections and feelings in response to clients) and as there are ethical responsibilities to examine how personal material impacts professional choices, drama therapy education needs to make room for an exploration of the student's subconscious material. As a process of helping students "think the unthought" (Britzman, 2000, p. 38), and as a way of encouraging students to "keep open the question of one's choice while making a choice," (Taubman, 2010, p. 210), students are encouraged to explore how their own personal process is enacted in the encounter.

Examining how transference and countertransference is enacted greatly informs student learning. By prioritizing the focus on the self of the student (Emunah, 1989; Landy et al., 2005; Landy, 1982, 1996b), drama therapy education incorporates aspects of a psychoanalytic perspective on experiential learning, suggesting that there are unconscious aspects of experience that could influence professional practice.

Similarly, as informed by critical pedagogy, attention should be paid to the histories, positions and oppressions of the students in relation to the world, their clients and others around them allowing for power to be played with, examined and transformed. While drama therapists have written about these concepts within the practice of drama therapy (Jennings, 2009; Mayor, 2012; Sajnani, 2013), there has yet to be a substantial discussion in the literature about the application of the concepts in drama therapy pedagogy.

Located in a field that privileges experiential methods and embodied experiences, drama therapy education would seem to share a similar focus and structure. Throughout its many facets, various approaches to experiential learning can be seen, creating the potential for a complex, multifaceted environment for occasioning learning. It is within this environment that the personal material of students is evoked.

Personal Material in Education and Therapy

This fusion of experience and movement beyond explicit learning to the implicit would indicate a utilization of multiple aspects of self – suggesting a use of a student's personal affective material. By personal affective material, I am referring to an inclusion of students' past experiences, both the actual events and the students' affective and emotional response to them. As mentioned before, because all experiential learning to some extent recruits the students' material, the question can become one of degree. For therapist education this is not only about the amount of personal material recruited, but also about the amount and quality of the affect associated with that material and how it is navigated in the classroom setting.

Personal Material in Counselor Education

An examination of the literature indicates that therapists who are more cognizant of their own emotional experiences are more likely to be aware of and sensitive to the emotional experiences of their clients (Batten & Santanello, 2009; Machado, Beutler, & Greenberg, 1999).

Others have indicated that to be competent, therapists need education that "both opens them to themselves and teaches them vulnerability, discipline, and freedom within the relationship" (Aponte, 1994, p. 3). Lacking this experience, there is the potential for unethical and incompetent practice – potentially harming their clients (Wester, Christianson, Fouad, & Santiago-Rivera, 2008). Thus, a potential goal when educating therapists can be less about conveying facts and more about helping students discover their own experience in relationship to the world and future clients.

In 2011, a special edition of *The Counseling Psychologist* looked at issues in counseling psychology related to the education of counselors. In particular, the question was asked, "Do training programs in counseling psychology and other mental health professions produce the desired results?" (Ridley & Mollen, 2011, p. 794). Presenting a critique of the traditional focus of counselor education with its focus on the teaching of techniques and microskills, contributors to the special edition argued for a more complex approach to education (Ridley, Kelly, & Mollen, 2011). Wading into the seemingly controversial waters of defining counselor competencies, these authors advocated for a closer examination of whether or not education practices actually produce better clinical results. One of their main recommendations was a return to focusing on the personal experience of the student. Citing studies such as one conducted by Williams and Fauth (2005) that indicate a positive correlation between therapist self-awareness and therapeutic outcomes, Ridley, Mollen and Kelly (2011) suggested that "[c]ompetence consists of cognitive, emotional, attitudinal, and behavioural components" (p. 837). As such, part of their argument was that counselor education should transform to include more personal aspects of being.

Others have been similarly critical of the traditional methods used to educate therapists and the attempts in the education of therapists to "manualize" and break down the various components of psychotherapy and psychotherapy education (Crits-Christoph et al., 2006). House (2007) has been critical of approaches to therapy and approaches to therapist education that create "a therapeutic technology that becomes a means for controlling and manipulating subjectivity rather than one that is enabling of human and spiritual potential development" (p. 428). House (2007) went on to discuss "the many practitioner qualities that are in principle beyond rational 'modernist' specification" (p. 438), pointing toward a need for a more complex level of education for therapists that incorporates more aspects of personal experience.

Almost half a century ago, in their text, *Toward Effective Counselling and Psychotherapy*, Truax and Carkhuff (1967) examined what makes effective counseling and psychotherapy. Their research coincides with much of the research on therapeutic effectiveness in identifying the therapeutic relationship as the key factor in client growth and transformation (Batten & Santanello, 2009). More specifically, in their exploration they identified empathy, warmth and genuineness of character as being the key traits and skills of successful therapists in these relationships. They suggested that those students who are able to explore themselves and their own personal process would show greatest positive change and progress in these therapeutic skills. They also hoped

> to promote in the trainees an openness to their own experience and a consequent willingness to experiment; a willingness on the part of the trainee to risk himself both by exposing new aspects of the self and by trying new modes of communicating and behaving. (p. 257)

Similarly, Crago (2011) suggested that any program "worth its salt" would also aim to foster self-awareness and interpersonal sensitivity in the students (p. 50). This, then, would necessitate a greater familiarity with the personal. Other reviews of literature have similarly identified the importance of personal traits of the therapist such as "empathy, openness, maturity, flexibility, awareness of impact on others, counseling skills and ability to accept personal responsibility," (Hensley, Smith, & Thompson, 2003, p. 225).

By engaging one's personal material in therapy education, Aponte (1994) outlined the following skills and knowledge that can be occasioned:

> 1. Therapists develop the capacity to assess their personal emotions and reactions within the therapeutic transaction.
> 2. They learn how, in light of their own life experience, to interpret what these reactions tell them about their clients.
> 3. Clinicians learn how to forge interventions out of their model of therapy plus an understanding of client needs. (p. 4)

For Aponte (1994), the personal work was an essential part of the experience that helped to inform and enhance the other aspects of the therapist's education. He saw this process as being "therapeutic" for the student rather than "therapy" a distinction he made by establishing therapy

as a process of attempting to resolve specific personal issues with a specific agreed upon contract and therapeutic as an experience existing without the specificity or the contract (p. 5).

In further work, Aponte, along with several colleagues, (Aponte et al., 2009), worked to create a model for education that incorporated the student's personal process called the "Person-of-the-Therapist" training model. This model had three main principles, first, it

> lends weight to therapists' culture, values, and spirituality … Second, clinicians must have the ability to observe, have access to, and exercise judgment about the emotions, memories, and behaviors that spring from their own personal themes while in the actual drama of the therapeutic process. Third, they must be able to manage their own person, with all the emotional, cultural, and spiritual forces operating in them, actively and purposely in line with their therapeutic goals. (p. 382)

These three principles then lead to a conceptualization of therapist education that of necessity incorporates the personal experience of the students.

Taking a slightly different approach, related to a situated perspective on learning, systems based therapists look beyond just the individual and see how the individual's responses are impacted by and impact upon their environment. For systems based educators, looking at the therapist's own personal process and personal responses within their systems of operation is an integral part of the learning experience. Whether it is an examination of the therapist's own family of origin (McDaniel & Landau-Stanton, 1991) or a group exploration of how the student therapist's personal material may create impasses within a group setting (Haber, 1990), educators from the systemic perspective also value and utilize the role of the personal in the process of education (Timm & Blow, 1999).

At Lesley University similar ideas are combined into a program philosophy of "self as instrument" with a belief that "effective counseling psychology training emphasizes the development of self so that students become competent practitioners who feel well, think well, and act well" (Reinkraut, Motulsky, & Ritchie, 2009, p. 8). Through their philosophy, student material is encouraged and actively brought into the classroom in the service of learning. Reinkraut, Motulsky and Ritchie (2009) also highlighted the importance of incorporating the psychoanalytic perspective of experiential learning when they observed,

> There are also aspects of ourselves that are expressed without our conscious awareness. It is these latter aspects that particularly challenge our skills as participant-observers, and

underscore the importance of on-going consultative relationships with supervisors and peers to help us monitor how we are present in relation to our clients. (p. 12)

The implication in this idea being that the education program has some responsibility in fostering an ability to examine and increase awareness of these and other subconscious aspects of self.

Aside from pedagogical discussions and theories, it could also be important to look at the traits and backgrounds that students bring with them to psychology and counseling programs. Students do not come to graduate school as blank slates; they come with histories and personal motivations to learn in order to help others. Students also come with their personal traumas and life experiences. For example, in surveys of mental health workers, there has been some debate about whether or not those who come to the helping professions have a higher percentage of trauma than others. Some studies have shown that they have more (Pope & Feldman-Summers, 1992) and some have shown that they have the same as the general population (Follette, Polusny, & Milbeck, 1994). What seems certain is that within a mental health classroom there will be a number of students who have their own personal experience of trauma and distress. These students will resonate differently with the material than their classmates without traumatic histories creating classroom situations where personal material might be unexpectedly revealed and enter the classroom experience (Neumann & Gamble, 1995).

Beyond experiences of trauma that might impact the classroom experience, the mere experience of being a graduate student can be anxiety provoking and leave students disoriented. In particular, masters studies are located at a time of transition between undergraduate work and the more rigorous work of doctoral studies and can leave students feeling in an in-between space (Choate & Granello, 2006; Conrad, Duren, & Haworth, 1998). Studies have shown that new graduate students have a greater risk of physical and psychological difficulty including major crises, anxiety, depression, sleep problems, psychosomatic illness and exacerbation of preexisting physical illnesses (Bowman, 1990). The increase in these factors also heightens the possibility that the struggles of being a new graduate student would manifest in the therapy classroom whether intentionally or unintentionally.

It has also been shown that the very nature of being new in a profession opens students up to vulnerabilities in the education process, particularly in relation to internships. Pearlman and Mac Ian (1995) have established that the less professional experience a mental health practitioner has, the more chance of experiencing one's own psychological disturbances. This

would seem applicable to students beginning internship placements, especially given that students in practicum and internship settings find their work more stressful than professionals working with the same populations (Rodolfa & Kraft, 1988). These experiences of psychological disturbance and anxiety, then, have the potential for being evoked and provoked within the therapy classroom.

Personal Material in Drama Therapy Education

As mentioned, drama therapy educators have written about the necessity of including the personal material of the students (Emunah, 1989; P. Jones & Dokter, 2008; Landy, 1982, 1996b; Leveton, 1996; Snow, 2000). These authors have echoed the ideas presented by those above in suggesting that in order to gain the competencies of a skilled therapist, students must become aware of and able to work with their personal material. In addition to the traits and backgrounds listed above that students bring with them to the programs, references in the literature indicate that drama therapy students also come with histories as acting students, teachers and directors (Emunah, 1989; Landy et al., 2005; Landy, 1982). This familiarity with the use of personal process in the service of art could potentially inform a student's engagement with the drama therapy classroom and set the stage for expectation and use of personal material.

The drama therapy curriculum can bring with it unique moments where the students' personal material is either directly or indirectly evoked. Drama therapy classrooms are active spaces, often more similar to an acting studio than a traditional classroom. As an embodied and spontaneous form of therapy, the teaching of drama therapy also takes on an embodied and spontaneous form (Emunah, 1989), as such, there is a greater potential that students' histories will be evoked both consciously and unconsciously. Similarly, teaching specific forms of drama therapy such as Developmental Transformations (Johnson, 2009), role theory (Landy, 2009), the Five Phase Model (Emunah, 1994) or Playback Theatre (Salas, 1999) requires students to engage with their material in an embodied way in order to learn the methods. This embodied nature necessitates a shift from the strictly academic toward the complex and holistic. As the process of conducting these forms requires more than mere book learning, if the students are going to successfully utilize the approaches, they must have a felt experience and situated understanding of them (Lave & Wenger, 1991).

For example, as a required course in all drama therapy programs approved by the NADTA (North American Drama Therapy Association, 2003), psychodrama stands out as an educational experience that asks students to bring their personal material to the class. Psychodrama involves participants sharing stories or situations from their lives that are then acted out, with the participants playing the role of the protagonist in their own story and other group members playing auxiliary roles (Blatner, 1996; Garcia & Buchanan, 2009). Psychodrama is taught and learned by actually doing psychodrama. As a form of therapy that often aims for catharsis, emotional, personal encounters are virtually impossible to avoid, in fact, Snow (2000) stated that within the drama therapy curriculum it *is* therapy.

Leveton (1996) explored the use of personal material within the psychodrama classroom. She described the various roles of the instructor as follows:

> The teacher, often a clinician with a regular practice outside the classroom, behaves both as a therapist and participant in the group. As teacher, she observes the process with an eye to its future use as teaching material. As therapist, she takes the process as far as time and the material constraints of the class allow, making sure that there is time for closure and that unfinished business is taken care of. (pp. 152-153)

For Leveton, "It is not necessary to take an extreme position regarding open or rigid boundaries in teaching psychodrama or dramatherapy" (p. 159). In her descriptions, the use of personal material in the psychodrama classroom is necessary and enhances the learning experience by creating a reference point based in common experience.

Aside from psychodrama, other notable examples of personal material in drama therapy education are found in the autoethnographic and self-revelatory ("self-rev") performances that are included in some drama therapy education programs (Emunah et al., 2014; Emunah, 1989; Harnden, 2014; Landy et al., 2012). These performances often see a student actively and unambiguously working through a current personal issue or struggle (Emunah et al., 2014). In writing about the role of self-revelatory performances in the California Institute for Integral Studies (CIIS) drama therapy program, Emunah, Raucher and Ramirez-Hernandez (2014) explained part of their motivation for inclusion in the curriculum, "We find that creating a self-rev … facilitates working through issues that may (often in very subtle ways) obstruct or limit a person's capacity as a clinician" (p. 95).

Aside from the explicit ways that personal material is invoked, other aspects and other courses within the drama therapy curriculum also have the potential of engaging the students' personal stories and affective responses. While these courses are often offered in other counseling education programs, their inclusion in a drama therapy curriculum could elevate the performative expectations of the personal material. In a program where students come with backgrounds as performers and where many classroom activities are connected to drama and theatre, students might experience higher expectations regarding depth of participation, level of performance aesthetics and emotional disclosure. Even without this expectation, the presence of personal material is still relevant as most basic counseling skills courses involve students practicing reflective listening with their classmates, in the role of client, discussing life situations (Larson et al., 1999; O'Halloran, 2001; Pascual-Leone, Wolfe, & O'Connor, 2012; Seegmiller, 1995). While often with the instructions to not bring overwhelming material, these courses give an open invitation to bringing personal affective material.

In a less direct way, courses that discuss trauma, attachment theory and psychiatric diagnosis can also evoke personal narratives which can be experienced with strong affect (Barlow & Becker-Blease, 2012; O'Halloran, 2001; Seegmiller, 1995). In some of these courses, there is also the potential for vicarious traumatization when difficult and traumatic cases are presented and discussed. Several authors have written about vicarious traumatization within a psychology or social work classroom (Adams & Riggs, 2008; Barlow & Becker-Blease, 2012; Cunningham, 2004; Pearlman & Mac Ian, 1995). These authors highlight the potential for students' personal material to resonate with the classroom material in such a way as to cause both in-the-moment and lasting effects on the student. The same could hold true in a drama therapy classroom where similar topics are discussed and potentially enacted. Of particular note is the research of Adams and Riggs (2008) that determined students who have self-sacrificing defense styles are more vulnerable to vicarious trauma and being impacted by the stories and experiences of others. This defense style is characterized by a need to always appear kind and helpful, with a rejection of anger and other negative emotions. This need is met by reaction formation and a type of pseudoaltruism or artificially imposed sense of care toward others. Individuals with this defense style are of particular concern as they are often the ones who enter the helping professions.

The academic supervision setting is also a space where the supervisor can preempt and work with the student's material (Moffett, 2009). Within the role of academic supervisor, the educator is working to help the student with the application of drama therapy principles to their specific internship population. This role is slightly different than the teacher in that it is mostly driven by the student's internship experience. However, different than an on-site clinical supervisor whose ultimate responsibility is to the student's clients, the academic supervisor still maintains the connection to the university, the teaching contract and the learning experience of the student. As the responsibility of any clinical supervisor, it is the nature of the academic supervisory relationship to point out areas where the supervisee's personal material can inform or impede the needs of the client (Adams & Riggs, 2008). This places the drama therapy supervisor in a more direct and complex role in relationship to the student's personal material. Insofar as the student's material is impacting their clinical work and learning, it is the ethical responsibility of the supervisor to point it out and find ways of working with the experience in the service of the student's clients. While the relationship between teacher and student is complex, the relationship between supervisor and student can be even more so. Within the literature there continues to be debate about the line between therapy and supervision and the unavoidable overlap of the two (Aponte, 1994; Batten & Santanello, 2009; Britzman, 2009a; P. Jones & Dokter, 2008; Truax & Carkhuff, 1967).

Not surprisingly, faculty members play an important role in the education experience. Because of the unique role of academic supervision and its place in a departmental setting, the faculty should be unified in their discussions of boundaries, the use of personal material and the conceptualization of learning. In introducing a series of articles about student competence in counselor education, Behnke (2008) pointed out the need and importance of "communication, coordination and transparency" among faculty members in order to present a unified front and a consistent policy (p. 217). This through line would also serve as a strong model for the students in their process of formulating their own relationship to boundaries. A series of mixed messages from various faculty members would only serve to confuse and frustrate students and could potentially end up recreating a student's trauma schema.

As each faculty member is also a trained drama therapist, they are in a position to assist the student and to model appropriate boundary setting. At the same time, it is important for faculty members to be clear about their role as educators. It can be tempting, when seeing

students in need, to discard the educator or supervisor hat and put on that of the therapist. Faculty members can serve as a support system and supervision group for each other. By checking in with one another and discussing possible problem situations, steps can be taken to ensure that there are no subtle treatment contracts being made under the guise of education (Aponte et al., 2009). It is also noted in the literature that faculty members bring with them their own histories and trauma and it is important for faculty members to be aware of the ways their own stories potentially impact their teaching. It has been suggested that these teachers should make it a practice to engage in self-care and take the necessary precautions to prevent their personal material from inappropriately guiding the classroom experience (Gere, Dass-Brailsford, & Hoshmand, 2009; K. D. Jones, 2002; Neumann & Gamble, 1995).

As the literature shows, the manifestations of student personal affective material can be common in the drama therapy and counseling classroom. To some extent, this is desired, as it has the potential for deepening learning and increasing competence. At the same time, it also has the potential for causing harm to the students and having a negative impact on learning. Due to the experiential nature of drama therapy education, it would seem that the potential for personal material being evoked is even greater, creating an even greater potential for ethical concerns.

Ethical Concerns

When working with the affective material of students in an educational setting, there are ethical questions that have been highlighted. As Fenwick (2003a) stated, "At what point and in what situations is pedagogical interference in processes of individual and social change through experiential learning unwarranted or at worst, unethical?" (p. 103). For many, the potential for unethical behavior in drama therapy education is related to a blurring of the lines between education and therapy. Writing in 1982, Landy saw a cross over between education and therapy – explicitly calling for the involvement of student affective material both within the classroom and in therapy.

> In developing psychological awareness, the student should also experience a process of therapy. This can occur through a student's private therapy and through classroom experiences in drama therapy, counseling and group process. Within classroom courses, students can work through simulation not only to develop their skills as therapists, but also to examine their own needs and behaviors. (p. 94)

This connection between therapy and education is also echoed by Landy, McLellan and McMullian (2005), "At some very basic level, therapy and education lead to the same goal—that of change and integration" (p. 291).

For Aponte (1994), this line is effectively navigated by making the common distinction that personal work within education is meant to be therapeutic, not therapy, which he distinguishes as being "an effort to resolve personal issues" (p. 5). For him, as long as this designation is respected, the process is ethical. Others, however, feel that it goes against the ethical principles of counseling to require or coerce individuals to engage at any level in their own process (Lennie, 2007). Some go so far as to be critical of many confessional self-reflective processes often used in education such as journaling and self-evaluation, stating that within the educational setting it creates a power imbalance where these acts are taking place under the watch of the educator and institution and do not allow for an authentic experience due to the power dynamics at play (Usher & Edwards, 1995).

One of the main critiques of the use of personal process in the education of therapists is the potential dual nature of the relationships. In most organizational codes of ethics there are explicit statements warning against dual relationships. These are especially cautioned against in the case of teachers and students. The *Code of Ethical Principles* for the North American Drama Therapy Association (2012) states, "A drama therapist in education, training, or supervision relationships does not engage in clinical relationships as therapist/client with students and/or supervisees, and instead refers them to another professional" (para. 6.j). As mentioned before, Aponte (1994) examined the "borderline area" involved in the education of therapists that includes, "Classes in school that have students discuss their families of origin, supervision that touches on personal issues of therapists, training that focuses on the personal issues of therapists, and therapy that is considered primarily training or didactic" (p. 5). However, instead of seeing them as being dual relationships, he characterized them as being relationships with "dual qualities" (p. 5). Despite this dual quality, Aponte (1994, 2009) advocated for the continued use of personal material in the process of education, but admonished a transparent communication and mutual exploration.

Taking into account the above, Aponte (1994) recommended the following guidelines for disclosure and transparency in outlining the personal and clinical nature of the program:

1. Trainees will be presenting their personal histories and information about their current life circumstances.

2. Although trainers may inquire about what they believe is relevant, trainees are free to volunteer only what they wish to reveal.

3. Trainers and fellow trainees are bound by confidentiality for all personal information revealed by a trainee.

4. Trainers and trainees are not to assume a treatment contract (with all that implies) under the guise of training.

5. Trainees will pursue personal treatment outside the training program, and trainers will assist this pursuit, when appropriate. (p. 6)

Aponte recommended having students and teachers agree to this in writing.

Similarly, Batten and Santanello (2009) recommended providing an outline and examples of the types of discussions and exercises that might be used and the limits of what would and would not be explored in class. By having this honest and upfront dialogue at the beginning of a program, a precedent is set for the discussion and navigation of personal material, serving as a potential moment of learning and growth. This also gives the teacher an opportunity to help students learn how to evaluate the potential risks and value of personal disclosure (Gere et al., 2009). A general recommendation made throughout the literature is for professors to make clear from the beginning the nature of the classroom experiences and the expectations for participation (S. Davis, Bissler, & Leiter, 2001). Professors can also give advanced notice to students about classes where the topic of study might be more provocative or distressing, giving the students an option of alternative assignments or participation should they find it too overwhelming (Barlow & Becker-Blease, 2012; Cunningham, 2004; O'Halloran, 2001) Thus, the students' personal experience and material is directly navigated in the service of education and in the exploration of an established theory, concept, idea or intervention.

A Potential Double Bind

Theories specific to drama therapy can also inform the use of personal material in education. Regardless of intention, according to drama therapy theory, it is virtually impossible to avoid personal affective material when engaging in dramatic activities. Pendzik (2006) discussed the concept of "dramatic reality" – a state of being similar to transitional space

(Winnicott, 2005), playspace (Johnson, 2009), liminality (Snow, 1996; Turner, 1986) and surplus reality (Moreno & Fox, 1987). This dramatic reality is a combination of the real and not-real, a state of being where even if personal material is not directly addressed, it is subtly explored. This concept of dramatic reality is combined with the drama therapy concept of dramatic projection, where individuals project aspects of themselves into external objects, roles or stories and then explore them within the dramatic reality (Jennings, 1998; P. Jones, 2007; Landy, 1994). Unlike traditional concepts of projection, dramatic projection is seen as a positive tool where the internal becomes external and is explored in the playspace in order to help facilitate change.

In many ways these concepts would seem to create a double bind situation for the educator who wishes to avoid the students' material as the theory suggests that no matter whether working in fiction or reality, through dramatic projection and dramatic reality the participants' material will always be evoked and present. If this is the case in therapy, then it would seem the same principles would apply to education, especially embodied, experiential, enacted learning that uses the same techniques. As stated above, the literature appears to indicate it is impossible to isolate the personal from the professional. Not only is it impossible, in the case of therapist education, it would often seem undesirable. As the student's personal process is something we wish to engage in the experience of education, rather than denying it or preventing it from surfacing, assisting the student in identifying their experience and finding a way of incorporating it into their learning could be beneficial. It is within the classroom setting, just as within the therapy setting, where we can actually call attention to the phenomena, give them context, and within the experience facilitate learning. This process of incorporating actual in-the-moment personal phenomena into the education moment corresponds with theories of learning utilizing reflection and personal experience (Boud & Walker, 1998; Mezirow, 1994; Schön, 1983) and has been demonstrated in various contexts, including in the teaching of ethical behavior to student (Downs, 2003; Goodrich, 2008).

Personal Therapy

One way that personal material is navigated in some psychotherapy institutes is through the use of training therapy where the students engage in personal therapy for personal and educational purposes as part of the program. Many organizations which supervise the training and education of psychotherapists require some form of personal therapy (Moller, Timms, &

Alilovic, 2009). As mentioned before, however, this hits upon a debate within the field of psychotherapy about whether or not students need to undergo personal therapy as part of their education. Some feel that the idea of requiring or coercing students to go into personal therapy as part of a course or program goes against the ethical principles of counseling, suggesting that part of the positive impact of therapy is found in the autonomous decision to undertake a therapeutic process (Lennie, 2007). Others point to research that has shown inconclusive or even negative outcomes related to personal therapy as part of the process of becoming a therapist (Macaskill & Macaskill, 1992; Macaskill, 1988). However, others highlight data that shows personal therapy as consistently ranking among the top sources of positive influence on the development of therapists (Mahoney, 1997; Orlinsky, Norcross, Rønnestad, & Wiseman, 2005).

Those who advocate for a stronger role of personal therapy in education point to the unique benefits that can come from this specific activity. Sandell and colleagues (2006) outlined five functions of therapy as a part of the education process:

> First, the training therapy helps the becoming therapists to free themselves, as far as possible, from such neurotic mechanisms that otherwise would affect their handling of the treatments in a negative way (the therapeutic function). Second, it provides an opportunity for the becoming therapists to internalize and identify with a fully trained therapist's technique and therapeutic attitude (the modeling function). Third, it offers becoming therapists an opportunity to familiarize themselves with the role and experience of being a patient (the empathic function). Fourth, if successful, it may strengthen the therapists' conviction in the validity of the approach (the persuasive function). Fifth, it offers becoming therapists, concretely and in vivo, the manifestations of abstract concepts that are introduced to them in theoretical seminars (the theoretical function). (p. 306)

Orlinsky et el. (2005) would possibly add to that list the idea that personal therapy can also alleviate emotional stress and burdens inherent in the difficult work of being a therapist (p. 226). When looking at the potential positive impact of personal therapy in education, it is noteworthy that this aspect of the process can provide an emotional experience that is distinct and separate from the usual intellectual or academic experiences that are part of formal education (Rizq & Target, 2008). Even if personal therapy does not address all of the potential concerns with the use of a student's personal material in drama therapy education, it does provide an outlet outside of the classroom where students can confidentially engage in a deeper process.

While this debate has not yet been widely explored in the field of drama therapy, it is noteworthy that the British Association of Dramatherapists (BADth) requires education programs to ensure that students have undergone personal therapy – while the standards explicitly state that the therapy is not to be part of the curriculum they also put the responsibility of accountability with the educational institution (British Association of Dramatherapists, 2011). BADth regulations state,

> Each student must be in Personal Therapy during the programme according to the specific requirements of Dramatherapy and with a therapist not otherwise involved with teaching the trainee. Personal Therapy must not be considered part of the training programme, however programme staff are responsible for ensuring that each trainee has met the Personal Therapy requirements before an award can be made. (British Association of Dramatherapists, 2011, p. 11)

Overall, BADth requires 72 hours of personal therapy experience with at least 30 hours in group therapy and at least 30 hours in individual therapy which must begin within the first third of the education experience (British Association of Dramatherapists, 2011). The North American Drama Therapy Association (NADTA) does not have similar requirements.

Similar to personal therapy requirements, many counseling programs incorporate the students' material and address some of the possible criticism by creating personal development groups or "quasi-group" experiences as part of the process (Truax & Carkhuff, 1967). These groups are constructed with a variety of parameters and formats. For most programs, they are a part of the curriculum and students are required to participate in order to receive credit, however they are not assessed on the quality of their participation (Payne, 1999, 2001). Also, in order to avoid ethical concerns regarding dual relationships, most often these groups are run by individuals who are not instructors in the program and who do not report back to the faculty about the content of the group experience (R. Anderson & Price, 2001; Goodrich, 2008; Ieva, Ohrt, Swank, & Young, 2009). There is precedent for the use of these groups in drama therapy, along with the requirement for personal therapy, most drama therapy education programs in the United Kingdom use personal development groups as part of their process (British Association of Dramatherapists, 2011; Dokter, 1992; Langley, 1995; Pomerantz, 1985; "Training courses in Britain," 1990).

Personal Material in Theatre Education

It is interesting to note that similar discussions about personal material in the classroom occur in theatre education with similar recommendations. While these discussions in the literature are not extensive, they do point to some areas of similarity. Barton (1994) asked several questions of theatre education that could also apply to drama therapy education,

> When a student experiences intense and conspicuous trauma ("freaking out") as a result of an emotionally demanding activity or simply through a release that occurs during breathing or sounding exercises, what is the obligation of the teacher? What resources are available for assistance? What are the limits to which students should be asked to summon powerful emotions possibly beyond their own control? What conditions prove most conducive to healthy exploration, recovery, and support? (p. 105)

Within the classroom, Barton stated a desire to create conditions allowing him to both "challenge and support students in an atmosphere characterized by both safety and courage" (p. 105), which seems similar to the conditions desired in drama therapy education.

Others such as Burgoyne, Pouline and Rearden (1999), Seton (2008, 2010) and Riley (2004) have also examined the role that personal material plays in theatre education and the potential impact it might have on the student. They each have noted how important personal process is to actor training and the development of competent performers. They also have indicated the importance of mindfully navigating the line between appropriate and inappropriate for the classroom. Each of these authors stated that the best way of navigating the potential difficulties is to instigate transparent discussions within the experience, "It seems to us that an ethical first step would be to incorporate discussion of boundary issues into the curriculum for acting and directing students" (Burgoyne et al., 1999, p. 18). Seton (2010) has indicated that this is the responsibility of both the students and the teachers,

> Above all, I would argue for a greater accountability between teachers and students in actor training practices. In no small part, such a call is a response to the extraordinary potential actor training has to profoundly affect students. There needs to be a conscious acknowledgement that teachers and students participate in the circulations of desire, power and resistance. (p. 16)

Along with this acknowledgement, Barton (1994) has also pointed out that it is important for educators to know when the action goes beyond what is appropriate for a classroom setting and to refer students to mental health practitioners in such situations.

Barton (1994) also indicated that it is possible that the "this is theatre not therapy" argument could actually be a manifestation of the student's resistance to learning.

> "We're doing theatre here, not therapy" is a statement regularly made in the classroom and rehearsal hall. In some instances, this may be an effective reminder to get back on track and out of indulgent digression. In others, it may reflect a refusal to deal with discomfort emerging directly from the process itself or a failure to acknowledge the personal growth component of actor training. (p. 105)

While this is an idea he is connecting to actor training and theatre education, it would seem the same concept of resistance could apply to the drama therapy classroom.

Can Competent Therapists be Educated?

Perhaps a much larger critique is the general question of whether or not we can actually educate and train competent therapists. Many have argued that because the nature of effective psychotherapy is located in the therapeutic relationship that either people are born with the skills or they are not (House, 1996, 2007; McLennan, 1999; Mowbray, 1995). This viewpoint argues against the registration and licensure of therapists as well as against formalizing the education process. As House (1996) stated:

> The conventional wisdom seems to contain the implicit and unarticulated assumption that there is a simple and direct causal relationship between training and competence, with training being a process that makes a person into a competent practitioner, and which they would not have been had they not trained… Yet such a view is naively positivistic and is squarely trapped within what is increasingly being seen to be a grossly inadequate framework for understanding reality. (p. 428)

From this perspective, a broader framework of understanding would be necessary in order to allow for the multiple variables and complexities inherent in the educating and practice of therapists.

Beyond these poststructuralist perspectives on therapy and education, there still seems to be a question of whether or not it is possible to teach someone how to be a good therapist. In

their seminal meta-analysis comparing the relative effectiveness of professional and paraprofessional counselors, Hattie, Sharpley and Rogers (1984) found that paraprofessionals with little training and education were as effective as professionals with extensive education. This debate continues in the field of therapy and therapist education and coincides with the broader discussions of competence and effectiveness (Callahan & Hynan, 2005). This question is not limited to the field of psychology, it was also mentioned in the writing of Irwin (1986) in reference to educating drama therapists, "How does one become a good therapist, able to be of help to others in meaningful ways? Is it a matter of nature or nurture -- are good therapists born or made?" (p. 191). Her questions, in the early days of drama therapy, still would seem to have some resonance.

Summary

This chapter has reviewed literature pertaining to the phenomenon of the student experience of personal affective material in the drama therapy classroom. In outlining the context of the phenomenon, literature pertaining to drama therapy education was examined and compared with literature on approaches to experiential learning. Literature was also reviewed that examined the use of personal material in the education of therapists and drama therapists as well as a small section related to theatre education. With the ground thus established, it is now important to more clearly outline my methodological framework.

CHAPTER THREE: METHODOLOGY

This research was undertaken to gain a greater understanding of students' experiences in the drama therapy classroom. Based in phenomenological traditions of qualitative research, this study aimed to explore more deeply the lived experience of drama therapy students. As stated above, the amount of literature to date looking at drama therapy pedagogy is limited and relatively out of date. It is also noteworthy that only a small portion of the literature to date looks at the students' experience of education, instead, focusing on the experiences and perspectives of educators. Along with describing experience, this study aims to begin addressing some of the shortcomings in the literature and to begin facilitating a renewed discussion in the field about pedagogy. It also aims to add to the body of knowledge looking at experiential learning and the integration of student personal process.

Because drama therapy education is a combination of multiple forms of experiential learning and when it is combined with drama therapy theory that points to the difficulty in avoiding student material, the drama therapy classroom presents itself as a rich location for studying the use of student personal material in education. As a potential path to access more tacit ways of knowing, this exploration could have wide implications in drama therapy education as well as other forms of education that might evoke the personal emotional material of students.

In this chapter I will outline the initial research questions that guided the research. I will then outline my theoretical stance, informed by phenomenology and connect phenomenology to practices of drama therapy. Finally, I will outline the research procedures, including data collection and data analysis that were used to conduct the study.

Research questions

Following a phenomenologically informed approach, this research aimed to examine the experience of drama therapy students within the drama therapy classroom. As such, the primary research question was:

- What is the lived experience of drama therapy students in experiential learning processes that evoke and utilize their personal affective material?

With its specific focus on lived experience, this question serves the purpose of keeping attention on the experience of being in the classroom. In following the style of Vagle (2014), the question could also be phrased, "What is it like to have personal affective material evoked in the experiential learning processes in a drama therapy classroom?" Rather than looking at one specific student's experience, the question aims to explore the broader phenomenon and draws on multiple examples. The research aimed to examine the various components of the phenomenon as well as to paint a broader picture of the phenomenon itself.

In relationship to this initial, primary question, subsequent subsidiary questions included:

- How is personal material used in drama therapy education?
- How is personal material discussed in relation to drama therapy education?
- How might this lived experience inform pedagogical choices and curriculum development?

While these questions are not specifically from a traditional phenomenological frame, their examination can lead to a deeper understanding of the students' experience and can also be helpful in future navigations of the tensions inherent in the phenomenon. They are also questions that naturally arose through the study.

Phenomenology

At its very basic, phenomenology is a philosophy, a way of looking at the world with the intention of exploring lived experience. Based on the writings of Husserl (1913) and Heidegger (1988, 2010) and further expounded and informed by such philosophers as Levinas (1979), Merleau-Ponty (1964), Derrida (1973) and Sartre (1956), phenomenology seeks to find ways of making accessible the intricacies of day-to-day lived experience, attempting to access prereflective experiences in order to capture the lived experience. As van Manen (2014) has explained,

> Phenomenology studies the world as we ordinarily *experience* it or become conscious of it - before we think, conceptualize, abstract, or theorize it . . . It is the experience that is the ultimate bearer of meaning, not some theory, linguistic formulation, or abstractive construction. (p. 65)

While it shifted and changed, Husserl's (1913) original stance aimed toward capturing and describing the pure essence of an experience, taking the position that the discovery of such an

"essence" was possible. Heidegger (1988) stepped away from the essential and descriptive perspective of Husserl and instead looked at the influence of words, language and meaning making on the human experience giving rise to the hermeneutic perspective (Smith, Flowers, & Larkin, 2009). As such, Heidegger's phenomenology is seen as being interpretive in contrast to Husserl's descriptive approach. To these two different phenomenologies, Merleau-Ponty (1964, 1968, 2002) introduced the idea of embodiment and pointed out the limitations of some phenomenological ideas because our bodies locate us in the world and we can never step away enough to form a complete perspective. Merleau-Ponty highlighted the idea that our perception of the world comes through the body and thus, the physical experience is not to be ignored.

As both a philosophy and informing a research methodology, phenomenology has a basic method called the reduction. Using some of the concepts of Taminiaux (1991), van Manen (2014) describes the reduction as follows:

> The reduction consists of two methodical opposing moves that complement each other. Negatively it suspends or removes what obstructs access to the phenomenon – this move is called the epoché or bracketing. And positively it returns, leads back to the mode of appearing of the phenomenon – this move is called the reduction. (p. 215)

The basic idea, then, is to suspend one's usual perspective and beliefs in order to have a fresh and new view of the phenomenon.

> To reiterate, the reduction is not a technical procedure, rule, tactic, strategy, or a determinate set of steps that we should apply to the phenomenon that is being researched. Rather, the reduction is an attentive turning to the world when in an open state of mind, effectuated by the epoché. (Van Manen, 2014, p. 218)

This idea of the reduction is used in both descriptive and interpretive perspectives on phenomenology.

After my initial examination of traditional approaches to phenomenology, I found it a bit constraining. The two major perspectives of Husserl and Heidegger seemed rather rigid and felt split in a binary of description versus interpretation and for all the talk of openness and qualitative positioning, many perspectives seemed dogmatic and prescriptive. While these perspectives work for many, I found them at odds with my personal perspectives. With more reading, I came upon the writing of Vagle (2009) and could relate when he said, "I consistently found myself in resistance to a giving-finding meaning dualism that divides the two primary

approaches to conducting phenomenological research" (p. 585). I began to note the theme of multiplicity in the literature with regard to phenomenology and qualitative research in general. What I once thought of as one fixed methodological framework was quickly revealed to be a broader umbrella. Vagle (2014) pointed out his main admonition to new students, "If you leave here remembering only one thing, please remember that phenomenology is plural" (p. 14). Beyond the philosophies of Husserl and Heidegger, each new phenomenological research also takes on its own form, as dictated by the research topic and the researcher (Van Manen, 2014). "In research, we can never follow a method as we follow a path that has been staked out on beforehand" (K. Dahlberg, 2006, p. 17). Similarly, Vagle (2014) has suggested, "I think it is possible to choose a particular approach, study it deeply, and then follow that approach closely, I think it is equally possible to choose aspects of various approaches and combine them in unique ways" (p. 64). Following the latter option, I have chosen to adopt an approach to phenomenological research that combines multiple perspectives, keeping in mind that the phenomenological reduction and privileging experience are key and integral to phenomenology. I also chose to use some data analysis techniques that are not traditionally used in phenomenology as I felt they were warranted in the examination of this study and in relationship to my research question.

Finding my philosophical resonance more in postmodern perspectives, it took some time for me to locate a sense of poststructural approaches to phenomenology. While some have been critical of a poststructural position as nihilistic or overly relativistic (Jackson, 1995), I felt that such an approach could allow for a multifaceted examination of the phenomenon by stepping away from absolutes and locating understanding in a sense of multiplicity and instability. Ihde (1995) was one of the first to name a "postphenomenology," in which he applied a phenomenological lens to the use of technology. Seeking to step away from the founders of phenomenology, he explored the interplay of phenomenology and pragmatism (Van Manen, 2014). Ihde (2003) worked to move beyond Heidegger's use of language and look at how other objects might also inform, "Beyond the texts, there are the things and the things are not merely 'objects' nor are they dumb. Properly interrogated they 'speak' back to us" (p. 22). He also worked to see relationships between various philosophers and postmodern schools of thought including a broader view to the social and political. For example, when looking at the body, Ihde

(2003) uses "a terminology of 'body one' and 'body two,' the lived body under the sign of Merleau-Ponty and the cultural body under the sign of Foucault" (p. 13).

Similarly, Vagle (2009, 2010, 2014) has articulated an approach he has termed "post-intentional phenomenology" which suggests that "a post-structural commitment such as seeing knowledge as partial, situated, endlessly deferred, and circulating through relations would be a most helpful way to reconceive phenomenological research today" (Vagle, 2014, pp. 111-112). These ideas resonate with me and help to inform my methodological framework that comes from a more complex view of the world and phenomena. Instead of looking to find the truth of an experience, the "essence" in the Husserlian sense, I agree with the idea "that what we take to be objective knowledge and truth is the result of perspective. Knowledge and truth are created, not discovered by the mind" (Schwandt, 1998, p. 236). This means, from my viewpoint, that there are various and multiple versions of an event or experience. "Multiple, apparently conflicting versions of the same event or object can be true at the same time" (Rubin & Rubin, 2012, p. 19). Each individual experiencing a phenomenon will have their own version of the story, informed by their own history and perspective. Similarly, each researcher brings their own perspective to the witnessing of the informant's story – and each hearing and the subsequent recording will be different. This multi-layered quality would indicate a need for multiple sources of information and more complex ways of viewing.

From an enactive perspective informed by complexity theory (Masciotra et al., 2006; Sumara & Davis, 1997b), phenomena exist in the interstices between individual and the environment, the spaces where things come together. As Merleau-Ponty (1968) has said, "The presence of the world is precisely the presence of its flesh to my flesh, that I 'am of the world' and that I am not it" (p. 127). Dahlberg (2006) has interpreted this concept of "flesh of the world" as meaning "that all phenomena and meanings are interconnected and it can be hard to see where one phenomenon ends and the next begins, where one meaning is and whether it is connected to one phenomenon or another one instead" (p. 15).

This leads to the phenomenological concept of *intentionality*. "The idea of intentionality in phenomenology does not refer to our intent, purpose, reason or motivation for doing something. Rather, it means the ways in which we find ourselves being in relation to the world through our day-to-day living" (Vagle, 2010, p. 393). Intentionality refers to the idea that everything around us impacts on us as we impact on it. As van Manen (2014) has stated,

> Intentionality describes the ways we are "attached" to the world and how consciousness
> is always being *conscious* of something. All our thinking, feeling, and acting are
> "oriented to" or "with" the things in the world. This also means that we can never step
> out of the world and view it from some detached vista. We are *au monde* meaning
> simultaneously "in" and "of" the world. (p. 62)

Because of the intertwined nature of human experience as illustrated by intentionality, from a poststructural view it is only possible to have multiple versions of the same phenomenon without ever having a grasp on a "whole." Instead, there is a multiplicity of "truths" and realities. A goal of phenomenology from this perspective, then, could be an attempt to capture a snapshot of a moment of one of these realities in its complexity, or what Vagle (2014) might call "tentative manifestations" (p. 31).

These concepts are present in the post-intentional work of Vagle (2009, 2010b, 2014). By "post-intentional," Vagle does not suggest that it is something following intentionality, but rather that it is an incorporation of poststructuralist perspectives. Rather than seeing the possibility of identifying the essence of a phenomenon, acknowledgement is made of the transitory nature of the moment as well as the various intersecting intentional meanings at play. "Post-intentional work embraces fleeting intentional meanings that are lived in relationships and draws them out for others to, in turn, read intentionally" (Vagle, 2010a, p. 405). Because of this perspective, it is impossible for the researcher to fully be removed from the phenomenon,

> Whatever understanding is opened up through an investigation will always move with
> and through the researcher's intentional relationships with the phenomenon- not simply
> in the researcher, in the participants, in the text or in their power positions, but in the
> dynamic intentional relationships that tie participants, the researcher, the produced text,
> and their positionalities together. (Vagle, 2014, p. 30)

This intersection and interplay of relationships then necessitates a different view on bracketing and the epoché.

Informed by their experiences ranching, Dahlberg and Dahlberg (2003) used the concept of "bridling" instead of bracketing. Acknowledging the impossibility of fully sectioning off an aspect of self, they looked at a more flexible relationship with one's personal ideas.

> We don't want to cut if off, we cannot cut it off as long as we live, but we must slacken it
> in order to give us that elbow-room that is needed if we want to make clear what is going

on in the encounter between ourselves and the world. Consequently, we cannot either cut off our pre-understanding, that little vexation that constantly has occupied philosophers as well as researchers, but we can bridle it! We can stop the pre-understanding from an uncontrolled effect on the process of understanding. (Dahlberg & Dahlberg, 2003, p. 47)

The concept of bridling encourages us to take a more reflective and transparent stance in relationship to the phenomenon and our experience of it (Dahlberg, 2006).

Furthering the concept of bridling, Vagle (2014) suggested two steps. First, similar to classical views on bracketing, bridling involves a restraining of pre-conceived ideas and understandings so that they do not limit one's openness to the phenomenon; however, different from bracketing, this does not involve an effort to fully partition off personal ideas, but instead an attempt at reflectively restraining them. Vagle's second step moves the concept into a more active approach which "continually tends to the understanding of the phenomenon as a whole throughout the study" (Vagle, 2014, p. 67). Without the seeming finality of solid brackets, bridling creates an image that allows for a sense of movement and continual adjustment. Bridling is an ongoing and potentially never ending cycle of reflection that only ends once the final writing is completed (Vagle et al., 2009).

As both Vagle (2014) and Seale (1999) have suggested, while my research methodology is informed by traditional ideas about phenomenology, I am not attempting to adhere to the strict ideas of Husserl or Heidegger. While it is more descriptive than interpretive, I am not adopting the full idea of the epoché, nor do I believe it is possible to capture the full essence of the phenomenon. And while it is not fully interpretive, I do acknowledge that interpretation is unavoidable, both in the responses of participants and in my examination and analysis of their responses. Thus, my perspective on phenomenological research is informed by the following ideas: As knowledge and experience are fleeting, ever in flux and constructed in situation, capturing the pure essence of a phenomenon is not possible. Instead, research seeks to take the various representations and interpretations of the phenomenon from participants and their intentional connections between individuals, systems and experiences in the living of the phenomenon, and put them together in a temporary representation of the phenomenon. Fully bracketing the researcher's prior knowledge and personal experience is also impossible and thus a more reflexive approach, incorporating the ideas of bridling allow for a more authentic experience.

Stepping away from traditional forms of phenomenological research informed by strict philosophical ideas, this research used more empirical methods to gather and assign themes and as such would fit closer to the frame of what van Manen (2014) might call "human science phenomenology" (p.311). As such, there are portions of the analysis that use more detailed methods of analysis such as coding and qualitative data analysis software. While many traditional phenomenologists eschew formal coding and qualitative data analysis software (Vagle, 2014; Van Manen, 2014), I used these tools to help facilitate recognition and understanding of the phenomenon as constructed through the data (Zografou, 2012, p. 86). I found them to be useful in organizing and engaging with the material and they fit naturally into my own methodological way of ordering my personal experiences.

Throughout, my focus is on the lived experience and the co-construction of the phenomenon by the researcher and the participants. I recognize that this is an interpretive act on the part of the researcher with unavoidable interpretive actions by the participants. However, unlike Interpretive Phenomenological Analysis (IPA) (Smith et al., 2009), I am not looking to see how individuals interpret their experiences, although their discussion and sharing of the experiences will undoubtedly include their interpretations of the events. In this sense, I take a more descriptive stance with the hope that the description can help educators make more effective pedagogical decisions and enhance the student learning experience. At the center of the research is the sincere attempt to understand and explicate lived experience, and so in the interest of answering the research questions, this was the methodology of choice.

Phenomenology and Drama Therapy

Before outlining the specific design of this study, it is of value to briefly look at phenomenology's relationship to drama therapy. A phenomenological approach looking at drama therapy and drama therapy education seems particularly appropriate as there are many aspects of phenomenology that inform both the practice and research of drama therapy. As Jones (2007) stated, "A phenomenological philosophical approach could be argued to echo through many ways of working in, and thinking about dramatherapy" (p. 72). Similar to phenomenology, drama therapy looks at the lived experience of individuals and groups in an attempt to shine a new light on them. "Often work with clients can involve the interaction of imagination and physical expression to represent and re-examine aspects of their lives in order to

see themselves or experience themselves afresh, in a different way" (Jones, 2007, p. 72). This re-examination through dramatic means helps both client and therapist to see the phenomenon as if for the first time and gives the client an opportunity to alter their relationship with the phenomenon. This concept is echoed in Maso's (2007) view of phenomenology, "However, the starting point of the phenomenological approach is to consider *every* phenomenon, including the known ones, as if they are presenting themselves for the very first time to consciousness" (p. 138). Related to the "magic if" concept of the famous acting teacher, Stanislavski (1989), where actors act as if they are in a character's situation, phenomenologists, actors and drama therapists try and see with new eyes.

Parallel to the concept of epoché and bracketing, drama therapists must put aside their preconceived ideas in order to enter the world of the client. In referring to phenomenology, Maso (2007) suggests that this process of bracketing allows the researcher to experience empathy, "Because experiencing the experience of others is only possible by bracketing one's own contaminating presuppositions and prejudices about those expressions . . . empathy can be seen as a special case of the phenomenological epoché" (p. 139). Perhaps the idea of bridling is even more congruent with the practice of drama therapy than the epoché as therapists often utilize their personal process and in-the-moment experience to inform their interventions with clients. This would suggest a more flexible and pliant relationship with the self-experience, rather than striving for complete bracketing, the drama therapist works to have an ongoing relationship with their personal material, giving slack in some moments and reigning in at others in the service of the client.

Also indicating the dramatic connection between the forms, Wertz (2005) wrote about phenomenological researchers' joining with participants in "co-performing" the participants' involvement in their lived situations (p. 172) in order to more fully experience and explore the phenomenon. Forgoing any search for fixed meaning, these researchers "embrace ambiguity, paradox, descriptive nuance, and a more relational unfolding of meanings" (Finlay, 2009, p. 15). This is accomplished through "more ironically playful, creative presentations and relativist understandings" all while taking care to not lose sight of the "experiencing subject" (Finlay, 2009, p. 17). Again, Finlay's language strongly reflects the processes and concepts within drama therapy.

Finally, in his text on phenomenology, Vagle (2014) recounted a moment going to a theatre performance at his child's school and seeing the strong connections between phenomenology and the theatre process. "What has struck me is how phenomenological the entire theater process feels to me. I have even suggested that some of the best phenomenologists- in their living in the world and their practice - are artists " (p. 63). In many ways, drama and theatre would seem to open up the opportunity for connecting with lived and prereflective experiences as it is the art form that most closely mirrors real life. It seems logical, then, that the two fields would fit well together.

Research Design

The main sources of data for this study were focus groups with drama therapy students as well as interviews with faculty members. Phenomenology aims at identifying the internal lived experience of the participants and as such, uses as one of its main tools the interview rather than behavioral observations or other traditionally ethnographic forms of data collection. In addition to the interviews and focus groups, for this study program documentation was also reviewed to gain a better sense of language and systemic norms as they related to students' description of their experience of the phenomenon.

Participants

Because drama therapy is a relatively small field, the potential locations for research were limited. In order to allow participants the ability to speak freely about their experiences without fear of negative consequences, it was important to take steps to maintain confidentiality. Should professors, administrators or other peers and colleagues hear some of the stories there could be negative repercussions. While in some ways this limited what can be written and shared about the specific responses of participants, it was determined the freedom of response afforded by this confidentiality was more important. Because of this confidentiality and due to the relatively small and intimate nature of the international drama therapy community, it will not be possible to share all criteria that were used in choosing programs, nor will it be possible to share participant responses that might somehow indicate the individual or institution identity.

In choosing drama therapy programs to research, inclusion and exclusion criteria were delineated as follows. To maintain some similarity in the phenomenon, only English language

programs offering graduate level coursework in established secondary institutions were considered. These programs had to be approved by their official drama therapy governing bodies (i.e. NADTA, BADth) and needed to have been established for over five years in order to have some sense of continuity. At the same time, in order to have varying perspectives on the phenomenon, it was important that the programs were not completely similar and so institutions were chosen with different theoretical focuses.

Students and faculty participants were recruited through the drama therapy departments, with the program chairpersons serving as gatekeepers. The choice of faculty and student participants at each school was left up to the program chair in order to determine availability and willingness to participate. I assumed that all students within the programs would have some experience with personal affective material in the classroom. For student participants, it was requested that each have completed at least one semester of school and be no more than one year past graduation. For faculty participants, I requested that where possible, they have full-time appointments and have a minimum of five years teaching experience. At each site there were two one-hour interviews with different faculty members as well as one 90-minute focus group with five students. Consent was attained in writing from both faculty and students (see Appendix A).

Data Collection

In the interest of bridling I came across Roulston's (2010) suggestion of a "Why Interview," which she based on Pollio, Henley and Thompson's (1997) idea of an initial bracketing interview. This interview was carried out prior to beginning the data collection and was designed to question why I chose to undertake the research as well as to interrogate my initial questions and assumptions about the research topic. This interview was conducted by a colleague using a semi-structured format and also incorporated the interview guide for educators (see Appendix B). The Why Interview helped to uncover biases and to clarify my personal positions on the research topic and also helped to refine the interview guide. This allowed me to be "skeptical" of myself and to serve as my "own best critic" (Vagle et al., 2009, p. 362) from the outset of the project.

Following the Why Interview, data collection began with an initial exploration of documentation within the programs – including representative course outlines, syllabi, online

content and other promotional material. This served as a foundation for understanding the language, references and written culture of the schools. I then conducted fieldwork by going to each of the schools. At each school, faculty interviews and student focus groups were conducted during the same site visit. Faculty interviews followed a semi-structured format with broad questions that solicited specific experiential narratives (see Appendix B). Interviews with the faculty members allowed for a more focused look at their awareness, experience and intentions when encountering and evoking student material. There has been some critique of the interview as a form of data collection, including suggestions that interviewers inappropriately influence the data (Potter & Hepburn, 2005), that our society has developed an "interview society" where due to media and news representations, participants can take on the "role" of interviewee (Atkinson & Silverman, 1997) and the critique that interviews can often lead to over intellectualization and a shift away from the actual subject of research (Potter & Hepburn, 2005; Smith, Hollway, & Mishler, 2005). These critiques notwithstanding, it still seemed to be one of the best ways to explore a phenomenon and allowed for a co-creation of the phenomenon between the interviewer and faculty member (Denzin, 2001).

Focus groups with students decentered my role as researcher and helped give students more ownership in the experience (Kamberelis & Dimitriadis, 2011). These groups similarly followed a semi-structured format with a specific intention toward narrative recounting (see Appendix B). Focus groups also provided an opportunity to tap into a wide range of understanding, to identify group norms and to use possible conflict between group members to clarify the phenomenon (Kitzinger, 1994). Kitzinger also pointed out that focus groups can encourage open conversation about difficult subjects that might be left underdeveloped in a one-on-one interview. Some have critiqued the use of focus groups to conduct phenomenological research, suggesting that focus groups could take attention off of the experiential narrative and away from descriptive accounts (Smith et al., 2009). However, from a post structural perspective, it seems possible that events that were experienced together can be better reconstructed together, remembering that "'being there' does not guarantee access to truth" (Britzman, 2000, p. 32) and that ultimately all one can strive for is a varied perspective on the phenomenon. There were moments in the focus groups for this study where comments from one group member would spark another participant's memory – encouraging them to expound on an aspect of the phenomenon that they were not previously remembering. The focus groups proved

to be a rich source of data as participants shared their various experiences of the same moment, giving multiple perspectives on the phenomenon.

From some traditional phenomenological perspectives, using both student and faculty responses could be seen as stepping away from the students' lived experience. However, from a post-structural perspective, the focus of a study is not on the individual participants, but rather on the intentional relationships between the various components (Vagle, 2014, p. 129). As such, my units of analysis were not merely the students but rather the intentional relationships between students, teachers and the emotional moments within the class. In this effort, multiple perspectives were solicited in order to capture a complex snapshot of the phenomenon in its ever shifting and evolving form. Along these lines, Lambert and Loiselle (2008) made an argument for combining interviews and focus groups, especially when various types of knowledge are needed to understand complex phenomena, which would be applicable to this research.

Within both interviews and focus groups, an effort was made to elicit narratives and recounting of events rather than intellectualizing around the topic in order to gain a broader understanding of the phenomenon (Puchta & Potter, 2004). This followed in line with recommendations for phenomenological interviewing to uncover experience (Smith et al., 2009; Vagle, 2009; Van Manen, 1990, 2014; Wertz, 2005). Frequently within the interviews and focus groups it was necessary to turn the respondents back toward the events and their remembered in-the-moment responses. While there were moments of reflection and overt interpretation, and while some interview questions explicitly asked for this, the overall focus was on the recounting of the events. All interviews and focus groups were audio and video recorded in order to facilitate transcription and analysis. These recordings were transferred to a secure, password-protected computer for later transcription and analysis.

In order to maintain a reflexive stance in addition to the Why Interview, I also used a combination of journaling and memos throughout the data collection and analysis (G. Anderson, 1989; Fontana & Frey, 1994; King & Horrocks, 2010). This served multiple purposes, both to bridle my opinions and to help structure my initial thoughts and conceptualizing of the phenomenon. These were also places where I recorded my impressions of the non-verbal and implicit aspects of the phenomenon, making notes to explore things I might not have otherwise remembered. Entries were made before and after each interview and focus group and through the analysis.

Data Analysis

I related to Kvale's (2007) idea of bricolage for my data analysis, "Bricolage refers to mixed technical discourses where the interpreter moves freely between different analytic techniques" (p. 115). At the same time I did follow the basic structure for phenomenological analysis. A variety of suggested structures exist for carrying out forms of phenomenological data analysis (Smith et al., 2009; Vagle, 2014; Van Manen, 1990), however, all have in common the system of "whole-part-whole" where the entire data is reviewed for the large picture and context, then broken down into smaller thematic pieces and finally brought back together for a broader reconstruction of the phenomenological text (Vagle, 2014).

From my standpoint I was not attempting to gain an understanding of the "essence" of the phenomenon – as my belief is that this exists in a multiplicity of forms and pinning it down is never possible. Instead, it was my intention to describe as well as possible the various intentionalities and intersections within a snapshot of the phenomenon. I chose to break the data down using thematic analysis where the data is coded, themes are determined and broader structures are named (Braun & Clarke, 2006; Clarke & Braun, 2013; Guest, MacQueen, & Namey, 2011). As an initial starting point, the analysis followed the six steps outlined by Braun and Clarke (2006). These six steps are as follows:

1. Familiarization with data

2. Coding

3. Searching for themes

4. Reviewing themes

5. Defining and naming themes

6. Writing-up

While not necessarily proceeding in a linear manner, these steps served as a guide for the initial data analysis and served as a whole-part-whole roadmap.

Some from more traditional schools of phenomenological research have suggested that coding should not be part of phenomenological research (Saldaña, 2012; Van Manen, 1990), however, in the service of identifying themes and connecting ideas, using it is not unheard of. In phenomenological research the coding of data is merely to help with the analysis in order to structure the final text. According to Wertz (2005) "In phenomenological research, the identification of themes and any 'coding' or categorization of data is merely preparatory in that it

organizes data conveniently for a more in-depth, structural, eidetic analysis that follows" (p. 172). In this research, coding served a useful purpose in identifying themes and highlighting important aspects of the students' experience as well as pointing out connections and intersections.

Similarly, some traditional perspectives on phenomenology also recommend against using qualitative data analysis software for the purposes of analysis (Van Manen, 2014). However, others suggest using the software if the researcher finds it helpful in organizing and identifying themes (Vagle, 2014). For this research MAXQDA 11 by VERBI Software, released in 2014 was used for coding. This software is a general qualitative data analysis software that allows the researcher to import data and assign data segments to codes, categories, subcategories and themes. The software was simple to use and made it possible for various segments of text to be coded with multiple codes and sub codes. It also helped facilitate the easy restructuring of codes into categories, subcategories and broad themes. While the software does have some features that allow for automatic coding based on word frequency or other variables, these options were not used for this research and all codes were manually assigned by the researcher.

The initial analysis was an inductive process that did not use pre-existing coding frames or previously identified categories, but instead attempted to stay close to the data (Braun & Clarke, 2006). Once begun, the initial coding became more detailed than I had originally anticipated. I found that in order to understand the phenomenon I needed to take a closer look at the minute details and various interactions. After initial readings, the transcripts were reviewed line by line, multiple times. Segments were assigned codes based on perceived themes within the selection, often using a form of *in vivo* coding to assign code names (Saldaña, 2012). In some ways the analysis resembled open coding from grounded theory with its use of detailed coding, *in vivo* codes and attention to minute detail (Corbin & Strauss, 2008; Glaser & Strauss, 1967). However, the purposes were very different. For example, in grounded theory the aim is to generate theory and does not seek to answer a specific research question (Baker, Wuest, & Stern, 1992). Phenomenology, on the other hand, uses a research question and is focused on the lived experience and finding ways of sharing the experience of a phenomenon. In analysis I chose to allow as many initial codes as possible in order to capture the breadth of the phenomenon (Ryan & Bernard, 2003).

While it is not always favorable for one individual to conduct all data analysis (Kuckartz, 2014), the nature of this study and the limitation of resources made it impossible to use multiple researchers and so all interpretation was through the lens of my perspective. In writing the initial analysis, an attempt was not made to justify each finding or theme with a direct quote from the narrative and where possible, effort was made to show contradictory and contrasting perspectives (Kuckartz, 2014). While most of the data analysis involved looking for patterns, there were also aspects of the phenomenon that were noted even if they were only mentioned by one participant. These single statements were seen as being "so powerful it needs to be amplified" (Vagle, 2014, p. 97) and were noted as such.

After initially coding all interviews and memos, themes were identified. Themes did not "emerge" as is often stated in qualitative research, bur rather they were chosen, identified and constructed based on patterns I observed in the text (Braun & Clarke, 2006). The primary focus was on how the student responses informed the understanding of the phenomenon and the intentional relationships at play. Data from faculty responses were compared with the student responses to look for patterns and informative connections, diversions or discrepancies. As the themes were revised, broader patterns emerged, illustrating a flow and sequence of events within the phenomenon. Diagrams were created to structure and outline the various components of the phenomenon as expressed in the responses of students (Wertz, 2005). Once the data was analyzed and the thematic analysis was complete, with the diagrams illustrating components, themes and intersections within the phenomenon, I then came back to the original interviews, the research questions and the results of the thematic analysis. Taking this in, and using a process of reflection and reduction, I wrote a narrative text describing my sense of the snapshot of the phenomenon through a composite example.

Establishing Quality

As within all qualitative research, validity is a concept that is somewhat inapplicable to phenomenological research. As Seale (1999) Tracy (2010) and others have indicated, there need to be other means of establishing quality within qualitative research. When looking at phenomenological research, van Manen (2014) has suggested that a study can be assessed on "The criteria of its suspension of personal or systemic bias, its originality of insight, and its scholarly treatment of sources" (p. 347). Van Manen suggests that traditional tools in qualitative

research such as triangulation and member checking cannot be utilized for validating a phenomenological study. This is in large part due to the concept that "Phenomenology describes not the *factual* empirical but the *existential* empirical meaning structures of a certain phenomenon or event" (Van Manen, 2014, p. 348).

At the same time, it seems the idea of triangulation could be limiting and might potentially align with a positivist perspective. By suggesting that three points can locate something, can point to a "truth," triangulation could potentially run the risk of adopting a position of absolutes rather than multiplicity (Vagle, 2014). Because of this, I have instead found the metaphor of a crystal to be more helpful than the three sides of a triangle,

> The metaphoric 'solid object' (crystal/text), which can be turned many ways, which reflects and refracts light (light/multiple layers of meaning), through which we can see both 'wave' (light wave/human currents) and 'particle' (light as 'chunks of energy/elements of truth, feeling connection, processes of the research that 'flow' together). (Lincoln et al., 2011, p. 122)

This image implies a striving to include a variety of levels and perspectives in the research – working to create a three dimensional image of the various variables in constructing the phenomenon.

The quality of this research project, then, can be determined by looking at the multiplicity of perspectives and voices that are represented in the data. It can also be judged based on the level of the researcher's transparency and disclosure throughout the experience of data collection and analysis. This transparency adds to the trustworthiness of the research and attests to the rigor with which the researcher's ideas and bias were meaningfully bridled. Finally, quality can be examined according to the originality of insight into the topic of study as well as the scholarly treatment of the research subject.

Ethical Considerations

There were several ethical considerations to take into account through this study. First and foremost, it was important to acknowledge my own personal bias and potential prejudice. As a white American male from a middle class background, I represent a position of privilege. As such, my upbringing and background has the potential of blinding me to various phenomena or perspectives that were represented in the data. Therefore, it was important for me to bridle

and maintain transparency and continual self-reflection in order to mitigate possible negative impacts. I also carried with me the bias of being someone who has been a drama therapy student. While this manifest in some moments of empathy, it also had the potential of limiting my perspective. Where possible, I was open and reflective about this. It has also been my assumption that exploring one's personal process is a helpful and necessary part of the process of becoming a good therapist, which I needed to rein in in order to not dismiss different points of view.

Similarly, as drama therapy is a small field, I have some relationship with each of the programs that were studied. This allowed me to bypass much of the trouble of gaining access to informants through unknown channels; it also allowed me to form trusting relationships more quickly and carry out the interviews with a sense of mutual collegiality. At the same time, it is possible my relationships prevented individuals from sharing some aspects of their experience due to the ongoing nature of our relationship. My personal relationships were limited to relationships with faculty members as my only encounters with students might have been at the annual conference of the NADTA. It was also important for me to note my current role as President Elect of the North American Drama Therapy Association which had the potential of bringing in power dynamics with some of the programs. I was upfront about this in my communications with the programs but realize it could have limited the extent to which individuals felt free to share.

As stated before, I acknowledge that my position and my intentionality influenced the research. As I created the questions and led the discussions, my perceptions and bias are part of the co-creation of data. It is my hope that through a process of transparency and dialogue I was able to bridle my previous opinions, understandings and biases in order to gain a more complex view of the phenomenon. The next chapter will explore and highlight my experience of bridling throughout the study.

CHAPTER FOUR: BRIDLING

In preparing and carrying out this study, there were several aspects of my personal experience and perspective that needed bridling (Dahlberg & Dahlberg, 2003; Dahlberg, 2006; Vagle, 2009). In order to be more fully aware of how my personal biases, assumptions and blind spots could be playing into the study, I implemented a few bridling techniques. First of all, at the beginning of the study I conducted a Why Interview in order to interrogate my ideas and assumptions (Roulston, 2010a). Secondly, I used a journal for capturing my thoughts before and after moments of fieldwork and data collections (King & Horrocks, 2010). Finally, I used memos throughout the data analysis to record my thoughts and assumptions that were revealed through the analysis. This section will look at some of the ideas that I noted through these bridling interventions, indicating areas where it was important for me to be aware of and sometimes rein in my personal beliefs.

Why Interview

Through the Why Interview I was able to see my own strong positions and beliefs on the dissertation topics. It was evident that my motivation for undertaking the research carries its own bias. When talking about drama therapy education, I stated, "I know that we can do better, and I feel moments where I educate students – or where I facilitate learning well – and I feel that – and I've been in situations in classes where it doesn't happen and it could happen" (Why Interview: 155). It was clear that I came into the research with an assumption that we can do a better job of educating students. It was also shown that I have the belief that I am an effective educator and know how to facilitate learning.

There were also several moments in the Why Interview that indicated my strong belief that affect and emotion are important components to educating quality drama therapists. "If we truly want to educate them well, then we need to teach them how to navigate emotion," I said as part of my reasoning for including emotion in the education experience (Why Interview: 125). I came to the research believing that it was the educator's job to model and show students how to manage affect when it arises in class,

> If I'm feeling or experiencing something, especially if I am feeling it to the level that I
> know it's impacting me. I mean that I know it's impacting how I'm talking or what I'm

talking about or how I look or what I'm focusing on … I really work on the principle that

if I am experiencing it someone else is experiencing something in concert – so if I can

name it … because that's what we need to do as therapists. (Why Interview: 117)

This clearly shows my core assumption that affect is needed in the drama therapy classroom.

In the Why Interview I also frequently used language referring to the ethical

responsibilities inherent in the use of affect in the classroom.

My ethical responsibility as a professor goes in two directions. One direction is I need to

be true to the contract that's there. This is education and I need to tend to the needs and

the health and the welfare of my students. But on the other side I also have an ethical

responsibility to the profession and to the future clients that these people are going to see.

So, if making this person a better therapist involves evoking their personal material –

that's my responsibility as an educator in order to get them to a place where they can

actually represent the field and do good ethical, competent drama therapy. (Why

Interview: 66-68)

In this sense, it is clear that not only did I believe that using personal affective material was

important, but that I saw it as an ethical imperative, should it be shown to be an effective means

of educating competent drama therapists.

I made a strong effort to bridle my impressions and strong perspective on this and the

ethical responsibilities. I believe I was effective in this effort as the concept of "ethics" was

only mentioned once in all of the interviews and focus groups and yet mentioned nine times in

the Why Interview. While it is perhaps disturbing that no other respondents mentioned ethics in

relationship to the topic, the fact that it would seem I did not directly introduce the idea could

point to my effectiveness in bridling my strong opinions.

In the Why Interview it became clear that my feelings and ideas about the navigation of

affect in the classroom and the intersection of therapy and education were formidable. I

expressed criticism of colleagues in drama therapy education that consistently used the phrase

"this isn't therapy" to try and draw the lines, "I think that sends the message that your personal

material shouldn't show up. And if you're feeling emotional about something then you're doing

the wrong thing. And you shouldn't be feeling emotions in class," (Why Interview: 58). My

strong critical feelings were evident later in the interview,

I think we can't say that this is education and this is not therapy and then send the

students to a psychodrama class where they have a semester of pulling out their deepest,

darkest moments and performing them. That's disingenuous. That's sending mixed

messages. And it's not "right" – from a completely ethical standpoint. (Why Interview:

125)

On the other end of the spectrum I was also critical of instructors who go too far into the realm of

therapy within the classroom,

I think some drama therapy professors…cross that line and say, no, I need to become the

therapist – I have an ethical responsibility for the student's mental health – but that's not

true, that's not my responsibility as a drama therapy educator. I need to make sure they

know what their resources are and what's available to them and that I'm not doing things

that are unethical or that are going to put them in a harmful place in class – again,

where's that line, I don't know. But – my job is not to be their therapist. (Why

interview: 131)

In the Why Interview my own struggle to navigate the complex intersection of education and

therapy was evident, as were my strong beliefs about what is right, ethical, and what is wrong.

The interview also highlighted my assumption about the importance of students being in

personal therapy as well as the use of therapeutic process groups within the education

experience. "How can they be part of this emotional process without having some sort of

process outside of the school outside of the department to actually work through what they are

experiencing?" I asked (Why Interview: 131). My responses underlined a bias toward the

programs that had components requiring personal therapy and implementing process groups.

Because the field is small and I had some familiarity with each of the programs, my responses in

the interview indicated that I had multiple assumptions about what I would find at the various

programs. It also became clear that I idealized programs that had these requirements of therapy

and process group and made assumptions about the potential mishandling of affect in the other

programs. These were ideas that I worked to make myself aware of and to check against the

responses during data collection. In many instances, perhaps not surprisingly, my assumptions

were proven wrong.

When questioned about what I hoped the outcomes would be of exploring the use of

personal affective material in drama therapy education, I replied,

My hope is that I'm going to find instances and situations where the phenomenon illustrates that it's been helpful to the growth and progress and development of drama therapists. I might find that it is being used inappropriately and ineffectively and unethically and that students are being used or treated like clients and that their emotional stuff is being evoked and not attended to. (Why Interview: 159)

The interview showed that I was looking for moments and events within the classroom that were above and beyond the day-to-day occurrences. The examples I gave in the interview and my discussion of them, pointed to my curiosity about the larger moments, the moments that made an impact in one way or another. While this was something I tried to rein in, the more I explored and the further the interviews and focus groups went, I realized this was the nature of the phenomenon as I was outlining it and decided to let my focus rest on these moment of strong response.

In the interview it was also clear that I was hoping the understanding of the phenomenon would allow the field to establish more useful ways of discussing the student experience.

Let's get language that's going to be more helpful. Because I think it would be a great freedom to me as an educator to have some way of talking about this from the get-go. As students come into the program say this is how we deal with it – this is what it is. It's not going to be ambiguous. It's not going to give them these scary ideas about "oh, no, is it going to be too deep – are they going to be messin' with my mind?" (Why Interview: 163)

While much of the focus of the Why Interview was on the faculty perspective, as that was my role, within the interview I expressed my ultimate desire that this research serve to improve the situation for students and their future clients. Reflecting my criticism of drama therapy faculty, my position was frequently that if the research pointed to change that could happen to improve, that, in the service of students, the change needed to be made, "If we find something that's right and effective, if we find a better way of doing things then let's do it! Let's do the better things." (Why Interview 160-161).

Journaling and Memos

Throughout the interview experience, I kept a journal with my impressions and ideas. This was a place to record both my responses and assumptions that came to mind. This journal,

combined with a series of memos that I wrote during data analysis, served as further tools for bridling and maintaining a sense of openness and awareness. One thing that struck me frequently was the seeming newness of the phenomenon. With each interview and focus group, the participants expressed the sense that they had not previously discussed this topic at length. In my journal, I indicated how I experienced this as a positive sign, but also how it caused me to question myself in some moments,

> It made me think once again that this is not something that we talk about on any regular basis and so we have no common language to discuss it. The more the question seemed to take people off guard the more it seems to be the right question. Of course, part of me stops to think that maybe it is a non-issue, maybe it is not something for us to be looking at or examining. But, I continue with faith that it is. (Author's journal, February 4, 2014)

This experience caused me to go back and forth a few times, questioning whether the phenomenon was "legitimate" or not.

Going into the faculty interviews, I was nervous as all faculty members were leaders in the field and individuals whom I respect greatly. I entered the interviews viewing them as authorities who might have profound ideas about the topic. In the actual interviews, though, instead of a feeling of intimidation, I found myself struck by their humanity and their own sense of doing the best they could. I was also increasingly reminded that most did not have formal training in education and pedagogy. Following one set of faculty interviews I wrote,

> Perhaps it is silly, but I was impressed at the humanity of the people teaching. In my mind they were/are intimidating people who know so much and have done so much and who I could never compare to or compete with. But ultimately that was not the case - they are just regular human beings - who I'm sure are outstanding clinicians and teachers - but who are not academics in terms of pedagogy. (Author's journal, January 17, 2014)

In making this realization, I needed to adjust my expectations and bridle the anxiety and assumptions that I carried with me into the faculty interviews and in the analysis of the interviews, creating space for a more open dialogue.

At the same time, there were also several times that I needed to bridle my frustration with the faculty members. I was surprised at the level of frustration and judgment that came up in me and needed attention. One of the most prominent frustrations was with the reluctance and hesitancy to directly answer some questions that I experienced from faculty members but not

from students. Initially I wasn't sure how to account for the resistance I was feeling and I took it personally. Within a few journal entries I attempted to sort it out, "I am also aware that it seems to strongly implicate people. There are strong feelings of responsibility and potential guilt. People are protective of their reputations, of their legacy, of the way they educate" (Author's journal, January 17, 2014). This made me wonder about the anxiety or fear that might be evoked in the examination of these questions,

> [I am] aware of the sense that this is something with potential for shame for the professors. There is the fear, I think, of making mistakes. …But the reluctance to discuss some of the phenomenon, at least initially, points to some fear of judgment (and yet, who am I, just a PhD student). Perhaps these are things we do not examine because they are too scary to look at - because the potential risk of what we might find keeps us in the dark. (Author's journal, February 4, 2014)

I continued to experience this resistance through data collection and through email verification of quotations, with many faculty members being very particular about their representation through their quotations, even with the promise of confidentiality. Through the process of bridling, I was able to come to a place of empathy and curiosity instead of judgment in regards to my perception of resistance in the faculty members.

Along with the resistance, I was also frustrated with some of the lack of specificity in the responses of the faculty members in their description and discussion of the phenomenon. In many of the responses there was a tendency toward generalization and an acceptance of the blurred lines, embracing the ambiguity. In my desire to pin down the phenomenon I would occasionally experience this as evasion,

> I want something more substantial. I am frustrated with the constant deflection of the topic. If everything "transcends" then is there no accountability? How do we put our finger on the phenomenon if it keeps shifting? … Is this a situation where decisions can't be made for pedagogical reasons because in order to make them from a pedagogical standpoint one must step back, at least for a moment, from the humanist standpoint? Do I need to bracket this part of my experience - my frustration and judgment? (Author's memo, February 27, 2014)

The more this came up as a theme, the more I found myself able to accept it and rein in my strong responses in order to see this as a way of managing the complex intersection of education and therapy.

Perhaps my strongest feelings came about when I heard stories that I felt illustrated faculty acting in what I perceived as inappropriate ways,

> I am aware of my own feelings of displeasure and anger at the professors who don't step in - who go too far - who exploit the students in the name of creating deep experiences. At some point it becomes a feat of narcissistic masturbation - playing with and manipulating emotion for the mere experience of doing it - not within the context of clear pedagogical decisions. (Author's journal, January 16, 2014)

I hesitate to include these strong ideas, but I feel it illustrates an important aspect of my personal experience that required frequent monitoring. A certain sense of righteous indignation was easily aroused in my initial experience. As I spent more time with the respondents and with the data, I was able to let go of some of the more extreme judgments and to be more open to the phenomenon.

In my interviews with students I was initially struck by my curiosity about them and their journey to drama therapy, "Very aware of my curiosity and interest in them as people - the global collective of drama therapists and my connection to them," (Author's journal, January 16, 2014). In my initial focus groups this ran the risk of leading us off topic and became something that I needed to be aware of in order to explore the phenomenon. It was frequently necessary for me in the interviews to bring the discussion back on topic after watching it drift into areas that were answering my curiosities about the individuals rather than about the phenomenon.

I also became aware that the interviews also became a space that had the potential for strong emotional response,

> I was struck at how I was balancing the line of affect in my data collection process - a parallel process at play. Almost across the board they were sharing strong levels of emotion and intense experiences. Perhaps some of this was due to the fact that some of them were still in the throes of it. (Author's journal, February 5, 2014)

There were a few occasions when I felt my own role of therapist enter the space as student participants became emotional while sharing their experiences. In two instances I stopped the telling of a story in order to check in with a participant to make sure we were not going to be

entering territory that was too sensitive or beyond the bounds of the research relationship. In both instances, the students reported that they were fine and continued the story without incident. There were also moments within the interviews where I found my role of teacher stepping in, wanting to describe a concept or aid a student in finding insight around an experience. In these moments it was necessary for me to bridle both the role of teacher and the role of therapist in order to maintain a distanced perspective on the phenomenon.

That being said, I was very aware that my examination of the phenomenon was also altering it.

> I am also interested on the impact of this interview on the process of the students still in programs… How might this discussion impact future conversations I have with these individuals? Will this change and transform the phenomenon because we talked about it? (Author's journal, January 31, 2014)

As mentioned above, it became clear that this was an idea that was not frequently discussed. By introducing a dialogue about it with both students and faculty, I knew that I would be encouraging further discussions. These discussions would then go on to potentially impact future experiences of the phenomenon. I realized more and more that I was capturing a snapshot of a continually changing and altering experience.

Throughout the interviews and analysis, I worked to pull my assumptions back in order to not contaminate the responses, but at the same time, I did not deny their existence and allowed my experiences and assumptions to have some role in informing my interpretations. I found this bridling approach avoided the rigidity that might be felt with strict bracketing and instead gave me the flexibility to examine the phenomenon from a multiplicity of perspectives, including my own. It also created space to open up a more transparent disclosure of my personal experience and exploration of ways that it may have influenced my final analysis.

CHAPTER FIVE: METHODS, DESCRIPTION AND ANALYSIS

The purpose of this phenomenological study was to explore the lived experience of drama therapy students in experiential learning processes that evoke their personal affective material. Along with the main research question, subsidiary questions included: How is personal material used in drama therapy education? How is personal material discussed in relation to drama therapy education? and, How might this lived experience inform pedagogical choices and curriculum development? In order to conduct this exploration, focus groups were conducted with students as well as interviews with faculty members in order to examine the phenomenon from multiple vantage points. This chapter examines the initial steps of data analysis where codes, themes and patterns were identified, creating a broad description of the phenomenon as I perceived it through the experience of respondents. The following chapter will incorporate this description into a narrative text.

While the focus was on the lived experience of the students, faculty perspectives were solicited in order to gain a greater understanding of the various components of the phenomenon and in order to find ways of addressing potential problems that arise in the experience of the phenomenon. Faculty responses also related to the subsidiary research questions examining how personal process is used in drama therapy education as well as the types of language being used to navigate the phenomenon. Throughout this chapter, faculty responses will be included where they enhance an understanding of the phenomenon or where they present noteworthy discrepancies between the student and faculty experiences.

The research method consisted of conducting focus groups and interviews at three different drama therapy education programs. Supplementary information such as class syllabi, website information and student handbooks were also reviewed to gain a broader sense of the language used to discuss and navigate the phenomenon.

Why Interview

As indicated in the previous chapter, prior to beginning fieldwork, a Why Interview (Roulston, 2010b) was conducted to explore the interview questions and to examine the researcher's bias. A colleague of mine who was a doctoral student in education with a graduate degree in drama therapy facilitated this interview. Her background in both fields allowed her to

ask follow-up questions from an informed perspective in relationship to many aspects of the phenomenon. The interview consisted of the semi-structured interview questions for faculty members (see Appendix B) as well as spontaneous follow-up questions that were noted during the course of the interview. Observations following this interview came in two categories: first, clarifications that resulted in changes to the interview guide or additions to the interview process; second, some of my bias was identified, increasing awareness of potential blind spots within the fieldwork experience, as noted in the previous chapter.

Two changes were made to the interview guide based on the Why Interview. I noted in the interview that modeling was frequently mentioned as an aspect of the drama therapy instructor's experience where this phenomenon is highlighted. Therefore, a question about modeling therapy versus actual therapy was added. Similarly, I noted in the interview that the concept of being *deliberate* about disclosure was mentioned frequently. A question was then added to the guide asking how a faculty member might incorporate his or her own as well as student self-disclosure into their lesson planning. Other than the additional questions, three other key observations were made in terms of the interview process. First, in discussing the intersection between therapy and education, the topic of supervision was occasionally mentioned. In the interview discussion there was an initial question of whether or not to include questions of supervision in the study. A determination was made following this interview to only look at supervision in terms of the academic, in-class portions of supervision in order to focus on the specific phenomenon of in-class experiential learning processes. Second, it was discussed that occasionally evidence of the students' lived experience is revealed in their written class assignments. A note was made to follow up on mention of written work within both faculty interviews and student focus groups. Finally, I noted that some of the questions had the potential for encouraging a philosophical discussion rather than an exploration of the lived experience, a decision was made to focus on questions directly soliciting classroom examples and stories rather than opinions and ideas.

Within the Why Interview note was also made of my bias and preconceived ideas going into the interviews, many of these confirmed biases that have already been acknowledged in Chapter Four. By way of summary, it was clear I had fixed ideas that the use of personal affective material in the drama therapy classroom was important and useful in the learning experience. It was also evident that I assumed that there was no current dialogue occurring about

the topic of education and therapy in the classroom. Based on information collected from experience and in preparation for fieldwork, I carried with me a strong conviction that the use of personal therapy and program-based process groups would be important in navigating the potential conflicts inherent in the intersection of education and therapy. It also seemed apparent that there were prior assumptions and ideas about each of the institutions where research was to be conducted, including preconceived ideas about how each might handle the phenomenon. Finally, in the responses to the questions, it appeared that I was focusing on moments of strong emotional response within the classroom experiences perhaps to the exclusion of moments of less intense response. Whether or not this was the nature of the questions or the nature of the phenomenon, it was noted that care should be taken to not focus solely on large and intense events.

Descriptive Data

Because the field of drama therapy is relatively small, with only a handful of education programs internationally, and because I hoped that respondents would feel comfortable sharing their lived experience, confidentiality was an important part of the study's methodology. In order for students to talk freely about their experience without potentially negative ramifications from their faculty members and in order for faculty to speak freely without fear of retribution or judgment from students and peers, complete confidentiality was a condition of participation. As such, the presentation of results will be given with as little identifying information as possible. In some ways this limits the amount of insight that can be given on the phenomenon as many direct quotes will not be usable due to potential disclosure. However, I believed the honesty that the promise of confidentiality afforded the process was worth the tradeoff. Where possible, direct quotes will be used, but where quotes might compromise confidentiality themes and ideas will be summarized. Research participants gave explicit permission to use each of the included quotations. In the interest of confidentiality, descriptive information about the respondents will also be limited.

At three different graduate level drama therapy programs 90-minute focus groups were conducted with students. Each focus group consisted of five individuals (n=15). One group was comprised of all individuals from the same cohort while the other two had mixed representation with two or three cohorts represented. Respondents ranged anywhere from their second semester

in the program to having graduated within the previous months. Ages ranged from early twenties to early fifties with four men and eleven women. Each focus group was conducted on location at the institution with audio and visual recordings being made in order to facilitate transcription and analysis.

A total of six (n=6) 60-minute semi-structured interviews were conducted with faculty members at the same institutions, with two individuals representing each institution. Faculty respondents had anywhere from five to over thirty years experience educating drama therapists with three men and three women. Additionally, forty-seven documents were collected. These included student handbooks, course outlines, program webpages and written directions for specific assignments.

Upon completion of the data collection, all interviews and focus groups were transcribed with the transcriptions then being checked for accuracy and where necessary being corrected to match the audio recording (Braun & Clarke, 2006). On a limited basis the video recordings were used to identify speakers, ascertain non-verbal communication during moments of silence and clarify content when multiple speakers were talking. The transcripts, along with other program materials, were then entered into qualitative data analysis software, MAXQDA 11 for coding.

For the first cycle of coding a combination of descriptive and emotion coding was used in analyzing the interview and focus group data. Saldaña (2012) suggests that emotion and descriptive coding can be effectively used together to help explore a phenomenon and to help put an emotional experience in context. As the transcripts were analyzed, any segments that stood out as describing the phenomenon or the emotional experience of the students within the phenomenon were coded. In the initial coding, no attempt was made to identify themes or broad categories, but instead to find and name the various small components that might contribute to an understanding of the phenomenon. Each transcript was reviewed multiple times in this first phase. Program documents were also examined and coded in relationship to their possible impact on the students' experience of the phenomenon. The initial cycle of coding yielded 113 codes pointing to data segments describing the students' experience.

Once I achieved a sense of thoroughness, the initial 113 codes were examined and analyzed for possible relationships, patterns and themes. A working model of the phenomenon was created which included nine categories: Experiential Learning, Emotional Expectation, Strong Response, Consequences, Learning, Dilemma, Faculty and Students. As these categories

were identified and initial codes were collected together in groups, a second cycle of coding began, further reviewing the transcripts for indicators and clarifiers of the identified categories. This second cycle of coding yielded 40 more codes. Most of these new codes were descriptive codes that further clarified initial codes. For example, in initial coding, any reference to specific experiential learning activities were coded with the code EXPERIENTIAL (all code names are noted in capital letters). In second cycle coding, multiple sub-codes were added to this category to indicate the type of activity being used, for example MYTH WORK, DVT, MASKS, SCULPTURE, etc. Similarly, segments under the code EMOTIONAL EXPECTATION were broken down into PEER EXPECT and FACULTY EXPECT. During this second cycle of coding, I consulted with peers and colleagues, describing the data and outlining the model. These consultations developed new questions which led to further clarification of the model and the responses.

At this point, it was noted that there were some holes in the information. For example, very little mention had been made in focus groups about personal journaling as class assignments. As it was a concept that was mentioned frequently in faculty interviews as well as course outlines, I decided student feedback on the topic would be helpful to defining the phenomenon. Another example of holes was that in initial interviews, faculty members had not been asked about whether or not they had formal education in pedagogy or curriculum design, which could impact their decision making process. These follow-up questions were determined and emailed to respondents along with some follow-up requests for documents. In the initial interviews and focus groups respondents had agreed to answer follow-up questions that might be sent to them. Of the 15 students emailed follow-up questions, nine students responded for a 60% rate of response. Six faculty respondents were sent follow-up emails with four responding to the questions for a 67% rate of response. These responses were then entered into MAXQDA and coded. The final coding system can be seen in Appendix C.

After the second cycle of coding and the integration of the new information from follow-up emails, over arching themes were revisited and a final model was created to describe the phenomenon. This model included the categories of Experiential Learning, Expectations, Strong Response, Consequences, Education versus Therapy and Navigation. The former category Dilemma was renamed Education versus Therapy in order to more accurately describe the category. The categories of Student, Faculty and Learning were removed, as they seemed to be

present in multiple categories and not separate themes. Following the creation of the model, a final category outside of the model was created called Language to specifically look at the language used in relationship to the phenomenon. While language is present in most categories and consistently contributes to the phenomenon, in order to specifically address the subsidiary question "How is personal material discussed in relation to drama therapy education?" the new category was created.

A Model of the Student Experience

When analyzing the responses, it became clear that the nature of the questions and the subject matter prompted respondents to share examples of uncommonly strong affect within the classroom. In a process of education that recruits personal material on an almost daily basis, asking respondents to tell specific stories seemed to create a situation where the respondents would share examples of extreme emotion. As one faculty respondent said, "Well, the ones that come up, you know, always seem to have some kind of a … this overtone of when it becomes an issue" (Faculty 6: 24). As this is the case, the majority of the stories told and examples given were those where there seemed to be an issue, conflict or heightened intensity. Through the analysis, this study then points in particular to the students' lived experience of these moments of strong response and how they impact their drama therapy education. Perhaps by examining these extreme cases, insight can be given to the general use of personal affect in drama therapy education.

Through the data analysis I created a model that describes what frequently happens in these experiences (see Figure1). Drama therapy education is experiential and so the experiences outlined happen under the umbrella of *experiential learning*. Within the context of this experiential learning, there are often explicit and implicit *expectations* placed on students to participate in an affective manner within the classroom. This experiential learning, often accompanied by these expectations, can lead to a *strong emotional response*. These strong responses then lead to *consequences* both within and outside of the program. These steps then serve to highlight the *intersection of education and therapy* within the drama therapy classroom, with a complex experience of mixed roles and responsibility. Finally, through their experience of the phenomenon, both students and faculty respondents offered *tools for navigating* this intersection. Each of these aspects will be explained in detail in the following sections.
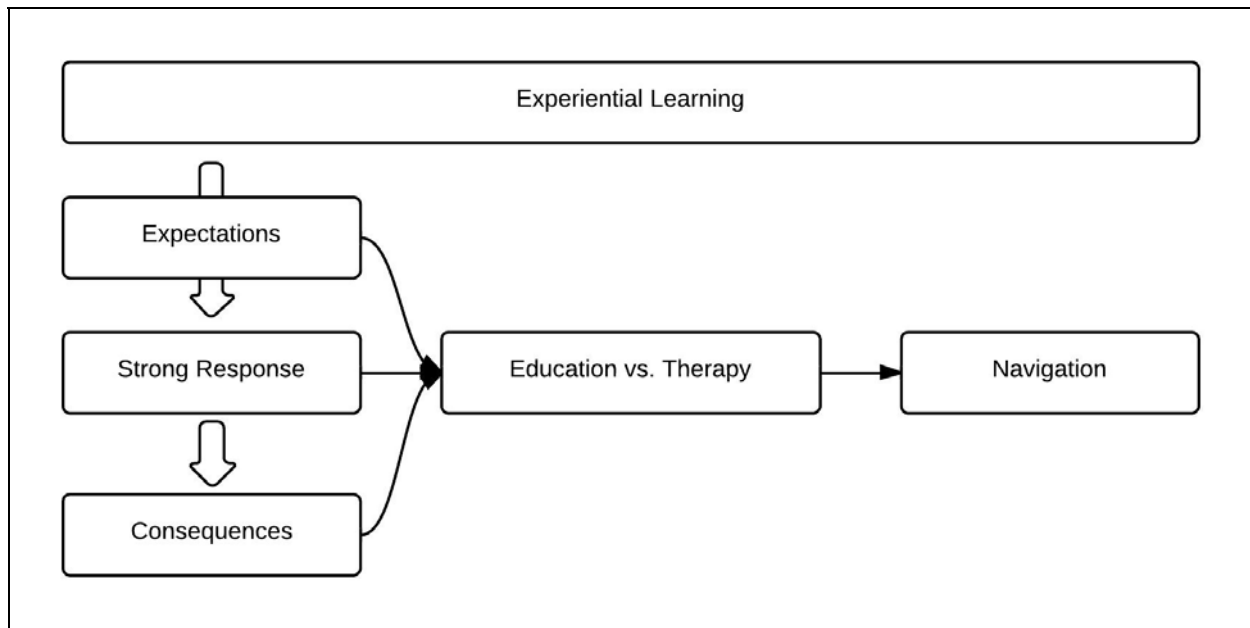
Figure 1. Overview of experiential learning and personal affective material within drama therapy education.

Students and Faculty

Before outlining the specific findings as related to the model of experiential learning and affective material, it seems important to acknowledge the key players in the phenomenon as revealed through the data. The students in the sample came to drama therapy from a variety of backgrounds. Most came with a mixture of both theatre and psychology backgrounds, some with extensive histories working with disadvantaged populations. Through the data it was also acknowledged that each came with their (both positive and negative) personal experiences, some with histories of trauma and others with histories of major life transition. Some of these experiences of struggle they chose to disclose to their peers and faculty members in the drama therapy programs; other stories they chose to not share. Over the course of their education experience, some of these stories, and the affect attached to them were evoked and contributed to both positive and negative classroom experiences. Also, over the course of the time in the program, in addition to the stresses associated with graduate school, students experienced life events that impacted their participation in the program. These included personal illness, death or illness of a family member or friend, physical assault and abuse as well as other relationship

difficulties. For the most part these life events during the course of the program were known to classmates and contributed to the classroom experience.

Faculty members were not immune from these experiences, with mention of similar life events occurring during the course of teaching, including death of family members, illness and the ending of personal relationships. While not a specific focus of the study, an inclusion of faculty responses informs a reading of the students' experience and provides context for some of the faculty actions and choices that impact the student experience.

For the most part, faculty respondents did not have formal degrees or experience examining pedagogy or education. Several reported having taken part in university offered professional development courses and school-wide discussions on curriculum design and teaching. Most reported learning about teaching while teaching. Each also reported a transformation in their teaching style over their years of experience, often discussing it in terms of moving toward a more humanistic or compassionate view of education and interpersonal relationships.

Faculty respondents each had multiple years of experience both as clinicians and as drama therapy educators and all appeared in their responses to enjoy teaching and be passionate about both drama therapy and educating drama therapists. Two respondents referred to the reciprocal nature of the teaching experience and highlighted the positive take away they have from the experience, "You know, always as I teach I'm learning so much. They're indivisible if you look at that. If I'm just kind of teaching and I don't have a sense of I'm learning, I'm not really teaching either" (Faculty 6: 101). The investment of time, resources and care on the part of each who responded was evident.

Other key players who were not interviewed for this study but whose influence was felt throughout include the professional organizations, including the NADTA and BADth as well as licensing bodies. The institutions wherein the programs were housed also assert influence on the curriculum of the programs, the language used within programs and the methods of delivery of services. Similarly, the broader social, political and economic contexts wherein the programs were located also exerted influence on who was taught, what was taught, how it was taught and the methods used to evaluate value and success within the systems. While all of these entities play roles within the students' experience, for the most part, within the context of this study, they will only be referenced as they manifest in the responses of students and faculty members.

Experiential Learning Processes

The responses clearly showed that drama therapy education has a large component of experiential learning processes. In the responses of both students and faculty, it was evident that regardless of course topic, experiential learning was at the core of the education experience (see Figure 2). While a wide variety of exercises and activities were referenced in the course outlines and syllabi, there were a select number that were mentioned in the focus groups, suggesting these were the more noteworthy for the respondents with regards to the use of personal process. The most commonly mentioned activities were those that had a performance component. Many of these were references to culminating projects that took place at the end of the year or end of the program. For the most part, these projects were of a self-revealing nature. When reviewing the course documentation it was clear that in some programs these self-revelatory performances had explicit therapeutic intent and were designed to work on the students' current concerns. There were also other performance-based assignments that were mentioned, including shorter self-revelatory performances, auto-ethnographic performances and therapeutic theatre. Psychodrama and psychodramatic activities were the second most frequently mentioned classroom events. These were activities wherein students were directly asked to perform and work with stories from their own lives with the intent of personal change, insight or catharsis. Closely following psychodrama in frequency was the use of myth and ritual to explore personal process. Again, similar to psychodrama, these activities involved students being asked to make a personal connection to a myth, fairytale or archetype within the context of ritual in order to explore an aspect of self. Other activities, in order of frequency, included the use of role and character in short, improvised classroom experiences, the use of projective techniques including puppets and masks, Developmental Transformations (DvT) and other improvisation, and mindfulness exercises including meditation and guided imagery.

The experiential learning experiences were not limited to classes on drama therapy techniques and took place in a wide variety of courses throughout the curriculum at each program. While some courses, such as psychodrama, were seen as more directly recruiting personal material, in the focus groups examples were given from a broad range of classes including those looking at basic theories of drama therapy, basic techniques of drama therapy, principles of psychopathology, research, group dynamics, individual counseling, supervision/case conference as well as advanced practices and advanced theoretical courses.
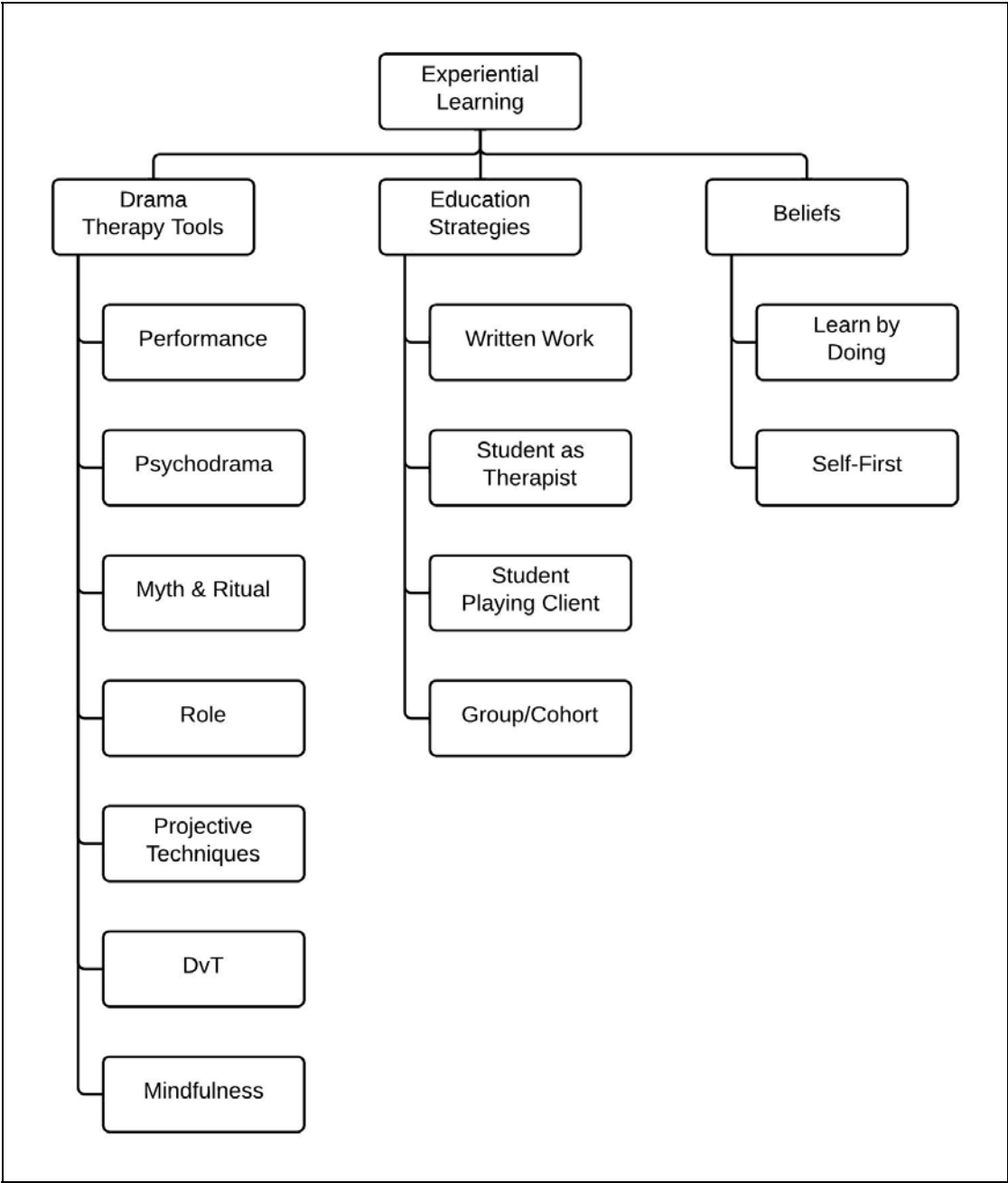
Figure 2. Components of experiential learning in drama therapy education as coded in the data, listed in order of frequency.

Education Strategies

A few strategies for experiential learning were highlighted in the data analysis. These included the use of written work, the use of the students as therapists to each other, the use of

students role-playing clients and the use of a cohort/group experience. Perhaps a given in education, written assignments were frequently mentioned as places for reflection on classroom experiences. These assignments included theoretical papers, reflection papers, process recordings, journals and logs. For the majority of these assignments there was the expectation set by faculty that a portion of the written material would include personal process. This seemed most applicable to the various journal and personal log assignments that were mentioned. Each program had multiple courses where students were required to keep a log of their personal process. In some cases these were reviewed by faculty members, however, in other cases, they were only for the students' use and specific instructions were given that the faculty would not be reading them. These written assignments seemed intended to integrate experiential moments with theoretical learning. At times these written assignments also seemed to highlight the intersection of therapy and education as students were expected to take a more distanced, academic perspective on their own personal process as well as the personal processes of their classmates.

The idea of student-as-therapist within the classroom setting was also a common theme. Perhaps not surprisingly, students were often placed in the role of therapist within the classroom to practice and demonstrate drama therapy skills. In some instances the activity was a short instance where students took turns trying various interventions or leading warm-ups. In other instances, though, students took on the role of therapist in longer sessions with a peer as client where they were responsible for treatment and where they were observed and evaluated by faculty. Often in these situations the peer in the role of client would be using their own personal material and their own personal process.

In connection with this was the pedagogical intervention where students in the role of "client" would be asked to play a character instead of using their personal story. In some situations the client role would be an established character from a movie or a play. In other situations the character would be a broader stereotype, such as an at-risk-teen, an over-worked father or an individual suffering from depression. The student in the role of client would be expected to play this role for the classroom exercise. Faculty respondents saw these interventions as having more distance and not involving the student's personal material. However, some student responses indicated this was not always the case as on two occasions in the data, these types of moments were mentioned by students as having been noteworthy for

evoking their own personal material. At the same time, it seems impossible, given drama therapy theory, to avoid personal material as the principles of dramatic projection and dramatic reality seem to suggest that no matter whether a person is playing a fictional character or not, they are still engaging with their personal material (Fall & Levitov, 2002; Johnson, Forrester, Dintino, James, & Schnee, 1996).

Each of the examined programs utilized a cohort experience in the learning process. While there were a few individual exceptions for those on a part-time or reduced load track, the majority of students entered each program with the same group of people and took the majority of classes together. Through the data analysis, two themes surfaced in relationship to this cohort experience that had relevance to the phenomenon. These were the themes of audience and group dynamics.

Because the group goes through their classes together and because many of the activities within those classes are performance-based, the class members often took on the role of audience for each other. Frequently in their responses, students would mention either witnessing their classmates' process or having their own experience witnessed. For some respondents, having class members watching in moments where their personal material was evoked was a supportive, positive experience that made them feel safe and able to continue. "It just was an incredibly powerful moment to be witnessed and just to feel that support from everybody" (Student 5: 71). For others, however, being witnessed added an element of peer pressure and judgment. Being in the role of the audience/witness was also an aspect of this theme. Students spoke about a variety of responses to watching their classmates' experiences. Moments of jealousy, guilt, awe, fear, shock and delight were all mentioned from the perspective of the witness.

The mere aspect of being part of a group highlighted many responses reflecting group dynamics. Unlike a regular class experience without the group or cohort context, the use of cohorts seemed to highlight dynamics seen in more long-term systems. Responses reflected a push and pull response with the cohort "and I had this constant to and fro of wanting to be with this group of people, but I sometimes just wanted to be as far away from them as possible." (Student 5: 65) These groups also became places where topics of diversity and inclusion came into play with cultural diversity issues being at the heart of multiple group conflicts that were mentioned with individuals feeling discriminated against or perceiving microaggressions in the actions of classmates and faculty. Often the group dynamics were perceived as negative or

harmful with some interpersonal group encounters including feelings of pressure, judgment and sabotage. These experiences would reach the point where each focus group reported at least one moment where a faculty member needed to intervene in a group conflict in order to help resolve interpersonal concerns. However, overwhelmingly respondents reported having a positive and supportive experience with the cohort and repeatedly cited it as being one of the highlights of their education experience. Representative responses include:

> So we chose to work together and we really supported each other and we had that format and … we really pushed each other to show up affectively and we created spaces for which that could happen." (Student 8: 610-612)

> Having all the experiences of people sharing their own material has been such a gift because I can see the possibilities … I channel each person and each connection that I've had in the room with me when I'm with my client so what a gift for my clients because they don't just get me, they have like this wide range of, you know, this microcosm that I lived with for years. (Student 15: 305).

While there were many components to drama therapy education, these four, written work, student as therapist, students role-playing clients and the cohort experience, were the components most frequently mentioned in the responses of students in the focus groups.

Learning Beliefs

Before breaking down the phenomenon further, it may be important to set the stage for the overall impression that students have about how and when they learned the most. Student and faculty responses indicated that there was a broad consensus that it was necessary to learn drama therapy by doing drama therapy. There were no recorded dissenting voices that advocated for less experiential learning in the drama therapy classroom. Two themes in particular, though, in regards to student views on learning seem noteworthy. In coding the data, segments where reference was made to a specific moment of learning and insight was coded with TEACHING MOMENT. Within these responses, students most often pointed to moments of faculty modeling as being the times of greatest learning. In particular, these were moments where something happened in the classroom setting that evoked a great deal of emotion in a student and where the faculty member intervened in a therapeutic manner. In some of these moments, this occurred as part of a planned classroom activity such as a psychodrama or six-part story. In

other moments, they were unexpected emotional events that were provoked by the classroom experience. While students often had mixed feelings about the experience of having their personal affective material evoked, consistently these moments of faculty intervention were highlighted as being important to learning. In particular, respondents referred to these moments as being "alive" and actively happening in front of them. On a related note, in moments where students referenced missed learning opportunities, mention was made to the lack of faculty modeling. Within two different segments, students talked about moments where someone in the classroom was having an emotional experience and the instructor chose to deal with it in an academic manner or to remove the individual from the class rather than modeling and addressing it with the whole class.

Also of particular note was the idea that students must first experience the role of client in order to be competent drama therapists. Whether in the context of personal therapy or within the context of the drama therapy program, within each and every interview and focus group, respondents mentioned the idea at least once. Coded as SELF-FIRST indicating the idea of having experiences as self before working with others, the idea was referenced over thirty times in total by student and faculty respondents. Whether or not the students felt this initially or whether it was instilled as part of the program dialogue, the fact that it showed up consistently in each program and by both students and faculty points to this idea as a common theme in drama therapy education. Representative statements from students include:

> I'm sitting with clients all the time asking them to go certain places and it's like if I'm not willing or able to go someplace, who am I to ask my clients to go anywhere really? (Student 15: 118)

> How can we as therapists expect our clients to look at those painful to go to places if we haven't been there ourselves? How can we truly relate to our patients pain as they go through it and empathize with some honesty, if we have not experienced something of what we are taking them through? There has to be on some level a degree of self-exploration and experience of the self not only to empathize but to know the joy and freedom that can be found when a breakthrough has been made in an area of our lives. (Student 3: 331)

The same idea was also commonly reflected in the comments of faculty members:

If they can't do that with some level of skill and experimentation and exploration, you know, in that role for themselves how are they going to be able to do it for someone else? (Faculty 6: 105)

Taken together, these two themes suggest inherent beliefs in both student and faculty respondents about the importance of personal material in the education experience. They also would seem to create a situation where personal material is expected to be present throughout learning. The next section will examine this aspect of the phenomenon.

Emotional Expectations

A common theme that was coded in all of the interviews and focus groups and appeared to play a role in the student experience was the sense of being expected to have an affective and emotional experience. While not always directly tied to a specific incident, it did seem that there was a strong connection of this expectation to subsequent experiences of strong emotion. Explicit mention of the expectation was coded as EMOTIONAL EXPECTATION and as mentioned was evident in each of the interviews and focus groups. Upon analysis and review of the initial codes, it was determined that there were several other codes that were also related to this experience of expectation of emotion. These codes can be divided in to expectations that come from the student themselves and expectations that come from external sources (see Figure 3).

Expectations from Self

Student respondents did not explicitly state self-imposed expectations of emotional engagement, for the most part expectations mentioned were from peers, faculty or the institution. However, when examining the initial coding, three codes seemed to relate to the sense of pressure on self to be emotionally engaged in the process. These codes were FIX ME, ANTICIPATION and CRITIC and for the most part they were only seen in the responses of students. A few students made explicit reference to either wanting to be helped or fixed by the program or feeling as though they had missed out on such opportunities. There were also comments related to feeling jealous that other students received time and attention in class to work on their personal issues. These comments showed a desire, by at least some of the

respondents, to engage with their personal material and have it worked on therapeutically within the class.
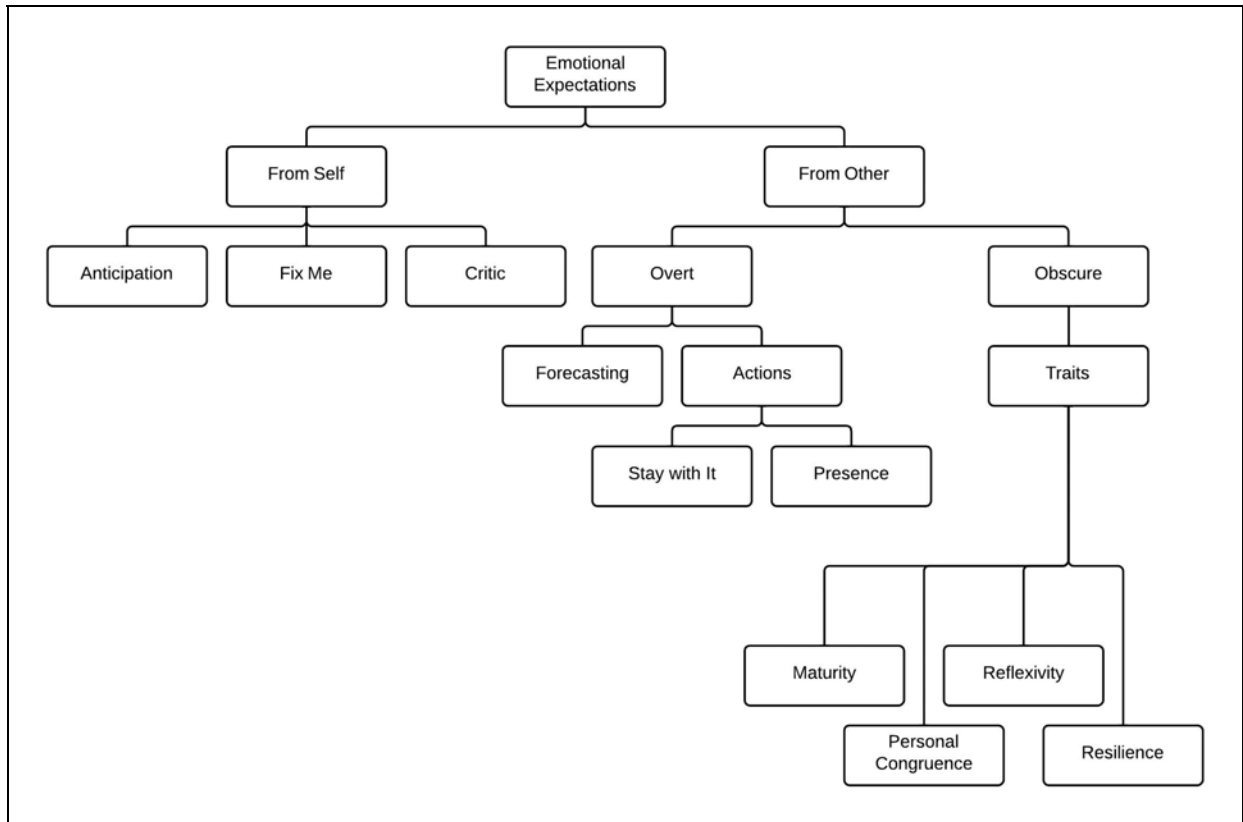
Figure 3. Expectations of emotional engagement within drama therapy education as coded in student and faculty responses.

A more subtle experience seemed to be the anticipation felt in certain classroom moments. For example, during an established, weekly ritual that had a history of eliciting strong emotional responses where students would go around a circle sharing their feelings using a spontaneous image, students reported anxiously anticipating what might arise in them through the sharing. Reference was made to feeling tension rising as the moment is anticipated, including internal rehearsals of self-disclosure or withholding of information. This same experience was reported in connection with large culminating projects and performances with students expressing eager anticipation at the potential for emotional expression and engagement.

Given the environment of academia with a culture of evaluation and critique, it is perhaps not surprising that the idea of being self-critical was noted in all of the focus groups. Often this

was a general critique of self, feeling as though the student was not being a "good enough" student or doing things correctly. Highlighted by words such as "should" "right" "wrong" and "must," this theme was consistent throughout the student responses. Of particular note here was the sub-code CRITIC EMOTION that was coded in segments of each focus group. This code was applied to moments where respondents said that they had done something wrong by ***not*** showing emotion or emotionally engaging in the classroom experience. Similar to the other two codes in this section, this points to the experience of students feeling a sense of internal expectation when it comes to emotional response in the classroom. It should be noted that there were moments where students were critical of themselves showing too much emotion, however, each example of this type of response was following a strong negative emotional response and will be discussed below as a consequence of those events.

Expectation of Others

The expectations placed on self could have been feelings that the students brought with them when they joined the program, at the same time, the data provided substantial evidence for the influence of outside sources in the creation of these expectations. In particular, several codes point toward the influence of peers and faculty members in the experience of emotional expectation. When looking at the codes that were brought together in this category, it seemed they could be separated into two groups; those segments of a more overt nature, where peers and faculty members made overt statements that heightened the expectations, and codes of a more obscure nature, where subtle intentions, particularly on the part of faculty, contributed to a culture where emotional expression was expected.

Overt Expectations

At the very basic level, codes such as PEER EXPECT and FACULTY EXPECT highlighted moments where the students' peers and faculty members expressed expectations of emotional engagement. In some moments peers made comments such as, "You're going the easy way out" (Student 12: 131) if a student chose not to reveal personal material or engage in a more emotional way. Other moments were also coded where faculty members explicitly invited students to bring their personal experiences, to actively work with their emotional material and to

participate in the process in a personal way. This would happen in classroom activities as well as in explicit instructions for assignments.

Also in the area of overt actions were the codes STAY WITH IT and PRESENCE. Both of these codes pointed to classroom moments where faculty members were highlighting the concepts of presence and being in the moment. These codes also indicated moments in the classroom where a student or the group of students was having an emotional experience and the educator instructed the class to "stay with" the moment or "be present" with the moment without rejecting the experience. While not explicitly evoking new emotion in the moment, these faculty actions did seem to highlight the value and importance of the emotional experience and served to encourage the class members to engage with the emotion. These same codes appeared frequently in interviews with faculty members. Through their responses, all but one faculty member mentioned the importance of and need to stay with the emotional moments within the classroom. These concepts were coded frequently within the faculty interviews and appear to be a key principle in the educational philosophy of many of the faculty respondents.

The prominence of the point of view that emotional experience was integral to drama therapy education was seen in the code FORECASTING. In reviewing the transcripts it was noted that there were several references to discussion early in the program about the degree of emotional commitment. Student respondents reported several moments of forecasting in the early moments of the program. In particular, during the interview to apply to the program and during early orientation experiences, faculty members and students already in the program created a sense of expectation of emotional engagement and potential for life change. Comments such as, "This course is going to really pull on all of your resources," (Student 3: 298) and "You're going to have personal material and that's okay" (Student 10: 641) were representative of such segments. Students also frequently reported the use of the word "intense" to describe the program. Others reported hearing from previous cohorts that the first year would be the most intense or that they should expect their personal lives to be impacted by the emotional depth of the experience. For the most part, this forecasting seems to be most mentioned at the beginning of the schooling experience. It also seemed that once a student was in the program for a certain amount of time that they too could begin adopting the language of the culture and participating in the same forecasting activities with newer students.

While students reported experiencing the forecasting and hearing the messages from the program, this happened early in their experience, during the interview and orientation process, and they reported not remembering specific details, language or policies that were reviewed. Some students also reported that although they remembered hearing the forecasting, they were still not prepared for the level of personal material that would be evoked within the education process.

On a related note, although not specifically reported by students, a review of the programs' websites and documentation also revealed a forecasting of emotional engagement within the webpages of two of the three programs. These websites had mention of emotion, personal process, insight, introspection and reference to journeys and processes of personal change. Although a difference was noted in the websites of the various programs, with forecasting noted in two of the three, there was no correlating difference observed in the responses of students and faculty members. Due to my commitment to confidentiality, I have chosen not to include segments from these websites as they could serve to identify the programs, but I feel it noteworthy that the language used in these websites seemed to include references to the students' personal process. While not mentioned by students, it is possible that exposure to this information when researching programs would also serve to set a level of emotional expectation.

Obscure Expectations

The more obscure expectations were less obvious in the data. Some of these were reflected in student comments referring to emotional engagement such as "I feel like it's this required rite of passage in our program" (Student 15: 118), "I feel like we're supposed to be able to" (Student 5: 229) and "the feeling from the faculty is" (Student 11: 137). Student responses pointed to a sense of expectation from peers and faculty members to bring their emotional material and engage in an emotional manner but could not point to explicit statements. This also seemed reflected in faculty responses where faculty members discussed a desire to foster the traits of resilience, reflexivity, maturity and personal congruence. Although they did not have clear means of measuring these traits, faculty members highlighted these as areas of personal development that received attention within the classroom. While not creating overt expectations,

the presence of these traits within the intention of faculty members could lead to an implicit sense of expectation in the classroom.

Given this faculty expectation, in the research interviews students were asked whether or not they felt there was a hierarchy in the classroom in terms of emotional participation, i.e. with those showing an emotional response gaining greater attention and better grades. While the majority of respondents did feel that there was some degree of hierarchy, there was debate as to the nature of that hierarchy. Some cohorts felt that those showing more emotion were given greater attention and better grades while other cohorts seemed to feel the opposite, suggesting that those who had the greatest control over their emotions had the upper hand in class as seen by peers and faculty. Two cohorts within the focus groups mentioned initiating conversations with their faculty members about expectations regarding personal emotional engagement. Both reported that the faculty members stated students would not be graded on personal material but also reported an expectation of personal engagement. More about this topic will be discussed later when the role of assessment is explored but this seemed to be an area of confusion for students.

From examining the responses, then, it can be seen that students enter the programs with a certain level of expectation to engage emotionally within the classroom setting. Through overt and obscure actions of self, peers and faculty, students within the drama therapy classroom carry a sometimes unclear expectation to participate in the experience with their personal affective material. While not applicable in every case, this expectation can often serve to heighten the emotional experience within the classroom, frequently leading to a moment of intense emotion. The next section will explore moments from the responses where there was a strong emotional response within the classroom.

Strong Emotional Responses

During the focus groups and interviews, respondents were asked to share stories of moments in classes where personal affective material played a role. Perhaps due to the nature of the question, most of the events that were shared involved a strong emotional response by a student. The majority of these events were characterized by the respondents as negative experiences. In total, over fifty stories were shared with approximately half told by students and half by faculty members. Interestingly, many of the events told by students were the same events

shared by faculty members. Given the confidentially agreement, the overlap was not shared with the respondents, however, this did allow for insight into both the student and faculty experience of some of the same events.

In examining the transcripts, I noted a pattern in many of these events. This pattern included the context for the events, the in-the-moment emotional and physical responses to these events and faculty or outside intervention (see Figure 4).
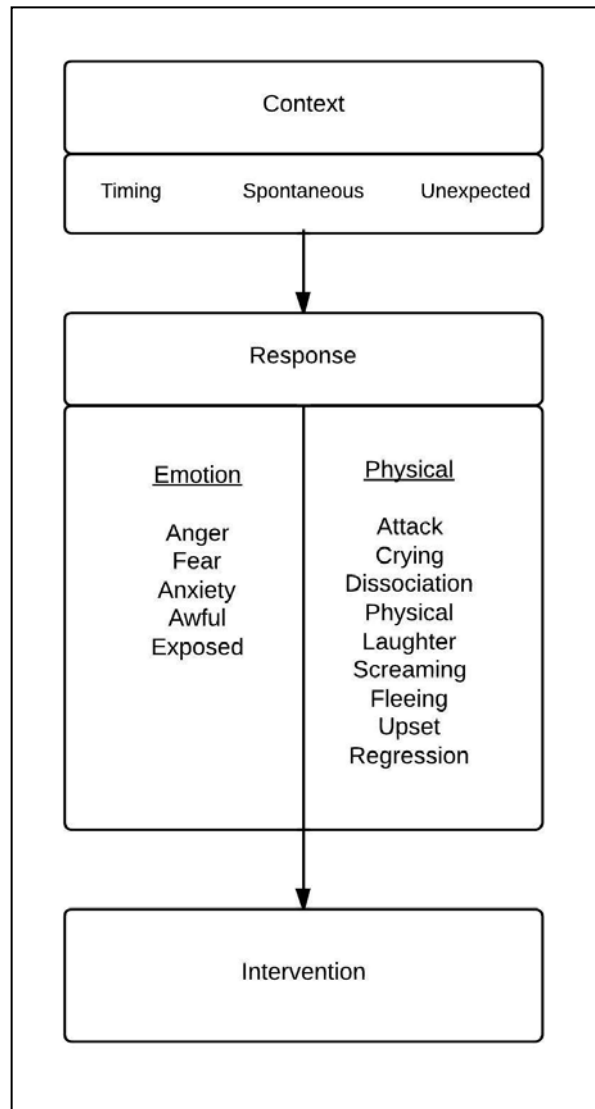
Figure 1. Pattern of strong emotional responses within drama therapy education as noted through codes, listed in order of frequency.

Context

The first concept of note within the idea of context was the timing of these events. The code TIMING was used for references in the responses to when specific events happened. It was noted that frequently within describing the events, students made mention of where in their education the event took place. In looking at the codes, of over twenty mentions of timing, more than half referred to events that happened early on in the student experience; i.e. first class or first semester. These early moments seemed to occur before the group knew each other well and before the students were fully familiar with the program and the faculty. Within the code of TIMING there were three exceptions to this where the affective event happened toward the end of the program when the students' familiarity was higher. In contrast to the other experiences, these three events were more likely to be viewed as positive experiences with words such as "profound" and "deep" used to describe their experience.

Another aspect of context was illustrated by the code SPONTANEOUS, which was used for moments where the transcript data reflected emotional events that happen in spontaneous and unanticipated ways. While a sense of anticipation and expectation of emotional experience has been established within the student experience, many of these emotional moments seemed to take the students by surprise. This aspect of the phenomenon was highlighted in student responses by words and phrases such as "unexpected," "just kind of happens," "suddenly," "all of a sudden," and "out of left field." In faculty interviews it was represented by "unexpected," "out of the blue," and "without the intention." It seemed that while emotion was expected within the classroom experience, the level of emotion in these experiences exceeded the expectations of both students and faculty, perhaps leading to the consequences that are outlined in a subsequent portion of this model. Again, it is noteworthy that these moments of strong emotion are the kind of experiences that were shared by respondents when asked to give an example of personal affective material in the classroom.

Closely related to this idea of spontaneous event was a theme coded as UNEXPECTED. This code referred to moments in the transcripts where faculty members acted differently than the students expected. The code was only used a handful of times, but seemed to point to a potential factor in some of these strong emotional responses. In one situation, due to lack of time, an instructor told the remaining group of students that they would have less time for their reflections than the peers who had gone before. This served to heighten anxiety and challenge

students' planned responses, eliciting a strong response. In the words of the student, "The rug came out from under my feet" (Student 4: 93). In another situation an instructor unexpectedly changed what was scheduled for the day based on a student's response to a question. The instructor's decision to deviate from the pre-planned topic and focus instead on the idea raised by the student's response disoriented the student, complicated the day's objectives and caused a moment of heightened tension within the classroom. Again, while not included in every mention of the phenomenon, this concept's manifestation in a handful of events seems to make it noteworthy as a potential factor in these strong emotional responses.

Most of these events happened within classrooms in the university setting and were in classes being taught by drama therapists. There were two exceptions of events that happened away from the university. Both of these events still took place in the context of a university program, however, they were at moments where the class experience was being held off-site. One involved a program retreat for all students at an external location while the other involved a one-day visit to a community drama therapy setting. Although these two events took place away from the university, they were still under the immediate guidance of university instructors who were drama therapists.

Emotional Response

The emotional responses themselves, while noteworthy for their reported intensity, manifest in a range of reactions. Almost universally they were experienced as spontaneous events, as mentioned above, and were experienced in the context of an experiential learning environment – either within an experiential exercise or immediately following. In examining the data, the emotional responses were categorized by the reported feelings and emotions experienced by the individual having the response and by the observed physical response as observed and reported by other class members. The responses in this section are those recounted as being experienced in the moment as opposed to following the event. Consequences of the emotional responses will be explored in a later section.

While emotions were less commonly named than physical behaviors, there were a few emotions that were reported in multiple occurrences. The most common directly reported emotions were anger and fear. The anger was generally directed at the instructor or the broader institution for allowing something to happen. The fear seemed to be that things would get out of

hand and that harm would occur. Feeling "anxious" was also mentioned which seemed to be related to the idea of fear and loss of control. Along with anger, fear and anxiety, two different respondents made reference to the experience of feeling "awful." While not fully fitting in a specific emotional category, this seemed to be an experience of negative emotion. Similarly, the sense of being exposed was referenced by a respondent, again, while not a specific emotion, it does directly point to a feeling state of the individual in the lived moment of the experience. It should be noted that while these were the only specific feelings concretely named by respondents, observed behavior points to a much broader emotional response. For example, in many of the events the individual was observed crying. These tears could possibly point to a wide variety of emotional responses including sadness, fear and frustration. Indeed, within the faculty interviews, faculty members mentioned "frustration" as an observed response, although this was not indicated in the responses of the students. Without more targeted questioning and in-the-moment discussion it would be hard to label the specific experience.

The observed responses were more obvious and explicit. The most common code within the observed response was ATTACK. This code was used over ten times and referred to moments where there was reference to an observed loss of control. Words and phrases that were present in this code include, "panic attack," "hysterical," "flooded," "out of control" and "attack." This seemed to be the most intense observed response as well as the most commonly reported response. The second most common coded response, mentioned almost as many times as ATTACK by students, was CRYING. Within this code were responses that included "sobbing" as well as "crying." It is potentially interesting to note that the incidents that involved crying seemed to have been a more positive experience for students than those involving an attack. Experiences involving crying also frequently referenced a sense of letting go and release.

The next most commonly coded response was DISSOCIATION. This code was used for explicit mention of dissociation as well as phrases such as "someplace else," "frozen," "shutting down" and "didn't know where I was." These responses seemed to indicate an involuntary sense of detaching from the experience. Another observed response coded in two different events was coded as PHYSICAL but referred to moments where the action had potential for violence. These included moments of student participants confronting each other with the possibility of violent outcomes. While there was not an incident where actual physical violence occurred, these two

moments highlighted the potential for violence between students and the role of physical encounter in the experience of strong emotion.

Other observable physical responses in these moments included uncontrollable laughter, loud screaming/yelling, fleeing or leaving the room, being "upset" and what was described as "regression." These observed responses as well as the above emotional responses paint the picture of strong responses to classroom events.

Intervention

While not always reported in the accounts of these experiences, it can be assumed that many required immediate attention. The code INTERVENTION was used for segments that described instructor interventions in the moment. This code was only used twice in the transcripts of student focus groups and three times in faculty responses. In both instances from the student perspectives, faculty members directly intervened in the situation to help the student. In one case, the student was taken outside of the classroom where the instructor used therapeutic tools such as breathing and guided imagery to calm the student down. In another instance, the instructor intervened therapeutically in the moment by exploring the student's affective experience and offering a dramatic metaphor within the classroom to handle the situation. From the faculty perspective, the question of when and how to intervene was a topic of discussion in the interview and one that will be explored later in the discussion of the overall dilemma. While these are the only moments where explicit mention was made of intervention immediately following a strong emotional response, there was some indication of other immediate interventions. For example, there were three instances mentioned where medical intervention was necessary. Two of those included calls for an ambulance and one included a student going to the hospital later in the day due to their response. These instances point to responses much stronger than is expected in a classroom and responses that would seem to have the potential for harm. There was also limited reference to intervention from peers, family and significant others, but the responses were less specific in that regard. Again, while these are the limited explicit references in the data to immediate intervention, it can be assumed that there were immediate responses to these situations in the moment that could be useful to investigate for further research.

Consequences

Within their experience of this phenomenon, the consequences as a result of these moments of strong emotion appeared to have a lasting impact on the respondents. While there were some consequences that occasionally happened organizationally within the institutions, for the most part these consequences were directly experienced on the individual level. When examined, the codes of these individual consequences grouped into two categories, feelings and actions of the student respondents with the action codes being separated into the subcategories of avoidance, awareness and transformation (see Figure 5).
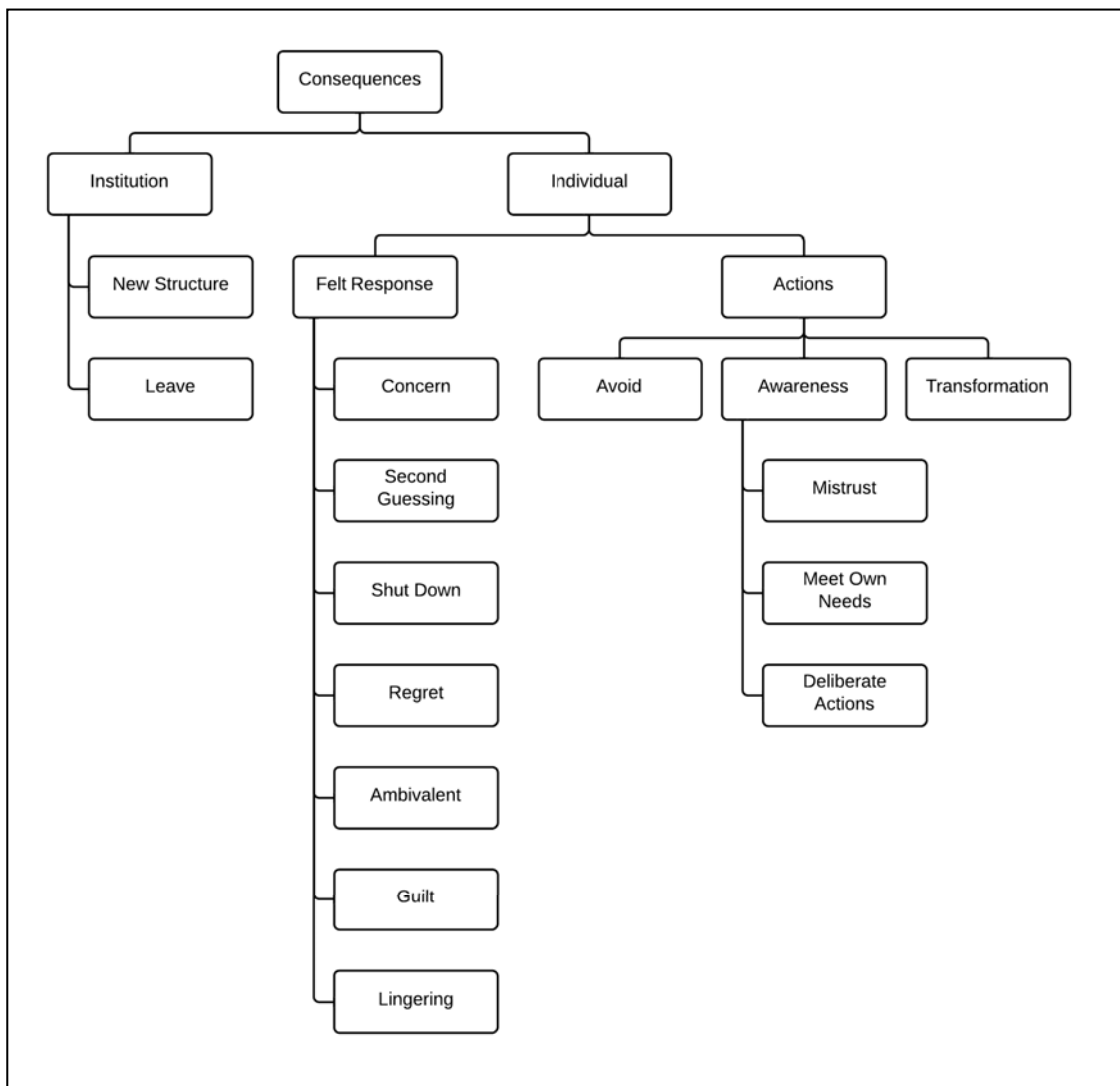
Figure 5. Consequences of strong emotional response within drama therapy education as illustrated through the codes assigned to the data, listed in order of frequency.

Institutional Responses

Student respondents did not refer directly to the institutional responses. However, there were some vague and unclear references made to new rituals and structures within the classroom setting including code words, group images and hand signals, established by professors to help students indicate whether they felt the level of affect and self-disclosure was too high. Students at each institution also referred to special meetings or discussions that took place after events of strong emotional response. These meetings included discussions of affective management, assessment and learning philosophy.

The faculty interviews referenced more concrete actions taken by the institutions and instructors in response to these events. For some faculty these new structures included instituting regular faculty meetings where they could discuss students and strategize in order to more effectively work with students who might be struggling. This would occasionally lead to a change in faculty assignments in order to capitalize on certain faculty relationships with certain students. For other instructors, these types of events led to different structures within the classroom, for example, one faculty respondent talked about deciding to use less personal material within the classroom in order to place the focus on the clinical work instead of the individual students. Clarifying course objectives and rubrics of measurement were also mentioned as faculty responses to classroom events of strong emotion.

It was also noteworthy that in some extreme cases these events led to individuals leaving the institution. This included references to students who failed out of a program due to their response or inability to manage such a situation. This also included multiple mentions of certain faculty members no longer teaching partially as a result of multiple instances of intense student responses in their class. While there was never mention of these individuals' contracts being terminated due to these events, there was mention at multiple institutions of these types of extreme situations lessening once a particular faculty member had left.

Individual Responses

As mentioned above, individual student responses seemed to fall into two categories; the students' felt responses and the students' actions in response to the situations. One of the most commonly coded feelings as a consequence of these events was actually expressed by those who witnessed the event but did not participate. Coded as CONCERN, these expressions represented

a student's concern for the welfare of a classmate who had experienced a strong response. This code was manifest in expressions of worry as well as desires to protect the individual from further harm. While many of the responses to these events were from the standpoint of the individual experiencing the affect, this code in particular pointed to the impact that the events had on the classroom experience of the other class members.

The other coded experiences of felt response were shared from the perspective of the individual experiencing the emotion. The code SECOND GUESSING was used to indicate references to wondering whether or not to leave the program. This code was seen in the responses of students and faculty and from all represented institutions. As a consequence of the strong affective response, individuals question their choice to be in the program and wonder whether or not to stay. These coded segments represented individuals debating whether to leave the program and attempt a different profession as well as students wondering about taking an extended leave of absence. In most cases, the individual stayed in the program, but the moment of indecision and second guessing seemed to be a common aspect of the phenomenon.

An inability to work or to focus was also reported in the responses. Coded as SHUT DOWN, these responses pointed to the impact of the phenomenon on the students' ability to focus and to engage. In some responses, this lead to falling behind in school as well as stopping employment. This aspect of the phenomenon also seemed to relate to an experience of ambivalence and uncertainty. Segments coded as AMBIVALENT revealed an experience following a strong response of not being sure how to engage or respond to classroom experiences. Reflected in responses from all three programs, this feeling highlighted the question of whether or not to engage in the future and how to engage. One participant described it as being in a "place of uncertainty" (Student 8: 248). Other codes that contributed to this category included REGRET, GUIILT and PAIN.

Some responses pointed to the duration of these consequences. Under the code LINGERING, these segments noted effects of the response at various durations including hours later in a subsequent class, later that evening when reflecting at home and months later as the individual was still working through the ripples from the experience. For many respondents these moments appeared to have long-term implications on both their education and their practice as a drama therapist.

Although only explicitly mentioned once, it also seemed that these events had the potential for causing divisions within the group cohort. The explicit mention discussed cohort members critiquing and judging a peer's emotional response, suggesting that it was too much or that it may have been intentional or intended to sabotage the group experience. Echoes of this idea were also noticed in the other focus groups as strong negative feelings were shared regarding a specific cohort member or a specific moment in class. It seemed that these moments of strong response had the potential to be divisive and heighten conflict within the group. At the same time, there also appeared to be instances where the moment of strong response had the potential to bring groups together around a common intense experience.

The actual action-based responses to these events can be placed in the subcategories of avoidance, awareness and transformation. While only coded four times, AVOID was present in the focus groups from each of the institutions. This code indicated moments in the data where reference was made to avoidance of the event. This included moments where individuals attempted to have group discussions about the event but were met with unresponsiveness or a general sense of disinterest. It also included examples of individuals who would get up and leave a class or remove themselves from the enactment when future moments of affect were possible. This code points to one possible consequence being to ignore and avoid discussion of the event or future possible repeats of the experience. It appeared that students were cognizant of some of these avoidant responses while others seemed to operate on a subconscious level.

A more common response seemed to be an increased sense of awareness. Coded as AWARENESS, these segments pointed out attentiveness to various aspects of the phenomenon and the manifestation of emotion in the classroom. According to some responses, it made the students more aware of their own process and needs within subsequent classroom experiences. For some it highlighted the importance of their personal experience in the process, for others it heightened their awareness of the complex relationship between education and therapy. In general, there was a sense that these experiences helped call attention to affect in general and ways that it can be manifest. This sense of awareness and the adjustment that students made based on this awareness could possibly serve as explanation for why these incidents of strong response seem to be clustered within the first years of the program. Once having had the experiences, students are more aware of the possibilities and put personal structures in place to navigate future similar experiences.

This awareness seemed to lead to two different streams of responses, characterized by mistrust and transformation. The codes MISTRUST, MEET NEEDS and DELIBERATE pointed to an aspect of the phenomenon that was only represented in the responses of students and was represented at all schools. These strong emotional responses would occasionally lead to feelings of mistrust or not being taken care of by the faculty members and the program. Students had questions about faculty competence and availability to take care of issues that might arise and as a result, would adopt a perspective that they needed to take care of each other. Phrases such as "we have to take care of ourselves" (Student 11: 82), "It was something we decided on our own because it wasn't provided for us in class" (Student 10: 616) and "Not getting enough from the professors and so kind of by need reaching out to other people" (Student 7: 638) are examples of segments assigned the code MEET NEEDS. Students would also make more deliberate choices about what personal material to bring into class and what material to attempt and keep out in what appeared to be a move of self-protection.

While many of the examples under avoidance and awareness would appear to have negative connotations, the code TRANSFORMATION highlighted several segments where student respondents reported positive transformation as a result of these experiences. Some referenced their appreciation of witnessing a class member do something unexpected or overcome a personal hurdle within the classroom setting, "And yeah, it was massive to witness, it was huge, I guess because we had watched him through that journey and you know, it was big… it was big," (Student 3: 74). Other respondents referenced their own personal growth and transformation as a result of in-class affective experiences. One student commented on the benefit of "the cohesion I felt from my group and the validity of being seen and having some of my stuff that I don't even want to see shown to people," (Student 12: 139). Similarly, another student reported, "I don't think I would be where I am now if we'd have just been playing little part at little games, of kind of like… of kind of just masks, and I feel like the huge… the huge personal process is that we've walked out with an experience with each other …" (Student 1: 223). There were also several comments by faculty respondents acknowledging their observations of transformation and growth in the students through these affective experiences.

As a result of these strong emotional responses there are several consequences that were coded in the data. These consequences can be located under the broad categories of institutional and individual responses. Within the individual responses are those of avoidance, awareness and

transformation. Some of these responses could be perceived as negative or harmful, while others can be viewed as positive. The strong emotional responses and the subsequent consequences serve to highlight the dilemma and tension that exists within drama therapy education, namely the intersection of education and therapy within the classroom.

Education versus Therapy

Throughout the responses the theme of education versus therapy was constantly reiterated and highlighted by students and faculty with the two concepts being presented as binary opposites rather than points on a continuum. The code THERAPY VS EDUCATION was used to highlight any segments of the data that appeared to address this intersection. While numbers and coding are purely subjective, it is of interest to note that during the initial coding it was used 77 times in analyzing the interviews as well program documents and materials. This was by far the most commonly used thematic code and seemed to point at the most complex aspect of the students' experience of the phenomenon. The intersection between therapy and education also highlighted a complex aspect of the faculty experience as well. Representative examples of these coded segments include:

It's like being in treatment, intense treatment except it's not like therapy, not therapy. (Student 12: 98)

 So they have like the therapy appropriate affective response, but not the therapy appropriate processing ability or space. (Student 10: 307)

So it's not therapy really. It's school. (Student 15: 159)

…this is emotion, so how does this… and how does this enter an educational training setting? And I think it's something that… I think I will always wrestle with that experience…. (Student 4: 285)

In each focus group and interview individuals seemed to go back and forth on their judgment of the experience. There were no statements that it should be one way or the other, but instead, many articulations of the conundrum created by the unique space that is created in drama therapy education. Words used by faculty and students to describe this conundrum included "messy," "sticky," "tricky," "gray," "fuzzy" and "dicey."

In examining the lived experience of students within these affective moments of drama therapy education, this intersection and dilemma seemed to be at the center of the experience.

When therapeutic and educational components worked well together, students reported experiencing positive growth and transformation both personally and professionally. However, when they did not work well together, as reported above, students experienced negative consequences, questioning their role in the profession, regretting their choices and becoming distrustful and hurt by the program.

While the data does not bring the phenomenon into a neat, clearly delineated picture, three main themes were found in the data that highlight key aspects. These themes include responsibility, balance and evaluation (see Figure 6). Together, these themes highlight the main conflicts within the phenomenon and point to key concerns. As with previous sections, student responses will be used to frame the dilemma while data from faculty interviews will be used to support and highlight the students' experience as viewed from the faculty perspective.
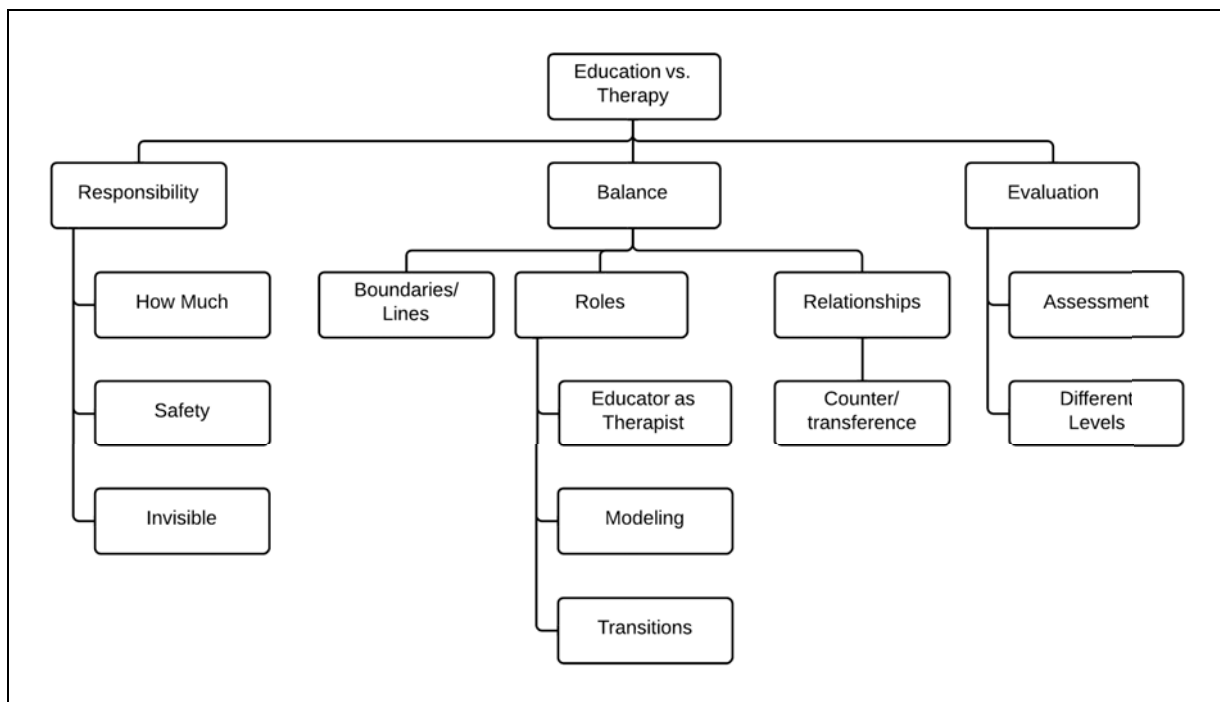
Figure 6. Themes related to the intersection of education and therapy in drama therapy education identified through coding interview responses, listed in order of frequency.

Responsibility

The question of responsibility was frequently mentioned in the data. For the most part, this category was about who should be responsible for the level of affect in the classroom as well as who is responsible for the strong responses that might come as a result of the classroom affect.

The code RESPONSIBILTY was prevalent through all three focus groups. Depending on the situation being discussed, the responsibility would shift from the faculty to the student. Overall, within student responses, coded references to beliefs that faculty members should be responsible (n=16) were twice as frequent as references to students being responsible (n=8). These references included instances where faculty members took on the responsibility as well as moments where they did not and the respondents felt they should have.

Of particular interest was the discussion of student's personal sense of responsibility in reference to emotional expression in the classroom. One student described their experience of this question,

> You don't want to look like you're crazy and you don't belong here and … but you also want to prove that you can go to those depths when necessary and you can come back and you can control that. So it was like how does this work? (Student 11: 162)

Other indications of this sense of responsibility were seen in the language students used to describe moments of high affect in class, "I let myself get so far into exposing my vulnerabilities" (Student 12: 68). There were several examples of such language being used by the students in explaining moments of their own affective experience.

In some instances, this responsibility seemed to be handed to the students from the faculty members. Students reported classes where the instructors gave directions to bring personal material to class, but to not bring personal material that might be overwhelming or uncontrollable. This appeared to give students the responsibility to determine on their own what was appropriate to bring to class and what was not appropriate to bring. The code HOW MUCH indicated moments in the data where respondents indicated their experience of trying to determine how much affective material to bring to class. Most of these coded segments reflect experiences of struggle and wrestling, as the students attempt to determine how much to share.

One student respondent also pointed out the unique nature of drama therapy education when it comes to the responsibility of what personal material to bring into the drama therapy classroom:

> …just the nature of drama therapy itself, it comes out of left field. The whole business of using the imagery and all that sort of thing, you don't expect it; you think you're going in with something, but it fucking catches you completely broadside, and that's the danger, if you like, if you're not experienced at holding those emotions and feelings that people

have. Because it fucking comes out of left field and just knocks you completely off your feet. So although you can say well, I'm not going to bring any shit, it's like you were saying earlier, I want to take… oh, go on then, I'll bring my six-part fucking story; you show me what this is. And suddenly, bam, it hits you and you're like, hang on a minute, I wasn't ready for that; I thought we were going to be doing this and something else comes out of left field and that was the danger. (Student 2: 155-156)

As mentioned earlier and as this student indicates, the very nature of drama therapy is to work in a way that subverts usual defense mechanisms and bypasses usual forms of self-protection. Through the concepts of dramatic reality and dramatic projection, no matter what dramatic tool is being used, the client's personal material is actively evoked. Within therapy this allows a drama therapist to find and attend to the client's material that is present, living and pertinent. In drama therapy education, these same principles apply, meaning that according to drama therapy's own theory, when practicing drama therapy tools and interventions within the classroom, it is possible that the student's unexpected affective material will be evoked.

In attempting to navigate the responsibility, most student respondents felt it was ultimately the instructor's responsibility. This was also reflected in faculty responses, with faculty members taking responsibility for the events in the classroom. At the same time, faculty respondents also mentioned a desire for students to become aware of their own experience and to be able to manage their own emotional experience as well as the emotional experience of others. As such, there appeared to be an implied sense of student responsibility.

The need for placing responsibility seemed to be around the idea of safety. The code SAFETY was used in several instances in analyzing the focus group transcripts. This code indicated perceived references to safety. Students reported both feelings of safety and of being unsafe within the classroom setting. Perhaps not surprisingly, moments of feeling less safe were related to the negative consequences listed above. The idea of risk was mentioned a few times in faculty interviews, where faculty members made note of certain classroom decisions involving student affect being potentially risky, this risk seemed to be related to safety. Surprisingly, despite what might be assumed as a close connection between the idea of safety and ethics, the idea of ethics or ethical behavior was rarely mentioned within the responses. Conducting a lexical search for the term "ethics" or "ethical" within the transcripts returned very few

mentions, the majority of which were actually instigated by the interviewer making the initial mention. In general, the phenomenon was not discussed in terms of ethical practice.

While respondents seemed to agree that the main responsibility for maintaining safety and integrity in the classroom was the faculty's, one interesting code did point to an aspect of responsibility for the student. It was noted in the data that students have responses, events and histories of which the faculty members are not aware. Coded as INVISIBLE, several segments pointed to this idea. Students pointed out that there were aspects of their personal histories that had not been shared with instructors and that could be spontaneously and unexpectedly evoked within the classroom. Mention was also made that the faculty members are not always aware of the various group dynamics that happen among classmates or situations that have taken place in other classes. And finally, faculty and students also referenced the idea that they cannot fully know what the other is experiencing in the moment. Unless a student shows some indication of their experience, instructors cannot be aware of the depth or nature of the student's experience. Faculty quotes to this effect include:

> And there's plenty of times when it's there but how do you know it's there, right.
> (Faculty 4: 4).
>
> And even then I'm not sure exactly what her subjective experience is. (Faculty 6: 40)
>
> But I also don't think I realized the impact of it. (Faculty 1: 47)

The invisible nature of aspects of the student lived experience then would seem to indicate that some of the responsibility for what to bring and what to share would necessarily rest with the students.

When looking at the theme of responsibility within the intersection of education and therapy, it would seem that there is agreement in the data that ultimately faculty members are responsible for maintaining the safety within the classroom. This is especially true given the potentially evocative nature of drama therapy and drama therapy interventions. At the same time, it is noted that there are many aspects of the students' history and classroom experience that are not known to the instructor unless the student makes it known or unless it comes out in the classroom experience, often resulting in strong affective responses. Given this responsibility, it is then largely the obligation of the instructor to navigate the line and establish balance between the therapeutic and educational aspects of the program but it would also seem students carry the responsibility, where possible, to communicate their experience.

Balance

The theme of balance was prevalent in responses relating to the intersection between education and therapy. The idea of balance was represented in discussion of lines and boundaries as well as talk of roles and relationships. The ideas being balanced were therapy on one side and education on the other. Many of the responses from faculty and students were that it is a situation that requires vigilance, navigation and attention in order to achieve and maintain balance. One student respondent used the metaphor of a tightrope,

> It was a difficult way to balance, but I felt sorta like learning how to walk a tightrope, by the end I did, you like you know the first few times you're like I'm never going up there and then by the end I was I got away … I got all the way across, yeah! (Student 6: 91)

It was also suggested in many responses that students and faculty felt it was a balancing act that needed to be undertaken by both faculty and students. When another focus group member suggested that having faculty members perform multiple roles was asking the impossible of the faculty, another focus group member responded,

> Yeah but I think what we're being asked to do is an impossible task at the same time … I mean we're all doing an impossible … We're all negotiating multiple roles, why should I have to be the only one negotiating multiple roles, like … Like making the effort to do that. . . (Student 9: 527-529)

In this way, balance and navigation were put forward as a shared responsibility.

When talking about this idea, faculty and students often used the words "line," "borderline" and "boundary" to explain the area to be navigated. "So it's a fine line between how far you expect or want to encourage students to bring everything and how much they need to contain I suppose" (Faculty 1: 45). These lines and boundaries from the perspective of the instructors seemed to indicate impulses pulling them in different directions. For some faculty members and students, navigating the imprecise boundaries was actually an important part of the process. When describing their concept of an "expanded contract" within drama therapy due to the experiential nature of the work, one faculty respondent said,

> It means that to learn experientially about therapy, the clear boundaries of teacher/student are often played with, if not transcended. In order for the reality of the moment to have a greater emotional impact on everybody present so that the learning about --, the learning of therapy isn't theoretical anymore, it's in the moment and it's real. It's experience in

the moment. And to me, borderlines and thresholds are the most powerful, beautiful,

significant places to be in, both as a teacher and as a therapist, the same. As long as there

is an awareness on both sides, teacher/student, client/therapist, that a sense of order and a

sense of clear frame will be established at some point in this work, and that the living on

the borderline is a temporary place to be. (Faculty 3: 11)

Student responses also pointed for this need of clear communication and transparency around the

boundaries and the crossing of boundaries. They pointed to their inexperience with the

navigation of these roles with multiple respondents expressing a desire and need to watch faculty

members navigate the difficulties and work for balance in order to learn how to do it for

themselves.

Roles

Given the focus of many drama therapy approaches on role, it is not surprising that some

of the discussion and language around balance had to do with roles. Within the data the roles of

student, client, clinician and educator were frequently mentioned. For the most part, the

student/client dilemma was the navigation of the students and the educator/therapist dilemma

was the navigation of the educators. While the students were also exploring the role of therapist,

within the responses, this was rarely mentioned as part of the phenomenon. Students would

occasionally refer to their classroom experiences as informing their future role as therapists, but

for the most part their lived experiences seemed to be in the role of student.

The most frequent mention of roles within the data – in responses from both students and

faculty – was the instructors' balancing between the roles of educator and therapist. This was

noted in moments of intervention during strong emotional responses as well as in moments of

modeling and was often highlighted in moments of transition where the instructor switched from

the therapist role back to the educator role.

The code EDUCATOR AS THERAPIST was used frequently in all student focus groups

and all faculty interviews with over 40 separate segments. Several of these moments were at

times during the class when a student experienced a strong emotional response and the educator

stepped in, as a therapist, to tend to the needs of the student and bring them back to an ability to

function. In these moments, for the most part, the educator seemed to be functioning fully as a

therapist, taking care of triage and establishing safety.

The experience of balance becomes more complicated within classroom moments where the educator is modeling drama therapy by either demonstrating a technique or by taking the class through a drama therapy experience. Within the data and through the code MODELING, students placed a high value on these moments of faculty modeling. "Every action a teacher takes guiding a therapy process in front of and with a class teaches much more than any words they may speak to the class about the process. Actions speak louder than words," (Student 14: 7). Student respondents frequently mentioned moments of learning that were directly tied to experiences of therapy being modeled by faculty members. They also mentioned moments where they felt learning opportunities were missed because faculty members did not step into the role of therapist to demonstrate an intervention. This was particularly highlighted in a few of the moments of strong emotional response where the faculty members did not intervene in the role of therapist. In referring to these moments, respondents stated that they would have learned a lot more about how to handle emotion and how to deal with clients in crisis if the educator would have stepped in in the role of therapist to address the need and to model intervention.

Faculty respondents also discussed their experience of modeling. As part of the interview questions, each respondent was asked about their perception of the difference between conducting therapy and modeling therapy for students. Within the responses, faculty members discussed the similarities between doing therapy and modeling therapy – with many stating initially that there was no difference between the two. However, as the respondents went more into their answers, they each discussed the difference in terms of balance. Some described it as having an awareness of the multiple hats or roles being played in the moment; aware of the need to teach a specific concept, aware of the attentive eyes watching them and their responsibility to do quality and exemplary work and aware that ultimately the contract is not one of therapy and that the class and student will need to return back to the educational setting. Several discussed the difficulty in maintaining the balance, as stated by one respondent, "It's the hardest thing to do," (Faculty 2: 77).

A common theme throughout the faculty responses, though, was how close the roles of therapist and educator are.

> As a teacher, I try to do precisely the same thing that I do as a therapist, and that is to be
> there, to be present, and to encourage people when they are in a fearful place to do the

same, and to let them know that I will not abandon them and that I will encourage the group not to abandon them as well. (Faculty 3: 9)

Some respondents seemed to have difficulty articulating a strong differentiation between the two roles within the classroom, seeing the similarities between therapist and educator as being much stronger than the differences.

At the same time, there was brief mention by two of the faculty respondents about the potentially seductive quality of the therapist role. Mention was made of the need to be reminded that the individuals in the classroom are students, not clients. When a moment of student need or wounding becomes evident, it can be tempting to step into the role of therapist and tend to the student's needs. Faculty respondents referred to the balance necessary in these situations when there is a responsibility to take care of the students but also a responsibility to not take on the role of their personal therapist.

As the balancing of these roles plays out in front of the class rather than in calculated ways behind closed doors, that navigation is often apparent to students. In particular, students found the transition from one role to the other occasionally jarring. The code TRANSITION was used to indicate segments of the data where attention was called to the transition from therapeutic activities to more didactic activities. Examples were given in each focus group of moments where the shift happened. At some moments it was a shift from an emotional therapeutic moment to a didactic discussion about the elements of the intervention and the therapist's actions. At other moments it was a shift from one affective experience to another in a manner that would not happen in therapy. In one example, the instructor was showcasing various steps to an intervention but instead of having one student be in the role of client the whole process, different students were used at different phases of the intervention. While for some students this created an experience of distance, it left others with residual affect.

So that was really interesting, like having to then switch from my own material in which I was very emotionally affected. I was heated. I was upset and switched pretty quickly into being a support for somebody else in my group who was going through another just as heavily emotional scene . . . I felt detached the second I let go, having not enough time, I felt, to really de-role and get out of my headspace that I was in and then being moved into a support role, I felt very… I still was there supporting but I didn't feel as involved because I felt that I had built up … that I needed this like emotional callous

between me and the other event that was happening now. I wasn't ready to move past mine and I wasn't ready to abandon it. I was still sitting with it but I needed some space between that and then helping another person. So I kind of just pulled back emotionally from it all. So I was there but I wasn't as invested as I should have … felt I should have been. (Student 12: 43-45)

These moments of transition seemed to highlight the experience of moving from therapeutic to didactic, from client to student, from therapist to instructor. In some of the examples, this was a positive experience, bringing together actual experience with concepts in order to facilitate deeper learning. However, in other examples, it contributed to potentially negative consequences as listed above.

An interesting aspect of the phenomenon that came through in the data was the personal relationships and connections that students have with faculty members. Whether this comes about as a result of the balancing and crossing of roles or whether it is something common to all education programs is not known, but students had very strong personal reactions to their faculty members. The code COUNTER/TRANSFERENCE was used to indicate segments in student and faculty responses that pointed to countertransferential responses between students and faculty. This code was manifest in responses that referred to faculty members as parents and the students' desire to please them. Other segments talked about the "complicated" relationship that a particular student had with a particular faculty member. Whether personally experienced or perceived in the relationship of peers with faculty, this aspect of the student experience seemed to complicate the various interactions as the student response to faculty often seemed very affectively charged. In student responses from all programs there was an occasional sense of betrayal or not getting enough from the faculty members. At the same time, there was also a sense of wanting to protect the faculty. The code PROTECTIVE was used to indicate several segments where students made comments that seemed protective of faculty members, for example, being worried that they are overworked, concerned that they had to deal with so many student problems, or worried that the faculty members were having a difficult time balancing their own lives and roles. These segments indicate a depth of connection and relationship with faculty members that seemed to occasionally complicate the already complex situation.

For their part, faculty respondents also commented on the countertransference and their personal reactions to students. Each faculty member talked about at least one student in terms of

their personal response to the student. These responses included awareness of the dynamics between the student and the faculty member and a sense of how this also played out in the classroom. Because the faculty respondents were also therapists, their responses also included clinical language, referring directly to the transference and countertransference experienced in their relationships with students and the possibility of other forms of projection.

Navigating the intersection of education and therapy creates a potential experience of imbalance. This imbalance can be seen in the exploration of lines and boundaries as well as the interplay of roles and relationships. The student's lived experience, then, seems to vacillate between states of balance and imbalance as they journey through their educational experience. While this balancing act is reflective of the navigation that a therapist often has to make, it can come to a real point of conflict when it comes to evaluating and assessing students.

Evaluation

The concept of evaluation is what distinguishes education programs from other possible experience of growth or development. When based in educational institutions where students receive grades and marks and where assessment determines who can graduate and ultimately who can practice in the field, this intersection of education and therapy can be even more complex and potentially problematic, bringing into question what student behaviors are valued. As one faculty respondent said, "Do tears mean prizes?" (Faculty 2: 68). Throughout the data, the code ASSESSMENT was used to indicate segments of the data that referred to the idea of assessing students. Perhaps not surprisingly, within a school setting, evaluation, grades and passing courses were very important to students.

> I mean, the fear of failing the course was ever present for all of us, because in the first year, we'd seen it happen… And so that fear and anxiety of failing was a source for a lot of people... (Student 5: 289)

Consistently explored in each of the interviews and focus groups, this theme of assessment became one of the main categories that highlighted the potential problems in the interplay between therapy and education.

In particular, the question of whether or not students are evaluated based on the level of their shared affective in-class experience was common to all students. Some students mentioned going so far as to directly ask faculty members whether or not they would be graded on their

level of affective involvement and depth of their personal process. These students reported that they were given a response from their instructors that they would not be graded on personal process. That being said, most student respondents said they weren't sure that was always true and that they felt there was a hierarchy when it came to affective expression and evaluation. Interestingly, however, not all students agreed on what level of expression was preferred. For some students, in order to receive positive evaluations, it was important to show affect and to take affective risks. For other students, though, it was important to be able to demonstrate whether or not you were able to control your emotions and to maintain composure in the face of affective experiences. While the level of expected participation was unclear, students seemed to agree that their affective experience was a component of the course assessment. Some students made a direct correlation with their affective experience and their grades, "I didn't get a good grade in that class … Well I certainly didn't get the grade I wanted in that class and I think it's because I didn't show up affectively" (Student 10: 602). Other students felt it was a component but did not make direct links between participation and their own marks.

While this aspect of the phenomenon had the potential to lead to poor grades or failing, the ongoing sense of assessment and evaluation also influenced the classroom experience in other ways. To an extent, many respondents seemed to be trying to determine what their instructor wanted in order to perform in a way that would be valued – this became even more complex in situations where there seemed to be strong parental transference. Some students reported holding back their emotional experience within the class because they felt it would be too much and harm their standing with the instructor. Still others felt they were not good enough students and wouldn't be able to have the attention of the faculty or earn high marks because they either felt they had no affective material to share or they felt they were not capable of sharing what they were experiencing. This desire to meet expectations in order to earn attention as well as positive evaluations led to much of the complexity and complications within the phenomenon.

From the faculty perspective, this was also a theme that was frequently noted in interviews. As part of institutions with various requirements for student assessment and advancement along with being representatives of the field, instructors also described the difficulty of the situation.

In all of the assessment guidelines, there's this weird juxtaposition that is made of something that's as plain as the nose on your face and quite intuitive, clammed in with the academic phrasing of learning outcomes and professional competency gobbledygook of an organization that justifies its own existence, you know. And we try and put those into something that makes meaning and that has … conveys at least some sense for the students. And the personal process one is the most contentious of these … Because what we're wanting to know … What we're essentially looking for, is that really quite elusive quality of personal robustness and the openness with oneself as well. (Faculty 2: 56)

This "elusive" quality was referenced by several faculty respondents acknowledging that there are aspects of personal growth and development that they look for in students that are hard to pin down in concrete assessments. For some these qualities come down to the ability for personal insight. As one respondent said, "Students to some extent are being graded on their ability for insights, so I am aware of who I think-, where I think somebody should be" (Faculty 4: 77).

Faculty respondents also acknowledged that students come into the program at varying levels of ability and awareness with varying levels of potential as therapists.

There are hierarchies in the world and there's some people who are better therapists than others. So I feel like my job is to help each individual student to be the best therapist they can be. But some people are going to be --, some people are more intuitive than others, some people have been in therapy and so they understand how the process works. And I don't think, as I sit here right now, and I may change my mind ten minutes from now, but as I sit here in this moment I don't feel like that's a problem. (Faculty 4: 78)

This idea of varying levels of ability is also reflected once students enter the program,

I think part of the problem is that in one semester some students do an amazing job and some students kind of open something up and they probably do go through some transformation. I think they'll all go through some level of transformation, but everyone's journey is very different and unique, you know, and some people, I think, probably accomplish a great deal of healing through that process. (Faculty 6: 107)

While these varying levels of ability might not be a problem for faculty members and while there is a voiced acceptance of the various levels, the question raised by student respondents and some faculty respondents was whether or not those differing levels of personal awareness and affective experience translate to higher value or higher grades within the classroom. As assessing and

grading on such ephemeral qualities is a subjective experience, in the responses it seemed difficult for both faculty and students to clearly articulate the expectations when it comes to levels of affective experience in the classroom.

When looking at students' experience of experiential learning when their affective material is recruited, the data shows that the complexities of the phenomenon center around the intersection of education and therapy. When analyzing the data, the three main themes that were noted that highlight this intersection were responsibility, balance and assessment. Each of these three themes brings with it unique elements that complicate and color the student experience. Unlike more concrete scientific fields of study, drama therapy education seems to involve a more complicated conflux of experiences. As one faculty respondent said,

> This is not a field where you can just map out things mathematically and scientifically. It's important to have the knowledge and the skills and like I say, the practice. But you know, I think I've even joked with students saying, you know, sorry but you didn't sign up for a math program … And so therapy … being a therapist, a drama therapist, any kind of therapist, is so … is such a personal kind of work and does touch on one's own issues and one's own capacity for compassion and capacity to accept human experience. And so being in touch with our own and using our own modality to do so, how could we not. I mean we can learn a lot through our minds but if we're not connected in other ways we're going to be missing whole segments of experience that … experiences that are going to serve you well, you know, in your future … in your chosen work which is not math. (Faculty 5: 115)

Given this intersection of education and therapy, an intersection that seems unavoidable, the question then becomes how to handle and navigate the overlapping, ambiguous territory.

Tools for Navigation

Within the data, respondents referred to tools that can help facilitate positive navigation through the complexities. Some of these ideas were tools that individuals had already used in addressing the concerns surrounding the dilemma. For others, they were suggestions of tools that the respondents felt could help in future navigation. These tools were divided into four categories: support system, transparency, intervention and theatre skills (see Figure 7).
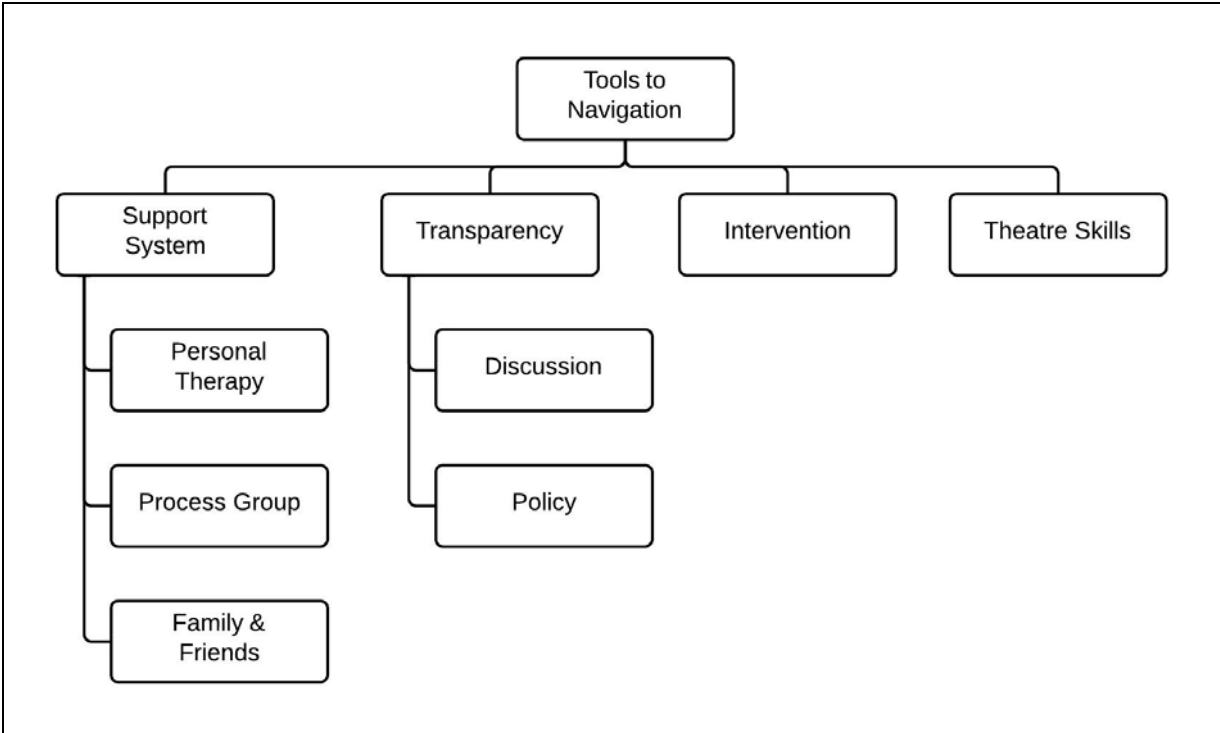
Figure 7. Suggestions made by drama therapy students and faculty for navigating the intersection of education and therapy, listed in order of frequency.

Support System

Many respondents mentioned creating and fostering systems of support as an effective tool. For some this seemed to mean having a network of friends and family members that they could turn to and discuss their experience. Mention was made in interviews to moments where the students turned to spouses, friends and other members of the cohort to discuss and make sense of their experience within the program. However, for most, this idea was more specifically indicated in the use of personal therapy and process groups within the program. While occasionally having mixed results, these two therapeutic systems were most commonly referenced.

Two of the three programs required students to be in personal therapy for varying lengths of time with the third program highly recommending but not requiring it. The requirement for therapy could be met through individual or group counseling and in order to avoid potential ethical concerns and dual relationships was not connected to the program. Of the fifteen students in the focus groups, all reported some experience in personal therapy during their education

experience. While some had mixed feelings, they unanimously stated that it was a positive experience and that it should be a required component of drama therapy education.

Students reported that personal therapy was a place where they could take their in-class experiences and attempt to make sense of them.

> You're bouncing off nineteen other people and there's all sorts of crap coming up and you're… looking at this and you're looking at that and then you go home and it all starts to sift down, you know, and then you're left with all this fallout and you come there and fuck, this has triggered all sorts of this, that and the other. You have to have somewhere to take that in that in-between place, I think. I don't know I could have done the course without it… (Student 2: 336)

Several students reported the value in being able to explore their experiences in the program in a different setting. Personal therapy served as a place to give more attention to the therapeutic aspects of the program away from the pressures and evaluation associated with the school setting.

At the same time, some students mentioned that the intensity of the graduate program at times would overshadow their experience in therapy. When talking about their personal group therapy experience, one student said,

> I was in group therapy at the time and the pace was a lot more tense here than in the group, so I was really aware of the different pace of that. And quite often I felt there was more happening here than there was in group therapy. (Student 5: 337)

Others similarly echoed this sentiment, but also reinforced the importance of personal therapy as a connecting line through their experience.

> I would say in terms of my personal process, the events that happened on the course…had infinitely more a profound impact on my personal process than my therapy, what had taken place in my therapy. But what took place in my therapy was needed to support all the --- in terms of actually five things like key moments in my personal process, it's nearly all events that took place here. (Student 3: 341)

These types of comments echoed the sentiment that the experiences within the program were intense and life changing, but that personal therapy was an important support structure underlying their process of growth.

Some students found that they were not able to fully engage in the therapeutic aspects of the drama therapy program, feeling blocked or unable to share their affective experience. These students reported feeling able to bring their classroom experiences to personal therapy in order to facilitate their therapeutic process.

> I feel like still to this day I make a lot of choices in the program that pull me out of that like affective space. But in exchange I go to personal therapy once a week and I bring all of that in there so I … Like I need a space, absolutely … Does it have to be the classroom … I don't know. (Student 10: 223-225)

While this student's response still shows their ambivalence as to whether or not personal affective experiences are necessary within the classroom, it does show the value they place in their personal therapy as a tool for navigating their experience.

The value students place in personal therapy was also seen in comments they made about other classmates who were not utilizing the tool of personal therapy, "I have some really complex feelings about people in our cohort who haven't been taking care of themselves and haven't been going to therapy" (Student 7: 407). Student respondents talked about the impact of their classmates' lack of self-care on the experience of the whole cohort. This seemed to refer back to the theme of responsibility and the way students held each other accountable for their role and impact on the group as a whole.

In the responses of faculty members, personal therapy also was noted frequently as a way of dealing with the intersection of education and therapy. Each faculty member talked about the importance of students being in their own personal therapy, whether or not it was a required component of their program. Faculty responses also indicated that following moments of strong affective response in class, faculty members would often check in with the student and encourage them to take the experience to therapy to further explore or continue working on evoked issues. In some ways personal therapy served as a back up for the faculty, with faculty referring students' affective material to the students' personal therapeutic process rather than the classroom.

The use of process groups was also mentioned as a means of creating a support system. Two of the three programs had some form of structure for cohorts to come together and discuss their experience of the program. Based on the review of literature and initial exploration into the topic, I assumed that these process groups would play a more prominent role in navigating

affective experiences. Reference had been made in the literature to how these groups were supportive and allowed the cohorts to process and work through difficult experiences in the program. Additionally the strong recommendations for such groups throughout the literature seemed to indicate their importance and potential. However, responses from students gave mixed reviews of the groups. For some students, the purpose of the groups was unclear, including levels of confidentiality and topics to be explored. For other students, similar to the comments about personal therapy, the process groups took place outside of the intensity of the in-class experiences and as such, seemed at times to lack purpose and energy. That being said, student respondents seemed to agree that the idea of process groups had great potential for navigating the difficult experience if they have clear purpose, skillful leadership and consistency.

Transparency

Throughout focus group responses, a desire for more consistent and more transparent communication about the topic was expressed. Respondents mentioned that discussion of these topics was at the beginning of their education, either at the interview or orientation, or at times of crisis, but not on a regular basis within the program. Some students felt that faculty members could respond with a greater sense of transparency and openness to dialoguing about the intersection between education and therapy and moments of strong affective responses.

> You know therapy is supposed to be all about transparency and there is so much obscurity or (obfuscating)… You know what I'm saying of some of these things where it's like come on now we all know what's going on, like please like let us into the light a little bit. (Student 8: 421)

This desire for more discussion was evident in codes such as TRANSPARENCY, DISCUSSION, and POLICY. These all referred to segments of the transcripts where the students, and in some cases, faculty respondents, expressed a need and desire for more broad communication about the topic. Some respondents also felt it would be helpful to have a clear policy that could be outlined regarding the intersection of education and therapy and the use of personal material within the classroom. This policy could then be reviewed on a regular basis and referred to in moments of question or complication.

It was particularly noteworthy that at the end of each of the focus groups and within follow-up emails, students expressed their gratitude for having a place to discuss the topic.

I'm appreciative of having sort of the messiness of this made explicit. Like I'm appreciative of this research and I feel like it's really important. It feels even more important to me now having talked about it … (Student 9: 734)

For some, it appeared the topic was new and being given the opportunity to wrestle with the intersection with a group of peers was novel and valuable to the participants. One group requested to have regular follow-up meetings in order to continue discussing the ideas and navigating their personal experiences. It was evident that students valued the opportunity and found it informative to their personal growth and clinical practice.

In contrast to the student responses, some faculty respondents expressed confidence that they were consistently discussing the topic of personal process and education. While not being able to speak to the actions of every faculty member in their programs, they reported regular conversations and discussions with students about the intersection of education and therapy. That being said, some faculty respondents did report a need to have more discussions. In particular, some respondents felt it would be particularly helpful to have more discussions about trauma and the various manifestations of trauma as they felt this was a contributing factor to many of the strong emotional responses.

Faculty Intervention

Related to the idea of transparency and communication was a tool for navigation that was coded INTERVENTION. This code was used for segments where students described a faculty intervention or a desire for a faculty intervention in order to navigate an experience of strong affective response. These moments indicated a desire for faculty members to respond in an authentic and therapeutic way while also being transparent about their actions and the dual nature of their role. Students pointed to moments in the classroom where enactments escalated to a response of strong affect and faculty members did not intervene in a therapeutic manner. In these moments, students expressed a desire for the faculty member to respond from the role of therapist in order to take care of the individual. At the same time, students expressed a desire for transparency in the moment and the ability to discuss and explore the duality of the experience for everyone involved. Mention was made that by modeling intervention and transparency, faculty members would be illustrating both good therapeutic intervention and techniques for navigating complex boundaries. This idea seemed to be advocating for a clear blending of roles

with the educator acting as therapist but with the opportunity to then discuss that blending as a class. In multiple instances within student responses the desire was also expressed that in these moments faculty members let go of their need to cover certain points in the curriculum and instead tend to the moment of here-and-now experience. While this same desire was not expressed in the faculty responses, some references were made to moments where the instructor responded in the manner being requested by the students by both intervening and conducting a meta-dialogue about the experience.

Drama and Theatre Skills

The final main theme mentioned under tools for navigating the intersection of education and therapy was surprising and included the use and development of drama and theatre skills. Coded as THEATRE SKILLS, these segments referred to moments where respondents talked about these skills as tools to navigating the experience of affect in the classroom and the intersection of education and therapy. One student talked about a performance assignment for a class that required preparation and rehearsal and how the theatrical elements allowed her to navigate the experience,

> It was the first time I was really able to bring my personal material into the room, but there's something about like having been a performer and being a theatre maker, but it's like you know what it takes to do that, like I know how far I can go before like I can't go anymore. Like I know that line and so I knew exactly how much personal stuff, exactly how much I needed to veil it, like exactly how much I could unveil and perform and have it all be in this thing and I didn't need to be held after it … Like I didn't … I know my frame and I know my limits in that sort of aesthetic arena. (Student 9: 573-575)

This sense of having experience with theatre and the dramatic medium and the way it assisted in navigating the various classroom moments was noted in multiple student responses.

> I have more life experience and I can step in and out of roles. I've done a lot of acting through the years. But some of these people, their boundaries just melt and they're lost and they're in pain and they get angry or they become resistant and they feel that it's the responsibility of the cohort or the teacher to be in there and say oh, let me help you with this. (Student 13: 179)

Students noted a perceived difference between those who had experience and skills within theatre and those who didn't.

> Faculty respondents similarly referred to the students' theatrical skills as tools in navigating the experience.

> But they're also … because I think of their background in acting they are very good at taking on characters and it's not necessarily complete spilling it out of … you know, transparent about who they are. (Faculty 5: 87)

Faculty members pointed to student's ability to take on roles and play characters as well as their ability to work within metaphor and imagery.

> I know who it's easier to have a bedrock to rely on and it's those people who possess that essential dramatic capacity to distill and condense human experience into a coherent image or a coherent metaphor. And people who struggle to get that, are the ones who seem to struggle to everything. They might be theoretically brilliant, they might be very sophisticated in their conceptualization, but they then struggle to apply that, if they don't have that essential … (Faculty 2: 100)

Similar to the student responses, faculty respondents noted a strength and advantage in those students who were able to use the art form.

In many ways this use of drama and theatre skills to navigate the intersection was related to the drama therapy concept of distancing. Having the ability to think through the aesthetics of a piece of theatre seemed to create a sense of distance and control over difficult topics. Students were able to use their theatre backgrounds to combine their personal experiences with the academic expectations in manageable ways by creating controlled, rehearsed pieces of theatre that had a combination of feeling and thinking, bringing them to a place of aesthetic distance.

Along with the use of distancing, students' familiarity through the theatre of going into and out of roles also proved helpful. Students and faculty respondents referred to classroom moments where it became necessary to quickly step in and out of roles. Respondents suggested that those with more experience doing this process had less difficulty with the transitions and were more able to navigate the experience as both client and student.

It seemed clear in examination of the data that there are no well-defined answers to navigating the complex intersection of education and therapy that has the potential to evoke such strong affective responses. However, the exploration of the data did reveal these potential tools

that can help in the process, namely strengthening support systems, facilitating transparent dialogue, encouraging faculty intervention and fostering drama and theatre skills.

Language

While not a primary focus of the study, one of the subsidiary research questions relates to how the experience of personal affective material is discussed in drama therapy education. Answers to this question are noted in the analysis above through the responses of students and faculty members. However, a few other themes related to language were noted in the responses and written documentation. These include the frequency of certain words as well as the relation of spoken and written communication.

Of particular note was the frequency of words associated with trauma. Conducting a lexical search on the transcripts of student and faculty interviews, words "trauma" or "retraumatization" were counted 79 times. While a few of these references were to clients, the majority of them were directly related to the experience of affect within the classroom. While interpretation is beyond the scope of this research, it can be noted that those words come with the context of harm and danger. The use of such words could indicate the sense of fear and potential danger that can be attached to the experience of emotion. This could also indicate the complex feelings that seem to be associated with the presence of affective potential within the drama therapy classroom.

Overall, I noted that students and faculty members at the programs spoke very similarly about the phenomenon. The dialogue about navigating the experience of affect within experiential learning was consistent regardless of the location. Students and faculty both seemed to be attempting to navigate and manage the classroom affective experiences, acknowledging the importance of affect within the learning process but striving for safe and effective incorporation of that affect. The discussion of experiences of strong response also seemed similar. However, when the written documentation from the three programs was compared, the programs differ widely. When websites, course syllabi and student handbooks were examined, the three programs represented very different approaches to the written articulation of the phenomenon. Because the focus of this research is on the students' lived experience, an extensive examination of the written documentation is not called for in this study. However, an examination of several key points can serve to highlight the variety of ways the phenomenon is portrayed as well as how

this portrayal can potentially contribute to the complexity of the intersection between education and therapy.

The websites from the three institutions reflected three different approaches to personal material and the role of personal experience within the program being represented. One program's website had frequent mention of the use of self and the transformational process that would be undertaken by program participants. On the other end of the spectrum, another program had almost no reference to the students' personal process or the role that personal affective experience might play in the program. The third program website seemed to be in the middle, with some reference to personal process, but mostly focused on personal process in the acquisition of skills. It should be noted that the difference in presentation could be dictated by the philosophies and policies of the institutions that house the various drama therapy programs.

This same phenomenon was also noted in an exploration of student handbooks from the three institutions, with one institution having little mention of personal process while another program had extensive pages about the possibilities for personal affective responses and subsequent struggles with group dynamics, giving students suggestions on how to navigate them. The third program had less specific references to personal process, but did articulate a few points about navigating boundaries and balancing personal experience. Throughout the written documentation of all programs, reference was made to "experiential" learning and education processes. In some cases it was unclear what specific processes this was referring to. Some instances seemed to use the language of experiential learning to indicate the potential for personal affective responses, however, that was often not explicitly stated.

In syllabi and course outlines for the most part there was very little mention of the role of personal process. When articulating learning outcomes or specific skills to be attained, very few included any mention of personal growth, personal process or affective qualities. In a few courses there were mentions of personal process that included reference to "insight." Of particular note was that in the syllabi for several courses where the course material showed a clear possibility for personal affective material, for example, including elements of psychodrama, group dynamics, myth work or personal performance, there was little or no reference to personal process or personal material. Some syllabi specifically indicated that personal material was not to be included in certain aspects of the course or if it was, i.e. in journals or reflective pieces it would either not be read or it would not be graded.

There were two items of documentation that were of particular note. One course syllabus had a specific policy outlining standards for student self-disclosure and the inclusion of personal material. Another program handbook had an informed consent form that students would sign, covering their experience in several courses, acknowledging the use of personal material and the importance of having personal therapy outside of the course setting. This consent would be signed prior to beginning the program. These were two concrete items that seemed to have the potential for serving as guiding policies within the program experience.

While these observations from the language and documentation of the programs do not describe the lived experience of the drama therapy students, they do give a sense of the context wherein the students' lived experience takes place. These observations also paint a picture of what could be an inconsistent narrative and shifting dialogue that takes place within the field surrounding discussions of personal process. Although the interviews and in-person responses seemed to show consistency and a uniform discussion of the phenomenon, program documentation and the written program policies seem to present a less consistent and more erratic navigation.

The Human Experience

One final theme that was reflected in the data bears mentioning. Although it is not an idea that was commonly reflected in the student responses, this theme was explicitly present in five of the six faculty interviews and seems to have potential influence on how faculty members choose to navigate the intersection of education and therapy. Coded as HUMANITY, several segments were noted where faculty members referred to the student's humanity and the role that being in touch with the human experience plays in the education of drama therapists. This includes the following examples of the concept and how it might influence their classroom focus and philosophy of learning:

> And there's a real recognition that's absolutely vital for me in the training of a therapist, that actually personal experience of distressing situations and our responses to them, create an identification, create a sense of solidarity and humanity across a whole spectrum of experience and that's really important for me in terms of the students getting a very clear idea very quickly that they will be meeting people who share many experiences, many responses, many emotional reactions with them. And there's therefore

a responsibility on them to respect and acknowledge their own experiences and not let them cover the encounter. (Faculty 2:14)

I don't think about it as modeling a therapeutic presence. I think about it as modeling like, you know, this is what I think it means to be a good human being, that you know, I will be present with you, I will hold you, I will invite you to challenge me and we will get through. I mean, that is modeling a therapeutic presence, but I think of it even as larger sort of like… because I'm more interested in you leave here a better than you arrived and those are my values. (Faculty 4: 108)

And I think playing the role of a parent, of a lover, of a friend, of a teacher, of a therapist, is not so terribly different. It's about presence. It's about being there with somebody else. It's about allowing yourself to be fully present and demanding of the other to be the same. Maybe not --, the word maybe not demanding is the right word. Challenging the other to be the same. (Faculty 3: 29)

I guess I try to tell the students that … you know, that a lot of our training has to do … you know, there's obviously skills and knowledge and methods and such, practice, but a lot of it is, you know, who you are as a clinician or how you're going to be as a clinician mostly depends on you and your own self-awareness and your own connection to humanity, your own humanity, all that. (Faculty 5: 67)

Again, this transcended for me the experience of being in role as an educator, a teacher or a ... professor, anything like that. This was like a human encounter. And I guess kind of the thread that's coming up with the theme that's coming for me is that somehow the human encounter is very much - in this setting a part of the teaching role. (Faculty 6: 89)

In many ways this discussion of humanity seemed to be one of the methods that faculty members used for navigating the intersection between education and therapy and the multiplicity of roles in the experience of drama therapy education. Being in touch with one's humanity and the humanity of others allows for a better connection and crosses beyond boundaries of educator, therapist, student and client. This concept seemed to be shared by the majority of faculty members and to be articulated in similar ways. It is, perhaps, interesting to mention that although this is a concept that was noted in the responses of faculty members, it was only noted twice in student responses and only once in a similar context where a student equated being a better human being with being a better therapist. If this is a common belief in drama therapy

faculty that is brought up in the context of discussing drama therapy education and the intersection of personal and educational, it then seems curious that it is not more frequently reflected in the responses of students.

This, then, rounds out the initial analysis and explication of the phenomenon. Painted with the language of codes and themes, frequencies and models, this representation of the phenomenon has a bit of an academic and distanced feel. In looking to find a better way to illustrate the various intentionalities and interconnectedness between the components, I searched for a format to represent the phenomenon in its complexity. In continuing the whole-parts-whole approach, the following chapter contains a reconfiguring of the student experience.

CHAPTER SIX: NARRATIVE

In looking for a way to better represent my understanding of the phenomenon, outside of the rather impersonal recounting of codes and frequencies in the previous chapter, I came across the idea of illustrating the phenomenon through a fictional narrative using a composite character (Berbary, 2010; Tippins, Tobin, & Nichols, 1995; Wells, 2013). Incorporating situations encountered in the data collection and experiences of my respondents, while still accounting for confidentiality, I created the fictional character of Jane. I chose to make the character a woman because the majority of drama therapy students are female as were the majority of my respondents and because I wanted a certain level of personal distance. As an eager young drama therapy student, Jane could then experience the phenomenon and through her fictitious encounter, I could further share my understanding and interpretation of the phenomenon as I perceive it. What follows is the story of Jane, an interwoven narrative tying together various tentative manifestations of the research phenomenon with its multiple intentional relationships, collecting the various components back together into a somewhat unified whole.

The Journey of Jane

Jane was incredibly excited to begin studying drama therapy. For the past three years she had been working with disadvantaged youth in a community-based program using theatre and she had quickly come to appreciate the powerful impact theatre and drama had on the participants. When she heard about drama therapy it was as if the stars had aligned and her life purpose was made clear. She was eager to start learning more in order to take it back to the community and continue her work. Without a doubt this is what she was born to do.

Jane had researched the different drama therapy programs and had applied to a couple. She had looked online at several programs and went to two of them for an interview. Ultimately she chose this one because it was closer to home, plus, during the interview she was very impressed by this university, particularly by Dr. Vaughn – or rather, Trevor, as he had asked to be called. His philosophy and approach to drama therapy spoke strongly to her. She also felt that he was someone who really understood her and the work – there was a connection. She hoped to learn as much as possible from him and to incorporate some of his skill into her own work as a future drama therapist.

Orientation was a week before school started; it was there that she met her cohort. They were a diverse mix of people from all over the world, of different ages and backgrounds – a couple she was immediately drawn to and a few she found a bit strange, but she figured she'd warm up to them. Entering the drama therapy space she was all flustered, it felt like the first day of kindergarten – would they like her? Would she like them? Would she find people she could relate to and who would understand her? She considered herself a bit of an introvert, but could be extroverted if the situation warranted. She ended up spending a lot of time with Diane, who had a similar background and had a fun, outgoing personality. They struck up a quick friendship.

A group of second-year students were at orientation, talking about their experience so far in the program. "It's so intense!" "That first year breaks you up and then puts you back together." "It's changed me, I am such a different person now." Their discussion of the intensity both scared and thrilled her, it sounded so personal. She would be lying to say she didn't hope to experience some personal change in the program, to be stronger, to be more sure of herself, she had always wanted to be more confident. As each person talked about the change they had personally experienced, her anticipation, excitement and anxiety grew.

Trevor and Sandra were there, the two primary faculty members. They seemed warm and excited as well. She felt an instant connection to both of them and found herself quickly wanting to make sure she could meet their expectations. It was also clear how busy they were and the immense responsibility they held to oversee the program. The orientation went so quickly with so much information, she barely registered much of it – for a two and a half year program there sure was a lot to cover; schedules, assignments, final projects, use of space, textbooks, etc. She remembered some references to "self care" and the need to be in personal therapy. Mostly, though, she was excited and thrilled to finally be there.

The semester certainly did not get off to a slow start. Almost immediately they were diving into powerful drama therapy techniques. There were certainly moments where it was intense and from the beginning emotions were bubbling up. Trevor's Drama Therapy Processes class in particular was a constant shift from enactment to lecture, back and forth, which she found somewhat disorienting. Within the class they were in role as they learned the techniques. At one moment they were a client, the next they were a therapist, the next they were watching Trevor as he modeled the interventions.

She watched her classmates engage in the activities and classroom demonstrations in different ways. There were a few, Barbara and Sheila in particular, who seemed to dive in without any restraint. There was hardly a class where one of them didn't seem to have some major breakthrough or emotional event. Part of her admired them, so free and available, giving themselves over to the process. She had always been someone who struggled with how to show emotion, she felt emotions strongly, but sharing them, especially in a group, was different. In general, she was not someone who wanted to take up space. At the same time a part of her was irritated by these classmates. They seemed to get a lot of the attention and were often the focus of Trevor's modeling, not to mention taking focus off the lesson. Within the first week of class, while playing the sister in another student's demonstration, Sheila unexpectedly broke into tears and shared how the activity had reminded her of when her younger brother was diagnosed with cancer. The role of the sister had triggered a flood of emotions for her. The class rallied around her and showed a lot of compassion and empathy. Throughout his response, Trevor seemed to be the perfect therapist, he just seemed to know the right thing to say – it was amazing to watch. But, if she was being honest, Jane couldn't help feeling that they had lost out on learning the day's lesson. She had made the conscious – or very nearly conscious decision to focus on being a student by learning and not letting the other stuff get in her way.

There was another odd moment in class. Trevor was demonstrating a projective storytelling exercise, using small figurines. Barbara had volunteered to be the client and was using a rock, a tiger and a small car to tell a fictional story. Initially it was a funny story, Barbara was using silly voices for each character and it all seemed lighthearted and fun. Trevor began challenging the story, encouraging the car to find its way past the rock. But the car seemed stuck. He started interviewing each of the characters. As Barbara spoke for the car, it was clearly unable to move or find motivation, totally stuck. The rock seemed to have no will and was merely a tool for the tiger. When it was the tiger's turn, Barbara's voice started changing as Trevor began asking more probing questions, "Why won't you let the car pass?"

"Oh, it's not allowed to go there," Barbara replied as the tiger.

"Why not?"

"Because it doesn't belong there."

"But the other cars are all there waiting for it," Trevor said.

"I said *it can't go*!" Barbara's intensity was a bit surprising. It was clear it was hitting on something, Jane wasn't sure if things would go too far.

"That's not fair-" Trevor responded, "You're just being mean. You haven't given me a good reason for the car not to go."

"She can't go!" Barbara yelled, "She doesn't deserve it!!! She's not worthy!!" The emotion was high. Barbara's eyes were filled up with tears. It was obvious this was triggering something powerful for her. "Okay, fine, you win, tiger, we're out of time so the car will stay here," Trevor said and then he ended the demonstration, thanking Barbara for volunteering, smiling warmly at her. Barbara went back to her chair, still clearly emotional. "So that's an example of dramatic projection in action," Trevor said, "Any questions about what you saw or what I did?" The class was quiet for a moment, an air of hesitancy, but finally Darin raised his hand, "So, how did you know what to ask – how much to push?" Trevor then went on to explain his choices and to explain more about dramatic projection and distancing. Most of the class had their laptops and books out, taking notes – back to student mode. But Jane was filled up with Barbara – she looked over at her and noticed she was quiet, looking off in the distance. Jane was concerned about her and the impact of the exercise. Something just didn't seem right about her being in that emotional place one moment and then switching to the academic place the next. She wanted to reach out to her but after class there just wasn't time.

There were other moments, though, that were almost magical. From the first week they always began class with a dramatic ritual where they would pass around the magic ball that each person would transform to express how they were feeling, an embodied form of checking in. Jane found herself frequently planning her check in as the ball was coming around the circle to her. Sometimes she would come up with her ideas before she even arrived in class. She noticed similar patterns in her other classmates. Anthony, who quickly took the role of class clown, was always checking in with funny images, hamburgers, small mythical creatures, a bottle of scotch. But then a few weeks into the semester, Anthony's energy seemed a bit different. He was less playful coming into class and sat in a different spot. As the magic ball came to him, he fumbled with it for a bit, he couldn't seem to find a form that felt right for him. It became small and he held it in his hands. The room was quiet and Jane felt a sense of sadness in the air. Uncharacteristically, Anthony started talking about how he was feeling lonely and homesick, questioning whether moving here to do the program was right. Last night he had been speaking

with a friend back home and it made him even more lonely. Tears were coming down his face –
a very different Anthony than they were used to. "Let's stay with this for a moment," Trevor
said, "What's in your hands?"

"It looks like a small bird," Anthony replied.

"Is it going to fly somewhere?" Trevor asked.

"Yeah. It's gonna fly home."

"You know what? I think it's one of those magic birds. I think it's able to take a
message with it. In fact, why doesn't everyone find their magic bird," Trevor said. Everyone in
the class reached out and brought their hands back, cupped like Anthony's. Jane could almost
see the yellow feathers on her small finch. "Now, let's each tell our magic bird the message we
want delivered and to whom we ant it delivered to," Trevor directed. Jane quietly instructed her
bird to fly to her grandmother and tell her she missed her and their Sunday afternoon talks. Jane
could also see Anthony, still emotional, giving his magic bird its instructions.

"Now, at the count of three, let's release the birds so they can get on their way to make
their deliveries," Trevor said, "One. Two. Three!" Everyone in the class released their birds and
watched them as they flew off. They all took a collective breath in. After a moment Trevor
asked, "How you doing, Anthony?"

"I'll be okay, it's just so hard sometimes. So overwhelming."

That started a group discussion about the sacrifices they had each made to be there. Jane
sat back, amazed at the change and openness in Anthony. She had assumed he was just another
class clown, someone who would never really share, but here he was, opening up, transforming.

As the semester moved on, Jane had the nagging feeling that she should be showing
more, revealing more of herself. They had been told that they would not be graded on aspects of
their personal process, but at the same time they were expected to show "insight" and "personal
awareness." How could that be separated? She wanted to do things right, to be a good student,
she had always been a good student, but it seemed so complex. Not only did she want to show
emotions to be a good student, it was also clear that students like Barbra and Sheila were known
and had special meetings with Trevor and the other instructors. It seemed silly to suggest that
there were teacher's pets in graduate school, but sometimes it felt that way – showing emotion
seemed to get them attention. She also believed that she had to be willing to go to these places.
How could she expect her clients to do so if she wasn't willing herself? She needed to have her

own personal experience with drama therapy in order to create those experiences for others. There was some fear, though when it came to emotion. They had heard stories about someone in the year ahead of theirs having some sort of emotional attack and having to go to the hospital and be put on medication. That didn't sound safe and she certainly didn't want to become that person.

And then there was Trevor. She didn't know how to feel about him. He clearly knew what he was talking about and was a very experienced drama therapist. She could tell that he cared about his students. The way he would give his full attention and pick up on the slightest nuances was almost eerie; he seemed psychic in a delightful sort of way. At times she found herself drawn to him, wanting to be close to him and to be noticed by him. At other times she found herself becoming angry and upset – maybe even jealous of the attention he would give to others. She went back and forth between feeling that he cared about her and feeling that he was disappointed by her. In some ways, she supposed, it was almost as if he was her father – a whole complex bag of emotions and feelings. She also felt close to Sandra, but in a different way. Sandra was warm but she also had a way of setting firm boundaries and enforcing rules more than Trevor. Some students didn't like her and would say she was a bad clinician with no real group skills. Jane didn't feel that was true, but she didn't feel about her the same way she did about Trevor.

Jane felt lucky to have made friends with Diane. She loved her cohort but Diane was truly a good friend. They would often go out for drinks after class and debrief. Similar to Jane, Diane was also quiet and had not volunteered for many in-class demonstrations. Together they would challenge each other and complain together. Other members of the cohort would also occasionally join them for drinks and for study sessions. She felt that many of them were becoming a small family.

Finding a therapist had proven difficult. Therapy wasn't covered by her insurance and with the cost of tuition, it would be impossible to pay full price. She would have loved to go to a drama therapist, but that wasn't possible. As a student, she could receive free counseling at the school's counseling clinic. She had gone for an intake interview and then waited almost six weeks to be assigned to a therapist since she didn't have any pressing issues. At this point she had only seen her new therapist twice and she was still pretty uncomfortable. She had been in therapy when she was younger, but that was a long time ago. She also didn't really know what

to talk about. So often her class experiences were more intense and seemed more therapeutic than what she could imagine with her actual therapist. She hoped that would change with time.

With only a few weeks left in the semester, Jane decided it was time to take a risk. She was tired of berating herself for not showing up more, for playing it so safe in the back of the classroom, and so she promised herself that she would make an effort this week to show more of herself. For the previous weeks, classmates had been taking turns facilitating drama therapy interventions. In pairs, students lead one thirty-minute intervention that they were graded on. They were usually relatively benign and resembled your basic run-of-the-mill acting games. So far, Jane had just observed and had not volunteered for any of the enactments, making sure that the offers she made were uninteresting and would not be picked for the focus of the activity. But this week was different, she felt it was time to act, time to be seen.

Darin and Lisa were leading today's intervention based on superheroes. They instructed the group to walk around the room and think of a superpower they would have if they could. Once they had identified the superpower, they were instructed to develop physicalization and a name associated with their superhero. The first superpower that came into Jane's mind was invisibility – she sensed the immense relief it would be to be invisible, able to go about her life – the program – without being noticed or called out. But then she realized that would just be falling into her old patterns. She needed to do something different. She needed to be seen, to take a step out. She wanted Trevor and her classmates to notice her effort. The image of fire came to her mind and she quickly grabbed onto the power of flames and heat. Her character could shoot fire and radiation out of the palms of her hands. She began walking as this new character, feeling the warmth, trying different ways of tossing out the flames. She walked taller. She smiled. She made eye contact. She was powerful. Fiery Fantasia! She was having fun, noticing the other characters and Trevor around the room.

For the next part of the intervention, Darin and Lisa created a scene where Darin played a purse thief and Lisa played an old lady, each superhero had their chance to come in and save the old lady while introducing their character. One by one, the characters flew, ran, teleported and rolled into the scene, serving justice and saving the poor woman. When it was her turn, Fiery Fantasia ran into the space. "Stop. Right. There, thief!!" she yelled, "That's quite enough. Drop the purse and step away or you will feel the flames of Fiery Fantasia!!" She was pulsing with adrenaline and in the heat of the moment.

"And what if I choose not to?" provoked the thief.

"You're wasting my time," she said. And with that, from the palms of her hands she released an intense spray of fire. This evildoer would be no more! Making loud whooshing sounds and walking closer she let loose her flames and burned Darin's character to ash. She then picked up the purse, handed it to the stunned Lisa and stepped back into the group. It was only then that she became aware of the group and noticed people were looking at her a little differently. After each heroic act the class had applauded the various heroes, but it seemed they took a bit longer with hers. Had she overdone it? Was it too much? Did she go too far? Something was off.

The next part of the activity was for the group to choose one of the characters to be interviewed for the nightly news broadcast. When polled, overwhelmingly the class members chose to interview Fiery Fantasia; clearly they were intrigued. She wasn't sure if they were more intrigued by Fiery Fantasia or by her, Jane. Now she'd done it. Jane stepped to the front of the class as Fiery Fantasia. In character she was proud and powerful, but underneath she was scared and nervous. She had already gone too far and was afraid she had possibly revealed too much of herself but just what she had revealed, she wasn't sure. She decided to keep things more on the surface, not go too deep. Lisa took on the role of the television reporter with Darin acting as cameraman. "Fiery Fantasia, it would seem the city owes you a great debt for your help in wiping out crime," said the reporter.

"Yes, well, I was just doing my job. All in a days work, that's what I say," replied Jane.

"Have you been fighting crime long?"

"I'm actually relatively new at it, just discovered the full extent of my powers recently."

"Speaking of those powers, they are pretty powerful. Can you describe them for us?"

"Well," Jane had to think for a moment, "basically, I am able to call up an intense amount of heat and radiation in my hands and shoot it out in a focused way."

"Can you remember discovering your powers?"

"Yes, well, I was just sitting in a park one day and suddenly I remember feeling an intense heat and pressure inside of me. I didn't know what to do with it – I thought I was going to explode. But then I felt it moving down my arms and I realized I could release it through my hands. I tried it and ended burning a part of the grass in front of me." The story just flowed out, she hardly had to think about it anymore, this wasn't so bad.

"Does your family know about your powers?"

"I think they do, I mean, they notice a few things – I can heat my coffee without a stove or microwave, I'm never cold during the winter – but I don't think they've ever seen the full extent of my powers."

"Speaking of the full extent of your powers, it seems that many in the city were able to see them on display when you took care of that purse thief."

"Yes…"

"I don't know that I have every seen a purse thief handled in that way before. Some might say it was a little extreme."

Jane knew it, she had gone too far, now what was she supposed to do? "Yes, well, he had it coming, you see, I had been following him around and this wasn't the first time – I mean, he had done it before – he had done *worse* things before."

"Worse things. So he deserved what he got?"

"Yes. Yes he did."

From the back of the room Jane heard Trevor's voice, "Ask her how it felt to kill him." What was he doing?! Couldn't he see she was uncomfortable and fumbling? He never stepped into the enactments before – why now? What was he suggesting? She didn't want to talk about how it *felt* – it felt good and that wasn't going to be the right answer. She felt betrayed, and she felt the eyes of the other classmates on her.

"How did it feel to kill the thief?" Lisa asked, tentatively.

"Oh, I didn't like it. I never like it."

"You've killed people before?"

"Um, no. I mean, yes. I mean, only when I have to." Jane was becoming increasingly flustered. She was trying to hold multiple pieces of herself together. Again, Trevor's voice came from the sidelines, "It actually seems that she enjoyed killing him – there was some delight in the moment. She was smiling and her energy was high." How dare he call her out? She was still in role but wanted it to be over, needed it to be over. She looked to Lisa and Darin. She realized they were being evaluated on the intervention and she didn't want to mess up their grade. She also didn't want to look like the crazy, unstable one in the class. She would just have to sit with it and finish, somehow.

"Did you enjoy killing him?" Lisa asks.

"I guess I did enjoy some of it, yes. But wouldn't you? I mean, he was a bad guy – he had done very bad things – he deserved it. It's not like I go around killing people all the time. " Something in her memory stirred – not quite to the level of consciousness but in her gut. It began to surface and she realized she actually was a killer. She wanted to get out, to scream, "I don't want to do this!!" But there was too much at stake, she was trapped.

"Are you sure you're not a killer? It would seem that we are getting reports about multiple deaths by fire in the area," Lisa improvised, "Maybe you're a villain, a killer." Those words, daggers, pain, flood of emotion, uncertainty, truth, guilt. When she was young, maybe ten years old, she had been outside with her younger brother. She had wanted to go to her friend's, but instead she was stuck watching him. The neighborhood was quiet with just the two of them outside. Across the street, her brother's friend, Danny, came out of his house. She realized if he came to play with her brother, at least she wouldn't have to entertain him and instead they could play together and she could read. So she called out for Danny to come over. He started crossing the street but just then a car came racing around the corner, far too fast. She tried yelling for Danny to go back, but it was too late – what had she done? The classroom moment suddenly became mixed with her past. She *was* a murderer – it was true and it was too much. Jane tried to breathe, to hold onto the role, to stay in the moment, but something was triggered, something intense and overwhelming. It was as if the rug had been pulled out from under her feet. She felt herself start to shake – was she going to pass out? She was suddenly aware of her classmates. Aware of their awareness of her. She sensed Trevor behind her and Lisa's gaze in front of her. And it was all too much. Images of Danny, the car, her screams and her failure flooded the scene and then it all went fuzzy.

The next thing she remembered, she was sitting on the floor, sobbing, shaking and somewhat out of control. Trevor was over her, "Let's just stay with this for a moment. Breathe." Was he trying to make this a teaching moment? She felt mad, used, confused. She tried to collect herself, but the other students, the pressure was too much. More than anything, she felt exposed. Getting up, unable to really say much, she stumbled out of the room and went to the hallway feeling chaotic, mad, unsafe and retraumatized. Trevor and Diane followed her out. Tears were still coming and she was still having a hard time getting a sense of herself. "Just breathe. In through the nose, out through the mouth," in therapist form, Trevor took charge. "I can see you had a strong reaction in there. Do you want to talk about it?"

"No, not really, it's just that some stuff came up for me." The tears almost came back, but she swallowed them. She was torn. Yes, she did want to talk about it, but she didn't feel safe. This wasn't the place, this wasn't the time. She didn't know what she needed, but she felt she needed to be away from here.

"Okay, well, if you need to talk, you know I'm here. Are you seeing a therapist?" Trevor asked.

"Yeah. Kind of."

"This is probably a good thing for therapy."

"Yeah. You're right. Thanks."

"Well, I better get back to the class. Do you feel alright to come back in?"

"I think I'm going to take the rest of the day off. I'll see you next week."

"Okay, take care of yourself and let me know if there is anything I can do." Trevor went back into the classroom. Diane, who had been standing a few steps away, came in. "Wow. That was intense," she said.

"I don't even know what happened. It's all a blur."

"Well, you had a major attack. What happened?"

"I don't really want to talk about it right now. Maybe later."

"You gonna be okay?" Diane asked.

"Yeah, I'll be fine. I just feel like a complete basket case. And now he's probably in there talking about me, using me as a teaching example. Yuck."

"I've got your back, don't worry. I'll let you know what goes on."

"Thanks."

After a pause and a hug, Diane said, "Okay, I'm going to go back into class. I'll call you tonight." After sitting there a few more moments, slowly, Jane found her way home.

The next few days were kind of hazy. She called in sick to her internship and missed her Group Dynamics class. She just couldn't bear the thought of seeing everyone again. She spent time talking with her mother and a few friends from home. Why had she done that? Why did she let that happen? Clearly she was not cut out to be a drama therapist – or any kind of therapist. This program was too much for her. There were moments when she made the decision to leave, to quit and go back home. She hadn't signed up for this. It was just so painful. She thought she had worked through this years ago but it was all back as if it had just happened.

Jane called her therapist for an emergency session, and to her surprise it was actually helpful. Diane called her every day and they would occasionally meet up. Sometime she would bring another classmate, Tina, along and the three of them became closer. Slowly, Jane realized she wasn't the only one, Diane and Tina had each also had moments of feeling uncertain about the classroom experience although not to the same extent. They told her what happened in class after she left and a few things upset her. Some class members had gone so far as to suggest she was responsible for the meltdown, or that she did it to get attention or to sabotage Darin and Lisa's intervention. Those comments hurt, for the most part, she felt supported, but this definitely caused some rifts in the cohort.

The next week, Jane had to drag herself to class. She felt that she was having a trauma response. She was afraid something bad might happen again, that she would feel exposed and lose control. She was also uncertain how she might respond to certain group members who had been saying things. Possibly the worst part was she knew that because of their distance from the day-to-day interactions of the cohort, Trevor and Sandra were not aware of many of the underlying group dynamics and was afraid what might happen if they showed up.

She was also aware that one of the class assignments was to write a weekly journal entry. While these weren't really turned in, the thought of being in everyone's journal made her sick. Not to mention how was she supposed to write about this in her own journal? Every time she tried to write something down she felt stuck and a flood of emotions washed over her. Their final paper was also coming up in class where they were supposed to integrate theory with their classroom experiences. She knew she would be written about, classmates would be examining her response, analyzing her for their paper. That didn't seem right or fair.

At the beginning of class, Trevor checked in with her, asking if she was okay and if she wanted to talk about or say anything. She didn't really, and it didn't appear that others in the class wanted to talk about it at the moment either. Many avoided eye contact while others made too much eye contact and seemed overly concerned about her. Trevor reminded the class that classroom exercises had the potential of becoming personal but that the purpose was always education and not therapy and that everyone in the program should be in personal therapy. "We want you to bring material that is alive and current for you, but not material that is unresolved or that you don't feel some mastery over," he said, "And if you feel that something is becoming too much, just let us know." Jane didn't quite know how to take that. At first she felt responsible.

Yes, she had brought too much of her personal material to class. She had flooded the session and possibly negatively impacted Lisa and Darin's grades. But as she thought more about it, she realized that she hadn't know that she was bringing her unresolved material into the classroom, it just kind of followed her. She had merely created a character that felt right at the time. Wasn't the whole point of drama therapy that it worked around the clients' defenses? Was it really her responsibility? Shouldn't someone else have been watching out for her when things became too much? What about Lisa and Darin – as the "therapists" wasn't that their job? And what about Trevor? He's the actual therapist in the room, wasn't it is responsibility to keep her safe?

Jane's experience in that first semester travelled with her through the rest of the program. There were huge blanks in her memory around that time and moment that just seemed to be missing. She fell behind a bit in her coursework after the "event" and had to quit her part-time tutoring job. But it did bring her closer to some in her cohort. A few had come to her to share their experiences. They decided they could not trust that their professors would track the situation well and so they bonded together to look out for each other's needs and safety. The further they got in the program the more familiar they became with the experiences, the tools of drama therapy and the program's teaching methods and the easier it was to navigate. There were fewer surprises and Jane was able to settle back in with her new defenses and support system. In the third semester, she knew the course on family systems was going to be hard for her, so she made a deliberate choice to be more distanced, to read ahead in anticipation and to speak with the instructor about the possible triggers ahead of time. That course finished safely without incident.

In their final semester, for an Advanced Practices in Drama Therapy course, students were each asked to create a twenty-minute self-revelatory performance exploring a current issue in their lives. There was great excitement about the assignment as this was known as one of the most important projects in the program. Students ahead of them in the program as well as program alumni were constantly talking about the transformative nature of the performances and how exciting it was to witness each other. It was also one of the few moments where they actually were able to do theatre.

One night over drinks, Jane, Diane and Tina were discussing the performance project. "It might be crazy but I really want to explore my experience getting attacked in India last year,"

Diane said, "but I'm not sure I feel safe bringing it into class. I wouldn't want to have a meltdown or an attack."

"Yeah, wouldn't want to do a 'Jane,'" Jane joked. They all laughed.

"I was thinking about tackling my search for my birth mother," Tina said, "but I'm not sure about it either."

"How about this, we can help each other out – hold the space so that we can explore something difficult. I think we know better what to expect than the faculty and we can step in should one of us need help. What do you think?" proposed Jane. The other two agreed and for the next two months, they regularly checked in with each other and shared their process, serving as backup and auxiliaries for each other.

Almost surprising herself, Jane decided to do her performance about Danny and the resurfaced trauma from her childhood – exploring themes of trauma and transformation. This time it was different, though. Using her past theater experience, she crafted a piece that incorporated elements of clowning with colorful background projections and distorted nursery rhymes. These theatre tools created more distance and room to explore. Plus, she was able to rehearse and anticipate difficult moments. Throughout the creation of the piece, there were powerful and emotional moments that she was able to take to therapy and work through. She also had asked Diane to be a director, a second set of eyes that offered her support and helped her maintain perspective. Throughout the creation she was able to establish strong structures and boundaries that made her feel safe and also served to enhance the aesthetics of the piece.

The day of the performances was long and intense. She felt so honored to be able to witness the profound creations of her classmates, even those she had previously struggled with. The depth of exploration and the level of honesty were astounding. Jane found herself amazed at the transformations she saw around her. In the day-to-day it was difficult to have a sense of the change – but in retrospect it was profound. Like her, early on, Christine had been quiet and reluctant to participate, emotionally cut off. But here she was, brilliantly exploring the impact of a failed engagement and the way it impacted her ability to trust and be intimate. The transformation seemed subtle but profound. Similarly, Anthony, still the frequent class clown, presented an understated, emotional, straight forward monologue about growing up without a father and seeking his own definition of masculinity. Almost all of the performances evoked tears and highlighted the closeness of the cohort.

If you had asked Jane about the program and her experiences at the time of her "episode," she would have said she hated it, it was the worst and that it made her frequently feel destabilized and unsafe. But now, with the majority of the program behind her, her perspective was different. Was this education? Was this therapy? Was this transformational? Was this harmful? Yes, yes, yes and yes. At the same time, all of these complex aspects seemed vital to her becoming a competent drama therapist. Could she have become a good drama therapist without experiencing the pain and the torment? Possibly. But it seemed almost unlikely. Yes, there were many moments when she was anxious and wanting to leave, but she knew enough to understand that these experiences were important to her and made her a better drama therapist. In the end, she had almost learned to enjoy the emerging moments of uncertainty . . . almost.

CHAPTER SEVEN: DISCUSSION

This exploration of the phenomenon and the subsequent explication through the story of Jane can be used to answer the research questions laid out at the beginning of this dissertation. This chapter will look at these research questions as well as what might be perceived as the limitations of the study. It will also examine the study's contribution to the fields of drama therapy and education and make suggestions for future research.

The Lived Experience

The primary question of this study was a phenomenological one: What is the lived experience of drama therapy students in experiential learning processes that evoke and utilize their personal affective material? The preceding chapters through the data analysis and illustrated in the composite experience of Jane comprise the answer to that question. Those chapters both serve to paint a picture of the various components of the student experience captured in this snapshot of the data.

Through the data collection I was most struck by the novelty of the discussions I had. Although drama therapy education programs have existed for many years, in my interviews with students and faculty, there was a general sense of newness in the conversations on this topic. The intersection of education and therapy is a common experience, one that is subtly referenced in the literature, however, it does not seem to be something that we have engaged in conversations about. Indeed, in the literature review, there was only one chapter (Leveton,1996) that attempted to address this complex relationship. At the same time it became clear in the interviews and focus groups that this is an almost universal experience that rests at the center of drama therapy education, coloring both student and faculty experience. Whether a student has their own moment of strong response or whether they witness one of their classmate's, each student has a relationship with the phenomenon and comes to wrestle with its complexity. This struggle and the frustration it can provoke gave me the impression that the discomfort inherent in this wrestle is also universal and has the potential to occasion a profound depth of learning, reminding me of ideas of disorienting dilemmas and the role of the provocateur inherent in transformative learning theories (Mezirow, 1994, 1997).

While an extensive snapshot of the phenomenon has been outlined in the preceding chapters, there were a few aspects that bear repeating due to their relationship to drama therapy education and pedagogical decision-making. They are also aspects of the phenomenon that I feel have been highlighted in this study. These include the potential for transformation, the assignment of responsibility, the role of evaluation, the use of theatre techniques, the timing of these events and the use of personal therapy.

Potential for Transformation

I don't think it is surprising or newsworthy that drama therapy education includes an intersection of education and therapy. The connection has been alluded to frequently in the literature (Emunah, 1989; P. Jones & Dokter, 2008; Landy, 1982, 1996b; Leveton, 1996; Snow, 2000). Perhaps one notable observation that came out of the research was the potential intensity of the responses to the moments of intersection. There was no sense of indifference with regards to the phenomenon with students expressing very strong feelings when talking about affect in the classroom and its impact on their learning experience. Many of the moments expressed were positive, with the experience of profound personal transformation and insight. Students saw these moments as being pivotal in their development as therapists. Students also saw them as opportunities to experience the client role and to "walk the walk" in order to better reach and understand their future clients. They were strong learning moments, highlighted even more when they were able to witness their professors in the role of therapist, modeling interventions and the navigation of boundaries.

While many of the experiences were of positive transformation, there were also many that were experienced as negative and harmful. At the extreme, each focus group shared at least one account of an individual who was taken to the hospital or who required psychiatric care in connection with a classroom experience. These moments not only impacted the individual having the strong response, they also served as powerful influences on other members of the cohort. Witnessing these events, students felt a great deal of concern for their classmates and often responded with antagonistic feelings toward the program and faculty members. They also resulted in students making various accommodations and adjustments to navigate their subsequent experiences. While these negative experiences were often later highlighted as

important learning experiences, they did cause a high level of discomfort and in some cases resulted in students leaving the program.

Responsibility

The question of responsibility in these moments was frequently indicated in the student and faculty responses. While the ownership of responsibility seemed to swing back and forth from students to faculty, ultimately, it seemed that the onus came to rest on the faculty. As professionals, both clinically and academically, it falls on the educators to maintain a safe environment. This seemed particularly true given drama therapy concepts of dramatic reality and dramatic projection. When utilizing drama therapy experiential techniques that are designed to tap into subconscious material, the student-as-client cannot be held responsible for the material that might arise. Thus, the responsibility is on the educator to steer the experience in the direction of learning and not toward therapy. While the role of therapist can be seductive and, as clinicians, drama therapy educators might be more accustomed to going toward personal material, it is the responsibility of the educators to hold the space and maintain the boundaries. This can particularly be true given the very real potential for transferential and countertransferential responses within the teacher-student relationship. At the same time, the role of therapist cannot be discarded as having access to that role in moments of strong emotional response in the classroom is important for managing the moments and for modeling.

That being said, it would also seem that students are not without responsibility. A key aspect of the phenomenon as revealed in this exploration is that there are often aspects of the students' lives that are not known to the educators such as past traumas. These invisible experiences can sometimes be landmines that might be accidentally triggered in the course of classroom exercises. While it is the educators' responsibility to address moments when these experiences are triggered, the students also bear responsibility in preemptively notifying teachers and classmates about known potential concerns and alerting teachers, when possible, to intense in-the-moment responses that might not be readily visible. Due to this invisible component, the current snapshot of the phenomenon would then suggest that while the educator is responsible for safely maintaining the educational space, the responsibility for open dialogue and ongoing communication falls on both the students and the faculty members. Educators can only work with elements of the students' experience that are in their awareness; this would suggest that

students also bear a responsibility for communicating their experience and participating in the transparent dialogue and negotiation of boundaries.

Evaluation

Perhaps the most complicated aspect of the intersection of education and therapy within this representation of the phenomenon was related to assessment and evaluation. The nature of education and degree granting institutions is that they need to evaluate and assess students in order to confer degrees and attest to levels of competence. This creates a complex situation when it comes to drama therapy education, especially if the program intends to evaluate students on personal growth or insight as it relates to personal process. This was evidenced at several points in the responses when students questioned whether or not their level of affective engagement would impact grades or promotion in the program. There were multiple instances of students bringing this question to faculty and receiving the response that they would not be graded on their personal material or affective experience. However, this seemed to contradict with the students' expectation and perception. It also seemed to contradict with some of the faculty responses, which talked about evaluating students on empathy, personal reflexivity, insight and awareness. While these elements are not directly measuring affective participation, they do point toward student actions that have an affective and personal quality. Many respondents talked about personal affective engagement as being integral to learning to be an effective drama therapist. If this is the case, if this is an important component of learning, then we need to find a way of more effectively measuring and assessing this engagement.

Assessment was also highlighted in moments within the classroom where students took on the role of therapist with other students playing the role of clients in order to evaluate competencies. Within the phenomenon this was indicated as a place of extreme complexity, particularly for the students in the role of client as their concern for their classmate's grade could come in conflict with attention to their own emotional needs. Within these moments, due to the evaluative aspects, students could be forced to choose between their own well-being and their relationship with classmates and their cohort.

Theatre Skills and Performance

As mentioned above, the use of theatre skills as tools to help navigate the intersection of education and therapy was an unanticipated finding in the phenomenon. There were numerous

instances of students using theatre and acting skills to titrate the level of emotion and engagement within classroom assignments. Students who were more familiar with acting processes that involved the taking and shedding of roles were more comfortable with this in the drama therapy classroom. The performance aspects of the programs also appeared to give perspective and helped with navigation. It was my initial assumption that self-revelatory performances within programs had the potential of being sites of unclear boundaries with the possibility for extreme moments of unsafe emotional response. However, the student responses indicated that the skills inherent in creating these performances allowed them to gain a sense of distance and mastery over their personal material in order to share it with the audience. Other respondents also indicated the positive impact of acting and directing skills in helping them navigate the complexities by allowing them to draw on a previously established skill set. This same idea was echoed by faculty members who also talked about theatre skills as being a useful and desirable ability in their students.

Timing

This snapshot of the phenomenon indicated a possible developmental aspect to the students' experience. Many of the moments of strong response came within the first year of the program. During these initial moments, students indicated uncertainty around expectations and the nature of the program with a sense of disorientation as they strive to gain their bearings. While many of these expectations came through various acts of forecasting, students are initially unaware of the level of engagement expected. This shifts over the course of their experience and perhaps not surprisingly, by the final moments of the program, students seem to have developed an ability to anticipate, navigate and incorporate their personal material within their education experience. For the most part this seemed to be due to their increasing familiarity with the program norms and culture. It could also potentially be attributed to the idea that as students learn how to use drama therapy techniques to navigate client material, they simultaneously learn how to more effectively use those same techniques in navigating their own affective experience within the classroom. This also reflects the research of Pearlman and Mac Ian (1995) showing that the less professional experience a mental health worker has, the more chance of experiencing psychological disturbances in relation to their work.

Personal Therapy

A large part of helpful navigation appeared to be the students' use of personal therapy. While there have been opposing voices, the benefits of personal therapy as part of therapist education have often been mentioned in the literature (Moller et al., 2009; Orlinsky et al., 2005; Sandell et al., 2006). This same idea seemed evident in the responses of students and faculty for this study. Personal therapy served as a place for students to process classroom experiences, to address personal issues that came up during their student experience and allowed them to see therapeutic interventions modeled. Many students also saw this as a way to gain empathy for the client experience and to have a personal experience of what it felt like to be on the other side of the therapeutic relationship. The majority of students interviewed expressed their gratitude for the relationship they established outside of the program with their therapist.

Two out of the three programs examined required students to have a certain number of personal therapy hours, either in group or individual sessions in order to graduate. The one program that did not require therapy hours strongly recommended that students be in personal therapy and all of the students in the focus group for that program reported being in therapy. Some of the students had personal therapy with a drama therapist while others saw clinicians from other modalities. It was also noted that some students mentioned having a history of being in therapy prior to coming to the program while others stated this was their first experience.

While I had made initial assumptions that personal therapy would be a panacea for many of the issues that might arise in drama therapy education, the experience of the student respondents showed a more complex relationship between personal therapy and education. For some students, the classroom experiences were more intense and cut more quickly to their present therapeutic material while their moments in therapy were less intense and took more time to build up a therapeutic relationship. This would make sense as students in a cohort would form closer bonds and would engage with each other more frequently than a weekly one-hour therapy session. The cohort would also be involved in the potentially intense drama therapy exercises, intensifying their experience. While this was the case, it also seemed true for most that it was still valuable to have a neutral therapeutic space where they could process and debrief their intense classroom experiences. Although this was not the broad panacea I had imagined, personal therapy appeared to be an integral part of the drama therapy student experience within this particular snapshot and served as a way of maintaining wellness and perspective.

Use of Personal Material

A subsidiary research question asked: How is personal material used in drama therapy education? In this exploration it became clear that personal material is used in both intentional and unintentional ways in drama therapy education. Early on Landy (1982, 1996b) and others highlighted the "self" of the drama therapy student as one of the main focuses for drama therapy education (Dulicai et al., 1989; McNiff, 1986). This idea has been similarly emphasized by others in the field of psychotherapy and counseling as a way of occasioning learning of the more tacit aspects of being a therapist (Aponte, 1994; Aponte et al., 2009; Haber, 1990; McDaniel & Landau-Stanton, 1991; Timm & Blow, 1999). As a process that epitomizes the multiple perspectives on experiential learning, drama therapy education recruits the whole person and their intentional connections, physically, emotionally, cognitively, and in relationship to others and the environment.

Within the examined drama therapy curriculum there were assignments and classroom exercises that explicitly and intentionally asked students to bring their personal material. Classes in topics such as psychodrama, myth-based work, role theory, Developmental Transformations and therapeutic theatre frequently had components that brought the students' personal material directly into the classroom. The engagement with this affective material occurred through enactments, role-plays and demonstrations but also through written assignments where students were asked to journal about their personal process and incorporate their personal experience into essays, final papers and reflections. Even more notable were the classroom or program-based requirements that had students creating self-revelatory performances that incorporated their present and active lived experiences. In these moments the explicit instruction was to include personal material and to engage it in a therapeutic manner.

Aside from these overt ways that personal material was used, many other aspects of drama therapy education also recruited the students' personal process in less explicit and perhaps unintended ways. These included the use of students role-playing clients, the in-class practice of drama therapy interventions and the creation of therapeutic theatre productions. Similarly classes such as group dynamics, psychopathology and human development also had the potential for recruiting personal material whether in classroom examples or enactments. As informed by drama therapy theory, this study suggests that it is practically impossible to avoid the students' personal material in classroom experiences that involve dramatization, enactment or

performance. In that sense, this created a difference between how personal material is intentionally used and how it is unintentionally evoked within the drama therapy classroom. In some instances the instructor's plan, and are consciously aware of, the personal material in the room; for other instances, though, personal material may be recruited or present not as part of the intended lesson plan. Both the intentional and the unintentional uses appeared to have the potential for creating difficulties for students and educators.

On a positive note, this engagement with personal material seemed to serve the purposes that Aponte (1994) outlined:

1. Therapists develop the capacity to assess their personal emotions and reactions within the therapeutic transaction.

2. They learn how, in light of their own life experience, to interpret what these reactions tell them about their clients.

3. Clinicians learn how to forge interventions out of their model of therapy plus an understanding of client needs. (p. 4)

Bringing their whole selves into the education experience, including their personal affective material, also appeared to locate them more fully *in situ* to the experience and practice of being a drama therapist, aligning the experience with situated perspectives on experiential learning (Lave & Wenger, 1991; Wenger, 2010). Similarly the complicated navigation of fluctuating boundaries and blurry intersections of therapy and education also place the student, educator and classroom environment in complex relationships that echo enactive theories of learning (Masciotra et al., 2006; Ricca, 2012).

It would seem that the navigation of boundaries within the complex intersection of education and therapy mirrors the navigation that happens in therapy. Therapists and clients are frequently navigating and negotiating the boundaries within the therapeutic relationship. Therapists also work to help clients better tolerate the ambiguity that is a necessary part of the human experience. In this sense, the very navigation of the intersection and the fuzziness of the educational relationship can serve to occasion learning that will assist student with their future clients. This idea was frequently highlighted in the responses of students who reported valuing the visible navigation of the instructors.

Discussion of Personal Material

Another subsidiary research question asked: How is personal material discussed in relation to drama therapy education? One of the most interesting findings of the study for me was the discrepancy between the students and faculty with regards to how the use of personal affective material is discussed. The majority of faculty members stated that they believed they frequently spoke about it with their students. From the initial interviews to get into the program to orientation to classroom moments, most indicated their belief that the idea was a common topic of conversation throughout the program. In strict contrast, the students reported that they felt it was infrequently mentioned. According to students, initially in the orientation they recalled some preliminary discussion, but other than that, they did not remember it being addressed unless they brought it up or unless there was an incident that made a conversation about the topic necessary. The seeming newness of the topic that was expressed in both faculty interviews and student focus groups, evidenced by a grappling for words and language to explain the phenomenon, would also lead to the conclusion that these ideas are not discussed to the extent that a common language has been established within the programs or within the field. It is also possible that seasoned educators who have been teaching for many years could be operating out of second nature, seeing these ideas and concepts as consistent through their experience but in a less overt way than students new to the field may perceive them.

The near absence of discussion of personal material in program documentation, most notably course syllabi, would also potentially indicate a lack of dialogue and communication about the phenomenon. Student handbooks occasionally referenced personal affective material, but it was unclear how often these texts were referenced during the course of the program. Within syllabi and course outlines, while reference was made to assignments that could include personal material such as journals, self-revelatory performance and psychodrama, there did not seem to be directions or sections in those documents on the navigation of that experience. It was also noted that in a few course outlines there was reference to assignments where students would play clients in the enactments of other students. In these exercises the student in the role of therapist was often asked to write about their experience in that role, however, the student in the role of client was not asked to write about their experience. This would seem to privilege one role over the other and not provide a potential outlet for exploration of the experience in role as client, a role with potential for evoking personal material and facilitating learning.

In the examples shared by respondents, the language, both written and verbal, used to discuss the phenomenon often seemed prohibitory and cautionary, frequently using words related to trauma and harm. Statements about the intensity of the program, the need for safety and the avoidance of potential "retraumatization" were common. On the other hand, comments discussing the possible positive aspects of incorporating personal material or the necessary role these experiences play within learning were rarely represented.

In looking at how the phenomenon is discussed, I also found it interesting to note that the concept of ethics was rarely mentioned. Although the conversations were often about assessment, responsibility and harm, in both focus groups and interviews the topic of ethics was mentioned infrequently, and when it was mentioned, it was usually at my prompting. Particularly given that there is potential for real harm and that students have been taken to the hospital before due to intense classroom activities, placing the phenomenon in the context of ethics and ethical behavior would seem appropriate, helpful and ethical.

The final point of interest in response to this research question was the use of language related to humanity, compassion and other personal traits that were mentioned by faculty members when discussing the phenomenon. While reflecting a humanistic point of view that is prevalent in drama therapy, at times this language seemed to be used to maintain the ambiguity of the intersection rather than directly addressing the specific problems inherent in the phenomenon. In many ways, mirroring approaches to therapy that assist clients in coming to terms with ambiguity, change and the indefinite nature of existence, this type of language seemed to attempt to transcend the phenomenon without examining it too closely. While helpful in treatment, perhaps this is not as helpful in education and could contribute to the students' frustration and sense of lack of communication.

Pedagogical Choices and Curriculum Development

The final subsidiary research question asked: How might this lived experience inform pedagogical choices and curriculum development? In answering this question, exploration of the phenomenon has led to a few implications and recommendations for practice. While each reader will have their own response and interpretation of my representation of the phenomenon, I believe the following ideas can help with the navigation.

The complications and richness of this phenomenon come through the tangled intersection of education and therapy within the drama therapy classroom. Given drama therapy theory and the nature of experiential learning, it is impossible to create a learning environment where the students' personal material is not present, where it can be neatly compartmentalized. Not only is it impossible, it is also undesirable as the personal connection and integration of personal process is important in the learning and development of effective drama therapists. As mentioned before, this experience gives students the opportunity to use their own personal material in relationship to the classroom lessons and it also gives instructors the opportunity to model the navigation of the personal material. This classroom navigation in many ways mirrors the navigation of other boundaries and relationships within the therapy space and can provide a fertile environment to occasion learning. The following recommendations are made in order to help effectively navigate this experience. These recommendations fall under the categories of communication, pedagogy, competencies and personal therapy and process groups.

Communication

Perhaps the most obvious recommendation to come out of this examination of the phenomenon is a need for greater and more consistent transparent dialogue about the intersection of education and therapy within the classroom. Different than subtly forecasting aspects of the phenomenon, this discussion needs to happen from the beginning of the students' experience and continue through all classes and components of the program, woven into the fabric of the curriculum. This discussion should explain both positive and negative aspects of the inclusion of personal affective material, emphasizing the overall importance of its inclusion. This can occur as the instructor models appropriate responses in moments of strong emotional response but should also be present throughout the curriculum when introducing activities and concepts and during regularly established processes of checking in with students.

Open communication would help to mitigate the negative consequences of classroom events where students become resentful, suspicious and end up feeling they have to meet their own needs. While a certain amount of self-sufficiency seems important in the development of new drama therapists, by opening more channels of communication this can be accomplished in a supportive manner instead of a seemingly unsupportive one. This could also give students an opportunity to voice their concerns and frustrations earlier, allowing faculty members to address

developing issues before they become problematic. This would mirror and model the therapeutic relationship where therapists and clients work toward more open and honest forms of communication.

To facilitate this, it would be beneficial for drama therapy programs to establish and articulate clear and precise policies for the navigation of the students' personal material that fit into the frame of the program's approach and philosophy. Within many program syllabi there are policies regarding late work, plagiarism, students with disabilities, etc., it would seem to follow that a policy regarding personal material, as observed in one syllabus within this study, would be consistent with already established protocol. This would allow the faculty to present a unified front and encourage a culture of "communication, coordination and transparency," (Behnke, 2008, p. 217).

When crafting these departmental policies, Aponte's (1994) guidelines for what might be included could prove useful:

> 1. Trainees will be presenting their personal histories and information about their current life circumstances.
> 2. Although trainers may inquire about what they believe is relevant, trainees are free to volunteer only what they wish to reveal.
> 3. Trainers and fellow trainees are bound by confidentiality for all personal information revealed by a trainee.
> 4. Trainers and trainees are not to assume a treatment contract (with all that implies) under the guise of training.
> 5. Trainees will pursue personal treatment outside the training program, and trainers will assist this pursuit, when appropriate. (p. 6)

Aponte's recommendation was to articulate these policies and then have the students agree to them in writing. This reflects the practice of one of the examined programs that had students sign a form of informed consent at the beginning of the program, acknowledging the personal nature of the education experience and the possibility for emotional engagement and disruption. By having a clearly articulated policy and by having students actively acknowledge and consent to the personal aspects of the program, educators would be setting the stage for an ongoing process of dialogue and collaborative navigation. This policy could then be reviewed, restated and discussed in each course and program component.

Pedagogy

Within the classroom, drama therapy educators can work more toward using drama therapy theories to inform our pedagogical practices. As we teach topics such as dramatic reality and dramatic projection, we can be mindful of how these same concepts are at play within our classrooms. If we are informed by drama therapy theory, we will not be able to assume that activities where we have students role-play clients or play fictional characters are benign and do not touch on the students' personal affective material. Instead, we can use these moments to teach the concepts further and at a more complex level. We can incorporate personal process in a more mindful way in order to highlight ideas and deepen learning, acknowledging that multiple aspects of the classroom experience have the potential for evoking strong affective responses.

This research points to the importance of creating structures within programs to foster and utilize theatre and drama skills. As the fundamental tools within drama therapy, these skills can be used both therapeutically and pedagogically to aid students in navigating their own relationship to self, other and art form. This could indicate the benefit of including more projects that allow students to take their time in constructing and rehearsing prior to presenting. This research has suggested that these types of projects allow students to gain a broader perspective and to navigate their personal affective material on their own time, taking advantage of their support system during the course of construction and rehearsal.

The research also indicates a need to examine how we assess and evaluate students. Within the responses, large complications were highlighted in moments of assessment. As assessment is a necessary part of education, this is an area that deserves more discussion and innovation. At the very least, creating a culture with more open communication will aid in the navigation of the expectations within these moments. It also seems important, when utilizing assessment techniques that have students in the role of client, that attention is paid to the rights and experience of the student in the client role. Creating approaches that allow for a discussion or processing of the client experience and that makes way for an exit strategy without penalty should the enactment become overwhelming, would be a start in addressing some of the concerns that were raised in the research.

The student-teacher relationship was also highlighted in the research responses as an area that contributes to the complexity of the intersection. Beyond the multiplicity of roles such as student, client, teacher and therapist, the personal relationships between the students and faculty

play a large role in the student experience. Given the crossover of education and therapy, the potential for projection through transference and countertransference is heightened. There were multiple responses, from all programs, indicating a frequent transferential response placing faculty members in the role of a parent figure. This reflected the ideas of Freud and Britzman (2003) who discussed the "impossible profession" of education because of the multiplicity of roles and projections (Freud & Brill, 2012). Again, an open forum for communication and processing could allow for a more transparent navigation of this relationship. Educators would also do well to be mindful of this aspect of the phenomenon and to take it into account when interacting with students and when making pedagogical decisions.

In general, this research suggests a current need for better ways of articulating among ourselves how we educate. Within the field of drama therapy there is a clear need for common language regarding this phenomenon and other aspects of pedagogy. As a field we often have multiple names for similar concepts, but a common language would aid us in collaborating to find best practices in regards to navigating the complexities. This, then, would also point to a greater need for dialogue about pedagogy in drama therapy. This idea struck me as I was collecting data,

> We do not talk about or explore pedagogy in drama therapy. Perhaps this is a problem inherent in universities, but we don't talk about - or have a language for talking about how we teach. We can give examples of therapy, we can share moments that happened in classes, but we can't always talk about why we made the choices we did - from an education standpoint. (Author's journal, January 16, 2014)

With few drama therapy educators having backgrounds in pedagogy and curriculum design, most coming rather from clinical or creative backgrounds, focusing on pedagogical choices has not been a priority for the field. Some attention has been paid to curricular discussions and how programs are structured, but not as much to the actual instruction and pedagogy. In their recommendations for construction of master's degree programs, Conrad, Duren and Haworth (1998) have stated, "We believe that faculty and administrators would do well to pay as much attention to culture and pedagogy as they do to curricular content when making decisions about learning experiences in master's programs" (p. 75). With an increase in drama therapy programs, at least in North America, the moment seems ripe for such a dialogue.

While it is not reasonable to expect that drama therapy instructors will go on to gain additional degrees in education, it does seem possible that as a field we can begin encouraging such discussions and promote forums, workshops, trainings and communities where these topics can be discussed and shared. This would take a collaborative effort from those already teaching in the field along with those who are new educators and would require an inclusion of the voices of students. Eventually designing a course that looks at pedagogy for future drama therapy educators that incorporates multiple elements of the various aspects of the phenomenon unique to the field could be of great value.

Competencies

The discussion of pedagogy also necessitates an exploration and articulation of core competencies for drama therapists. While some programs have made the effort to outline competencies, it seems that explicit language about personal process and personal traits is often avoided. In reviewing literature related to counselor effectiveness, Hensley, Smith and Thompson (2003) identified the importance of personal traits of the therapist such as "empathy, openness, maturity, flexibility, awareness of impact on others, counseling skills and ability to accept personal responsibility," (p. 225). This idea is reflected in the suggestions of Ridley, Mollen and Kelly (2011) "Competence consists of cognitive, emotional, attitudinal, and behavioural components" (p. 837). This would indicate a need to broaden common perspectives on competencies that look primarily at behavior and cognitive abilities, while passing over emotional and attitudinal qualities. By clarifying and collaboratively determining competencies within drama therapy, including emotional and attitudinal aspects, educators would be provided with a set of standards and benchmarks that could be used in assessing student progress and in giving constructive feedback. This would also assist in supporting a common language to discuss the importance of personal material in drama therapy education.

Personal Therapy and Process Groups

Finally, it seemed clear from the exploration of the phenomenon that personal therapy was an important component of the students' education experience and an important tool they used in navigating the complex relationships with peers and faculty members. It has also been suggested that personal experience in therapy is important in developing therapeutic skills (Lennie, 2007; Mahoney, 1997; Moller et al., 2009; Orlinsky et al., 2005). The first

recommendation would be that all drama therapy students be required to be in personal therapy during their education. Currently BADth has this requirement while the NADTA does not. Given the important role that the therapy experience appears to play, a mandate by the accrediting organizations seems warranted. Often an argument is made that programs cannot legally require students to be in therapy, it seems that if the requirement were to come from the accrediting organization rather than the university program the universities can sidestep potential legal hurdles.

At the same time, it seems possible that there could be a better integration of the personal therapy experience within the education programs. Students reported some difficulty in finding therapists that were available, affordable and knowledgeable about their unique experiences. While some of this difficulty is common in the experience of finding a therapist, it seems possible that university programs could be more helpful in assisting students to access these services. Because it is important to maintain confidentiality and the safety of the therapeutic relationship, university programs would not be in communication with the students' therapists other than to potentially make referrals and to verify participation in therapy.

While some of the responses were mixed regarding process groups, these confidential forums where the students had the opportunity to explore their own group process as well as their experience in the program appeared to have rich potential. If given permission to include therapeutic processes, the groups can provide a space for students to work through difficult dynamics within the cohort as well as feelings and events that arise over the course of their time in the program. Serving both as a model for group process and therapy as well as a means for working through potentially difficult dynamics, these groups, if effective, seemed positioned to help with the navigation of the education/therapy intersection. From student reports, these groups became less effective when they were infrequent, when there was a question of level of confidentiality and when the group purpose became confused. A broader dialogue in the field about the implementation of these groups and the potential format could further aid in elevating the quality of the drama therapy education experience.

Imperfections

In reflecting on the study I am hesitant to label aspects of the study as limitations, not because I do not feel it is imperfect and influenced by bias and assumptions, but because in many

ways these imperfections and bias are what create this manifestation and understanding of the phenomenon. By labeling them "limitations" it would seem to imply that without these limits, the research would be able to achieve something concrete, absolute, truthful. From my point of view, truth is not a goal or a possibility and instead we must look at experience through the perfectly flawed lens of our own bias and history. Even the most concretely designed phenomenological studies with the most rigid of bracketing will include bias and assumption. That being said, I think it is of value to address a few of the imperfections I see in looking back on the research.

Perhaps most notable for me is the depth of the study. A more extensive exploration, over the course of a much longer period of time, could provide a deeper understanding of the phenomenon. Similarly, there are drama therapy education programs throughout the world that were not considered for this research due to distance and language. It is quite possible that discussions are being undertaken in other parts of the drama therapy world, such as the Netherlands or Israel, about these topics but I did not access them due to the delimitations of this study. That being said, this study does serve as an illustration of my understanding of the phenomenon within the parameters that were established.

Because the focus of phenomenology is on the conscious experience of the subject, behavioral observation is not usually used when conducting phenomenological research (Osborne, 1994). For this research, the focus was on how the students experienced their classroom moments and so the data collection centered on their subjective internal experiences. However, I am aware of the depth and possible insight that could be added to this topic through the incorporation of behavioral observations. If operating from a more complex view on experience it might be assumed that subjective lived experiences are revealed not only through words and reflections but also through non-verbal acts, making the case for the inclusion of observations. This idea would further suggest that this research is only a small and incomplete representation of a much more complex experience that merits additional exploration.

Being only a snapshot of this particular constellation of students, faculty, experiences and researcher, this study is limited in that it cannot be broadly generalized. The phenomenon as I have outlined it can only be said to apply to my research participants in the point at which they were interviewed. It can also be assumed that since discussing the phenomenon, the participants' relationship to and experience of the phenomenon has shifted. This is the nature of qualitative

research and a consequence of taking a postmodern perspective on phenomenological research. In some ways this also excites me, that through dialoguing about the phenomenon it can possibly move and transform, hopefully in the direction of a more effective learning experience.

When reviewing my data I also noted that my questions and line of inquiry steered the conversations in the direction of the most extreme cases, the moments of most intense emotion in the classroom. While it can be helpful to look at extremes to define the parameters of a phenomenon, I think more time could be spent looking at the day-to-day, common experiences of affect within the drama therapy classroom. By focusing on the moments of strong response, the questioning invited dialogue about the moments of intensity and thus, this study is more a phenomenological representation of the moments of strong response than of the broader experience of affect in drama therapy education. However, rather than seeing this as a flaw, it served the purpose of further defining the various aspects of the experience and can lay the groundwork for future research.

Contributions to the Field

This research enters new territory in both drama therapy and education. As was mentioned, the literature on drama therapy education is very limited and often only focuses on the experience of the educators. This is the first extensive research study to look at the experience of drama therapy students within graduate programs. It is also one of the first studies to begin questioning and exploring pedagogy within drama therapy. Situated as a potential catalyst for further discussions and explorations, this study can begin paving the way for an increased dialogue within the field of drama therapy about the formation of new professionals.

As many localities are looking to license and credential drama therapists and other creative arts therapists, the discussion has often turned to a question of competencies. Portions of this research can be useful in helping to frame such a discussion in a way that not only looks at specific skills but also other traits and qualities that can be fostered by education programs in order to increase competence. Through defining competencies and outcomes, we will also be crafting language about scope of practice and professional identity.

This study is also unique in that it applies drama therapy theories such as dramatic reality and dramatic projection to interrogate the education experience. Often drama therapy theories and processes are confined to the field and located within the parameters of drama therapy

practice. This research serves to broaden the influence of drama therapy theory on other forms of professional practice, including education. In this respect, the exploration of the phenomenon and the application of theory can prove informative for education in other disciplines. In programs where role-play, enactment, storytelling or other projective tools are used for education purposes, this study can serve to highlight the potential strengths and pitfalls. The recommendations within this study could be applied to these other programs, most notably theatre, counseling, psychotherapy, human systems intervention and teacher education programs where simulation and direct experience are used.

In a broader sense, this study serves as a model for possible applications of phenomenological research and phenomenological ideas to drama therapy research and practice. With drama therapy's strong connection to phenomenological ways of thinking (P. Jones, 2007), it stands to reason this would be an apt methodology. Jones (2012a, 2012b) has also called for a broader approach to drama therapy research, incorporating both qualitative and quantitative research methodologies. Phenomenological research can serve as a first step, helping to define and articulate experiences in drama therapy that can then be further explored with additional qualitative and quantitative methods.

Future Research

As this research is entering the new and relatively unexplored territory of drama therapy education, there are many further studies that could be conducted to explore the phenomenon and gain more information to enhance student learning. These future research projects could be useful in informing both drama therapy education, creative arts therapies education and education in other fields. For example, another phenomenological study looking at the more subtle manifestations of affect in the classroom would serve to better understand the layers of this experience. Similarly, going beyond self-report and also observing or video recording a series of classes could allow for a deeper level of analysis to look at visible manifestations of affect and the faculty and student in-the-moment maneuvers to navigate the intersection of education and therapy. While this would require more specific consent, the information it would provide could prove very useful.

A longitudinal study following multiple students through various programs from the point of applying to the program to a few years after graduation would also provide a more

substantial understanding of the student experience as well as a sense of how the experience and perspective changes over time and with new experiences. This could help place key moments, including the moments of strong response, in context of the larger picture of the comprehensive student experience. It could also inform a better understanding of the development of new drama therapists and give insight into the sequencing of curriculum.

Currently a practice analysis is being undertaken, supported by the NADTA, that examines the day-to-day activities of registered drama therapists in order to develop a series of competencies and skills that are used in the practice of drama therapy. This analysis can serve as a basis for future discussions regarding competencies and outcomes in drama therapy education. Further research could help to establish the qualities and traits possessed by effective drama therapists and all of the subsequent data could then be combined into an outline of core competencies for drama therapists. Studies could then be designed to begin assessing and measuring the presence of those skills and competencies.

Future research looking at the manifestation of this phenomenon within other disciplines could provide rich information. Initially looking at similar programs such as education in other creative arts therapies would be a good beginning. From there, the exploration could continue into other education programs, including acting and theatre education, counseling and psychology education, teacher education and education within the medical field. Not only would these explorations serve to further explore manifestations of related phenomenon, it could also work toward creating approaches to education and learning that more effectively make use of students' personal affective material.

While my research has been focused on the student experience, future research that examines the experience of faculty members would be important. These studies could examine the faculty's perspective on the navigation of the various roles as well as look at their intentions. An exploration of faculty affective experience and personal disclosure in the classroom would also help create a broader understanding of the phenomenon and lead to further innovations and approaches to pedagogy and curriculum development. These studies could point to tools that are already being used by educators to maintain boundaries and foster self-care practices. These ideas could then be shared with the broader drama therapy education community and be used in future planning and development.

Finally, given my relationship to the field of drama therapy, I believe an arts-based exploration of the phenomenon could also serve to illuminate and give more dimension to the student and faculty experiences. This could take place in many different ways, for example the story of Jane could be further fictionalized, staged and explored to share the findings and to add texture to the phenomenological text. Collaborative theatre pieces could also be created with drama therapy students who would incorporate their own experiences in performances similar to ethnodramas or ethnotheatre. These productions could then be used to inform new students and to educate faculty about the various aspects of the phenomenon. Faculty members could similarly be involved in these productions to share their perspective and their experiences, creating an arts-based conversation that could continue in the various forums within the drama therapy and education communities.

CHAPTER SIX: CONCLUSION

As I sit on the other side of the research, looking back at the process and reflecting on the phenomenon sitting in front of me, I am excited at the possibilities it presents and I am in awe of its complexity. At the outset I had the fantasy that the research would unlock the mysteries of drama therapy education and perfectly outline the pathway ahead in discussing and enhancing pedagogy in the field. I started off in search of the illusive core of a good drama therapist, seeking out ways to speak to and enhance the implicit and tacit aspects of being competent in our work. Within the research I hoped to find the key that would unlock the way to masterfully occasion the kind of learning that would produce an army of powerful drama therapists, connected to their core and ready to engage with a broad spectrum of clients. Instead, perhaps not surprisingly, I discovered a phenomenon with a rich complexity that is constantly shifting and changing, unwilling to be cornered and always on the verge of transformation.

I realize these are only my thoughts and interpretations of the phenomenon based on my interactions with these specific students and faculty. Others looking at the same information might arrive at different conclusions and notice different aspects of the phenomenon. At the same time, I am excited by my perception of the phenomenon and of the relative universality in the drama therapy student experience. There is something common in the experience and the more we explore and give room for it to speak, the better we will learn and find ways to navigate the difficult and multiple intersections.

Recommendations

Through my examination and interpretation of the data and as a review of the previous chapter, I would make the following recommendations in navigating the intersections of education and therapy in the drama therapy classroom. This list is by no means exhaustive and, similar to the phenomenon, exists in a continual state of flux and transformation. These recommendations are specifically for the drama therapy classroom, but they can also be applied to other similar forms of experiential learning.

1. **Transparent communication**. Drama therapy programs need to engage in broader efforts to promote and sustain transparent communication between students, faculty and institution regarding students' personal affective material.

This includes both verbal and written communication in reference to policies, in-the-moment responses, pedagogical intention and issues of transference and countertransference. Communication that focuses too strongly on forecasting a program's intensity or that sets student expectations too extremely should be avoided. At the same time, communication should include positive justification for inclusion of personal material.

2. **Clear policies**. Drama therapy programs should establish clear and consistent policies regarding the use of personal material both within programs as well as individual courses. Students should formally acknowledge an agreement to these policies and they should be reviewed frequently, not only when situations arise.

3. **Pedagogical discussions**. As a field, drama therapy needs to have a broader discussion regarding pedagogy and effective practices for drama therapy education. Not only should this discussion include a sharing of techniques, but it should also include discussions of teaching style, theories of education and aspects of pedagogy that can be informed by drama therapy theory.

4. **Established competencies**. The field of drama therapy needs to work together to determine a clear and consistent set of competencies that can be articulated to students, faculty, consumers and administrators. These competencies should not only include specific skills, but should also include emotional, attitudinal and behavioral components.

5. **Effective assessment**. Assessment instruments and methods need to be developed that measure the attainment of these competencies and skills within the drama therapy classroom. These methods should take into account the potential for multiple relationships and double binds for participants. Efforts should be made to minimize conflicts of interest and extreme situations where students may be forced to choose between good marks and personal mental well-being.

6. **Personal therapy**. Drama therapy students should be required to be actively involved in personal therapy while in the drama therapy program. Drama therapy programs should support students in finding competent therapists and should hold students accountable for participation.

7. **Theatre skills**. When possible, drama therapy education should include engagement with the art forms of theatre and drama. In particular, drama therapy programs should include assignments that give students the opportunity to rehearse and incorporate their dramatic and theatrical skills in the exploration of drama therapy concepts and theories.

8. **Ethical practice**. Drama therapy educators and practitioners need to engage in further discussions of ethics and ethical behavior within the classroom. These discussions need to include examinations of power, expectation, harm and consent as well as clear and explicit articulations of responsibility.

When looking at these recommendations and examining the navigation of this intersection, I am reminded of concepts within drama therapy that speak to the idea of balance, most notably Landy's (1996a, 2007, 2009) role theory. Perhaps role theory could be useful in summarizing some of the concepts of this dissertation. In role theory an initial role is chosen and then that role's counterrole is identified. "Roles adhere to their counterparts, called counterroles, creating dyads that are dynamic in nature, flowing toward and away from each other as the situation demands," (Landy, 2007, p. 104). Counterroles are not merely the role's opposites, but rather roles that sit on the other side of the main role, the juxtaposition between the two creating tension and instability. In this study, the roles of Teacher and Student could be seen as living in juxtaposition to the counterroles of Therapist and Client. All roles needing to exist in the same space, but sitting on different sides of what could be perceived as an uncrossable divide. Enter the guide role, "The guide is a transitional figure that holds together the role and counterrole, offering the possibility of integration" (Landy, 2007, p. 106). Within role theory, this guide role can help the role and counterrole "tolerate ambiguity and achieve balance" (Landy & Butler, 2012, p. 150).

Within this research several roles could be seen as playing guide roles between Teacher, Therapist, Student and Client, serving as reminders of the recommendations. These include the roles of Communicator, Wise Person, Critic and Artist. Perhaps most notably, the role of Communicator could help with transparent communication, ensuring the roles and counterroles understand each other and stay in dialogue. The Communicator could help in establishing clear language and means of dialoguing that include both student and faculty perspectives on the use of personal material within the drama therapy classroom. This role would be present throughout

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the program and would appear consistently through both written and verbal forms of communication, continually looking to make sure that all voices are heard and acknowledged. The Communicator would not be quieted by shame, insecurity or political pressures and would serve as a way of bridging competing ideas, interests and agendas.

The role of Wise Person could step back and see the broader picture, using knowledge of pedagogy and education to enhance the learning possible within the intersection. With a broad view of the intricacies and multiplicities of the phenomenon, the Wise Person would work to make sure all views are represented. From this perspective, the role could help establish clear policies that would aid in ethically navigating between the various roles and counterroles. Seeing the larger picture, the Wise Person would aid in connecting drama therapy theories with theories of pedagogy in order to determine best practices and a common language. This role would also be in a strong position to help guide future decisions related to classroom teaching and curriculum development.

The Critic can be present to monitor and alert to moments when the counterroles of Therapist and Client are taking up too much space. The Critic would be helpful in navigating questions of assessment and evaluation, working to establish clear criteria and effective means of measurement. Through the critical lens, this role would also be on the lookout for moments of oppression, power imbalance and unethical behavior, calling attention to possible infractions before they progress too far.

And perhaps most importantly, the Artist can step in with a wide range of interventions to creatively play with and navigate the space in between. The Artist would offer flexibility and creativity to hold, balance and navigate the shifting terrain within the intersection. Through the use of the multiple tools of drama and theatre, inventive representation and the incorporation of aesthetics, the Artist would bring both perspective and elasticity to the phenomenon, loosening rigid patterns of responding and empowering educators and students to actively engage. The Artist would also use their dramatic tools to contain and direct the flow of affect and emotion, facilitating safe exploration.

With this constellation of roles we can be in a better position to educate, to occasion learning and to navigate the complicated intersections in drama therapy education. With their assistance we can move to implement the recommendations of this research in order to address some of the very real and pressing concerns and in order to continue moving the field forward. It

is time, in the development of drama therapy education, to begin having a more complex discussion about pedagogy and practice within the drama therapy classroom.

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APPENDICES

Appendix A: Consent Forms

PERSONAL AFFECTIVE MATERIAL IN THE EXPERIENTIAL LEARNING OF DRAMA

THERAPY

Focus Group

This research project is being conducted by Jason D. Butler of the Individualized Program of Concordia University (jasondbutler@yahoo.com, 514-402-2995) under the supervision of Dr. Miranda D'Amico of the Department of Education of Concordia University (miranda@education.concordia.ca, 514-848-2424 x2040).

A. PURPOSE

The purpose of the research is to explore the experience of drama therapy students and faculty when personal affective material is evoked in the learning process.

B. PROCEDURES

This research will include a 90-minute focus group of drama therapy students that will be both audio recorded and video recorded for the purpose of transcription and analysis. Over the course of the 90 minutes participants will be asked to share feelings and experiences in relation to their education in drama therapy with particular focus on moments when their personal material was involved. Participant's names and identifying information will not be shared and every effort will be taken to maintain confidentiality. In the interest of confidentiality, group members will be asked to not share what other group participants say with those outside of the research group. Following the focus group, the researcher will possibly have further contact by email with the research participants in order to clarify comments or gain additional information.

C. RISKS AND BENEFITS

The potential risk is minimal in participating in this research. Although all focus group members are asked to maintain confidentiality there is the possibility that other group members may share statements that are made within the group. There is also the possibility that some of the questions might prompt participants to share stories that could potentially cause emotional distress. By participating in the research, participants could help improve teaching and learning in the field of drama therapy as well as other fields.

D. CONDITIONS OF PARTICIPATION

Participants agree to the following:

- I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences. Should I withdraw my consent, my quotes and other contributions will be deleted and will not be included in the final product.

- I understand that my participation in this study is CONFIDENTIAL (i.e., the researcher will know, but will not disclose my identity).

- I understand that the data from this study may be published.

CONSENT TO PARTICIPATE IN:

PERSONAL AFFECTIVE MATERIAL IN THE EXPERIENTIAL LEARNING OF DRAMA THERAPY

I understand that I have been asked to participate in a research project being conducted by Jason D. Butler of the Individualized Program of Concordia University (jasondbutler@yahoo.com, 514-402-2995) under the supervision of Dr. Miranda D'Amico of the Department of Education of Concordia University (miranda@education.concordia.ca, 514-848-2424 x2040).

A. PURPOSE

I have been informed that the purpose of the research is to explore the experience of drama therapy students and faculty when personal affective material is evoked in the learning process.

B. PROCEDURES

I understand that I will be participating in a 90-minute focus group along with other drama therapy students. I understand that this group will be both audio recorded and video recorded for the purpose of transcription and analysis. I understand that over the course of the 90 minutes I will be asked to share my feelings and experiences in relation to my education in drama therapy with particular focus on moments when my personal material was involved. I understand that my name and identifying information will not be shared and that every effort will be taken to maintain my confidentiality. I also understand and agree to not disclose the information shared by other group participants.

C. RISKS AND BENEFITS

I understand that the potential risk is minimal in participating in this research. I understand that although focus group members are asked to maintain confidentiality that there is the possibility that other group members may share statements that I make within group. I understand there is the possibility that some of the questions might prompt me to share stories that could possibly cause emotional distress. I also understand that my participation in this research could help improve teaching and learning in the field of drama therapy.

D. CONDITIONS OF PARTICIPATION

- I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences. Should I withdraw my consent, my quotes and other contributions will be deleted and will not be included in the final product.

- I understand that my participation in this study is CONFIDENTIAL (i.e., the researcher will know, but will not disclose my identity)

- I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME (please print)   _____

SIGNATURE   _____

If at any time you have questions about the proposed research, please contact the study's Principal Investigator:

Jason D. Butler
Individualized Program
Concordia University
jasondbutler@yahoo.com
514-402-2995

Faculty Supervisor
Education Department
Concordia University
Miranda D'Amico
miranda@education.concordia.ca
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If at any time you have questions about your rights as a research participant, please contact the Research Ethics and Compliance Advisor, Concordia University, 514.848.2424 ex. 7481 ethics@alcor.concordia.ca

PERSONAL AFFECTIVE MATERIAL IN THE EXPERIENTIAL LEARNING OF DRAMA

THERAPY

Faculty Interview

This research project is being conducted by Jason D. Butler of the Individualized Program of Concordia University (jasondbutler@yahoo.com, 514-402-2995) under the supervision of Dr. Miranda D'Amico of the Department of Education of Concordia University (miranda@education.concordia.ca, 514-848-2424 x2040).

A. PURPOSE

The purpose of the research is to explore the experience of drama therapy students and faculty when personal affective material is evoked in the learning process.

B. PROCEDURES

This research will include a 60-minute interview that will be both audio recorded and video recorded for the purpose of transcription and analysis. Over the course of the 60 minutes the faculty member will be asked to share feelings and experiences in relation to education in drama therapy with particular focus on moments the personal affective material of students and faculty is evoked. Participant's names and identifying information will not be shared and every effort will be taken to maintain confidentiality. Following the interview, the researcher will possibly have further contact by email with the research participants in order to clarify comments or gain additional information.

C. RISKS AND BENEFITS

The potential risk is minimal in participating in this research with the possibility of emotional distress when sharing examples of previous experiences. By participating in the research, participants could help improve teaching and learning in the field of drama therapy as well as other fields.

D. CONDITIONS OF PARTICIPATION

Participants agree to the following:

- I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences. Should I withdraw my consent, my quotes and other contributions will be deleted and will not be included in the final product.

- I understand that my participation in this study is CONFIDENTIAL (i.e., the researcher will know, but will not disclose my identity)

- I understand that the data from this study may be published.

CONSENT TO PARTICIPATE IN:

PERSONAL AFFECTIVE MATERIAL IN THE EXPERIENTIAL LEARNING OF DRAMA

THERAPY

I understand that I have been asked to participate in a research project being conducted by Jason D. Butler of the Individualized Program of Concordia University (jasondbutler@yahoo.com, 514-402-2995) under the supervision of Dr. Miranda D'Amico of the Department of Education of Concordia University (miranda@education.concordia.ca, 514-848-2424 x2040).

A. PURPOSE

I have been informed that the purpose of the research is to explore the experience of drama therapy students and faculty when personal affective material is evoked in the learning process.

B. PROCEDURES

I understand that I will be participating in a 60-minute interview. I understand that this interview will be both audio recorded and video recorded for the purpose of transcription and analysis. I understand that over the course of the 60 minutes I will be asked to share my feelings and experiences in relation to education in drama therapy with particular focus on moments the personal affective material of students and faculty is evoked. I understand that my name and identifying information will not be shared and that every effort will be taken to maintain my confidentiality.

C. RISKS AND BENEFITS

I understand that the potential risk is minimal in participating in this research. I understand there is the possibility that some of the questions might prompt me to share stories that could possibly cause emotional distress. I also understand that my participation in this research could help improve teaching and learning in the field of drama therapy.

D. CONDITIONS OF PARTICIPATION

- I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences. Should I withdraw my consent, my quotes and other contributions will be deleted and will not be included in the final product.

- I understand that my participation in this study is CONFIDENTIAL (i.e., the researcher will know, but will not disclose my identity)

- I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME (please print) _____

SIGNATURE _____

If at any time you have questions about the proposed research, please contact the study's Principal Investigator:

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If at any time you have questions about your rights as a research participant, please contact the Research Ethics and Compliance Advisor, Concordia University, 514.848.2424 ex. 7481 ethics@alcor.concordia.ca

Appendix B: Interview Guides

Interview Guide

Semi-Structured Interview with Educator

Educator: _____

Introduction: As I have mentioned before, my research is an examination of the use of the personal affective material of students in drama therapy education – in particular with relation to the experiential learning methods we frequently use. I am curious about how it manifests and how it can potentially be used. While we might have time to theorize about it together, I am more interested initially in gathering examples of this phenomenon from you.

INITIAL QUESTIONS

1. Can you give an example of a situation where the personal affective material was evoked in class? Did you expect it? What was your personal internal response in the moment? How did you handle it?

2. Is it something you take conscious steps to work with/not work with in your lesson preparation?

   If yes, how so?

   If not, why not?

3. How do you navigate the line between therapy and education in the drama therapy classroom? Are there other ethical questions involved?

4. How is your own personal material evoked in the drama therapy classroom? Do you ever overtly disclose your process in the classroom? Is it something you take conscious steps to work with/not work with in your lesson preparation?

If yes, how so?

If not, why not?

Can you give an example?

5. Do you have a policy in your program for working with student's personal affective material?

6. What is your philosophy of teaching and learning? How do you see the role of personal material in learning?

7. How do you see the difference between modeling therapy and conducting therapy?

Interview Guide

Focus Group with Students

Participants: _____

                                   _____

                                   _____

                                   _____

                                   _____

                                   _____

Introduction: As I have mentioned before, my research is a look at the use of the personal affective material of students in drama therapy education. I am curious about how it shows up and how it can potentially be used. Rather than theorizing about the phenomenon together, I am more interested in gathering examples of the phenomenon from you.

INITIAL QUESTIONS

1. Tell me of a moment when you found your personal material evoked in a drama therapy classroom? Did you expect it? How did you experience it? How was it handled?

2. How did this experience resonate through your subsequent coursework and practicum/internship?

3. Has there been a situation where your material or the material of a peer or faculty member was evoked where you felt it was unsafe or inappropriate? If yes, can you describe it?

4.   Has there been a situation where personal material was evoked in class and you felt it was

      important or vital to the learning experience?

5.   Do you have any examples of the educator's personal affective material being brought

      into the classroom? If yes, please describe.

6.   How aware are you of the role of personal material in education?

7.   Is the role of student's personal material discussed in your program? If so, what is said

      and in what context?

8.   Do you feel there is value in engaging your personal material in the process of becoming

      a drama therapist? If so, what kind of value?

Appendix C: Code System

The following table lists the code system for this research in its final form. In initial stages of coding, codes and themes were not organized into a formal structure. In subsequent coding stages, the following structure was identified and all initial codes were placed under applicable themes with new codes being created to further explicate and clarify the themes. In the table below, for each code there is a corresponding frequency as well as a code memo that gives a brief description of the code and the conditions of its use. The frequencies indicate the number of times the specific code was used by the researcher when reviewing the data – some codes have a frequency of zero as they merely served as structural codes and subcodes, further organizing the themes and coded segments. The code memos served as guidelines while coding and determining the categorization of the various segments. In the interest of confidentiality, three codes were omitted from this document because they were too explicit in identifying specific drama therapy programs.

CODE NAME	FREQUENCY	CODE MEMO
STRUCTURAL	0	Codes that indicate structural and procedural ideas while conducting analysis and writing dissertation.
COMMON	11	Indicators that this is a common phenomenon - that there are multiple examples one could give.
DIFFICULT EXAMPLE	2	Respondent states they will give examples where something went "wrong" - sharing something they experienced as "difficult" or hard.
FOLLOW-UP	11	For comments made in follow-up emails about how the process of inquiry has impacted their work/study.
NEW IDEA	9	For reference to this being the first time the respondent has talked about or articulated these thoughts. This code is to indicate moments that show the novelty or newness of articulating these concepts.

	QUOTE	19	For memorable direct quotations
	STORY	50	Used to indicate entire stories - entire anecdotes. This does not include philosophizing or what change happened as a result. However, those elements might be included if they are within the telling of the actual story.
STUDENTS		0	Codes specifically looking at who the students are
	FAMILIARITY	10	For indication that students and teachers get to know each other well. i.e. - I might miss something once, but over the course of three years I am going to get to know them well.
	LIFE EVENT	5	Mention of a life event that happens/arises during the course of education. i.e. death of parent, illness, etc.
	PAST	14	Moments of a story from the student's life pre-program - that arise or are brought up, evoked, invoked in the classroom setting. This is different than the code "FAMILIARITY" which deals instead with the idea that educators have history on the students.
FACULTY		0	Codes specifically looking at who the faculty are
	FACULTY	7	Specifically for students reflections on their faculty members. Where they discuss how the program is structured, how various faculty members interact with students, etc. This is for comments about the dynamics within the system - particularly between students and faculty - or between faculty as perceived by students.
	FACULTY TRAINING	4	Specific reference to any training/education the faculty have had in pedagogy/curriculum design, etc. In response to follow-up email
	INTENTION	7	Theme looking at ideas that guide faculty

			intentions
	COMPASSION	7	Reference to faculty intention of compassion in their teaching.
	PHILOSOPHY	22	An articulation of one's philosophy of education. Most likely this will be a larger statement that will be broken down into smaller pieces for the sake of coding.
	POLICY	20	Indicates program policies designed to assist in the use of personal material. i.e. rules or guidelines. i.e. a groundrule that they can say stop at any moment.
	HUMANITY	21	Mention of the ideas/concepts of humanity - "common to the human experience" - etc. Moments that describe a more humanistic approach to the work.
LANGUAGE1		0	Organizational code looking at language used in discussing the phenomenon
	LANGUAGE	115	Indicates language used to talk about the phenomenon with students - this could be direct comments that faculty use at orientation, in interviews or in classroom settings. More about the language of faculty than the language of students.
	RETRAUMATIZED	11	For explicit mention of the term "retraumatized" or retraumatization, etc. Is related to, but will be coded differently than mentions of "trauma"
	TRAUMA	38	For use with mentions of trauma. This code is specifically about the naming of trauma. It is not to include the other emotional responses that might be represented - i.e. code intense emotional response separately.
	TRIGGER	14	For specific mention of the word "trigger" or "triggering".
FACULTY ACTION		4	Theme looking at various actions of faculty members

		STRUCTURE	7	Discussion of structure - teaching structure - structured approaches, etc. This could also be discussion of going against structure - learning techniques/form and then making choices to deviate.
		FACULTY LIFE EVENT	5	Life events, but those that happen to faculty - to differentiate from student experiences.
		POSITIVE MODELING	9	Examples of Faculty actions where they are modeling in the classroom with the intended purpose of modeling. Different than unexpected examples of modeling where there is a conflict or a dilemma.
EXPERIENTIAL LEARNING			0	Codes looking at experiential learning
	LEARNING		0	Organizational code to indicate category related to ideas on learning
		EMBODIMENT	4	Specific reference to embodiment - different than experiential, this is a direct reference to the corporeal presence. Under the context of "LEARNING" this is about how embodiment contributes to learning.
		META	7	Discussion or reference to "meta" commentary - discussing the process but also experiencing the process.
		SELF FIRST	33	For indication of the need to go somewhere personally in order to help another go there. For now, different than "wounded healer" - not an implication of woundedness, but an implication of having gone through a personal process. i.e. "knowing myself makes me available to you," "I can't take my clients there if I haven't gone there myself"
		TEACHING MOMENT	36	Specific moments of teaching - where a pedagogical in-the-moment intervention is described or indicated. i.e. "this was an important moment to highlight the choice that was possible"

					Some of these moments were explicitly cocreated with the researcher.
		MISSED MOMENT		2	A subcode of TEACHING MOMENT where there was an acknowledged missed learning opportunity.
	GROUP			0	Organizational code for aspects of group process.
		AUDIENCE		12	Describing the impact of having an audience on the student.
		DIVERSITY		18	For moments, stories, situations that come up involving questions of diversity.
		GROUP DYNAMICS		37	Moments that specifically reference the group dynamics and the interpersonal relationships within the class/cohort.
		WITNESS		11	The experience of watching and being affected by what is going on -when the respondent is not the protagonist. i.e."the moment was not about me, but watching it, I felt . . . "
	EXPERIENTIAL			76	Mention of experiential learning or teaching methods. Overreaching code that indicates specific moments of experiential interventions. This code should be used to code both the explicit mention of experiential learning as well as mention of exercises and techniques, even if they are not explicitly labeled "experiential." i.e. "The class was doing a role-play/psychodrama/enactment" - etc. While the majority of learning in DT is experiential, this will be used when specific interventions/exercises are mentioned.
		CHARACTER WORK		3	Experiential learning techniques involving the long-term creation of characters - as opposed to IMPROV
		CHECK IN		2	Experiential technique involving a ritualized form of check-in.
		DVT		2	Experiential learning technique involving DvT

	FISHBOWL	2	Specific reference to experiential learning method involving "fishbowl" observation.
	GUIDED MEDITATION	1	Experiential learning technique involving guided meditation
	IMPROV	2	Experiential learning technique/process involving improvisation - unstructured improvisation - different than DvT
	MASKS	1	Experiential learning technique utilizing masks.
	MYTH WORK	5	Experiential learning technique involving the enactment of myth
	PERFORMANCE PIECE	39	Mention of performed pieces. For now, this code will be for performances of a self-revelatory nature.
	PSYCHODRAMA	8	Experiential learning mention that includes a psychodrama intervention
	PUPPETS	1	Experiential learning technique involving puppets
	RETREAT	2	Experiential learning technique involving a retreat - getting away and going to another location.
	RITUAL	5	Mention of rituals that occur in the classroom.
	SCULPTURE	3	Experiential learning technique involving sculpting.
	SIX PART STORY	1	For experiential learning experience utilizing Mooli Lahad's six part story making.
	SPATIAL WORK	2	Experiential learning techniques involving working with and manipulating space.
	THERAPEUTIC THEATRE	1	Experiential learning techniques utilizing the methods within therapeutic theatre.
DIFFERENT COURSES		9	For comments that different courses have differing levels of expectation and personal material.
ROLE-PLAYING		9	For references to situations where the students are playing other than self. i.e. role-playing clients or therapists.
STUDENT AS THERAPIST		16	For use in moments when a student/classmate is acting as therapist.

	WRITTEN		36	For moments talking about written coursework - indication of tasks students must do in written for - or ideas about reflection happening in journals, etc. These can either be written events in class or written events that take place outside of class.
EXPECTATIONS			0	Codes pointing to expectations
	FROM SELF		0	Structural code looking at expectations that come from self
		ANTICIPATION	10	A sense that something is going to happen. Used for moments when there is: Worry, foreboding, anxiety, etc. about something that is going to happen. For both positive and negative experiences.
		CRITIC	19	For indications of thinking about right/wrong good/bad. Evidence of a strong superego or judgmental position. Different than ASSESSMENT - which is more directed at formal evaluation in the school settings - this is to indicate the sense of right and wrong. i.e. "I try to stick by the rules" "I was trying to do it correctly"
		CRITIC EMOTION	6	Subcode of CRITIC - but this one is expressly looking at an individual critiquing their ability to show up emotionally in a class - expressing a desire to have showed more emotion.
		FIX ME	5	Where students express the desire to have their "work" done in class - when they want to be the focus of the work.
	FROM OTHERS		0	Structural code for expectations that come externally - peers, institution, faculty, etc.
		EMOTIONAL EXPECTATION	38	Indicating an expectation to show up - to be emotional. This can be an expectation placed on the student by the program or by their peers. This is both explicit and implicit - moments where they are told -- "use this as an opportunity to change" - or the idea of self-rev

				-- or comments such as "I saw the people around me having these profound experiences"
		FACULTY EXPECT	5	Subcode of EMOTIONAL EXPECTATION for explicit or subtle statement of expectation from faculty
		PEER EXPECT	6	Subcode of EMOTIONAL EXPECTATION showing explicit mention where others are giving subtle or explicit pressure
	FORECASTING		24	For indications of times that the program or instructors say something to prepare students for what might be coming - "This program is going to be intense" "You're going to be in a different environment" etc.
		INTENSE	7	For moments or examples where the respondent talks about the experience as being "intense" "too much" etc. Discussions of the emotional impact of the program.
		INTERVIEW	11	For indicating strategies that might currently be employed in the interview process to account for, prepare or acknowledge the role of personal process in the program. This is not the same as suggestions for how to act going forward - that would be in "FIXES"
	MATURITY		5	For reference to being mature - in particular, in students - the idea that mature students are privileged. Related to: EMOTIONAL EXPECTATION, DIFFERENT LEVELS, ASSESSMENT

	PERSONAL CONGRUENCE	6	A sense that personal style matches one's personality. In relationship to affect being shown to the level expected for one's personality. Could be related to the already existing code of INDIVIDUAL STYLE. The difference at the moment is that this is a looking for congruence in terms of self and affect expression - the INDIVIDUAL STYLE code is looking at one's personal style of providing drama therapy.
	PRESENCE	13	Reference to being in the moment - in the here-and-now
	REFLEXIVITY	16	Reference to students' ability to reflect on action -- including, and perhaps highlighting an ability to reflect on their affective experience. Feels almost related to being in a place of aesthetic distance. Merged with previous code INSIGHT -- the memo on that code is as follows: Explicit reference to the idea of insight - having insight, being evaluated for insight, developing insight, etc.
	RESILIENCE	13	References to the need of the students to be resilient - strong - capable - able to hold difficult things. Possibly an insinuation of responsibility as well.
	STAY WITH IT	14	Moments in the classroom where emotion arises and the choice is made to stay with the emotion rather than divert or go around it.
RESPONSE		0	Codes pointing to responses to the classroom affect
	RESISTANCE	27	Highlighting moments of student resistance - in particular, resistance to the aspect of the program that requires/asks for self to show up. i.e. "Petrified at this particular aspect" "Challenged me on the use of personal process"

SPONTANEOUS			19	For situations of personal sharing that come up spontaneous as opposed to intentional. Also for moments that are unexpected.
STRONG RESPONSE			58	Broad category representing moments of a strong emotional response.
	FELT		0	Sub code for strong emotional responses - what is reported as felt by the individual
		ANGER	7	Emotional response reference to anger
		HATE	1	Feelings of hate, dislike, etc.
		ANXIOUS	2	Reference to emotional response of being anxious
		AWFUL	2	Reference to feeling "awful" in emotional response.
		EXPOSED	2	Reference to feeling exposed, revealed, outed. This is a negative experience where one feels a potential oversharing - over exposure.
		FRUSTRATION	2	Mention of frustration as a strong emotional response.
		SCARED	5	Emotional responses having to do with fear, terror, being scared.
	OBSERVED		0	Sub code looking at responses that are observed by outside individuals
		ATTACK	13	Strong emotional response that is described in terms related to an "attack."
		CRYING	18	For specific reference to someone crying.
		DISSOCIATION	7	For strong responses when the individual dissociates - detaches from the group.
		FLEE	2	Consequences where in the moment someone leaves the room - escapes.
		LAUGHING	1	Strong emotional response involving laughing.
		PHYSICAL	6	For mention of situations where things became physical in a negative way. i.e. They stood up as if they were going to fight --- She grabbed my wrists.
		REGRESSION	1	Reference to emotional response of regression.

		SCREAMING	3	Emotional response of screaming.
		UPSET	2	Specific emotional response stated as "upset"
	INTERVENTION		5	For consequences where the professor or another professional steps in and "fixes" the situation in the moment of emotional response.
	TIMING		22	Reference to the timing of a specific event - could be timing in relationship to the semester or timing in relationship to the program or the class. i.e. it came at the very end of class. or - it was our last class of the semester . . .
	UNEXPECTED		6	For moments where a pedagogical choice is made that is not expected. Different than SPONTANEOUS or SURPRISE - this is about choices that the educators make that surprise the students - things they were not expecting. This is NOT about being surprised by what is coming up.
CONSEQUENCE			0	Codes point to the longer term consequences of the moments of strong response
	INSTITUTION		0	Sub code under consequences for those institutionally based consequences
		FAIL	2	Consequence where a student fails - or does not pass a course due to events in the strong response.
		NEW STRUCTURE	9	Consequences that involve new constructs, new structures being put into place with the class or group. "we did a new thing, that used the image of a railroad crossing . . . "
	FEELING CONSEQUENCES		0	Sub code for feelings that are felt by students subsequent to the strong emotion - more long term
		AMBIVALENCE	3	Moments that express the ambivalence - the push and pull of whether to participate or not - whether to risk or not.
		CONCERN	9	Where a respondent mentions concern or worry about a classmate

		DIVISIVE	1	Consequence of an event being divisive to the group - causing different factions or positions.
		GUILT	4	Feeling guilt over a response to a classroom situation.
		LINGER	6	Mention of consequences where the effects of the event linger - they last longer than the event - have ripple effects, etc.
		PAIN	1	Consequences of the event refered to as painful - in an ongoing way.
		REGRET	5	Expressions of regret - wishing one had not acted/shared/volunteered. Or wishing one had shared more. i.e. "felt like I had shot myself in the foot"
		SECOND GUESSING	10	Indications of moments where students second guess their decision to be a drama therapist. Possibility of dropping out of the program, etc.
		SHUT DOWN	5	Consequences - for emotional responses where the individual or group shuts down - is unable to function. Different than SECOND GUESSING as they are not looking for a way out - just unable to function.
		TOO FAR	8	An in vivo code for references to something being "too far"
	ACTION CONSEQUENCES		0	Sub code for consequences of strong emotional moments - actions, decisions, choices that are made as a result.
		AVOIDANCE	4	Consequence where the experience is met with silence - no response - swept under the rug. Avoidance.
		AWARENESS	12	For indications of consequences where the individual talks about becoming more vigilant - more aware. Heightening one's sense of what might happen.

	CHANGE	4	Indication of things that have changed as a result of incidents. This is related to CONSEQUENCES but these are changes that happen specifically and consciously in response - usually systemically or institutionally.
	DELIBERATE	8	A moment or indication of a moment where someone makes a deliberate choice to engage personal material. i.e. I decided I was going to do it - I talked to my husband and thought it was now or never . . .
	MEET NEEDS	10	Consequences that relate to deciding to meet own needs. "We decided to meet outside class because we knew it wasn't going to happen inside class"
	MISTRUST	2	Consequences that discuss losing a sense of trust in the program, in faculty,
	TRANSFORM	17	Moments of noticeable transformation or transition. i.e. "we saw him go from a place of resistance to a place of connection" --
DILEMMA1		0	Codes pointing to the dilemma, intersection
	THERAPY VS. EDUCATION	77	Specific mention of Therapy vs. Education - This can include specific mention of the dilemma or mention of how it is "not therapy" or this is "only education" - anything that outlines or explores this conflict. In particular - this code looks at where therapy and education can be at odds.
		STATE DILEMMA	13	A subcode of THERAPY VS EDUCATION for use when the individual explicitly states the dilemma of education vs. therapy

		RESPONSIBILITY	56	References to who is responsible for the events/experiences. Either students feeling they are/were responsible or educators feeling they are. Also the placing of blame/responsibility on others. Questions of students or educators being responsible. Stories of feeling taken care of because faculty were responsible and stories of feeling abandoned because faculty did not step up and take responsibility. "I should be able to control that" "It was my fault for bringing that material"
		DT THEORY	1	Reference to the idea that specific ideas within DT theory make it so that personal material is going to creep up in the course of experiential methods.
		ETHICS	4	Mention of the ethics of requiring or asking students to bring their personal process.
		FACULTY RESPONSIBILITY	16	Segments that point to it being the faculty responsibility
		HOW MUCH	9	Highlighting the dilemma - the question of how much to bring into the classroom setting.
		INVISIBLE	18	Reference to phenomena that might not be known or seen in the classroom. Only manifest later - if ever. i.e. "I didn't' realize the impact until later" "There are experiences we may never know"
		RISK	7	Instances where the individual talks about taking a risk - something risky. Explicit references to risk than about other ideas around the topic. For example, this is not about safety - that is another topic.
		SAFETY	21	References to when classroom situations are safe or unsafe. Looking for specific/explicit labeling as "safe" or "unsafe" "dangerous" etc.
		STUDENT RESPONSIBILITY	8	Segments where the respondent suggests it is the responsibility of the student

	BALANCING ROLES		34	For moments discussing the balancing of roles - therapist, educator, student, etc. This is to be used in moments where the individual is explicitly trying to play multiple. i.e. A teacher is modeling therapy but is aware of the duality - needing to teach and therapize - the balance between tending to the student/client and fostering learning/transferring knowledge
		BOUNDARIES		2	For reference to boundaries within relationships - whether maintaining, breaking, strengthening, etc. with particular reference to interpersonal boundaries as opposed to boundaries between concepts - or between education and therapy.
		COUNTER/TRANSFERENCE		32	Mentions of transferential and countertransferential responses between educator and students. i.e. attachment issues, explicit projection, etc.
			PROTECTIVE	6	For comments made by students where they are protective of or defensive of their professors. Related to COUNTER/TRANSFERENCE
		DILEMMA		10	The dilemma of how to act/respond. In most cases this will be about whether or not to intervene in a moment.
		EDUCATOR AS THERAPIST		47	Moments showing or discussing an educator stepping into the role of therapist this can be to address a situation or take care of an issue. But it can also be in the context of modeling - when a therapist decides to "do therapy" for the sake of teaching it. Variations in here -- educator "performing" therapy -- modeling -- and then examples of the educator actually conducting therapy. Moments where the "Educator as therapist" helps in the learning process - helps the student to decide how much to share/not share. Points out a

			phenomenon in the moment.
	LINE	18	Mention of a line, grey space, in-between, etc. Anything that indicates the space between therapy and education, between bringing personal material and not.
	MODELLING	21	For references to modelling in the classroom - usually used when an educator is modelling therapy.
	TRANSITION	10	Reference to the moment of switching from client to student - the shift from being in the experience to being in the classroom. Used for direct reference to this moment.
ASSESSMENT		61	Mention of students being assessed for their work. This could be explicit or a mention of a test, exam, assessment, critique, etc.
	DIFFERENT LEVELS	18	Related to the idea that students are at different levels of development and experience.
DEFENSIVE		7	For moments when it feels as though the individual is defending the program, their choices, etc. Highly subjective.
MESSY		11	Reference to the fact that the navigation, negotiation of this aspect of education can be messy, fuzzy, hazy, etc.
THEORY		5	Reference to the need of theory - the cognitive aspects of education. Perhaps in balance to the personal. Assertions about the importance of learning theory.
SOLUTIONS		0	Codes pointing to ways of handling/navigating the intersection
TRANSPARENCY		16	Indication of decisions to share what is happening or present in the moment. Could also be about disclosure. Includes both decisions to share and decisions not to share. i.e. "If I do feel emotional, I'll just share it."
	FIX-DISCUSSION	6	Fixes to the dilemma that involve

			discussion/dialogue/communication
	FIX-POLICY	1	Fixes to the dilemma that involve clarifying university/program policy -- also related to FIX-DISCUSSION as well as FIX-TIME
	FIX-STRUCTURE	4	Fixes to the dilemma that involve creating more structure/clarity in the classroom.
	FIX-TIME	1	Reference to potential solution to the dilemma which involves spending more time on the topic.
	FIX-TRAUMA	1	Fixes to the dilemma that involve discussion about and education involving trauma.
FIX-INTERVENTION		11	Fixes to the dilemma that involve faculty intervention - either intervention in the moment of the event, or following up with a student/individual after.
SUPPORT SYSTEM		3	Mention of support systems that students have available to them - including but not limited to the university program.
	FIX-PROCESS GROUP	7	Codes referring to process groups in relationship to a "solution" to the dilemma
	FIX-THERAPY	28	A reference to personal therapy as a solution
	SELF-CARE	2	Reference to the need of or the decision to make space for Self-Care
THEATRE SKILLS		10	Reference to the theatre skills in students. A connection to the art form and possibly how that intertwines with the work.
	DISTANCE	14	Mentions of distancing as it relates to Landy's ideas of distancing. Explicit mention of the concept - there are other codes - i.e. STRONG EMOTION that would indicate underdistanced responses, but this would only be coded DISTANCE if distancing is mentioned.