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**Drama, Theatre and Multiculturalism: As Educational
Tools do They Fit the Criteria for Multiculturalism, and Can They
Promote Classroom Diversity?**

Andrew Willmer

A Thesis

in

The Department

of

Educational Studies

**Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada**

August, 1998

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Abstract

Drama, Theatre and Multiculturalism: As Educational Tools do They Fit the Criteria for Multiculturalism, and Can They Promote Classroom Diversity?

Andrew Willmer

Among Canadian educators - both theorists and practitioners - there has increasingly been a push to improve upon existing teaching strategies and techniques to create an educational climate that is relevant and appropriate to the myriad, diverse constituents who now populate the schools throughout Canada. In essence, educators are looking for techniques and approaches that benefit the learning capabilities of all students. A form of teaching that strives to reach an entire student body could be said to be multicultural in theory, goals and practice. Within this realm of multicultural thinking there exist many theories for what is deemed to be multicultural education.

Theatre and drama have existed as a form of societal expression since the beginning of time, and have been used as instructional techniques throughout Canadian schools to a varying degree over the last quarter of a century. Within schools the teaching and use of theatre and drama have taken a number of different forms, ranging from the product based theatre production, to drama as an instructional process. Included with this is also a full range of approaches and methods of linking the theatre practitioner

with the educator in a process that results in the creation of performance forms such as Theatre for Young Audiences (TYA) and Theatre in Education (TIE).

In examining educational models of multiculturalism and the usage of theatre and drama as instructional tools there can be seen to be linkages and common elements.

Clearly Theatre and Drama can be considered to be viable multicultural teaching.

Acknowledgements

I wish to sincerely thank the following people and groups for their support, enthusiasm and knowledge:

Professor Arpi Hamalian
Kit Brennan
Dr. Joyce Barakett
Dr. Ailie Cleghorn
and
my students over the past ten years

CONTENTS

CHAPTER ONE - Introduction	1
CHAPTER TWO - Drama as a Common Element of Human Communication	5
CHAPTER THREE - What is Multicultural Education	12
CHAPTER FOUR - Canadian Perspectives on Drama in Education	21
Product vs. Process	25
CHAPTER FIVE - Theatre as Product	26
CHAPTER SIX - Drama as Process	33
Developmental Drama	33
Creative Drama	37
Drama for Social Change	42
Drama as Process: Conclusions	57
CHAPTER SEVEN - Theatre as Performance: Theatre for Young Audiences - TYA	62
TYA and its Relationship With the School	77
CHAPTER EIGHT - Theatre as Performance: Theatre in Education - TIE	80
Other TIE Perspectives: The United States, Australia, Canada and Nigeria	90
Conclusions: Is TIE a Tool for Multicultural Education?	99
CHAPTER NINE - Conclusions: Is There a Future for the Usage of Drama and Theatre as Educational Tools?	103
BIBLIOGRAPHY -	113

TABLES

Table 3.1 - Sleeter and Grants Model for Education That is Multicultural and Social Reconstructionist.	14
Table 3.2 - Haberman and Post: Levels of Learning Required for Participation in a Multicultural Society.	18
Table 6.1 - The Three Main Drama and Education Philosophies: A Comparison.	58

FIGURES

Figure 6.2 - Sample Lesson Plan Using a Combination of Techniques Advocated by the Three Drama Theorists.	59
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CHAPTER ONE - INTRODUCTION

It is a cold January morning in 1992 and a number of Cree teachers are reluctantly standing around a stark antiseptic hotel meeting room, waiting for a professional development workshop to commence. They are attending this workshop in order to learn how they might incorporate the new Saskatchewan drama curriculum into their own daily teaching practices. Many of these teachers have driven several hours from their reserves and are not overly optimistic about what is about to occur - a good deal of these teachers feel that the education system formed on the dominant Euro centric white system can offer them little new knowledge. The workshop gets under way and admittedly there is a genuine lack of enthusiasm. For the first twenty minutes or so there are general physical and imagination warmup games consisting of basic mime and word exercises. The workshop moves into the next stage of storytelling - there is an unexpected lull in the energy of the group and the workshop leader is confused and baffled as to why there is little enthusiasm and progress being made. Finally one teacher raises her hand and asks quietly, "would it be alright if we did this storytelling exercise in our own language?" The workshop leader agrees that this would be an interesting idea. Immediately the room is filled with laughter, enthusiasm and creativity as stories are told spontaneously and eventually acted out over the next hour and one half. When the stories are translated into English a world of magic, myth and legend has transformed the otherwise sterile room into an exciting and vibrant circle of giving, sharing and learning

together through drama. Personal and group empowerment has been acquired by the sharing of experience through story.

Six months later in a gymnasium on the Onion Lake reserve in Saskatchewan a similar incident occurs, only this time it is with a group of mixed gender students from grades six, seven and eight. I have arrived to conduct a two day theatre and storytelling workshop with these students. On the first morning during the initial storytelling session with the students I became rather despondent by the overall lack of enjoyment experienced, and at how bland the generated stories were. The stories tended to centre on the white man's world - "getting drunk" and hitch-hiking into the nearest city (over an hour's drive away) where they "hung around the local mall smoking cigarettes and picking up guys or chicks". In addition the students were very reticent about sharing their material and would withdraw from letting me assist them. At one point in the process it was suggested by one of the Cree teachers that the adults leave the gym for a few minutes and that the students try telling stories in their own language by themselves, and then we as a group would work on translation afterwards. Immediately the storytelling took off and when we returned we listened to stories that were creative, original, energetic, and relevant to their culture. Many of these stories, which had natural and fantastical themes, were based on traditional native culture and history. The remaining part of the day was spent in taking these stories from the imagination to a stage where they were presented in a theatrical format. Throughout the day, like the aforementioned teachers in the earlier workshop, the students eventually experienced a joy in sharing their material and learning from others through the dramatic experience.

From my perspective, these students dove into the material as if it was second nature - there was a real feeling of familiarity with the instructional strategy. The students exhibited a true sense of spontaneity, and the creativity displayed was at a very high level. In both the above examples it was quite apparent that the use of drama as a teaching strategy was very effective from both a cognitive and cultural perspective, especially when allowance was given to cultural accessibility - in this instance the switching to the mother language. In both of these cases the use of drama in the mother tongue allowed access to the reclaiming of cultural voice.

Upon reflection, it would seem that drama and theatre possess an ability to cross many educational barriers and be used as a teaching technique and strategy where many other techniques might get bogged down and lose their effectiveness. Why is this so? Is it because drama and storytelling have their roots in so much of ancient and traditional culture, thus becoming the common element between many cultures? Or is it perhaps because the usage of drama in an educational setting strives for an equality in the process, seeking to create a collaborative and cooperative learning environment where the object of experiencing the drama is more important than arriving at what are deemed by others to be correct conclusions. The drama therefore becomes a journey of learning and self discovery. Perhaps the suitability of drama as a teaching form comes from its ability to be adaptable and flexible in content, style and delivery. Or perhaps it is the strong cultural connection between ritual and drama that is present in all societies that lends credence and strength to the form.

It is difficult to deny the strength that drama possesses as an educational tool, and when one compares the philosophy and ideology of many models of multicultural education strong similarities and connections arise. In this thesis I will examine drama and theatre in the schools as a way of achieving diversity in the classroom, as well as an attempt to change and look to the future. I will look at what makes a culturally diverse classroom as well as how a number of theorists define classroom diversity and multicultural education. Included will be an analysis of whether or not drama techniques can be used to achieve classroom diversity. I hope to draw connections between what are regarded as strong approaches to creating classroom diversity with many of the current and new drama and theatre techniques and strategies. There will also be an examination of Theatre as Product, Theatre as Process and Theatre as Performance, as well as attempts that have and are being taken to break down barriers and blend more than one form into a method of teaching that is multicultural in both theory and practice.

CHAPTER TWO: DRAMA AS A COMMON ELEMENT OF HUMAN COMMUNICATION

Drama has existed in society for centuries, and can be truly regarded as one of the oldest artforms - even before the ancient Greeks who developed drama into the established artform of theatre - it existed as a way of expressing community spirit and celebration. Ancient cultures rejoiced in their victories in battle with other tribes through the use of dance and drama, successes in a good hunt or harvest would be celebrated, and signposts in one's culture, such as the transformation of boys into adulthood would be marked through the usage of initiation rites. These rituals and dramas would involve a large part of the community, including children and women, and often would utilize elaborate costuming, masks and music. In celebrating these dramas the ancient communities would be drawn together as one, with the drama being a turning point to go forward both as an individual and a community. Whether they were marking a major point in the past, or preparation for the future, these ceremonies would be community building events celebrating the unique culture and voice.

Today, whether it is within mainstream dominant society or any number of indigenous cultures there is a strong connection between ritual and drama. Indeed, the roots of drama within dominant western culture emerge from the rituals of Greek religious festivals as well as the liturgical drama of the Christian church. Throughout history it is ritual and the active reflection upon that ritual which allows a population to find and develop meaning from out of one's experiences. Within the established Judaic/Christian world a great deal of meaning is gleaned from our religious rituals and mythologies.

As one examines these rituals it can be observed that at the heart and core of the ritual is a dramatic experience that uses a presentational symbolic form to convey meaning, structure and order to one's world view. To recognise how powerful a mix of religion and theatre can be, one only has to examine the history of the early Catholic Church. As a means of wresting political power from the pagan barbarians during the early Middle Ages they adopted and incorporated many of those dramatic rituals practised by the pagans, and it is the usage of these rituals which can bond a society together. Whether it was the inclusion of role playing in the Easter trope, the *Quem Queritis*, or much of the theatrical tradition associated with the winter and spring solstice it can be perceived that for thousands of years religion, ritual and theatre or theatrical and storytelling elements are firmly intertwined through many societies. Indeed in the early Middle Ages when the classical tradition was essentially lost with the fall of the Roman Empire theatre and the oral tradition became an essential way of life. People living in the Dark Ages developed strong well honed retention capacities as knowledge became stored in the memory. Storytelling and theatre became integral to the interpretation of the natural world. Whether it was the travelling minstrels and scops of Bavaria, or the Mystery Cycle plays of England, the world view - values, morals and understanding - was transmitted in a complete and tangible way. Everything in life was interrelated - nature, the elements, and religious doctrine became intertwined.

Admittedly, today in western culture, much of society has moved away from this religious ritual practice as the world view has become fractured and divided and based upon abstract thought and ideas. However, there still remains a very strong historical link

to theatre and drama as ritual. The need to express oneself through a complex system of images and words is at the root of our self expression.

This link between ritual, theatre and learning is perhaps more obvious and clear when one examines the practices of much of indigenous tribal society throughout the world. Within these societies there is still a strong direct spiritual link that pervades a good deal of everyday activities,

"ritual drama is the prime way that tribal peoples learn. It is the major mechanism for the cultural transmission of beliefs and attitudes. More than that, however, it is the context of learning; it gives the individual participants solid reinforcement for self identity and their place within society" (Courtney R. 1988, p.21).

As drama and ritual can be seen to be closely connected, then it could be viewed that as ritual, drama is very close to the life of many members of indigenous communities. Therefore drama possesses a strong familiarity that creates an accessibility to it as a learning medium for native children. Furthermore, if the position of the storyteller in tribal society is held in high regard - after all he/she is the preserver of the living culture - then the natural affinity for storytelling by native school children in a school environment can be explained through the parallel cultural associations.

Drama theorist Richard Courtney confirms this connection between ritual and drama based upon his studies on how drama is used and interpreted by hunting and gathering societies. After observing and working with indigenous groups ranging from the Coast Salish of British Columbia to the Australian Aborigines he concluded that there is a very strong link between the ritual world and the dramatic world. He noticed that all of these indigenous groups were less inclined to use social roles - mother, father,

brother, sister - in their improvisations but placed more emphasis on the natural life, the animals and the birds and their relationship within nature and to the culture. This is quite the reverse to dramatic learning in a dominant culture where the social roles - those aspects that one is most familiar with - are the beginning roots of the dramatic experience. Courtney also discovered that there continued to be a strong link in indigenous dramatics to the ritual myths and dramas of the specific culture. In many free form improvisations ritualistic movement, dance and mythological characters would enter into the situation. An overall general conclusion from his studies showed that "dramatic expression was predominantly tied to the spiritual world instead of the personal world" (Courtney R. 1989, p.14).

Courtney further demonstrated this connection through his research on the varying usages of performance spaces by different cultures. He noticed that the performance space used in the dramatic context in the school is often the same as the ritual space in indigenous culture - that of the circle where the audience behaves as a witness. It is interesting to note his comparisons between agrarian society and modern western society where more emphasis on the performance aspect is desired - these groups are inclined to reject the circle format and want to act in an open area with the audience sitting in a 180 degree arrangement - much the same as their ritual worship is set up. In these cases there sometimes is a rejection of the notion of the audience as witness instead desiring them to become participant observers who are being entertained (Courtney 1988, p.10).

In reflecting upon this notion it can be noted that a culture tends to respond to a dramatic instructional style that is similar to the ordering and logistics of the dominant

ritual practices of the society. As western society tends to sit in rows and pews facing the front of their place of worship so too do they desire to practice this in their dramatic learning. This format is quite often the standard format of many schools that place emphasis on the theatre as product mode of dramatic expression.

The argument then arises of why in the present day, even in dominant culture the practice of teaching drama is most successful in a circle format. As a rule the roots of drama in all societies is circle oriented and it could be argued that those in western society - through dramatic learning - are inherently or subconsciously returning to the threshing circles of the early festivals of Dionysus in ancient Greece, in a similar manner that indigenous culture utilizes its ritual circle format.

The act of witnessing is common to us all. This commonality between drama, and cultural ritual could then be one of the sources of strength of the technique that we see used in home and schools today. In reflection one can draw a definite connection that the success of drama usage as a learning medium - whether formal or informal - can be attributed to the individual or community subconsciously returning to one's ritualistic roots.

Over the last several thousand years the established art of theatre that has emerged from ritual practice has evolved into a form which truly celebrates a myriad group of singular cultures. The art of a culture defines the culture. However as in the past, much of the theatre in existence today unfortunately only celebrates that of the dominant culture, for example, Asian artforms stay in Asia, and until recently North America has been dominated by the traditional European theatre artforms. No longer does the artform

celebrate accurately the demographics of a nation. Witness the fact that the majority of heavily funded theatre in Canada reflects the views and history of the dominant Euro-White culture. Thousands upon thousands of people flock yearly to see Shakespearean and Shavian Theatre at both the Shaw and Stratford Festivals, which reflect the values and culture of a European society of the past. A glance at any mainstage season in Canada will confirm this. In the 1997-98 theatre season at Montreal's Centaur Theatre there was one Shakespearean play, two Canadian plays, two American plays and one British play. All of these plays were written by white male playwrights. Although there is much benefit to be gained from viewing these productions, especially from historical and entertainment perspectives, these productions do not reflect the growing and changing multicultural society that Canadians live in. There is little sharing of the diversity of voice. Instead of learning from the past and projecting to the future, - as past theatre artists like Bertolt Brecht have done - many of the theatre productions today continue to look to the past in nostalgic and reminiscent ways. The casting of Blacks or Asians in traditional White roles currently practised by many of the established Canadian theatre companies is an extremely poor excuse at cultural diversity. Today's theatre and drama should reflect and celebrate, the true cultural diversity of the Canadian society - not a European society - it needs to become once again the voice of the people. Historically art has been a reflection of society and its values, and if it is to continue that function in the present day, then art and theatre must reflect a culturally diverse community. It is however encouraging to see that the signposts of change are beginning to point in this direction.

One area of theatre where a diverse reflection of society is obviously happening is the usage of drama in education, both in formal educational circumstances and informal community building. It is here that the idea of drama as a tool for the development and improvement of self and community has been emerging, and it is here where there is a return to theatre and drama as a learning experience. Just as ancient and traditional cultures learned about themselves and others through the use of storytelling and ritual, today's student is learning about the society we live in through the use of drama and theatre in the classroom. It is also through this medium where change and progression can be reflected, and it is in the classroom that drama now has a unique opportunity to prepare future generations for the shifts and changes of cultural makeup within society.

CHAPTER THREE - WHAT IS MULTICULTURAL EDUCATION?

In her article Restructuring Schools for Multicultural Education, Christine Sleeter claims that "multicultural education can be defined broadly as any set of processes by which schools work with rather than against oppressed groups" (Sleeter p.141). There are many models and strategies that have been proposed in order to make school programs more multicultural. Some of these models are fairly simple to implement, but at the same time the effectiveness of the program must be questioned. Some schools state that they are teaching in a multicultural mould by simply marking and celebrating different ethnic holidays and celebrations, while all the time continuing to teach by the standards of the dominant culture. Certainly this may be considered to be a start, but only paying superficial lip service to the idea of multiculturalism may be destructive to social progression and therefore more movement and advancement has to be accomplished. One has to question whether a practice of this type of multiculturalism achieves any positive change within the student. Certainly it achieves a passive recognition of different cultures but it does not actively change the system.

Other models can be seen to be important when dealing with a single group that needs to identify its own culture and heritage such as the Canadian Aboriginal - in this case Sleeter and Grant's model of Single Group Studies which advocates the empowerment of the individual group before dealing with any other outside issues would be appropriate. In contemplating the experiential anecdotes that open this thesis one could see merit in this model of multiculturalism - for in gaining their own voice in the classroom both the indigenous teachers and students were able to eventually transfer their

voices in to the mainstream education school structure. They willingly continued in the activities especially after gaining a sense of empowerment by using their own language. A sense of voice and empowerment allowed them to move forward. Within this form of education working with one group there has been a "promotion of social structural equality for and an immediate recognition of the identified group" (Sleeter and Grant p.124) and the learning style of this specific group has been built upon. The material and strategy that drama and storytelling utilized had a cognitive and cultural significance based in its ritual background and therefore was recognizable by the group as a viable teaching strategy.

However, in the examination and analysis of many models of multicultural education it can be observed that there is a lack of progressive forward movement associated with many of the models as they tend to still stratify and isolate many groups whether it is based on race, gender, class or sexuality. For example in the previous examples the indigenous groups may generate a voice and empowerment within their own group - which is necessary - but when members of an indigenous or any other culture or social group are in learning situations with the dominant culture as happens so often within the Canadian educational milieu a different approach to multiculturalism needs to be taken.

Upon closer examination, it would seem that the Multicultural and Social Reconstructionist model for multicultural education that Sleeter and Grant propose and advocate, is one that strives to bring true equality and diversity into the classroom. "Advocates of this approach argue that individuals need to learn to organize and work

collectively in order to bring about social change that is larger than the individual" (Sleeter and Grant p.213). To achieve this, advocates of this form of multiculturalism propose organizing the curriculum around social issues, including varying viewpoints, and an overall working towards empowerment skills of the student. Instruction methods and strategies in a model such as this should be open and democratic and utilize cooperative teaching and learning techniques.

TABLE 3.1

**SLEETER AND GRANT'S MODEL FOR EDUCATION THAT IS
MULTICULTURAL AND SOCIAL RECONSTRUCTIONIST**

Societal Goal: Promote social structural equality and cultural pluralism.

School Goals: Prepare citizens to work actively toward social structural equality; promote cultural pluralism and alternative lifestyles; promote equal opportunity in the school.

Target Students: Everyone.

Practices:

Curriculum: Organize content around current social issues involving racism, classism, sexism, handicapism; organize concepts around experiences and perspectives of several different [Canadian] groups; use students' life experiences as starting point for analyzing oppression; teach critical thinking skills, analysis of alternative viewpoints; teach social action skills, empowerment skills.

Instruction: Involve students actively in democratic decision making; build on students' learning styles; adapt to students' skill levels; use cooperative learning .

Classroom Aspects: Decorate room to reflect social action themes, cultural diversity, student interests; avoid testing and grouping procedures that designate some students as failures.

Support Services: Help regular classroom adapt as much to diversity as possible.

Other School Concerns: Involve students in democratic decision making about substantive school-wide concerns; involve lower class and minority parents actively in the school; involve school in local community action projects; make sure that staffing patterns include diverse racial, gender, and disability groups in non-traditional roles; use decorations, special events, school menus to reflect and include diverse groups; use library materials that portray diverse groups in diverse roles; make sure that extra- curricular activities include all student groups and do not reinforce stereotypes; use discipline procedures that do not penalize any one group; make sure building is accessible to disabled people.

By following or adopting this progressive model, Sleeter and Grant's propose that multicultural education will go beyond "that of simple integration of content about diverse ethnic and racial groups" (Banks and Banks p. 152) and work towards a democratic order in education and society. "If there is to be a democracy in the twenty-first century, it must be a multiracial and multicultural democracy" (Perry and Fraser p.3). This could be deemed to be an ideal goal or as Perry and Fraser coin it an "utopian goal", but if that goal is not strived for, then society will never change and will continue to be mired in inequitable power structures. Banks and Banks reaffirm this feeling when they refer to similar goals using a practice that they coin as equitable pedagogy.

"We believe education within a pluralistic democratic society should help students to gain the content, attitudes, and skills needed to know reflectively, to care deeply, and to act thoughtfully...Helping students become reflective and active citizens of a democratic society is at the essence of the idea of equity pedagogy" (Banks and Banks p. 152).

They go on to define what they perceive a practise in equitable pedagogy within the school environment should be;

"teaching strategies and classroom environments that help students from diverse racial, ethnic, and cultural groups attain the knowledge, skills, and attitudes needed to function effectively within, and help create and perpetuate, a just, humane, and democratic society." (Banks and Banks p. 152).

In their continued discussion on multicultural environments, Banks and Banks refer to the idea that the use of equity pedagogy retains the strong connection between knowledge and reflective action which "creates an environment in which students can acquire, interrogate, and produce knowledge and envision new possibilities for the use of that knowledge for societal change" (Banks and Banks p. 153).

As I examine the use of drama as a multicultural tool, I will use Sleeter and Grant's model of education that is multicultural and social reconstructionist as the focus on which to judge the use of it in the classroom. I will compare the goals and practices - curriculum, instruction, and classroom environment - to see whether any of the various usages of drama in the classrooms across Canada can be deemed to be "good" approaches to multicultural education. Building upon Sleeter and Grant's Social Reconstructionist model I will also compare the drama practices and the usage of drama techniques in Canada with a model proposed by Martin Haberman and Linda Post in their paper "Multicultural Schooling: Developing a Curriculum for a Real World."

In the paper Haberman and Post argue that many of the present approaches to multicultural education are ineffective, incomplete, superficial and do not look towards the future. They see much of the policy making purely only as a reaction from the pressure to change.

"Grafted onto these management policies, it is common to find cosmetic efforts at greater multiculturalism : textbooks with people of colour, a Martin Luther King Birthday observance, a Cinco de Mayo or Juneteenth celebration, and pictures in hallways of more representative heroes and heroines" (Haberman and Post p.107).

Haberman and Post go on to state that a multicultural approach must be proactive. The term proactive is sometimes an expression that generates a certain amount of confusion as to its definition, and in order to clarify the terminology one needs to look at the definition of the converse term - reactive education. A reactive approach to multiculturalism in the school is one that reacts to change as it occurs and does not prepare for it. Change is only brought about as a reaction to newness and perhaps

unfamiliarity - in essence a reactive approach to education is not a forward looking one. Reactive is a reaction to change, proactive promotes change. Reactive policies in education can also be seen as a last minute attempt to wrest power and control back into the administrators court. This occurs in a state of damage control upon suddenly realizing that the diverse population of a school does not respond to old rigid "white" rules and regulations in addition as well as not responding to historic traditional teaching styles and practises. Haberman and Post elaborate on reactive education when they state that,

"What goes unrecognized by school authorities is that emphasizing reactive policies aimed at greater control mitigates their other efforts to: create a positive climate; teach critical thinking and not jejune topics by rote memory; demonstrate mutual respect among teachers, students and parents; and inspire parents to see value in learning" (Haberman and Post p. 108).

A proactive or effective multicultural approach to education therefore is one which looks and builds towards the future, and instead of drawing from the past tries to anticipate and prepare for the future in a positive manner - it attempts to develop the potential of all students by promoting through various teaching strategies the attitude that all students can learn, and be empowered at the same time. This empowerment is a gradual process and coincides with Haberman and Post's three Learning Levels. "Level I - Individual enhancement which reflects the range of human potentialities - Identity. Level II - Knowledge, skills, behaviours, and values for participation in some culture group - Security. Level III - Knowledge, skills, behaviours and values for participation in the larger society - Power" (Haberman and Post p.109).

TABLE 3.2

HABERMAN AND POST: LEVELS OF LEARNING REQUIRED FOR PARTICIPATION IN A MULTICULTURAL SOCIETY

NEED	Level I. Individual Level	Level II. Cultural Group Learnings	Level III. Societal Learnings
	IDENTITY	SECURITY	POWER
Basic Question	Who am I?	Where do I come from?	What can I do?
Content of Learning	Talents, interests, individual proclivities.	Language, culture, religion, mores of culture group.	Standard English, citizenship, basic [Canadian] values, ability to function in society.
Primary Place Learning	The full range of societal institutions and media including schools.	Family, community, church, cultural institutions including schools.	Schools supported of by home and other institutions and media.
Criteria of evaluation	Self-fulfillment.	Recognition by significant others in culture group.	Success in larger society.
Role of Teachers in Public Schools	Provision of continuing opportunities for individual development. Enhancement of diversity.	Knowledge and acceptance of diversity. Sensitivity and awareness of possible intrusions on learning. Use of strengths in culture groups.	Emphasis on a common core of learning for all [Canadians].

When this model is applied empowerment is finally realized after the student has grown through Levels One and Two containing both individual and group reflection, and arrives at Level Three where the ability to make larger societal decisions on what he/she can do to bring about change in a positive manner. Crucial to this level is the question posed "What can I do?" which is critical to the acquisition or initial approach to empowerment. Problems and challenges are met with solutions that draw from the anticipation of a future world. Similar to the practise of equitable pedagogy, and the

philosophy of education that is multicultural and social reconstructionist, proactive education is "student focused, it tends to incorporate issues, concepts, principles, and problems that are meaningful to students"(Banks and Banks p. 155). A practice of proactivity and equitable pedagogy is inclined to work towards and challenge the whole structure of the school and the school environment while continuing to build towards a new system. There is also a need to recognize in this framework that

"reconstruing schools as multiracial, multicultural democracies requires the acknowledgment that schools are at the same time local and national institutions. As such, they should be informed by the social realities of the communities that they serve and representative of the vision of the society in which they exist" (Perry and Fraser p. 16).

By applying this approach of individual, specific culture group and societal learning to multicultural thinking Haberman and Post feel that it will "Broaden the range and depth of what all Americans need to learn to function effectively in our multicultural society, and therefore we might all become more realistic about the challenge of educating a free people" (Haberman and Post p. 111).

Both the Social Reconstructionist model of Sleeter and Grant and the Learning Level approach of Haberman and Post are forward looking and seek proactive change and empowerment in the individual as well as within the group. Therefore, in the examination of whether or not the usage of theatre and drama in the school and classroom can help to achieve classroom diversity these two models, their criteria for multiculturalism, and their proactive stances, as well as many of the tenets of the feminist theorists - specificity, individuality and the nature of difference - will be tested against the various drama in education practices in Canada. In doing this it will be seen whether

theatre and drama are proactive and forward thinking in their approaches, and whether the teaching practices and strategies used are appropriate in helping to promote equality and diversity in gender, race, class, disability and exceptionality. Does the use of theatre and drama in educational settings assist the student - as Paulo Freire states - to

"come to a new awareness of selfhood and begin to look critically at the social situation in which they find themselves [and that the student will] often take the initiative in acting to transform the society that has denied them this opportunity of participation. Education is once again a subversive force" (Freire p.9).

CHAPTER FOUR - CANADIAN PERSPECTIVES ON DRAMA IN EDUCATION

In order to see whether or not drama can reach the ideals that Freire lays out one should examine the way in which drama usage has developed and evolved in the Canadian school system.

Drama became an established part of the British education system in the 1950's and 60's and consequently spread through many of the Commonwealth countries - including Canada - and into the United States.

"By the 1970's it had spread to Europe and, by the 1980's to Africa and Asia. This growth of educational drama and spontaneous improvisation has been phenomenal, whether as a method of learning or as a subject in its own right. How did this come about? Quite simply it worked: Good teachers discovered that learners responded quickly and in depth through free dramatization"(Courtney R. 1990, p.4).

In order to understand how drama and theatre are used and addressed in the Canadian education system one needs to examine the history of this relatively new genre. Over the past forty years drama and theatre have gained a toehold as both a subject to be taught, and as a technique to be used in the schools. There are two major divisions and opinions on how drama should take shape in the school system, the traditional drama as product school of thought, and the more progressive drama as process school of thought. In addition to the above there are educational performance forms utilized in the school known as TYA or Theatre for Young Audiences, which attempt - at the best of times - to combine the elements of both process and product based learning. Still within the genre of TYA there are a variety of techniques employed to make the form more accessible and relevant to the students learning. Chief among these techniques is TIE or

Theatre in Education. An examination of this the variety of forms of TYA will be carried out in subsequent chapters.

The Drama as Process school originated with the Developmental Drama movement of Britons Peter Slade and Brian Way - drama which looks at the capacity to develop the self. It has since branched and evolved into what is known as the Creative Drama or Contextualist approach which "emphasizes the instrumental consequences of art, utilizes the particular needs of students or society as the basis for objectives in their work" (O'Neill p.26). Standing alone in its philosophy and origins, yet growing from the Creative Drama approach is a more politically active approach - Theatre for Social Change - a movement founded by Brazilian, Augusto Boal who generated and cultivated his theories and techniques in the 1960's and 1970's. Only recently has this approach to drama in education been utilized as a tool in the school system.

At present many schools and school boards teach drama as a single subject in a fine arts program, concentrating on either drama as development of self, contextual creative drama, drama for social change, or a variety of all three approaches. Still other schools have ventured to use drama as a tool as well as using it across the curriculum, and have thereby perceived its usage more as a teaching strategy than a subject. For example, a history or social studies teacher may use dramatic techniques to add immediacy to the learning by bringing to life stories of World War I, or a English class may use the technique of animating collected oral histories on life in 1950's Montreal to add immediacy to a book such as the Apprenticeship of Duddy Kravitz. Most often educators such as these advocate the usage of techniques and strategies from all three

drama approaches - developmental, contextual and social change. Conversely some schools however continue to teach the old traditional approach of theatre as product.

This theatre as product approach advocates theatre being taught as a subject and an artform. The text is studied analytically, more often than not concentrating primarily on the study and performance of scripts from the classical European genre - Shakespeare, Shaw and Moliere. An effective teacher will generate much discussion and material from an analytical study of these scripts, as there is much to be gleaned from these past works of art especially from a sociological and anthropological perspective - however the world view still tends to be Euro-centric.

There is a danger however that many schools and school board administrations view the potential that drama possesses with limited vision, and might view it as nothing more than the event of the school play or an occasional activity to be "played at" to relieve the daily monotony of the regular classroom. There is a risk that this last example of drama usage in the classroom is again gaining popularity in various parts of the country. As back to basics advocates from within both educational and political circles view the potential that drama has to empower students there might be a tendency to dismiss its usage as it could diverge from and question the standard curriculums, instead of supporting the status quo. In essence, because it does not reflect the philosophy of the vocal right wing, and because it does not always reflect the white dominant society, it might be deemed to be a luxury or frill that is not necessary and is therefore often relegated to the back burner. What often results from this thinking is that many capable

and skilled artists/teachers end up directing and producing the school play or pageant, which more often than not reveals conservative values.

The idea of drama being a subversive force and something that needs to be controlled, is often at the heart of those who deem it to be a cumbersome frill. In actuality it's this way of thinking that is a backlash to change and progression, as historically drama has always questioned the status quo. Indeed if one looks to the past to the ancient Greeks where the art of drama has its formal beginnings, the power of drama as a questioning force can be observed in plays such as Aeschylus's The Persians and Lysistrata by Aristophanes which both question the human cost of war and whether a sane people should ever go to war for any purpose.

"Aeschylus was not considered a subversive or a dangerous pervert whose voice should be silenced - he was honoured for his courage in writing the play, for his responsible behaviour as an artist, in placing a huge question mark where it belongs forever after the thought of war and cultural chauvinism" (Murrell p.5).

It is this strength in the dramatic form that causes it to become a target by many educators and administrators who see education as having nothing to do with the challenging of the status quo. This is the strength that drama can have as a teaching medium but also can be its undoing in conservative times.

In order to perceive the strength and weaknesses that theatre and drama have in the Canadian educational system as well as the possible potential that it possesses as a tool for multicultural education one needs to examine both product and process side by side. In the following two chapters an analysis and comparison of the drama as product,

and drama as process will be carried out as well as testing the different forms against the aforementioned models of multiculturalism.

Product vs. Process

If one is to discuss the idea of drama as a product or as a process, then it is necessary to arrive at a concise definition of the two. Quite simply the study of drama as a product "holds the teaching about the dramatic form as a priority" (Bolton p.108) with a theatre course quite frequently culminating in a production to be performed in front of an audience. Contrary to the product centred study of theatre is the study of drama as a process, which "combines kinaesthetic, emotional and intellectual involvements in improvisational activities to promote a range of experiences. This process oriented nature implies that it is non exhibitional and is done for the benefit of the participants rather than for an audience." (Grady p.15)

The distinctions between the process and product forms of drama and theatre education seem to be quite definitive. However that is not the case as there are a number of forms of theatre and drama that attempt to blend both process and product. Chief among these are what is known as Participation Plays and forms of education known as Theatre in Education or TIE. These blended forms will be dealt with under separate headings.

CHAPTER FIVE - THEATRE AS PRODUCT

The early roots of Drama/Theatre as a subject which is taught in the school has its origins in the text centred study of scripts evolving from the British tradition of the school pageant or play. This has matured into more complex ways of approaching the subject, but unfortunately all too often many teachers return to this structured format of teaching theatre as an artform, often resulting in the class following a linear progression towards a production which is presented in front of an audience. The student in a program such as this works towards one major goal - that of achieving a satisfactory result in the final performance. The philosophy behind this way of teaching the arts is that in order to understand art one must experience it.

The idea of gaining an understanding and appreciation for the arts by first hand experience has existed for generations with writers and artists continuing today to express the importance of gaining a knowledge and understanding of art through experiencing it. More recently Jeanette Winterson in her book Art Objects Essays on Ecstasy and Effrontery writes,

"Years ago, when I was living very briefly with a stockbroker who had a good cellar, I asked him how I could learn about wine. 'Drink it' he said. It's true. The only way to develop a palate is to develop a palate. That is why, when I wanted to know about paintings, I set out to look at as many as I could, using always, tested standards, but continuing to test them" (Winterson p.16).

A parallel can be drawn with the above experiential process to that of theatre and drama, as in order to understand the intricacies and workings of the form one must experience it first hand by doing it. Although there is legitimate strength to this argument, however, rarely does this philosophy work to the fullest in a theatre classroom. The difficulty with

using this approach in the classroom is that the final stage of mastery over an artform is never fully realized in front of a school audience and can often be disappointing and traumatic.

The teacher who uses this approach feels that the students will learn a great deal from working through the process, but keeps the performance as the predominant objective. He pushes his students in to the production process headlong in a kind of sink or swim attitude. This approach - like the physical education teacher who runs his class like a boot camp - can be effective to a point in that it "gets the job done," but at the same time creates many disgruntled students and at times lacklustre art. Too frequently the final result is the judgment of acceptance by the audience, be it fellow students and teachers, or parents and administrators. This audience often wrongly judges the piece of student performance against professional standards.

Unfortunately a competitive approach of judging who is best, and an atmosphere of one upmanship pervade this sort of teaching. There is little consensus building in this environment - more one of divide and conquer or the survival of the fittest. The accolades are poured upon the excellent skills of the leading man and lady - more often than not one of the more popular students - and the student who worked hard to overcome fear of audience and ones personal shyness is left with a less than ideal learning experience. In addition the substance of the text as well as the process of the rehearsal is rarely dealt within a mutually supportive environment - but more in a drive to put on the show that will impress parents and administrators alike, thus reflecting positively on the teacher who has his job once again secured for another year.

This affirmation of a patriarchal power structure that the school is built upon is destructive to the nature of what theatre and drama can do to achieve empowerment and equality in the classroom, and it certainly does not work towards positive change. It should be noted that this practice often occurs with those teachers who have had minimal training in the instruction of drama. Many provinces do not require their drama teachers to have a degree in theatre or drama, often several undergraduate courses in theatre are sufficient. It also should be noted that some provinces do not regard drama or theatre as a subject, but assume that once again unskilled teachers with minimal experience can instruct a theatre program. Drama in Education pioneer Brian Way sums up this tendency of hiring unqualified drama teachers by stating "The most important single factor in the use of drama as a genuine part of education is the teacher. It would be preposterous to pretend that a teacher needs no preparation for doing drama"(Way 1967,p.8).

Still some provinces which have drama curriculum guidelines advocating the use of drama as process expect many of their teachers to instruct a program which is frequently foreign to them in teaching and learning styles. These teachers set off into very unfamiliar and often frightening territory and fall back on patriarchal classroom teaching methods and structures. It is in this practice of hiring unskilled teachers that the problem of old style theatre productions exist. In these production oriented programs there tends to be very little exploration of current issues, and little critical thinking is generated. Quite often, the choice of play for performance in these programs is based on the teachers own experience so there tends to be a great number of plays from the classic

genre or the past. A good deal of these plays do have universal themes, but they come from a predominantly Euro-White culture and are not culturally approachable to Asian or African students.

A first hand illustration of this circumstance occurred recently in a recent theatre class that I taught which was required to cover Medieval drama. As part of the curriculum the first post Roman comedy The Second Shepherd's Play was studied. The play centres around the antics of a sheep thief on the night of the Nativity. However in this particular class made up of Muslim, Jewish, Christian and agnostic students there was very little knowledge or understanding of the significance of the story of the nativity and therefore the theme and major points of the play were lost on a good deal of the students. Many of these students were demonstrating an extreme lack of interest because there was no cultural recognition or connection to the material.

The above case makes a strong argument for a wider selection of plays to be employed by educators when studying theatre as product. Included within this selection should be some plays from the established theatrical canon but in addition works by playwrights like Nigerian Wole Soyinka - which have universal themes and can be accessible to a broad population - or playwrights closer to home such as George Seremba's play Come Good Rain. Many of these other plays could have the potential of universal appeal to the student while inciting both audience and performer alike to challenge and speak against the status quo.

Many other educators in their choice of scripts for production are influenced by numerous scholastic script services such as Samuel French Inc., and The Dramatic

Publishing Company who are totally profit driven and in an effort to control the market offer deep discounts to educational institutions. In glancing at their listings one can observe that in subject matter and style and content of delivery they tend to reaffirm the status quo or only pay lip service to the idea of proactive change or multiculturalism. These publishing houses do a major disservice to the educational sector by churning out listings of non offensive plays that they deem to be "suitable for schools or school age audiences". By not encouraging educators to dig deeper to find a wealth of available dramatic material for production they are managing to stultify and weaken the potential of the form.

Other schools in their quest to be current may choose plays for performance that are issue based and contemporary in their values, containing simplistic and overly generalized messages that look at issues in a facile way but do not provide solutions or alternatives. In addition many teachers will attempt to be politically correct by casting visible minorities in roles that would otherwise be played by white males. There have been many Shakespearean productions that have gone for female casting in the male roles, or had Blacks or Asians in traditional European roles. However these plays and the casting practices tend to be a reaction to the times and not proactive in their nature.

Perhaps the greatest danger in the method of teaching drama as a product is the hidden curriculum that encourages an extremely limited variation of learning styles - the student who excels in this type of program is one who works well in a structured and disciplined environment, has a good capacity for memory and follows direction well. There is a strong pyramidal structure to the learning that occurs through the use of drama

as product - that of few students excelling and most being average or mediocre. In this style of programming and teaching there is very little outlet for true creativity - very little consensus and sharing of voice occurs. More importantly, in the choice of plays for production, the school administrations and teachers are reaffirming a traditional set of European values. There are strong arguments for this being an intentional practice by some school administrations, especially those who have a rural conservative population base.

As an illustration of this argument one can look to a recent incident that occurred in the small rural town of Beechy, Saskatchewan. The High School Drama program with direct input from the students chose after lengthy class discussions on "censorship, freedom of speech, community standards, and minority rights" (MacFarlane p.7) to divert from the traditional drama as product and work towards a collective process oriented presentation about "a popular Teenager named Gary, whose friends and father shun him when his football teammates find a letter in which he thinks that he is gay" (MacFarlane p.6). This proposal caused great controversy in the town including many of the cast members being ostracized in the community. The teacher received calls from community members who had no connection to the school registering their opposition to any play dealing with homosexuality. Some of the parents threatened to pull their students out of the program. Even after national news coverage - C.B.C. National Television News and C.B.C. Radio Morningside - the school administration closed the potential production down. Instead it encouraged the teachers and students to return to a production of one of the standard "plays from the Samuel French catalogue,"

(Macfarlane p.7) thereby reaffirming the status quo. Many teachers in similar situations, who buck the trend by presenting proactive productions may find their positions in jeopardy, or their teaching responsibilities changing.

There are however exceptions to the rule, and there exist a number of successful programs that do attempt to create a program that is product oriented - exploring issues and developing critical thinking skills. In order to accomplish this however, most programs will combine some of the drama as a process thinking approaches to both their teaching and evaluation. I will address this in both the section on Drama as Process and Drama as Performance.

In general the idea of drama/theatre as a product cannot meet the criteria for good multicultural thinking. It may encourage creativity, but it tends to be structured and linear creativity which operates on a strong patriarchal top down structure. Within this form of instruction there is very little opportunity for the exploration of difference and individuality. Theatre as product also fails to develop the student on the individual, cultural group and societal levels as advocated by Haberman and Post, choosing instead to reaffirm the status quo thus the creation of new knowledge is severely curtailed. Drama as a product is a limited teaching tool as it has limited transferability, and just by the nature of the term product makes it very structured and consequently restrictive. Most importantly however it is not proactive in its thinking, but is reactive to multicultural reasoning in a best case scenario.

CHAPTER SIX - DRAMA AS PROCESS

There are a variety of drama as process techniques practised in Canadian schools and generally they can be divided into three distinct categories - Developmental Drama, Creative Drama, and Drama for Social Change. Naturally there are variations and combinations of the three but I will address each individually to assess how it compares to the multicultural model.

Developmental Drama

The Developmental Drama movement was formed in England in the late 1940's and early 1950's by Peter Slade and Brian Way. Integral to the philosophy of this school of thought is the idea that the development of the person or the self is achieved through the act of playing. As Peter Slade states,

"Play is an inborn and vital part of the young life. It is not an activity of idleness, but is rather the child's way of thinking, proving, relaxing, working, remembering, daring, testing, creating and absorbing. It is in fact life... In drama the child discovers life and self through emotional and physical attempt, and then through repetitive practice which is dramatic play. The experiences are exciting and personal, and can develop into group experiences" (Slade p.1-2).

It is interesting to note Mr. Way's impetus for experimenting and eventually forming his theories on drama as an instructional tool. He refers to his career in the theatre with the British Old Vic theatre company as an actor and stage manager during WW II and his observation of children who attended the matinee performances. As he watched - as he likes to put it - through a hole in the front curtain he was amazed at the joy and excitement that the art of theatre could bring to a child - but there was a barrier that the child could not cross - the fourth wall. In order to experience the dramatic

moment fully the child needed to cross that fourth wall and to truly experience the situation as play. After increasing observations he concluded, along with others, that theatre and dramatics could be utilized as a tool to develop the child through this art and act of playing.

The Developmental Drama school of thought believes that through this act of playing, seven aspects of the individual are developed - concentration, the senses, the imagination, the physical self, speech, emotion and intellect. In later years Way amended this to include an eighth aspect - intuition. This development of the human being grows through three stages

1. The personal release and mastery of resources - personal growth.
2. The Sensitivity to others within the discovery of environment - individual fulfilment.
3. Enrichment of other influences both within and outside the personal environment - self expression. (Way 1967, p. 13)

To achieve success and mastery in these three stages of growth both Way and Slade advocate a series of games which focus on the play aspect of the human, and never is performance for an audience touched upon in this approach. In progressing through these games the seven aspects of the child's development are realized. The games progress from very simple stimulation games through to more complex decision making situations. In an examination of this form of teaching "the child-centred approach to drama education has been seen as synonymous with equality of learning; it has been accepted that social harmony might be achieved through self knowledge and creative expression" (Nicholson p.78).

In examining these three stages of growth that the child needs to progress through in drama playing, one can certainly draw some fairly strong parallels to the three stages of learning that Haberman and Post support in order to achieve a strong proactive environment. Haberman's and Post's Learning stage of individual enhancement is definitely achieved through the use of developmental drama, as it bears strong resemblance to the initial stage of Way's approach to human development, however one has to question whether learning stages two and three are achieved.

In theory the cultural group and larger societal knowledge stages of Haberman and Post are addressed in Way's second and third stages, but in practice it is questionable whether they are achieved successfully. Generally teachers of the earlier grades use Way's system of games a great deal and support his theories, but the usage of his techniques drops off in the higher grades. This drop in usage could be attributed to the fact that so much of the emphasis is placed upon the aspect of playing, and an older student or the individual teacher may want to place the idea of playing into a context for discussion and critical thinking.

Way counters this perceived weakness by introducing the argument that you must begin in play from where you are - basically meaning that all humans need an aspect of playing in our lives and that one starts at different levels depending on the developmental level that the individual is at. However the weakness with this form of drama as process could be summed up with Nicholson's statement when referring to Way and Slade that "for much of the history of drama education, there has been an emphasis on individualism rather than political or cultural collectivism" (Nicholson p.78). To counter

some of these criticisms in later years, Way has developed an additional method of using theatre as an educational tool - the participatory play. This form will be examined in depth when Theatre as Performance is discussed.

Is developmental drama multicultural in its approaches? In philosophy it certainly meets many of the criteria of Haberman and Post, and in instructional strategy it meets many of the criteria advocated by Sleeter and Grant's Social and Reconstructionist model as it attempts to work self worth and equality. However it could not really be defined as a proactive approach, as it does not work for change, instead focusing only on the development of the individual.

From a feminist critique, the developmental drama idea of play being politically or socially neutral is also placed into question, for it is through the act of playing that the child discovers about traditional gender roles as well as learning to reaffirm and replicate traditional patriarchal power structures. How often do we see young children, especially girls still playing traditional mother homemaker type characters in their role playing? In fact Peter Slade in his description of a child's "natural" play divides the genders in quite a drastic and in my opinion a dangerous way to those who follow the example of "boys donning haversacks on pioneering adventures, whilst girls find out how to make old gentlemen happy in hat shops (Nicholson p.81)". The replication of traditional gender roles which limits the individual and restricts the freedom of choice is a major deficiency with this form of drama as process and must be entered into the multicultural debate.

There are however, many worthy features to this particular approach of drama, and a great deal of support has been garnered from teachers world wide. There is no denying that this school of thought is successful and achieves results. However a teacher who relies solely on this form of drama instruction is being very limited in scope and is not being multicultural in his approach. In order to be truly multicultural it needs to change and adapt its thinking by looking more closely to the feminist criticisms, as well as what happens beyond the development of self.

Creative Drama

Creative Drama also has its roots in Britain and can be defined as being content centred in its approach rather than the child centred approaches of Way and Slade. The pioneer in this approach to drama as a process is indisputably Dorothy Heathcote followed by Gavin Bolton and Cecily O'Neill. It is this branch of drama as process that has emerged as being the most popular with teachers and school drama programs. Where the developmental Drama school of thought is concerned with the individual, Heathcote's approach is more concerned with the interaction of the individual in society and the teaching of cognitive skills. It is her feeling that drama is an active tool that must show change in order for it to succeed:

"The most important manifestation about this thing called drama is that it must show change. It does not freeze a moment in time, it freezes a problem in time, and you examine the problem as the people go through a process of change. If you want to use drama as education, you have to train people to understand how to negotiate so that people go through the process of change" (Heathcote p.115).

Heathcote's approach to drama is to work from the inside out, and "her concern is that children use drama to expand their understanding of life experiences, to reflect on

a particular circumstance, and to make sense out of their world in a deeper way"(McCaslin p.291). Through her use of drama, she encourages critical thinking and problem solving in the students by "putting students in a "mess" and then prompting them through questioning and playing in role herself, to grapple with the situation" (Grady p.15). It is her feeling that "the crucial function of educational drama is to give children permission to assume the role of an expert and act as if they were" (Landy p.25).

Heathcote believes that this form of drama as a process can be used right across the curriculum, looking at both moral and ethical problems, or historical and current events to name a few. Her sessions usually start with discussion and decision making by the student as to the direction of the intended program, thereby placing the power of decision making in the student's hands. Quite often her sessions will result in a product, but not one which is performed for an audience. This product will be the enacting of a situation by the students in order to explore a particular theme or issue - for example racism.

One unique aspect to Heathcote's teachings is what is called teacher-in-role. This is a process whereby the teacher assumes a role in the dramatic activity - not as a controlling force but more as an equal participant and guide. "[The teacher actively] takes part as a character in the drama. She frequently steps out of role, stopping the drama when she believes clarification is needed and taking time for further discussion. She will then resume the improvisation" (McCaslin p.292). This teacher in role basically

"serves as someone who needs answers, a suggester of implications, an interested listener, or devil's advocate" (Kent p.66).

The advantages of Heathcote's form of drama as process are that her flexible format is able to jump across barriers of age groups, and rigid programs to be truly used as an educational tool, where Way's Developmental Drama is not overly successful with older students and is limited to its own curriculum. Heathcote promotes the view that the drama teacher become a specialist who is able to move in and out of the various classrooms as the curriculum demands. One of its greatest strengths is its ability to use the learner's own knowledge to instruct, and often the teacher in addition to being the facilitator becomes a learner as well. This would tend to coincide with the Freirian concept of teacher as learner, and learner as teacher.

"Whatever subject is approached through drama the kinds of learning which may arise will not primarily derive from inputs of new information by the teacher; besides the material which is to be illuminated through drama strategies, the teacher will be working with what the children already know. The task for the teacher is to structure that understanding, the teacher forges into form, ideas brought about and into play by the class" (Heathcote p.112).

Naturally there are critics of this way of teaching drama as process, and many of them are quite valid, most notably the criticism that it is not being totally proactive in its approach and can be inaccurate in its thinking.

Although there are many strengths to the process including the cross curricular flexibility of its strategies and techniques, as well as the encouragement of cooperative thinking and critical analysis, the dramatic situations played out often become over generalized, emotional, and make incorrect assumptions. The support of these incorrect

assumptions leads to "creating homilies of universal truths, whereby it is presupposed that everyone feels similarly" (Wagner p.51). Because of this the reflective process frequently results in the student arriving at misleading and generalized conclusions. For example Heathcote may attempt to draw universal truths between those doing daily housework and the ritualistic gun cleaning of a hunter or as Grady cites, Heathcote can "assert that an astronaut is in the brotherhood of all those who venture into the unknown and therefore experience the same feelings as, for example, American immigrants in the 1800's" (Grady p. 17). Instead of then discovering the difference between the two Heathcote attempts to discover the universality of the act. "While attempting to illuminate a global interconnectedness, the universal truths that [Heathcote] espouses have the potential to lead to cultural or social misinformation resulting in the erasure of difference for sameness" (Grady p.17). As a result through use of this form of drama there may be very little discussion of the varied cultural meanings and interpretations of the experiences that the individual students go through. Patrick Verriour concurs with this view when he states that the teacher using this technique, to be accurate and faithful needs to "frame the drama in such a way that the students are made aware that the fictional world they are treating is only an illusion through which they may catch a glimpse of the reality beyond" (Verriour p.70).

Helen Nicholson goes even further in her critique of Heathcote when she examines her teachings from a feminist perspective. Like her critique of developmental drama, she finds that the role playing used in the teaching strategy still tends to set up a confirm the existing patriarchal structure. "Topics centre around adventures, violence,

tribal infiltration, or journeys to the wild west - themes strongly reminiscent of traditional boys play. In these dramas adopting and sustaining a role is actively rewarded, but without the discussion of the sexual politics of representation" (Nicholson p 81).

Keeping this in mind one may begin to wonder why this method is becoming the most popular approach of teaching drama as a process in Canada. Perhaps the reason is its reverse subversiveness in pretending to create change in thinking, but in reality still affirming the status quo. Grady (p. 17) agrees with this view and charges that the process from a distance may appear to be questioning the status quo, but in the final analysis often only results in the reaffirmation of the status quo. Critics contend that the reflective stage is non-active and only causes the participant to think about the existing status quo, and not actively seek change.

Some could perceive this as a fairly weak argument for it is only by reflection on the status quo that one will actively seek change, but in further examination of the form it can be seen that it does not actively push the student beyond the act of passive reflection to active action. It could also be argued that in adopting this approach schools, teachers and administrators appear to be working towards proactive change but are merely playing it safe by paying lip service to the idea.

In order for Heathcote's creative process of drama to be truly proactive Grady states that it must turn "the subjective experience into an object for closer examination instead of privileging it as truth" (Grady p.18). There is a need to seek more of an understanding of difference of interpretation instead of seeking the universal truth. If this criticism cannot be addressed and overcome through the use of these techniques then I

would be inclined to agree with Nicholson's statement that creative drama is in danger of becoming "another restrictive discourse, more concerned with power than empowerment" (Nicholson p.81).

It is my feeling that if this form of drama as process is used by a teacher who is sensitive to the major criticisms levelled against it, then it can be proactive in its thinking, theory, and practice. However, in order to be proactive the concept of universal truths must be examined and addressed. Many of its strategies are compatible with Sleeter and Grant's model of Social Reconstructionism and the Learning Levels of Haberman and Post can also be achieved to some degree using these techniques. After all "Heathcote fosters in her players concern for each member of the group, the ability to make more thoughtful decisions, and the courage to risk making and rejecting suggestions" (Kent p.66). It can be debated however, that in order for it to achieve proactive change in its teachings it must extend the process further to include more acceptance of individuality within group situations, and less focus on the universality of group experience and decision making.

Drama for Social Change

The final model of drama as process to be examined, is known as Drama for Social Change, or Popular Theatre (Theatre for the Populace), or in its original name Theatre of the Oppressed. This model of process drama has its roots in a very different area than that of either Way or Heathcote, and perhaps possesses the strongest potential for reaching Haberman and Post's final stage. Where the previous two models have their roots in theatre performance and education, Drama for Social Change has its roots in

theatre and political activism and this is its strength as well as a being drawback and barrier to its wholehearted adoption.

Originating in Brazil in the early 1970's by theatre director and actor Augusto Boal, the form was greatly influenced by Paulo Freire's belief that "education should be an active process in the service of social change" (Jackson p.111). Boal was convinced that theatre usage could be applied to these social principles and using theatre techniques built upon Freire's theories on the empowerment and emancipation of oppressed groups through education. "His focus on acting bridges the gap between theory and action. His emphasis on working together to respond to oppression seems to support cooperation in an educational setting"(Fisher p.185).

Through his pioneering work in education Paulo Freire puts forward a number of concepts in his pedagogy of the oppressed that are common with many of the goals of the social reconstructionist. The emancipation or empowerment that occurs through Freire's thinking does not arrive or exist through a top-down power structure as in a colonial exploitive system, but emerges from a grassroots level.

It is this colonial conquering attitude that has created what Freire refers to as the Culture of Silence where the masses lack the knowledge and understanding of the roots of their misery. This lack of knowledge is perpetuated by the banking system of education where the teacher or ruler is regarded as the expert who deposits information into the ignorant masses. The oppressors use this system of education as their "interests lie in making the oppressed adapt to the situation of oppression" (Leonard p.147). In this

way they have been rendered mute and "prohibited from taking part in the transformation of their society" (Leonard p.142).

Key to Freire's theory is the breaking out of this culture of silence through the acquisition of knowledge. It is imperative that the knowledge is not handed down in a hierarchal relationship, or assumed that "knowledge can simply be given to the oppressed" (Leonard p.138). The empowerment is arrived at through a process of critical reflection on one's own state of oppression and then active intervention on reality - also known as praxis. It is a process of becoming aware of contradictions in one's situation and becoming capable of acting to resolve them. It is this critical reflection that creates and brings about choice for the oppressed individual or group - it is a raising of the level of consciousness within the oppressed, which leads to the eventual elimination of the oppression.

Building upon Freire's theory, as well as the idea that theatre is the art of looking at ourselves, Boal began using theatre as a tool in which to teach and empower the oppressed of the world believing that "theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it" (Boal p.xxxi). As mentioned previously, his techniques and thinking did not emerge from the formal educational system as the previous two models have, but came from a wider educational philosophy - the attempt to empower the downtrodden, the illiterate and the politically oppressed villagers from the slums and barrios of South America. Foremost in Boal's thinking is the Freirian notion of praxis - action which is brought about through reflection.

With the great success of Boal's techniques in informal and community education and empowerment, the teachings achieved recognition and became adopted as social tools for the politically, economically, socially and emotionally oppressed groups and individuals the world over. With the success achieved in using these techniques in informal education, the formal educational sphere started to take notice, and saw in it a unique tool which enables the development of critical thinking, analysis and taking action for change. Where Heathcote's theories and practices end at the reflective process, Boal's theories progress one step further to inciting the audience into taking action, "At best it liberates the spect-actors. At best, it stimulates them. At best, it transforms them into actors. Actor - he or she who acts and takes action" (Boal p.39).

In brief, Boal's techniques involve using a number of games, actor's exercises and improvisational techniques to explore an issue of injustice or oppression. Quite often his techniques start with the building and creation of silent images - Image Theatre - that embody feelings and experiences. "These frozen images may then be dynamized or brought to life, through a sequence of movement based and interactive exercises" (Schutzman, and Cohen-Cruz p.237). At the root of the concept of silence during this exercise is the belief that an image is far clearer to understand than the spoken word, and that the use of the image transcends all need for language - everyone understands the image, visual understanding is universal. Continuing with his techniques the process eventually leads into an enacted scene, or Forum Theatre, and it is here that Boal's notion of praxis occurs.

In this Forum phase of the process the participants have extended the issue explored in Image Theatre into a theatrical setting wherein a particular issue is explored and probed. This step bears similar characteristics to those of Heathcote's, but where Heathcote explores the issue and then enters into a period of reflection, Boal's Forum Theatre force's all the participants to become involved by taking direct action in the scene. This is accomplished by the audience or passive participant becoming the Spect-Actor "the activated spectator, the audience member who takes action" (Schutzman, and Cohen-Cruz p.238).

By taking part as the Spect-Actor the participant is able to go beyond the reflective stage and imagine, suggest and intervene with alternative actions to eliminate the oppression. "The scene is replayed numerous times with different interventions. This results in a dialog about the oppression, an examination of alternatives, and a rehearsal for real life situations" (Schutzman, and Cohen-Cruz p.237). Theoretically this rehearsal extends into action in one's own real life situation. It is the creation of the eventual dialog for proactive change and dialog for social action which is at the core of Boal's teachings. The essential idea emerging is that through an examination of all alternatives both positive and negative - a sense of equality and collaboration is reached that is not present in many instructional strategies.

In recent years Boal's teachings and techniques have been used the world over for a variety of uses - whether it is educating the street children of Rio de Janiero about the dangers of unprotected sex and the violence of child prostitution, or helping a classroom of Canadian students to confront the issue of racism, or even assisting a group of seniors

in their encounters with the problems faced in retirement - the techniques of Popular Theatre show themselves to be adaptable and appropriate for age, location and different target groups as well as varying school curriculums. Most importantly it is a beneficial and effective multicultural tool, as it uses and works with the knowledge and experience of the participants themselves.

However a number of theorists, especially those ascribing to the feminist school of thought, would contend that Boal's techniques are not good examples of multicultural education because there is an overriding view that the roots of the general oppression are centred on a Freirian concept of commonality of oppression. This materialises as a result of the technique originally being based on patriarchal patterns which do not take gender and individuality into account. The commonality of oppression diverges from feminist thinking as it views oppression as a collective experience and not an individual experience. From both Boal's and Freire's perspectives there is an assumption that these groups are being suppressed by similar and common forces. This might be deemed to be a weakness, and it is for this reason that the technique's success is most apparent in group specific situations where the group is experiencing one general form of oppression - ie. political and economic domination by a patriarchal structure, or perhaps more specifically an instance of employees standing up for their rights.

A good example of this technique in a nonformal educational setting is the case of Sistren a Jamaican women's theatre collective. In one community through the usage of play, drama, and eventual forum theatre, it was discovered that collective action was

needed to be taken to repair a water pump that had been inactive for several weeks. After the forum

"the participants identified the information they needed in order to act, and what form of action they thought appropriate. They chose to send a delegation to a local councillor who was rarely seen except during election time but who was nonetheless responsible for seeking solutions to local problems"(French p. 152).

On subsequent meetings on their own, this group continued role playing through forum theatre to explore ways in which to deal with the local council and what routes to take to create a favourable solution. The final result of this initiative was a decision to "send a water truck to the area, on definite days and definite hours, twice per week" (French p.152). However even though there is a commonality of oppression, when one regards this specific case from a feminist perspective it can be seen that it meets some of the criteria of feminist pedagogy as well as the goals of the multiculturalists as it does provide the opportunity of sharing the specificity of people's lives. It is through this sharing of the experience that Kathleen Weiler states is "the source of knowledge and the focus of feminist learning [which] is perhaps the most fundamental tenet of feminist pedagogy" (Weiler p.465). Through using this technique, each individual as a member of the community is given the chance to create their solution by enacting their ideas within the context of the forum. As a result, all individual members as part of the collective group, are engaged in the shaping, creation and production of new knowledge. In these examples, the strength emerges from the relevance of the oppression to the particular audience as each participant is activated by knowledge gained through the sharing of experience.

Most of the successful examples of forum theatre - where action for change happens - occur when the group is collectively involved as the oppressed, and the actual oppressor is not present. At this point - as demonstrated by the Sistren example - the forum theatre is being used as a rehearsal for change. The strength in this method is that it creates an environment of safety where the disempowered have a voice and a choice. Dialogue for action is formulated. In specific groups such as the Sistren example, the dialogue and action that emerges comes from an atmosphere of true equality and collaboration as it is assumed that "all members have equal opportunity to speak, all members respect other members' rights to speak and feel safe to speak, and all ideas are tolerated and subjected to rational critical assessment against fundamental judgements and moral principles" (Ellsworth p.106). In these groups when the oppression is experienced by all audience members, this technique is a positive feminist pedagogical force. In these instances although it is operating in a controlled environment, it allows and encourages the difference of voice against the oppression.

Weaknesses aside, the form does have strength as it also recognizes and treats the nature of silence in a positive way by providing a visual tactile language instead of the oppressive spoken word. Through silent imaging the form gives power and creates an equality of voice for those who might otherwise be silent. Through this use of silence and forum the participants are eventually able to speak in their "authentic voices and are seen to make themselves visible and define themselves as authors of their own world" (Ellsworth p.100). Building from within this controlled environment there is a fostering of the feeling of being "other" from the participants as it attempts to actively place

people in the shoes of both the oppressed and the oppressor allowing the participant to learn from each other's experiences. It is as Klein discusses "consciousness raising as a method [and is concerned with] interactive teaching and learning" (Kenway and Modra p.150). The process of working in this environment is similar to the five process goals put forward by Feminist theorist N. Schniedewind "1. development of an atmosphere of mutual respect trust and community; 2. shared leadership; 3. cooperative structures; 4. integration of cognitive and affective learning, and 5. action" (Schniedewind in Kenway and Modra p.151). This connection and correlation is not surprising as both Schniedewind and Boal share the common influence of Freire's Pedagogy of the Oppressed. In observing the above criteria there bears strong similarity to Haberman and Post's Learning Levels for multicultural education as well as many of the criteria laid down by Sleeter and Grant and their model of Social Reconstructionism. In reflecting upon this it can then be observed that as the form can be shaped to include both specificity and individuality, it is possible to adapt that which was originally based on patriarchal power structures and utilize it according to feminist and multicultural criteria.

Another aspect of Forum that draws a close link to feminist pedagogical practice is that in the controlled environment there exists the possibility that oppressive forces can emerge from within the group. This is acknowledged and encouraged however, for it is through the active exploration of difference and oppression that approaches to the major oppression is realized. This contradictory aspect of oppression and difference being openly expressed within the forum environment is perhaps the strength of the form, as

it binds a group together to fight a larger oppression. It is the contradiction of difference that results in dialogue and resolution.

Jan Selman expands on this thought in her discussion of the Women's Circle Theatre Collective in Edmonton when she states that the theatre form in many ways is "contradictory; once you've chosen change and collective action, virtually nothing is straightforward. We're trying to heighten contradiction, not paper it over, to dig into the complexity of the problem and the steps toward the resolutions" (Selman in Philpott p.6). She continues to discuss the nature of difference stating that through the use of theatre they are trying to "create conditions where the forming of the community, made up of audiences and performers, enables new discoveries which link rather than separate issues, which point up contradictions and which ask questions" (Selman in Philpott p.9).

Unfortunately, too many advocates and practitioners of forum theatre rely heavily on the idea of commonality of oppression and do not allow the differences within the group to emerge. This however is not the problem with the form and technique, but more the way in which it is applied and the animator who uses it. When this occurs, solutions and ideas for action become very generalized, oversimplified and not individually specific. If one approaches the form with a sensitivity to individuality and difference it can be utilized as a very powerful tool for change in a non-formal educational setting. "In Forum at no time should an idea be imposed. Forum Theatre does not preach, it is not dogmatic, it does not seek to manipulate people. At best it liberates the spect-actors. At best, it stimulates them. At best it transforms them" (Boal p.39). Therefore, the use of theatre in this situation does meet the criteria laid down by many feminists who believe that

feminist pedagogy must explore the possibility that oppression can be present within the oppressed groups themselves.

In the above discussion, I hope that I have emphasized the point that in nonformal educational settings where a true feeling of trust is built in an environment of openness and collaboration, it is possible to empower both groups and individuals. The reason this is possible is that all authority of patriarchal structures is removed and because of this a dialogue for change does occur. In a nonformal setting I would tend to agree with Freire's belief that if the method is correct then you can create dialogue and action for change.

However, when one takes the technique out of a nonformal setting and extends the use of forum theatre into the formal classroom, or utilizes it in non-controlled situations the form has the possibility of losing its power and strength from a feminist and multicultural perspective. The nature of its male origins, as well as the structure of authority and how it affects voice in the classroom can impede the effectiveness of the form. In order to discuss this it is necessary to analyze one of the basic tenets of the form - the building of trust.

The basic foundation of the strength of the form, comes from the nature of building trust and cooperation within those individuals and groups who are living through unequal power structures. In examining how this trust is achieved, it can be seen why this method may not be effective in a high school or even college classroom. Boal believes that theatre can be a language, and to express the language one speaks first through images and then through words. To achieve a trust and cooperation among the

participants he advocates the usage of games and exercises which warm up the body, so that one knows one's body. The point of these exercises is to "undo the muscular structure of the participants in order that each participant can then feel to what point his body is governed by his work" (Aston p.98). From here Boal moves into the creation of silent images -Image Theatre - that embody feelings and experiences. "These frozen images may then be dynamized or brought to life, through a sequence of movement based and interactive exercises" (Schutzman and Cohen-Cruz p.237). Behind the concept of working in silence during this exercise lies the belief that an image is far clearer to understand than the spoken word, and that the use of the image transcends all need for language - everyone understands the image, visual understanding is universal. The use of a visual language therefore makes everyone equal. The problem with this from a feminist perspective is that the notion of many of these exercises and warmups are based on a patriarchal structure. As Boal's Poetics of the Oppressed like Freire's Pedagogy of the Oppressed are based on class and not gender or race, much of his exercises and techniques overlook the fact "that knowing the body is very different for the female and the socialisation of the body which governs her movement"(Aston p.98). Many of these exercises are based on the masculine structure and when carried out in groups of mixed gender many women may feel anxious or uncomfortable about their bodies. Therefore,

"women are constrained to participate in exercises under the same conditions as their male counterparts. Such exercise only serve to keep the participant from knowing her body, and to reinforce her anxieties about her body in its socially constructed feminine context. In mixed groups, the difference between male and female is usually immediately apparent. It is generally the case that the male has been socialized through sporting activities. The female participant's initial reactions tend to be fearful, self defensive and apologetic" (Aston p.99).

This inequality can be erased if the classroom teacher builds upon this and " engages the female in a series of movements that free up the body contrary to the way that they have been instructed to be restrained, and constrained by experience of their engendered socialization"(Aston p.99). Therefore, this action can build and lead into an empowering experience for the female student but it takes a very perceptive teacher to build upon this.

Another problem in the classroom originates from the patriarchal structure that the classroom and curriculum is built around. Quite often a classroom teacher encounters difficulties with working with this "soft" female friendly method in a structured classroom that predominantly is based around sexist and patriarchal discourses. The ideal behind the use of theatre as a teaching strategy assumes that "all members have equal opportunity to speak, all members respect other members' rights to speak and feel safe to speak, and all ideas are tolerated and subjected to rational critical assessment against fundamental judgements and moral principles" (Ellsworth p. 106). Unfortunately, in a typical classroom this ideal is rarely reached. Even though Forum Theatre ideally ascribes to these objectives it is rarely achieved as in the classroom there are too many varying interests and voices that will encourage the building of permanent cultures of silence from some participants who are experiencing power-over relationships.

In considering the teacher as authority figure another problem is raised - that of the power imbalance that is fostered by the patriarchal structure. Even though the use of drama encourages equality, the classroom teacher is often not an encourager who is familiar with the oppression, but instead a guide who sometimes may be pushing his or her own agenda through the form. In this way the form can become manipulative and is

only paying lip service to the idea of feminist pedagogy and therefore arrives at preset conclusions against oppression, creating what Ellsworth coins as a feeling of "empowerment for what". I would continue to build upon this thinking by asking empowerment for whom? When this manipulative interpretation of the form is used, true freedom of voice is not realized. If the teacher does not understand the oppression or is not experiencing it personally, then it is very difficult for him to help the student achieve emancipation. There may be a good deal of reflection occurring at this level but it does not lead to the crucial step of praxis and action.

The concept of praxis, or the lack of it, is perhaps the greatest problem of using Forum Theatre in a formal class setting. As Kenway and Modra state, they "wish to assert the point that gender workers in and for schools have largely failed to come to grips with the pedagogical implications of praxis. Too often there is an uncritical, oversimplified and unproblematic transfer and application of feminist theories to the classroom and school" (Kenway and Modra p.160). This view would sum up the problem of the use of Forum theatre as a route to emancipation in a school setting. Because of the existing power structures in place, it never really achieves the notion of action and therefore stops at the level of critical reflection. "In other words, consciousness raising can so easily become the reflection without action that Freire calls wishful thinking" (Kenway and Modra p.156).

If theatre for social change is to be utilized as a positive feminist pedagogical tool in the formal classroom setting - as I believe it could be - then the very basic structures of education need to be re-examined and changed. This form of drama does provide the

possibility of integrating both multicultural and feminist theory and practice, however in order for it to occur, there needs to be a continual shifting away from the phallogocentric as well as an elimination of sexist and patriarchal discourses. This needs to occur from the levels of university instruction and teacher training through to school administration. Hopefully then there will be a filtering of these applications down to classroom practice. This may be an ideal that can never be achieved, but as the philosophy behind Forum Theatre holds, that if we collectively strive for the ideal we can indeed affect positive change.

Theatre in the hands of a teacher practising this philosophy and thinking does possess the ability to be employed as a catalyst for dialogue and eventual social change and reform. In the careful and sensitive hands of a teacher with the support of a proactive system it can achieve the ideals that are commonly realised in the non-formal setting. "The Theatre of the Oppressed is about acting rather than talking, questioning rather than giving answers, analyzing rather than accepting. Theatre is a force for change"(Boal p. xxiv). "Now that we are living through times of great perplexity, full of doubts and uncertainties, now more than ever I believe it is time for a theatre which, at its best, will ask the right questions at the right times" (Boal p.247).

It is Boal's techniques that come closest to being defined as being multicultural or proactive by the fact that they meet many of the criteria of the Reconstructionist Model of Multicultural Education as well as Haberman and Post's learning levels - it encourages both individual and group voice. Most importantly however, it is the most proactive of the three techniques of drama as process that have been examined as it seeks

solutions or at least attempts to open up a dialogue on seeking to dismantle oppressive power-over relationships. It is for this reason that many school administrations and school boards may not overly - encourage the usage of it, for when it is used correctly and sensitively it has the possibility of creating a questioning of the status quo. It has the strongest potentiality for creating a strength of both individual and group voice which may therefore lead to incitement and protest.

Drama as Process: Conclusions

In examining the three models for teaching drama as a process it can be seen that all possess some degree of multicultural philosophy to their teachings, and all of their approaches encourage classroom diversity in their practices. It cannot be denied that all three approaches "involve student's actively through cooperative learning in democratic decision making, building on student's learning styles and adapting to student's skill levels" (Sleeter and Grant p.211). It is questionable whether all three are proactive in their approaches but if a number of the approaches and their practices could conceivably be combined then a level of proactivity would be reached. For example, if Way's Developmental Drama model scoring highly on the development of the individual is utilized in the younger grades - where its effectiveness is strongest - is then combined gradually through the higher grades with Heathcote's Creative Drama model together with Boal's Drama for Social Change, one would have a very effective model of proactive teaching. Looking at the following two charts it can be seen that it is possible to gradually apply these techniques as the child progresses through the lower grades to a point where there is a combination of all of the techniques.

TABLE 6.1

**THE THREE MAIN DRAMA AND EDUCATION PHILOSOPHIES:
A COMPARISON**

	<i>Developmental</i>	<i>Creative</i>	<i>Social Change</i>
<i>Theorist(s) and Advocates</i>	Brian Way, Peter Slade	Dorothy Heathcote Gavin Bolton, Cecily O'Neil	Augusto Boal
<i>Roots of Philosophy</i>	Theatre, Education	Education	Political and Social empowerment. Political action. Theatre
<i>Central or Key Ideas</i>	The process of the development of the individual through play. Begin from where you are.	The development of critical thinking through reflection. Beginning from inside the drama. Discovering universality of truths and experience.	Action from reflection, establish voice. Taking action on power inequalities. Activism, challenge the status quo.
<i>Strategies</i>	Games, Improvisation and Play developing eight aspects of the individual: concentration, senses, imagination, physical speech, emotion intellect and intuition.	Improvisation, Role Playing, Teacher in Role, teacher reflection. Experience and reflection simultaneously.	Creating equality through the silent visualization of the image. Building towards a Forum Theatre. How can we change the power structures for the betterment of the individual and the community.
<i>Suggested or Optimum Grade Level</i>	Kindergarten to Grade 6	Kindergarten to Grade 10	Grades 7 through 11 (12) end of Secondary School
<i>Possibilities for Cross-Curricular Usage</i>	Slight	Yes	Yes

Growing from the gradual introduction of the different drama as process techniques the student's learning culminates in the amalgamation of all three models in her/his final grades of schooling. For a practical example of how this might be played out in the classroom the following lesson plan for a group of students from grades 9 to 11 is included which integrates a number of strategies from each of the streams of drama as process. Naturally adjustments in level of thought would be considered to account for the differing grade levels.

FIGURE 6.1

**SAMPLE LESSON PLAN USING A COMBINATION
OF TECHNIQUES ADVOCATED BY THE THREE DRAMA THEORISTS**

Topic or Theme for Lesson: Immigration/Racism/Ethnicity

Possible Source Materials: Newspapers, Magazines, Current News Stories, Local Incidents, Any Personal Connections, Established Literature.

1. Warm ups

A. Group Building and Imagination Stretching Exercises.

Tangle - Everyone stands bunched together hands in the air. On a signal everyone grabs 2 hands of different people. When everyone is set, the group tries to untangle without letting go and without hurting anyone.

Growing into Something New - A physicalization and visualization of leaving familiar territory and growing or moving into an unfamiliar territory. Side coached by the teacher. What does this new space feel like physically and how do you relate to it.

Power Relationships: An exploration - Boal's Blind Walk, Blind Cars, Puppets on a String, and Follow the Hand - all investigating power distribution.

2. The Visualization of the Issue

A. Spontaneous Sculpting The class creates a silent visualization of certain key words within the issue - first individually and then as small groups and eventually as large groups. **Example Key Words:** Homeland, Difference, Community, Love, Hate, Unknown, Hope, Prejudice, Racism.

B. A visual Map of the Country, Province, City, or Community with respect to the chosen issue or theme. Each player enters into the playing space and makes a statement as she or he takes up the visual pose of the individual. **Ie. I am the son of a Greek Immigrant who worked to come to Canada so his family may build a stronger future. or I am an aboriginal Canadian who is fighting for education in my own language and culture.**

3. Group Role Plays encouraging Reflection

A. With the teacher in role a group of Japanese Canadians have been released from an internment camp at the end of the second world war. Through questioning and reflection the issue is developed and personalized. Careful questioning in role as well as simultaneous reflection and reflection after the fact can explore the issue from a variety of levels.

B. A Large Group role Play with teacher in role. A School Meeting with students, parents, teachers and administration. There have been accusations of racism within the school environment. Through questioning and reflection - What are we going to do about it?

4. Visualization of the Issue Plus Reflection

A. The Wheel - A Method of Visualizing the issue or the Theme and looking at a visualization of both sides of the issue. Establishes an Action - Reaction

B. **Writing in Role** - Based on the visualization from the previous exercise write personally on the feelings that were going through the "character's" mind while they were frozen in the above position. This can also be done verbally with a process known as "Tapping In" - Verbally have each character express what is going through their mind at that particular instance.

5. The Dynamization of the Issue

A. **Brainstorming** As a group brainstorm the theme as to any local connections and relevance. List key words on the board as a starter for scene creation.

B. **The Creation of a Piece of Forum Theatre.** A Rehearsal for Change - A Rehearsal for Action. Using the theme and issue create a scene that has relevance and meaning for the participants. This scene should demonstrate the problem that is within the issue and the power inequalities should be obvious. Try to set up a scene where there is one protagonist who is encountering problems of oppression. **Example: An individual who is a visible minority is attempting to apply for a job and the potential employer is obviously not interested in hiring the person based on a racist demeanour.** Instead of talking about solutions as a class the students become actively involved in the situation by physically replacing the protagonist carrying through on suggestions of how to empower the individual. The audience therefore intervenes directly to look for positive alternatives and solutions. Hence the idea of Rehearsal for Action.

If this combination of strategies were practised in the formal drama classroom, as well as across the school curriculum at all grade levels, having the student begin with Way's Development Model and gradually moving through Heathcote's methods to Boal's ideas for proactive change, the student would be steadily progressing through Haberman's and Post's three Learning Levels as well as developing levels of activism which prepare the individual for the future. A model such as this might be as Kent defines it,

"creative drama for social change which would be characterized as an attempt to move participants to reflect upon past and present economic, political, and social relations; to re-imagine societies currently divided along racial/ethnic, class, and gender lines in more egalitarian terms; and to act upon the resulting insights, both collectively and as individuals, during the drama as well as in their everyday lives" (Kent p. 72).

Furthermore if this model could be combined with the theatre as product teachings then a unique model of proactive teaching and learning could be built into the school system. Not only would proactive thought happen in the classroom, but these students, in extending their process based learning into a product that is proactive, could become the voice that reflects the multicultural diversity of the Canadian classroom.

Of course this is not a new idea, and is happening in more and more situations, in both formal and informal educational settings. In looking at theatre as performance as the next chapters will, both the T.I.E. - Theatre in Education, as well as more general examples of Theatre for Young audiences TYA and the recent growth within the Community Play movement are good examples of the direction that theatre and education can move in order to be proactive directions. Both of these movements can bring together theatre professionals, educators, students and the community at large in a quest for a re-examination of our values and culture. It is by bringing theatre and drama back to the people and its original roots - to be used both as a tool and an artform that we "see how it relates to social experiences and we discover the source of its power as a vital expressive form" (Verriour p.59). It is through the wholehearted adoption of these theatre techniques to be used across the curriculum that we create an equal society where there is equal distribution of power and voice.

CHAPTER SEVEN - THEATRE AS PERFORMANCE **THEATRE FOR YOUNG AUDIENCES - TYA**

Over the last thirty years Canada has seen a marked growth in the area of Theatre for Young Audiences, also commonly known by its short form TYA. The term Theatre for Young Audiences is often a confusing misnomer, as it tends to conjure up images in the imagination of groups of young children cheering at clowns, and singing happy songs along with the performers. It should be stressed, to avoid any confusion, that in Canada, TYA is a generic term used to refer to any theatre performance that is produced with a school age audience in mind. The potential TYA audience can range from pre-school age children, all the way through to senior high school and college students. In the recent past Canada has been considered a leader and being on the cutting edge of this genre of theatre, and even though Canadians are relative newcomers to this form they are considered in many ways as being ahead of other countries including the Americans.

The product of this genre of theatre can take many forms, ranging from market driven American style productions, where children gather in large 300 - 1000 seat regional theatres - at which time they may view traditional and often questionable rewrites of conventional fairy tales - to the frequent dynamic, vibrant and exciting in-school issue-based plays and performances that are presented by a myriad of Canadian companies across the country. Underlining this practise is a rather old philosophy and belief held by both the artist and the educator that young audiences benefit and develop as human beings if they are exposed to the arts in some manner or another. This rather weak and somewhat generalized - although undeniable - philosophy developed out of the British tradition of Theatre for Children, of the 1940's - 1960's, and resulted in a good

deal of the early Canadian TYA plays being adaptations of classic stories, myths or fables.

In the 1960's, Canada in its colonial reverence funded many British theatre practitioners through the newly formed Canada Council to work extensively throughout Canada with Canadian artists to establish a supposedly Canadian voice. Much of this early TYA was written by or modeled on those pieces by British theatre pioneer Brian Way. As Canadian artists worked towards establishing their own voice in theatre for the young, they looked towards aboriginal folklore and arrived at a voice which was gained through the route of cultural appropriation of native North American stories. "Folklore has formed generally a significant segment of any nation's repertoire of theatre for young audiences. The diverse arts and rich heritage of native Indians and of the Inuit has been, not surprisingly, the subject of many Canadian plays for young people"(Doolittle p. 119).

A good deal of the early plays for young audiences written by Canadians were adaptations of traditional aboriginal tales The Clam Made a Face, by Eric Nicol and Len Peterson's Almighty Voice were regarded as examples of strong positive adaptations of native stories. Although they were regarded as ground breaking in style of presentation and production, as well as establishing a firm base for TYA in Canada, these plays are all written by whites with a underlying white or colonial conqueror subconsciousness. It is interesting to note that there is an appropriation by these writers of the indigenous ritual of witnessing or sharing one's voice. In their defence perhaps it could be argued that they are returning to ones's ritual roots and it is the ritual storytelling that is predominant behind the writing of these pieces. However I feel that this argument may

be fairly feeble and many of the plays written during these early days might be considered to be no better than the old Black-Face minstrel shows as they were performed by members of the dominant white culture. In 1998 a high percentage of these stilted productions would be deemed to be totally unacceptable to current young audience members, and more often than not would be accused of voice appropriation by educators.

Sadly, many educators today still feel that it is enough to expose students to theatre in performance simply for entertainments sake. Combined with this viewpoint comes the belief that the student will develop an inherent appreciation and understanding of the form and as a result develop as a stronger human being. Other educators and administrators justify the arts in performance by insisting that it should underline or highlight the curriculum in some manner - however vague it may tend to be. In doing this they can remain accountable to those constituents who view theatre as a extravagant frill, while at the same time appearing to be supportive of the arts. Still others see and use theatre in a more negative light, where it is clearly used either as a break for the overworked and over stressed teacher, or as a placebo to soothe and thank the student for being well behaved and progressing satisfactorily through a particular unit or school term. "An event like the presentation of a play often becomes the focus of the week or a reward for a job well done" (Greenaway p.E7). "There's still the notion that the work provides teachers and adults with time for a coffee break, while the children are entertained for 45 minutes" (Fairhead p. 153).

It is lamentable that the recent surge in growth of Theatre for Young Audiences has not always been in a positive direction, and has in many ways been counterproductive to the goal of theatre in performance being regarded as an acceptable educational tool or product. Much of the recent growth is attributable to the emerging acceptance and popularity of the TYA company as a curriculum support service. I use the term support as few of these examples challenge and attempt to truly question - in essence they are simply supporting the status quo. Many of these performances are reactive to the issues and concerns of the day and are also written in reaction to what might sell - a flavour of the month attitude.

There are a number of other negative elements that have attributed to the rapid increase in TYA companies, chief among them is the economics of the larger theatre community. Resulting from the downturn in the economy there has been a rapid drop in arts support by government agencies, and as a consequence theatre directors, administrators and performers have been forced to look in new directions for financial support. As funding and attendance has fallen off for mainstream adult theatre many theatre artists have discovered that there is a new untapped gold mine to be found in offering theatre to schools.

"The data of a survey [of 50 Canadian theatre companies that offer TYA] revealed that during the 1990 - 91 season these companies anticipated playing to nearly 2.5 million people - or 9.4 per cent of the Canadian population. There were more than 200 productions being mounted, 84 per cent of which were Canadian scripts" (Fairhead p.154).

Unfortunately, at times this rapid growth has led to some poor quality performance

entering into the school system, which often leads to waning support from teachers and administrators.

Another economic factor contributing to the fluctuations in quality within the form has been the overall employment situation for artists. In the present changing economic times, all too often Theatre for Young Audiences is beginning to draw artists into its fold who do not believe in the philosophy and are generally out to make a buck, or as performers using it as a step up to what they might refer to as "real" theatre. "There's money to be made...When you are selling to groups of children, it costs a lot less than putting on a performance for the general public and relying on single ticket sales" (Greenaway p.E1). All too often this attitude pervades as performers discover a way of supporting their larger projects by underwriting them with performances and tours of children's theatre. What goes around comes around, and the history and success of TYA is no exception to this adage. The cyclical pattern to TYA can be reflected in past attitudes - 28 years ago as TYA was emerging as a viable art form in Canada, many performers were then drawn into the genre as a present Canadian Artistic Director states about his early career, "like most actor's doing kid's plays, I would rather be doing straight dramatic roles. Only one in a hundred actors involved in children's theatre is in it because that is what he wants to do" (Doolittle p.51). In the present day, as markets dry up for main stream theatre, those performers who are not dedicated to the craft are drawn back into it from purely economic reasons.

Although there are a number of criticisms against the form, the product of TYA has matured through the 1960's and 1970's to include a variety of techniques and styles

to make the form more accessible and relevant to young audiences. In an examination of the maturation of Theatre for Young Audiences it can be observed that as the form evolved it has grown closer and closer to criteria set down by the multicultural social reconstructionists.

One technique that still survives and has been adapted into many plays is the method of active participation first developed in Brian Way's participation plays. The technique of participation grew hand in hand with Way's philosophy of drama education and in some ways countered the criticism levelled that his theories of development drama do not address the needs of older students and that it does not establish critical thinking in the participant. As Way says "all plays must obviously be concerned with intellectual, emotional and spiritual participation" (Way 1981, p.58).

As children do not understand the protocol of mainstream adult theatre then there is a unique opportunity to utilise participation in a distinct way where the student actively becomes actively involved in the enacted production - often controlling the outcome of the play. Key to the use of participation in TYA are three levels of participation. Spontaneous participation occurs through the audience's natural reaction to the story, situations and events as they unfold - for example characters being given suggestions or warnings from the audience. One can observe this type of participation in many of the early pantomimes from the early part of the century.

Directed participation comes about from specific directions given to the audience from the actors, these opportunities are integrated into the text of the play and are necessary for the action of the play to unfold. Examples of this kind of participation may

involve the need for eliciting a certain kind of verbal or emotional response from the audience or some type of physical movement that may be required for the action of the play to continue. An early example of this type of participation can be seen in the first play specifically targeting children - the stage production of J.M. Barrie's Peter Pan staged in London in 1905 where the audience was requested to help bring the character of Tinker Bell back to life by clapping their hands together.

The final level of participation proposed through the use of this form is stimulated participation. This form of participation raises the level of critical synthesis of the audience and requires them to be actively involved. Here the audience is given a choice of decisions that may affect the outcome of the play. This may range from a group of students seeking out through discussion and analysis and eventually arriving at a list of ingredients for a recipe that will cure King Grumbletum in David Kemp's King Grumbletum and the Magic Pie, to having a group of audience members physically assist the characters on a journey that is necessary to the outcome of the performance as occurs in Brian Way's The Trial. Possibly one of the best examples of critical thinking that occurs through the use of this model of performance is evident in Rex Deverell's The Copetown City Kite Crisis. Here the students are required to consider the ethics of industry on the environment by the collective choices they make as an audience and it is through their decision making process that the play can be resolved in one of two ways. Through the use of this technique a different response is generated, one which is at best energizing, activating and exciting, and it is through the use of stimulated participation that reflection and critical thinking is achieved. However when this form

is examined from a multicultural perspective it fails quite badly as it is not really student centred because it is manipulative and often looking for specific or correct responses.

There is the potential that an actor who is involved in this form of theatre would have a tendency to control the audience, while seeking the correct response that is eventually going to lead to a satisfactory conclusion. Often responses from the audience may be rejected because they are not deemed to be appropriate to the characters intention. The audience still remains a passive receiver while actively engaging in manipulative dialogue with the characters on stage. An additional criticism levelled at this form of theatre is that they come from an outsider perspective - they are essentially a teaching aid to get students thinking about curricular issues - there is no room in this form for really hearing the student's voice in ideas creation. The form of this type of play tends to exist in the top down patriarchal structural format. This form may be an enjoyable event for an audience member and a valid teaching technique but it rarely facilitates the third level of activism or action that is so necessary for it to meet multicultural criteria. This criteria is crucial to its acceptance as a tool and strategy for multicultural education.

To counter this criticism, as well as being a natural and gradual evolution from the participation plays comes one of the more notable developments in TYA in Canada and possibly the most progressive of the standard play performance form. This form of performance is simply known as the issue play, which in essence attempts to tackle an issue of topical or current interest at both a school and societal level and develop it into a piece of theatre which is entertaining and thought provoking all the while seeking to

challenge the audience in a reflective manner - in essence challenge the status quo. Creators of shows "for teenagers argue [that] they have a powerful social responsibility to reach across the generational divide and engage adolescents in debate" (Taylor p.C7).

Many of the weaker issue plays have encountered problems in acceptability by audiences as they often may be viewed as no more than moral preaching of a progressive nature - they are neither education nor entertainment. Unfortunately these weaker plays may often have the backing of a sizable proportion of school administrations as they appear to be progressive on the surface, yet at the same time do not challenge or question the status quo. Conversely, other issue plays that do challenge and question the status quo are not universally welcomed in the educational system.

"This attitude is a powerful weapon [in support of the status quo] when it comes in the form of cancelled performances, withdrawn contracts and conditional advance bookings. It interferes with the research and development of new work, and it inhibits the growth of individual artists attempting to create a theatre that is based on a clear and reverberatory dialogue with our audience" (Serran p.5).

In an effort to be relevant and to speak to the audiences needs, and in that way attempt to be multicultural in their thinking, some performances unfortunately hit the proverbial wall of political correctness.

Recently (1996) in Toronto one of Canada's strongest TYA companies Young Peoples Theatre encountered major problems with the casting of its current elementary school show Bedtimes and Bullies - a show which examines the nature of violence and gangs within the school system. Because the theatre company cast a black actor in the role of the gang leader many schools and school boards including the Toronto School Board chose to boycott the play, as well as encouraging parents not to attend with their

children. "By the school board's reasoning, a dark skinned bully 'reinforces the stereotype of the young black male' and therefore is 'not consistent with our policies and practices'" (Globe and Mail p.A8). As the theatre company stated in its attempt at damage control, the actor was cast for his ability as an actor and not for his colour.

However, even within this restrictive framework some strong Canadian examples of the issue based play do exist and have played to varying success in school corridors across the country. Plays such as New Canadian Kid, Skin, Feeling Yes, Feeling No and Mirror Game by Dennis Foon - first developed by Green Thumb Theatre in Vancouver, as well as Not So Dumb by John Lazarus and Thin Ice, by Banutta Rubess have challenged students at all age levels to reflect and question the status quo.

The criticism levelled at this form from a multicultural perspective is that the decision of what the content of these shows is going to be, still rests at a higher level than that of the students. Each year many of the theatre companies that develop and tour these shows poll teachers and administrators about what are the current issues - or how can we fit into your upcoming curriculum. Unfortunately it remains a question of economics and the continued pyramidal structure of authority in the school remains intact.

To counter this charge of exclusiveness and being out of touch, many writers of plays such as the aforementioned are attempting to be more inclusive and multicultural in their thinking by inviting students to give input in the research and development process. Theatre companies such as Quebec's Theatre de la Marmaille, Young People's Theatre based in Toronto, and Vancouver's Green Thumb Theatre all attempt to involve

student participation as well as teachers and administrators throughout the development of the script, from the solicitation of the initial idea right through to the final performed version. In using this technique it is hoped that the "voice" of the play is true to the student experience. If in these issues plays the performers are going to challenge the audience in seeking new solutions, then it is imperative that the performers and creators must know who their audience is, as well as what is important to them. Recently steps have been initiated by many of these companies to go even further in the seeking of input by limiting the input of the teachers and administrators and concentrating more on what the students want to see and hear - thereby increasing student voice. As Maja Ardal, artistic director of Young People's Theatre states,

"It's a political act to talk to teenagers about anything that is important to them. They are adults with no social or political power...Teenagers aren't considered as valuable except as consumers. They are not viewed as interesting just for how they view the world. In the arts, we can rectify that" (Ardal in Taylor p.C7).

Through the act of passing more power over to the intended audience the result often is a choice of topics and themes that are not overly popular with a percentage of teachers and administrators - although they are desperately in need of being addressed. Recent examples of this form of TYA are Edward Roy's The Other Side of the Closet a play dealing with homosexuality and homophobia, produced by Young Peoples's Theatre in their 1997-98 season, and Ice: Beyond Cool a play dealing with teen suicide by John Lazarus. It is this play that I feel has broken new ground in its attempt to be multicultural and proactive in its thinking.

In the approach to reach the final level of Haberman and Post's power and Sleeter and Grant's activism the creators of Ice: Beyond Cool consciously chose to remove the production from the rigid school structure, and play it in a venue where youth are in a more equal environment - in this case a local suburban Vancouver shopping mall. The performance also went even further in creating accessibility for the appropriate age group in the staging and production techniques utilized. By using a good deal of visual dance based movement combined with the scripted scenes and monologues the performance was able to become accessible both in content style and form of delivery. Perhaps the greatest strength of this particular play was the producers decision to break down the barrier between actor, performer and student audience. This was achieved by the inclusion of youth themselves as professional performers which gave the voice of the play real credibility - youth talking to youth. The cast as well as various groups of youth assisted John Lazurus in "extensive research interviews and improvisations, as well as getting the language right and with shaping the final production"(Taylor p.C7). The result of this was a play and production that gave a sense of empowerment and ownership to all those involved. As playwright John Lazurus stated after the success of the initial run

"we wanted to give them back their stories without getting in the way. The stories were told to us in a non-judgemental way, we tried to keep out of the way, to give the stories back without saying 'this is good; this is bad'" (Lazurus in Taylor p.C7).

The reaction from this play as well as the personal and group action resulting is quite encouraging. Many letters were received that acknowledged the power that the play gave them to confront one's fears as well as the need to share and hear one's voice. In several instances the play was credited with staving off the inevitable act of taking one's

own life. "I would like to say thank you for helping me through my troubles and for saving my life. I'll never be able to repay you. I'll just let you know that I'm doing okay - not perfect, but better than before. Thanks again" (Taylor p.C7)".

In the case of Young People's production of The Other Side of the Closet some interesting observations were made from the difference between performing the play in the school as many of these touring productions do, to the reaction in a slightly more neutral venue of an outside theatre. When the production was performed in the theatre, there tended to be more of a positive and reflective reaction from the audience, including some individuals being able to publicly confront their fears about sexuality as well as some students publicly acknowledging their homosexuality. In this instance an individual and group power was achieved through the sharing of voice. There was an allowance made for the exploration of the specificity of individuals lives as well as the inclusion of difference of voice. Because the change in venue created an equality or even neutrality amongst students this difference of voice was encouraged and consequently fostered collective action by both students and staff to change the way of thinking back in the classroom. In another instance, when the production was performed in the school itself there tended to be more of a replication of stereotypical behaviour and non-acknowledgment. "The students heckled the actors by yelling back the play's homophobic insults" (Taylor p.C7).

In the above two cases it is fortunate to see that accessibility and relevance, as well as its level of proactivity for the target audience is strong. Both of the above examples became healing events through the act of sharing ones voice by means of

storytelling. It is unfortunate that this is only achieved when the play is removed further from the controlling power structures - both human and physical - of the existing school system. The problem lies with the fact that often educators are afraid to bring in the correct vehicle for the student's needs, and when they do, they set up existing rigid structures and parameters which a student finds difficult to work around.

As a recent example of how educators can use their power to restrict the exploration of difference of voice one only needs to examine the case of two TYA plays touring the country dealing with the issue of eating disorders. Both Dying to be Thin by Linda Carson and Little Sister by Joan MacLeod are well written and thought provoking plays. Little Sister is deemed to take the "soft" approach to the issue, carefully skating around some of the perceived distasteful aspects of the issue and ends in a nice happy resolution, while Dying to be Thin takes a very frank and frightening look at the world of a bulimic teenager. There are no happy endings with this play. However, it is this play that speaks in a passionate voice and has the strength of creating a sense of catharsis in the viewer. This is the play that shares its roots in ancient ritual. It is storytelling and witnessing at its best. Through the act of storytelling in this performance, other voices are allowed to come out and there is an eventual healing of self. It is quite interesting to chart the touring success of these two plays and discover that Little Sister taking the soft approach to the issue has achieved the greatest number of school bookings, while the hard hitting Dying to be Thin causes far more controversy and real discussion about the issue wherever it has been performed. In examining these two examples one can recognize the difference between a play that treats the issue proactively and one that does

not and only pays lip service to the issue. Dying to be Thin could be held up as an example of TYA that is multicultural in its thinking, because it seeks to challenge and change the existing status quo.

Negative criticisms aside, a number of Canadian companies have continued to offer their audiences a high quality mix of entertainment as well as challenging issue based theatre. Companies such as Young People's Theatre and Theatre Direct of Toronto, Theatre La Marmaille in Quebec, Mermaid Theatre in Nova Scotia, and Green Thumb Theatre in Vancouver all present a strong product of educational, informative and entertaining theatre. In addition the genre of Theatre for Children has received a boost in profile over the last fifteen years with the emergence of hugely successful Theatre Festivals in Vancouver, Edmonton, Calgary, and Toronto. At these festivals Canadian TYA is able to contrast and compare itself to the rest and the best of the world. Sadly, in 1998 as a result of increasing budget cuts from all levels, these festivals are but a dim shadow of their former selves.

There is a proven need for this type of tool in both formal and informal educational environments but in light of much of the previous discussions it can be seen that problems exist within the formal institution in order for it to survive and thrive in the school as a proactive force. If it is to possess the ability of being a proactive force in the formal school structure it needs to re-create itself in a new format. In order to do this it needs to confront both technique and form of delivery. Key to this is the relationship that Theatre in Performance has within the school. How is it placed - is it curriculum based or entertainment? What are the space logistics and parameters for

performance? How can the dynamics of audience input affect the form and can or should actors be instructors? Is it possible that artists can become competent teachers?

TYA and its Relationship With the School

In order for theatre in performance TYA to become a stronger tool in the school system this relationship between theatre company/performer and school needs to be addressed. The debate over whether visiting theatre in performance should be included as part of the curriculum or just as an add on event never seems to abate. Often the gap between the visiting artist/performer and the classroom situation is too great and therefore the theatrical production becomes nothing more than an add on event. To bridge this gap and eventually create a form that is more multicultural in its thinking questions concerning timeframe, space logistics, performer's schedule as well as the placing of the performance within the curriculum need to be addressed.

Problems ensue and the effectiveness of the form as a teaching tool are lost when administrators and teachers request that a performance be held for the entire school population. More often than not, based on economic factors the artist will choose to accommodate these wishes and thus performs to a diverse age range that is far too great; it is not uncommon to have an audience made up of students from kindergarten to grade eight all in the same performance. When this occurs the relevance of the material is watered down or totally missing and the punch of the play is reduced greatly.

Unfortunately, these artists and educators who try to align the content of the performance with the curriculum of the entire school body usually create performances that tend to deal with issues in a very over generalized and unchallenging manner.

Unfortunately this type of performance does not work at challenging the status quo - moreover it tends to support false assumptions about our society. In recent years there have been numerous performances offered across the country that reaffirm in a soft way acceptance of self or the message that it's not good to be racist and that we live in a compassionate and openly accepting world. These shows are not to be denigrated, but quite often the message that is imparted to the students is the enforcement of an already established position or conviction,

"which essentially means using theatre to broadcast a belief, [which] tends to emphasize the misplaced, superficial injunction of simply learning to reform one's attitudes to other human beings - white people being nice to black people - or to affirming a belief already held. It also amounts to a form of political control which leaves scope for no more than agreement or disagreement, as opposed to genuine forging of understanding" (Whybrow p. 279).

These performances are inclined to raise an issue for reflection in a very static presentational manner, thereby resulting in minimal opportunity for discussion and reflection from the student - reflection if it does occur for the student happens only on an individual level but rarely does it occur at a group level. The content may be of interest, but the form does not challenge and provoke because the student has been involved in the performance only in a passive receptive manner which results in a low level of participation. Consequently the student is unable to make higher level personal and societal connections. In many cases the level of participation for the student is no higher than that in a typical lecture style presentation by the teacher or even that of viewing an in class video presentation - the student is not involved in the act of

storytelling. Students in these instances tend to develop an automatic switching off from the learning stimulus.

However, at the same time all of these performances should not be totally written off as they do possess some strong educational qualities. It is quite clear that the effectiveness of a theatrical presentation would be far greater if it was connected in a closer partnership with both the school and the student. It can be seen from the earlier discussion that problems exist at all levels of Theatre for Young Audiences be it from the performers and theatre company or whether it is from within the educational system itself. At times it would appear that both of these institutions are speaking at cross purposes and do not understand how each can use the other's skills to develop a powerful educational product.

In order to achieve greater effectiveness and derive more power from the form, educators and artists need to cooperate more fully to develop a educational tool that opens many progressive educational possibilities. The question remains in the changing times as we collectively strive for a more complete multicultural feel to education, whether it is enough to present performances of socially responsible stories in a static passive format. Educators and artists thus need to rise to the challenge of aligning the two practises and philosophies into a closer partnership. Perhaps with the meeting of these two practises and philosophies the gap between product and process within the educational framework can be connected and this is where the next form of theatre as performance comes in.

CHAPTER EIGHT - THEATRE AS PERFORMANCE **THEATRE IN EDUCATION - TIE**

Since the early 1970's there has existed a unique blend of education and theatre originating in Britain known as Theatre in Education or commonly referred to as TIE, which attempts to bridge the gap between the professional school theatre performance and that of classroom instruction by dynamizing the curriculum and creating direct student involvement and through participation and input of ideas. In an attempt to involve the participant it challenges the student in both content and form. In order to achieve this successfully there is a broadening and softening of the definition of who the teacher or instructor is, and as a result the artist takes on the role of teacher as well as learner and artist. The ideal TIE school of thought is viewed by many as being a very progressive and open technique of teaching as it manages at the best of times to bring the two worlds or drama process and theatre product together - content and form.

The Theatre in Education movement, as mentioned earlier has its roots in Britain of the late 1960's and early 1970's, a time when arts funding in the school system was increasing instead of the present 1998 situation that we discover ourselves in, where funding in all sectors is being reduced considerably. It is interesting to observe that in the present day when there is a drive for more diversity in educational practices and strategies, collectively the Canadian educational system is circling its wagons and has initiated the elimination of subjects and strategies such as theatre; the very realms where a number of exciting educational advances inroads have been made.

At the heart of the original TIE thought is the idea of theatre-as-product being utilized as an active participatory educational tool with an underlying philosophy of working positively and collectively for social change.

"The work is motivated by a strong sense of the injustices that prevail in society at large, and many companies see it as part of their responsibility to contribute in some way to the making of a better world. Educational philosophies of Ivan Ilich, John Holt and Paulo Freire generated not only heated debate about the need for alternative approaches within the state system but also a vital atmosphere of experiment with form, with ways of engaging students actively in their own learning." (Jackson p.24)

This deviates quite a bit from the earlier philosophy of TYA where learning from observing, coinciding with the appreciation of artistic expression was the prime motivation and justification of bringing theatre into the school environment. The TIE movement truly differs from TYA because it attempts to combine and blend both process and product in its form. There can be a number of strong comparisons made between the TIE movement and Augusto Boal's Theatre of the Oppressed which also combines product and process, but the differences between these two lie in the fact that TIE is far more product oriented than Boal who is process oriented in his philosophies. The TIE movement creates the product in advance with input from interested parties, while Boal creates the product through the dramatic process in conjunction with the participants. Even though they both emerged from the 1960's an additional difference emerges from the originating roots of the movements - Boal's work originates from the political activism of South America, and the TIE movement originated from within the expanding new educational system in Britain - although both movements attribute Paulo Freire's theories as being a major influence . It can be argued however that these two streams of

theatre for social change are growing closer and closer together with time, as theatre practitioners become experienced in both artforms and start to extract ideas and approaches from both.

Dependent on a great deal of cooperation between various levels of administration and artists, the TIE movement in Britain has been extremely successful in bringing pertinent issues into the school environment. It ideally brought schools, school boards, artists, municipal and national funding bodies together in an attempt to develop a broader sense of community. The job of the artist-teachers is to work on building and creating interactive performances that would be performed to small classroom size audiences instead of the entire school population, as is often the practice with the standard touring play. The performances that are created using this method often would be based on regional or local issues that are of direct concern or interest to the target audience. In fact, in many cases the playscript itself would be written in conjunction with input from the potential audiences - the students themselves as is similar to a number of recent Canadian TYA examples.

"The format also reflected a philosophical as well as an educational stance. 'Theatre for social change' rather than 'building audiences for the future' was the way that most practitioners preferred to see their work, allying themselves with - and often in the vanguard of - the progressive movements in both theatre and education" (Jackson p. 19).

The structure and operation of the program has been regarded as being quite unique. In the early days, what were commonly referred to as TIE teams were set up in all regions of Britain - starting with the major urban centres and then moving into the rural regions. These teams would work in diverse environments from pre-schools

through to continuing education colleges, and from youth centres to special education centres. The teams were quite unique in their concept because there was a combination and blending of skills and talents among the members as they would be both practising theatre artists as well as certified teachers. These were actors who had a strong commitment to the arts, but also to the idea that the arts, specifically theatre, could be used in a more dynamic way within the school environment. Most of the TIE team members were working actors, having initially receiving actor training first and then their teacher training and certification later. These actor teachers would possess - in addition to strong instructional and organizational skills - a considerable range of theatre skills, ranging from spontaneous and rehearsed improvisation to collaborative scripting and playwriting. Essentially the movement was an attempt to not only dynamize the curriculum, but also to broaden and deepen the definition of the teacher. At the same time the dismantling of the school - community barriers would be initiated resulting in a stronger and freer flow of ideas. These early TIE programs - introduced in a time of great optimism - were a real attempt to develop a cooperative teaching and learning environment.

The TIE teams - usually made up of between ten and twelve members - would be linked to an established theatre company which provided theatrical support - properties, costumes, stage management etc. - but a good deal of its financial support would be received from educational, municipal and national funding sources. In doing this it was hoped that the TIE team would remain independent, yet closely linked with the education

system. The original intent behind this structure was to promote a free and creative flow of ideas, while not being unduly influenced by the educational administrative system.

A typical TIE program involved the actor-teachers being approached by a specific school, teacher, or school district to develop a participatory piece that would embellish and highlight a part of the curriculum, or deal with a pertinent issue of local or regional importance. Some of these issues or themes might range from "the history and development of labour unions, sex stereotyping, racism, violence, and vandalism" (Landy p.63). These issues might sound generalized, but the TIE program would dynamize them to bring out local, regional, and personal connections. Instead of developing a performance piece that reflects the concerns of the participants outside of the school environment, or what was perceived by school officials as relevant to the students, the team would try to involve the students themselves in the original creative process. This was accomplished by the team spending time with the students discussing and researching the theme, inviting direct input, as well as bouncing ideas and scripted pieces off the participants. In doing this a direct relevance of the themes and text would be developed for the student - a sense of voice and ownership would result from this direct input of ideas. In many ways this is a similar technique to the one used by present day Canadian TYA practitioners, and the use of today results from the success that British TIE practitioners have had with it.

Having completed the research the team would leave and develop the script as well as pre-show and post-show activities that would go along with the performance. Eventually the script along with the pre-show and post-show activities would be packaged

as a unit to tour throughout the district or region. Ideally the performance would encourage active critical participation from the audience and the direction of the progression of the play would be dependent on the level and direction of the audience's participation. This form of audience participation differs greatly than many earlier TYA participatory plays that only involve elementary and rudimentary participation such as one of the performers asking pre-set questions of the audience.

The reason that the level of participation for an audience is relatively in-depth and engaging is because the theatrical fourth wall in a TIE play is removed and the performance gains a direct immediacy as the performer audience line becomes blurred or eliminated altogether. Because of this free form direction within the structure of the performance the actor-teachers need to be extremely prepared as well as possessing strong spontaneous improvisational skills. The actors are in the process as guides for the student and ideally should not be forcing the students through the process/product to arrive at pre-set conclusions. One of the strengths of the structure is that the level of participation is usually very high. To retain this level of engaged participation audience numbers have to be relatively small. Quite often the finished TIE event may last either from a full day to a full week in length consisting of pre-performance preparation as well as post show discussions, exercises and follow up material for the classroom teacher. While many perceive this to be a strength, others perceive it to be a major weakness as it isn't inclusive of the entire school and therefore breaks up the rigid school day structure.

The overall aim of a program such as this is to strive for participation from the

student on a variety of levels - the student not only participates as an audience member intellectually responding to the play, but also engages in a level of critical thinking as they determine the outcome and flow of action of the play. In addition, the student responds on a number of active participatory levels in both the pre-show and post-show activities whether it be the participation in discussions, improvisation, or in interdisciplinary activities such as art work, music, writing, and follow up scripting. Field trips and additional research may be utilized with the student interacting with both the artist-teacher and the classroom teacher. By using this method of collaborative and cooperative instruction the student explores the theme or issue in a comprehensive way that stimulates a number of thought processes and at the same time utilizes a variety of diverse teaching and learning strategies.

Over the past twenty-five years there have been a number of excellent examples of Theatre in Education produced in England. One of the most notable pieces, and often regarded as a classic of the form, Poverty Knocks, first produced in 1973, dealt with the issue of immigrant workers and their working conditions in the mill town of Bolton. In order to achieve a strong level of participation, reflection and critical reflection it was felt that it was preferable to remove the content of the play from the present and frame it in the historical situation of the cotton industry of northern England in the 1830's. The performance workshop package lasted from four to five days in length, and some of the pre-performance activities ranged from the actor-teacher turning the classroom into a sweat shop where the students had to produce material and operate the looms, to leading the children through "a carefully structured plot where a child [played by an actor]

actually died, because there was insufficient money for medicine" (Landy p.66). As the actor-teachers were leading the students through these activities the classroom teacher would help to ground the students historically by providing them with factual material such as historical legal and social documents from the specific region.

"On the fourth day the children held a meeting and wrote a song of protest. It was a dreadful rainy day, and they marched throughout a five block area with their signs of protest. In the end they passed a new law defining working hours and granting privileges of voting in 1830"(Landy p. 66).

By creating an environment where the students immerse themselves totally in the situation, as well as observing and participating in a play about the time and the issue, the students not only responded critically to the historical issue but they also were able to draw strong comparisons and connections to their own situations, living in a town that is still populated by chiefly working class immigrants working in the manufacturing sector. In examining this particular case against criteria that is necessary for multicultural education, one can observe that the final level of power and action is achieved. This particular show challenges the participants into a bid to change the status quo as well as to hear one's own voice.

Other attempts at using this method of instruction have produced shows on teen sex and date rape Sex, Lies and Tricky Bits 1991, environmental issues Rare Earth, 1973 the origins of evolution Darwin and Wild Child to name but a few. Quite often the greatest success from this program has been achieved when the content and form take the participant out of present day reality and into either an historical or fantastical framework. Upon returning to present day reality the student is usually able to make

strong comparative and critical connections. Artists and teachers all have agreed that when the form is successful the level of learning is enormous and compliments and heightens what the student learns in the classroom.

"The TIE company has a huge advantage over the teacher in respect of the contextual meaning. The actors can create, three dimensionally and with immediacy, a believable context that arrests attention and interest and, above all, creates the potential for a multilevel experience. The context itself can be rich in meaning and significant for the children, not simply as a vivid simulation but because it also taps universals and personal connotations of meaning" (Jackson p. 47).

In order for a TIE presentation to be successful and true to itself however it must allow the student to receive the material in a non-judgemental manner, and then be permitted to arrive at their own individual as well as collective conclusions and judgements. As Nicolas Whybrow states, change in an audience

"has a chance of coming about not by an implied incorrectness of values held personally by its members, but only by objectivized comprehension of how values come to be held in the first place. In simple terms, it is a matter of looking at prevalent conditions or ideologies in their fullness - without prejudging them - and then asking where they leave the human being" (Whybrow p.282).

This exploration of "ideologies in their fullness" has not always been possible, and there have been a number of cases where the classroom teacher as well as the actor-teacher tries to manipulate the participant to an intended outcome. This occurs when the ideal form is not adhered to - either having too large of an audience, or too short a program.

When Theatre in Education is judged against many of the criteria of both multicultural education and feminist theory a good deal of positive aspects and features do emerge. Chief among them is the creation of new knowledge and the ability of the participant to move forward to question and challenge the status quo. In examining the

stated content and goals of a TIE program - "challenging the audience to rethink the political, cultural, social or curricular issues of the day through an active dialectic debate"(Mirrione p.74) one can draw direct linkages to the curricular practices of Sleeter and Grant's model of social reconstructionism, that of "organizing content around current social issues involving racism, classism, sexism and handicapism"(Sleeter and Grant p.211). However from a feminist perspective, at certain times the knowledge that is created tends to be group centred with little room for individuality. Also within the form there is sometimes little allowance for difference of voice within the general group framework. This criticism is similar to that which is aimed at the process of Drama for Social Change and seems to emerge from the same source the top down structure of the existing school system.

In the previous chapter it was noted that the school environment was a real problem with Theatre as Performance TYA being used as a multicultural tool. TIE does manage at certain times to transcend many of these problems because the nature of the authority figure has changed somewhat. The actor/teacher is regarded as more of a guide equal in many ways to the student. This attitude would coincide with Freire's principles of teacher as learner and learner as teacher. However a number of other structural problems begin to emerge - space, cost, human resources and time all work into the mix to disable the form from being truly multicultural. This free form cooperative venture unfortunately does not work successfully within a rigid structured environment. In an open, progressive and proactive environment, these types of strategies and tools thrive, but in a closed and heavily structured system they do not.

In order to distinguish whether this form of theatre education can continue to be a viable multicultural tool, a number of case studies should be examined to see if the theory that is behind TIE continues in the ongoing practice of the form.

Other TIE Perspectives: The United States, Australia, Canada and Nigeria

In the ensuing years since its origins in England the TIE form of theatre has been adopted and adapted by various theatre professionals as well as educators the world over. Programs experiencing varying levels of success have been initiated in Nigeria, Australia, the United States and in Canada, to name but a few.

In the United States the Creative Arts Team (CAT) based in New York and associated with New York University have had a great deal of success with the form, with the strength lying in the fact that it has been adapted to meet particular local and individual needs. Instead of aiming to play to all school age students as was the aim of the British model, the CAT gears most of their work towards those students who are perceived to be at risk of dropping out of the system.

"Most of them are from poverty-ridden inner city environments where positive adult role models are scarce and children learn as best they can to survive in a world fraught with violence, crime, substance abuse and welfare dependency. Too often these young people have given up on an educational system and a society that they feel has abandoned and betrayed them" (Rieherd & Hardwick p.206).

The Creative Arts Team has achieved overwhelming success in the form, and now has over 50 full time actor-teachers in its employ serving over 35,000 students from kindergarten to senior high school in four different TIE programs. These programs range from artist-teacher residency programs targeting specific local issues - either school or community - which work to strengthen critical thinking skills as well as citizenship and

interpersonal skills, through to programs that operate with special education groups. In addition there are those programs that are issue specific to small target groups, as well as conflict resolution programs. Each of the four programs is also aimed at a distinct grade level, either elementary, special education or junior and senior high school.

As an good example of multicultural education one can look to the conflict resolution program set up by the Creative Arts Team. Through the use of pre-scripted dramatic conflicts, discussions with the students ensue about the nature of conflict - and through these discussions new knowledge is formed as the participant is enabled in sharing his or her own personal stories.

"Subsequent scenes build on the new information and the ensuing discussion provides opportunities for the class to apply and process their knowledge. The actor-teachers continue to focus the discussion on decision making and the resulting consequences ... Through the use of role-playing the students become emotionally connected to the material"(McNulty p.42).

In contemplating how and why the above example is good multicultural education it can be observed that in this case there is beginning to be a blending of a variety of techniques and forms. In the conflict resolution example both drama as process methods - Boal and Heathcote - are blended and integrated with Theatre as Performance.

The success of the TIE program has been recognized as a vital part of the New York City education system and has been praised by administrators, teachers, students and community leaders for its effectiveness and innovation. This use of an alternative teaching method to reach those at risk students has been immensely successful in its outcome, because of the nature of the form which allows students to make both individual and collective choices, as well as drawing direct personal connection to the

themes choices and discussions that emerge. In short it has direct relevance. As Rieherd and Hardwick state the thrust of the TIE program led by the Creative Arts Team will constantly "change in response to changing needs [and] it will always be designed to empower young people with the intellectual and social skills to make appropriate, constructive choices relative to their lives" (Rieherd and Hardwick p.222).

The adoption of TIE in Nigeria is relatively recent as well as being quite different from that of the British model. In Nigeria the program has had to be changed and adapted from the British model owing to the vast cultural and political differences between the two countries. One of the major difficulties the TIE program in Nigeria has encountered is that which is at the very heart of the philosophy behind its existence - the encouraging and questioning of the status quo. It would seem that Nigeria a patriarchal and repressive dictatorial nation where there is little equality would have difficulty in accepting a teaching strategy where the students are encouraged to question the authority and the knowledge of the teacher.

"In a typical school setting the teacher, whose words are infallible, commands the image of authority. Not even a more enlightened parent can convince a child that it has been misinformed by its teacher. Above all, the printed word is believed to be gospel fact, which even the infallible teacher cannot contest"(Ewu & Lakoju p.174).

When one considers this repressive system in which a TIE program is trying to establish itself, one wonders whether it is at all possible to achieve any success in the encouragement of a questioning attitude from the students at all. However some level of success has been marked, and one should not compare it to the level of a western TIE

program, but view it for its achievements in terms of individual empowerment and forward progression over the issues it deals with.

The majority of the TIE programs in Nigeria have thus far concerned themselves with health issues especially sexual issues such as sexually transmitted diseases, abortions, young marriages (in the northern territories girls can get married as young as nine years of age) child bearing, and child rearing. Unique to Nigeria the TIE plays incorporate many of the traditional arts such as dance, puppetry, storytelling and usage of masks as a way of informing the audience about these modern social issues. This use of both traditional ritual and folk arts increases the accessibility and understanding for the student. Just as storytelling provided a cultural access to the Cree students in Saskatchewan, the incorporation of traditional cultural elements aid in building acceptance and accessibility for these audience members.

Differing from the British system, a Nigerian TIE program does not incorporate very much active participation in the play itself, but encourages active participation in the extensive pre and post-show workshops and information sessions. In these sessions, the issues are explored and discussed fully, and the opportunity for responding to the issues in an artistic manner through improvisation and use of the traditional folk arts alongside with the actor teachers is given. To a Canadian this may sound fairly static and not overly involving, but from a culture that is new to discussing issues such as these it is a big step forward.

"Parents are extremely embarrassed to talk about sex and leave their children clueless about the mechanisms of reproduction. While some are just plain shy to talk about it, others feel they do not know much about it,

and believe that if the youths are aware of sexual matters then they will begin experimenting" (Ewu & Lakoju p.178).

As a recognition of the power of an educational strategy such as this, the universities and colleges throughout Nigeria have built TIE courses and training into their teacher education. It is hoped that eventually all teachers in the country will have received exposure or experience to the Theatre in Education movement and recognize it as a valuable teaching tool.

However, the funding structure and overriding philosophy of the government towards the TIE program makes one speculate whether this can be an empowering tool and not more of a tool to be used for indoctrination. At the heart of the British model is the philosophy of questioning and challenging the status quo. One wonders whether this is possible in Nigeria when Ewu and Lakoju state that "whatever type of government the country has, whether socialist, communist or capitalist, our model will not seek to confront it. It will seek to assist the student in understanding the true nature of the system"(Ewu & Lakoju p. 175). This attitude and philosophy is in direct conflict with what a progressive multicultural educational environment should foster, and combined with the fact that all actor-teachers are not independent artists as is the case in other countries, but are employees of the state lead to a very non-proactive atmosphere.

In certain instances it would seem that the line between empowerment and indoctrination has become blurred too much. New educational possibilities are being opened up, but as it has been observed with recent events in Nigeria - those who challenge the status quo are often imprisoned and executed. In Nigeria, the TIE program may yet become a tool that is used against the empowerment of a people.

On the other hand, the TIE experiences in Canada and Australia have differed from Nigeria, but have experienced restriction and repression within the form in other ways. It is interesting to note that both of these colonial countries have reacted in a similar manner to this form of educational tool - needless to say it is not an overwhelmingly positive reaction. Both countries have unfortunately gone for a softening of the definition of what TIE is and in many cases it is hard to distinguish the TIE form from that of the old existing Theatre for Young Audiences issue play format. In Canada this might be able to be explained by the conflict of definition in what a TIE project should do. One of the earliest Canadian TIE programs initiated in 1974 by Alberta Theatre Projects of Calgary, had a different aim and definition from the British philosophy of TIE. Instead of using theatre as a tool towards educational ends and this early Canadian project felt that the "primary goal was providing good theatre, with the secondary aim of assisting teachers to make the artistic experience meaningful in educational terms" (Doolittle p.150). This project set the tone for TIE in Canada, and by operating under this definition the distinction between TIE and TYA becomes blurred and open to many interpretations. It is difficult to even consider many of the Canadian TIE projects as being part of the form, as the original philosophy in addition to the structure and form, have not been adapted as is the case in other countries, but has been totally altered. For this reason these early forms of Canadian TIE could not really be considered examples of multicultural education because they do not either seek to empower the students nor drive for activism or action.

The geography of the two countries has also had a great deal to do with the problems associated with the form. Both Australia and Canada have central regions of urban growth, but at the same time there are large sparsely populated and remote educational jurisdictions. As a TIE company tends to work with small audiences in order to achieve maximum interaction and reflection from the participants, most TIE projects tend to operate in the urban centres. If a TIE group does tour the more remote areas of the country either a great deal of funding is required, or they have to perform to a large number of schools and children in order to recover their expenses. Costs are recovered more quickly as the audience sizes are increased - therefore a program which in an urban setting may last a whole week and involve between 30 and 60 children, in a rural region may be completed in a day and involve the whole school of between 250 and 500 students. The final result is that the effectiveness of the program is lost - what is important to an eleven year old child has absolutely no relevance or importance to a child of six. Once again the softening of the definition as a result of geography reduces the possibility of TIE being used as an effective educational tool.

Combined with the geographical difficulties in these two countries, is the problem created by provincial and district administrations who formulate unworkable rules and regulations in which TIE is to operate. These regulations, combined with reluctant school principals and arts consultants to accept the form because of its open structure, weaken the possibility of it being adopted. Both in Australia and Canada school principals are often unwilling to break the structure of the day to accommodate a TIE program as it is deemed to be destructive of the rigid order. It is unfortunate, that this inordinate amount

of power is given over to a few officials, who can easily dictate what will and will not be presented in the school, without investigating the potential or consulting with the teachers. All too often school officials continue to reject the idea of the arts in the system as they do not recognize the importance of it as an alternative teaching method. Often when a TIE program does get into the school system principals and administrators do not approach it from the correct angle and are apprehensive about the lack of rigid structure. Using a structured approach to an unstructured format these people tend to give mixed and inaccurate messages to the school population

"This principal introduces the performance with a homily along the lines of 'Now we're fortunate today to have some guests who are going to do a little play for you which I think you [not we] are going to find quite amusing, and you're going to show them how well behaved you can be aren't you?', equally afraid that the children will not be appropriately passive for the guests, and that the guests might release some of those anarchic tendencies for which the arts are so notorious."(O'Toole & Bundy p.139)

In addition, these principals in their so called call drive for equality may insist that the program be carried out for the entire school, so yet again the form becomes blurred and the relevance is lost on many of the participants. Unfortunately, this sort of reaction from many principals discourages the flexibility that the British system possesses, where the artist-teacher is associated with the school and returns again and again for follow up activities and discussions. Unfortunately there seems to be a rejection of this free form flow between artist and student and one has to wonder, whether the root of this rejective behaviour, materialises from the viewpoint expressed by certain administrations, that artists cannot be competent educators and teachers.

Surrounding the restrictive attitude emanating from some principals and teachers in both Canada and Australia is a fairly informal rigid system of regional rules and regulations dictating what will and will not be performed within the schools. In this controlling and dictating of what is to be performed, the potential power of the form and the immediate input has been removed from the local level where it is most constructive. The artistic decision therefore becomes just one more administrative decision. Many of these administrations desire prior approval over both the script and the performance in addition to all pre and post show activities - this certainly should be carried out, but more consultation is required at the teacher level, so that the performances have relevance and power for the local constituents. This is not to say that the administrations should not be consulted, but they need to listen and interact more closely to the teachers and the students who are the beneficiaries of such a program. Unfortunately the recent push by provincial governments across the country to reduce and amalgamate the number of boards of education as a cost cutting measure places even more danger of this form of education surviving.

There have however, been a good number of success stories using the TIE format in both Canada and Australia, but they tend to be in the more remote areas of the country where the program becomes a major event for both the school and community. In many of these situations, school - community barriers are eliminated resulting in high involvement in after school activities from all sectors of the community. The students and artist-teachers along with family and community members all participate in an equal exploration of ideas. This experience would seem to be more reminiscent of what the

original British form strived for, that of blurring the community/school and teachers/artists divisions.

Unfortunately, because of the restrictive rules and regulations, problems with an accepting attitude, and the diverse geography of both of these countries many of the TIE programs could no longer truly be classified as TIE and tend to approach the more accepted issue play TYA format. These presentations do fit more easily into the school schedule, but are far less effective in the intended outcome of empowering the student.

It is interesting to note that Canada, Australia and Nigeria although very different in their political ideologies have reacted in a similar manner to the TIE movement, and in my opinion have restricted the possibilities for building critical thinking skills, and challenging the status quo in a proactive manner. By stating that it does not fit into the current system, and imposing rules and regulations, governments and educational administrators have softened the power of the form thereby preserving the status quo. After examining the form one is left with the question that in a rigid patriarchal system is this type of theatre too powerful a tool? Is it subversive?

Conclusions: Is TIE a Tool for a Multicultural Education?

In examining the different cases of TIE, it can be observed that the Theatre in Education movement can be utilized as an effective multicultural tool in which to work towards individual and collective empowerment as well as equality in the classroom, but as the examples have demonstrated the form at times can be watered down, changed and adapted resulting in a loss of effectiveness as well as the objectives being misconstrued and distorted. In a effective TIE program - one that is true to the original philosophy of

challenging the participants through both content and form - many of the criteria laid down by Sleeter and Grant's model of Social Reconstructionism, in addition to Haberman and Post's three Learning Levels and the idea of equity pedagogy stated by Banks and Banks are achieved.

In an ideal situation, as practised by some of the British programs and those of the Creative Arts Team in New York City, I feel that the form takes a multicultural and proactive approach, as themes and material used in these programs are meaningful and are of direct relevance to the students - both collectively and individually. One of the primary reasons for this success and relevance is that the content of these programs is decided at the grassroots level - that of the students and the local teachers - and not at a higher administrative level, as is the case in Nigeria and some Canadian and Australian instances. The original philosophy behind the TIE movement - and one of the major reasons for its success - is the bottom-up decision process working to empower the participant. The lack of success in some TIE programs results from the top-down attitude where administrations feel they know best, and take the input away from those directly involved, thereby weakening the effectiveness and supporting the status quo. It would seem that in order for a TIE program to achieve a strong level of success it needs to divest itself of the top heavy administrations of regional school boards and government agencies, and coexist as a separate entity to be utilized by teachers and students alike. The idea of separate administrations and diverse funding sources needs to be retained, in order for it to maintain its independence to be able to question the status quo. It could be stated that the lack of success of the TIE program in Canada is yet one more indicator

of the general malaise that is affecting the Canadian educational system at large - that of an absence of innovation.

In stating this, it should also be recognized that a TIE program is only one small contributor to creating a proactive school environment and that it is not a tool that can operate on its own. It needs to go hand in hand with an open encouraging educational environment that is willing to take on and try new strategies. Nor is it a tool that brings instant positive change in the student, but more of a cumulative one. This cumulative change is brought about gradually through the interaction of the teacher-actor with the student in a number of interactive, participatory learning activities combined with both individual and group reflection.

Is the Theatre in Education form proactive? Yes. In its ideal form it may be classified as a proactive tool, as it works to create and produce new knowledge as well as establishing alternatives for the future, however, one should be cautioned in using this form that if a TIE theatre company is to remain independent from the school system it needs to assure itself that, just as schools and administrations need to be open and receptive, it

"should not be tied to an ideological position, left or right, in the actual making of the work, though this is not to say that it may not be politically committed...In simple terms it should look at prevalent conditions or ideologies in their fullness - without prejudging them -and then asking where they leave the human being" (Whybrow p.282).

If this is not adhered to then the company is no better than the educators who only prefer to support the status quo. In order for A TIE company to be progressive in its outlook

it needs to offer choices. If no real choices or alternatives are offered, then the program becomes a product based presentation that is simply reactive, while it masquerades to all as a package that is proactive.

CHAPTER NINE - CONCLUSIONS
IS THERE A FUTURE FOR THE USAGE OF DRAMA AND
THEATRE AS EDUCATIONAL TOOLS?

"For many of us, theatre is the most social art, and not just on opening night. The correlative of this is that theatre, more than any other art form, shapes and conditions social values. These are not insignificant ideas, particularly if we consider their logical consequence: to make theatre is to make cultural change, or not. As theatre practitioners we can challenge the status quo, or we can affirm it : what we can't do is remain neutral" (Wallace p.2).

Today, in mainstream Canadian theatre there is an encouraging undercurrent of hope as the community shifts and establishes itself more comfortably as being questioning agents of change. The preceding quote is perhaps optimistic in its tone but increasingly mainstream Canadian theatre is now beginning to become one of myriad voices rather than a predominant singular voice. Rahul Varma of Montreal's *Teesri Duniya* goes further when he states that "one thing is certain: this new trend offers marginalized workers the opportunity to provide a creative response to issues of identity, dignity, artistic innovation and representation. In short, an artistic revolution is underway" (Varma p.25) Robert Wallace provides an illustration of the positive evolution of the Canadian theatre by examining the gradual change that has occurred with the portrayal of First Nations peoples on Canadian stages. Thirty years ago audiences were shocked by George Ryga's *The Ecstasy of Rita Joe* a play which looked at the oppression suffered by Canada's First Nations. Upon first viewing this play Wallace states that he, "walked home alone, deeply troubled at the realization that I had become complicit in the oppression of Native people by remaining ignorant of their situation" (Wallace p.3). Since then, there has been a shift in the native voice on stage, perhaps culminating with

the recent Governor General's award winning play fareWel written by Metis playwright Ian Ross where the characters are now more concerned with sharing their voice rather than crying out for it to be heard.

"Ross's achievement with this play speaks volumes about the changes in the representation of First Nations people that have occurred in Canadian theatre since Ryga wrote The Ecstasy of Rita Joe. While these changes don't necessarily detract from the theatrical or historical importance of Ryga's play, they shift focus from the control that our white establishment exercises over Native people to the concerns that Native people feel themselves" (Wallace p.3).

In the above example, together with the examples of recent plays by Thomson Highway, it can be observed that on Canadian stages First Nations people have achieved an empowerment and are able to tell and share their own stories using their own voice. There is however still a long way to go to move away from the White Euro-Centric voice to a theatrical tradition that "alerts us to a movement away from politics of homogeneity, characterized by monoculturalism, biculturalism and xenophobia, and towards a politics of heterogeneity, characterized by multiculturalism and diversity" (Varma p.25).

In pondering the above illustration, it can be seen that in the case of First Nations people in Canadian theatres there has been a movement through Haberman and Post's three learning stages of Identity, Security and Power, therefore one could move to the conclusion that mainstream Canadian theatre is becoming multicultural, it is becoming proactive. But if theatre is to become more than a just a reflection of the times but that of a proactive force continually challenging the status quo there are still many voices that must be heard - voices which must be heard on the large main stages of Canadian theatre which are still predominantly white and male. Hopefully this change will be assisted by

the recent announcement by the Canada Council for the Arts (1998), that new and increased funding will be extended to give increased access and support to artists from culturally diverse communities.

If in fact mainstream theatre is returning to its act of questioning the status quo, at what level is the use of theatre and drama in educational circles a questioning force in 1998? Over the last thirty years the usage of both theatre and drama within the schools has grown in great strides as an effective instructional tool. However, are theatre and drama multicultural and can they promote diversity in the classroom? If an educational tool is to be multicultural then one must return to one of the major criteria for it being considered multicultural - that of proactiveness as outlined earlier in Chapter Three. In considering whether drama and theatre are proactive one must examine how aspects such as race, gender, class, sexuality and handicapism are treated within the form. Do the teaching of drama and theatre make allowance for the creation of new knowledge that will eventually bring about empowerment and change? In the seeking and creation of this new knowledge, do the teaching strategies allow for individuality and authentic voice as well as an equal sharing of this knowledge? I would have to answer in the affirmative to these questions but with some caveats as I believe that most drama and theatre techniques are in themselves potentially multicultural, but it is in their application that there is a problem and concern. The seeds of change do exist within the educational framework, and might have preceded those happening in the artistic community, but presently strong rigid administrative, political and logistic structures stand in the way and are difficult to dismantle. Change is faster and becoming more obvious in the arts

community as artists have always been used to upheaval and reflect it in their expression, but it is in the educational community that the limitations and challenges for innovation exist, and it is here that the ramifications for not changing are the most serious.

In the discussion of Theatre as Product in Chapter Five there are many limitations outlined, chief among them is the very patriarchal structured format that comes from the act of creating a piece of theatre. In the world of professional theatre this major obstacle can be addressed and overcome to some degree but it is very difficult to enable this form to be anything but supporting the status quo in a school environment. In fact there is a danger of the form replicating those structures that need to be broken down. The strategy of placing all of one's energies into the creation of what might be quite a wonderful artwork is inappropriate in a school environment. The act of being judged by one's peers creates a competitive atmosphere and has no allowance for individuality and voice - there is little or no production of new knowledge. In essence the end does not justify the means in this type of instructional strategy.

Combined with this is the fault that there is a predominant view that texts to be studied or performed should originate from within the old established canon of theatrical works. This fact alone goes against the curricular aims of Sleeter and Grant's model for Education that is Multicultural and Social Reconstructionist, as it does not organize content around current social issues or use students' life experiences as a starting point for analysis. Critics would argue that much of the established canon is timeless and the issues are universal. Some educators might be able to draw out strong parallels from the text but there still needs to be more allowance for specificity and individuality. Also the

very basis of beginning with these texts speaks of oppression and repression of the idea of difference.

If the study and production of works in schools could be altered to include works by Canadian writers such as George Seremba, Andrew Moodie, Wendy Lill, Yvette Nolan and Ian Ross, as well as others, then a clear step in the right direction would be achieved. Perhaps if this is the only choice of instructional strategy it could be made far more relevant if educators aligned themselves closer with the practising artists by taking advantage of very successful programs operated by organizations such as Theatre Ontario, The Playwright's Union of Canada and The Canada Council which allow for an artist to have a short residency or conduct workshops in the school. These programs have a proven track record yet are highly under utilized. Their strength is that they give the student a first hand opportunity to work with the artist in an environment of equality and openness. If these programs were employed more thoroughly and in an integrated manner with the Theatre as Product teachings, then a truly worthy strategy would be developed, one that begins to lean in more of a multicultural direction. In essence this type of instruction could begin the inclusion and addition of the Drama as Process instructional strategies that are so integral for education to become proactive.

As was discussed in Chapter Six, the use of Drama as Process possesses strong possibilities for it to be used as a powerful multicultural tool, as long as there is a combination or blending of the different approaches drawn from Developmental Drama, Creative Drama, and Drama for Social Change. If this approach is adhered to and

practised across the curriculum it could result in what Assunta Kent refers to as Creative Drama for Change which would be

"characterized [by] an attempt to move participants to reflect upon past and present economic, political, and social relations; to re-imagine societies currently divided along racial/ethnic, class, and gender lines in more egalitarian terms; and to act upon the resulting insights, both collectively and as individuals, during the drama as well as in their everyday lives" (Kent p. 72).

The obstacles however that continue to stand in the way of a wholehearted commitment to this strategy are once again those of the school structure itself, both physical and human.

When mainstream theatre and education are blended, the resulting Theatre as Performance can possess strong attributes that may meet the criteria for multicultural education. As was discussed and explored in Chapters Seven and Eight, TIE and to a lesser extent TYA both exhibit qualities that allow for the sharing and production of knowledge leading to empowerment, and within this they both have the possibility of allowing for individuality and authentic voice. With the correct approach and outlook they can be proactive.

In its ideal form both the content and form of a TIE program are proactive in their philosophy. However, at the same time I have reservations as to the prospect of it being accepted in Canada and used widely in its ideal format, as there seem to be forces at work that compromise its adoption as well as its effectiveness. Chief among these, is the atmosphere of financial and ideological restraint that schools and boards of education find themselves in at the present time. As stated at the beginning of the thesis it is ironic that at a time when society is changing, and students are requiring a more

diverse system of education, administrations still resist change in favour of supporting the status quo. Until the time, when school officials, administrators and government, can work alongside with students, teachers and the community in a collective dismantling of the old structure, and start to build a new structure that includes unique teaching strategies and approaches such as the Theatre in Education movement, the criteria set down by theorists such as Sleeter and Grant, Haberman and Post and Banks and Banks will not totally be met. I am sure that theatre as a performance will be employed in some form or another in future years, but unless there is a committed and concerted effort to see it as more than an hour's worth of informative entertainment it will always remain a reactive approach to multiculturalism. Although regarded as a world leader in TYA and the issue play, Canada needs to take its cue on the usage of TIE from other countries - notably Britain and the United States. Perhaps a route to take in the future, would be to join the philosophy of the TIE movement, with that of the theatre-as-process political activism practised by Augusto Boal. If this were to occur at a provincial or national level, the school curriculum I feel would be one step closer to assisting in the creation of an equal society where there is equal distribution of power and voice.

At the present time there are signs of movement in this direction, and encouraging results are beginning to occur. It is also heartening to see that the Canada Council for the Arts has recently (1998) placed emphasis on young audience development.

"We do know of the growing evidence of the benefits to learning and to society of exposure to the arts from a young age ... Multiple intelligences are developed and engaged through the arts. The direct experience of art by young people is recognized as a significant way of not only acquiring knowledge and understanding and thereby insight and even, I would suggest, wisdom about the chaos of the human condition, but also a direct

stimulation to the evolution of those multiple intelligences, and the capacity for problem solving. We need to raise our voices to make this case effectively for theatre and all the arts" (Thompson p.7).

This step by government is slightly reactive and coming far too late, but it is heartening. There still however needs to be more of a combined and integrated level of proactive thinking emerging from the theatre community, and from the structural element of the Canadian educational system as well as from the various levels of government. From within itself, the theatre community has recently begun to evolve in a direction that involves, challenges and attempts to empower the student. By fusing and merging those aspects that are proactive from theatre as process, theatre as product and theatre as performance, they have created a new hybrid of storytelling. The TYA examples of The Other Side of the Closet, Ice: Beyond Cool and to a lesser example Dying to be Thin all endeavour to blend personal empowerment and community activism into their creations. This is achieved by simply going back to the grass roots level of listening to the stories as they come from the students themselves, and then retelling the stories using the student's voice - giving ownership of expression back to the youth. What is now required is more cooperation between artists, educators administrators and different levels of government to complete the fusion of arts and education in a forward proactive manner.

Empowerment occurs when there is an ownership of one's art - just as the Cree students experienced personal empowerment by reclaiming their ritual and culture, today's youth are becoming empowered by hearing and speaking their own stories. The present youth culture is gaining its own singular voice through the art of drama and

theatre. For the first time some of these new TYA creations are truly mirroring the culture and reflecting those stories of trials, struggles and tribulations back to its constituents and thereby generating a power and joy through the attainment of voice. When a culture witnesses its own voice, when it undergoes a commonality of ritual, it experiences a collective healing. From this healing a positive strength to move forward is created. Just as indigenous tribes have used their rituals as a healing process, just as western society uses its rituals as markers and healers, there is a need for today's youth to establish a voice through its own rituals. This is what many of the new forms of Canadian TYA have the potential of accomplishing. It is unfortunate that in order for this act of personal storytelling to be truly powerful and empowering it has to be removed from the existing school confines and structures.

One can dream and hope for the future, and perhaps imagine a vision of Canada where teacher training in all disciplines would include courses in theatre, TYA and TIE, as well as courses in the various uses of drama as process. If this happened, one could envision the emergence of actor-teachers and artist-teachers, who work to break down the barriers that have been forged over the years between teacher and student, school and artist, and the school and community. Drama as a process, and theatre as a product and performance could then be regarded as educational tools - not educational frills - that truly do work and strive for human development on an individual as well as a societal level. This use of drama and theatre as educational tools would certainly facilitate the

creation of an "environment in which students can acquire, interrogate, and produce knowledge and envision new possibilities for the use of that knowledge for societal change" (Banks and Banks p.153).

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