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Dorothy Heathcote as philosopher, educator and dramatist

St. Clair, Jeanne Peterson, Ed.D.

The University of North Carolina at Greensboro, 1991

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DOROTHY HEATHCOTE AS PHILOSOPHER,

EDUCATOR AND DRAMATIST

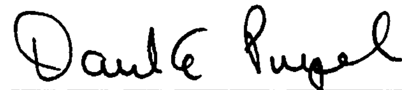
by

Jeanne Peterson St. Clair

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1991

Approved by



Dissertation Adviser

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ST. CLAIR, JEANNE PETERSON, Ed.D. Dorothy Heathcote as Philosopher, Educator and Dramatist (1991). Directed by Dr. David Purpel. 154 pp.

This dissertation represents an interpretive inquiry of Dorothy Heathcote as philosopher, educator, and dramatist upon the occasion of her retirement from teaching. Background information for this dissertation was acquired by the author over a seventeen year period of using Heathcote's educational principles while teaching basic curriculum to public school students in grades Kindergarten through eight. Information on Heathcote's teaching model was obtained from videos and published accounts of her work, and from attendance at several workshops led by Heathcote. An in-depth study was conducted while a participant in the final graduate course taught by Heathcote in 1986 at the University of Newcastle-upon-Tyne, England and by extensive personal discussions with her while living as a guest in her home. These observations are given perspective by interviews conducted with seven American educators who represent a variety of backgrounds and who all have had experience using Heathcote's approach to teaching in a variety of educational settings.

Chapter I traces the development of the field of educational drama within Western cultural tradition. It discusses the influence of John Dewey and the Progressive Education Movement and it compares and contrasts the teaching models of Winifred Ward and Dorthy Heathcote. Chapter II discusses literary influences

and describes how Heathcote's personal biography influenced her educational philosophy. Chapter III describes the theoretical framework for using drama as a system for teaching and learning, and provides the rationale for referring to this process as "Drama As Education." Chapter IV interprets Dorothy Heathcote's legacy to education by exploring the moral imperative and the criticisms of her work through an interpretive inquiry and the personal perspective of the author. The study concludes that Heathcote should be considered formost as a philosopher, secondly an educator, and finally a dramatist.

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Adviser ______________________

Committee Members ______________________

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9-30-91

Date of Acceptance by Committee

9-30-91

Date of Final Oral Examination

ACKNOWLEDGEMENTS

I am deeply indebted to Dr. Fritz Mengert, Dr. David Purpel, Dr. Svi Shapiro, and Mr. John Gamble, who served on my committee and provided me with the academic foundation for this study. I also acknowledge the efforts of Jeanette Dean, department secretary, and my typists: Dorris Minor and Jane Hodge Brooks.

Participation in the graduate school experience would not have been achieved without the support of my husband Dick, who has encouraged my pursuit of personal and professional growth, and of our sons and daughter-in-law: David, Danny, and Christine. I am grateful to other family members, friends, and colleagues who have supported me in countless ways and I especially value the inspiration of Sister Carol Zinn, Ed.D., Joy McLaughlin, Dr. Drenda Laylor, and Dr. Pat Schreiber, who have shared this journey with me.

I acknowledge the contributors of my Arts-Team colleagues: Dr. Jody Sutlive, Jane Ahles, Jackie Oerter, and Margaret Underwood, and the numerous teachers and students of the Winston-Salem/Forsyth County school system, who have helped me develop my own teaching style. Special thanks is given to my associates in the Winston-Salem drama support group and to the adult students in Dorothy Heathcote's 1986 course at the University of Newcastle-upon-Tyne. And considerable debt is owed to the seven educators who shared their insight for my

research: Mrs. Mary Kerr, Mrs. Jane Pfefferkorn, Dr. Fred Chapman, Dr. Donald Wolfe, Dr. Ellen Yarborough, Mr. Jonathan Ray, and Mrs. Jean Hodges.

Finally, there is no way to adequately express my gratitude and appreciation for Dorothy Heathcote except to continue her principles in my own work; I sincerely hope that she will find this study to be a truthful representation of the legacy she has left to the field of education.

I respectfully dedicate this dissertation to Mary Kerr, who taught me about the dramatic forum as a way of discovery and introduced me to Dorothy Heathcote, and to William, whose short but precious life renewed my commitment to celebrate the uniqueness of each child I teach.

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PREFACE

Dorothy Shutt Heathcote retired in 1986 as the Professor of Drama in the School of Education at the University of Newcastle-upon-Tyne, England after nearly forty years in teaching. This event inspired the following inquiry into the nature of her legacy to teachers and provided the impetus to examine her teaching model, as it relates to Western cultural philosophy.

This study does not seek to codify her methodology nor does it argue for the use of drama as the sole means of educating children. It is designed to explore how Heathcote's system has been inspired by a philosophical viewpoint which forms the foundation of her educational theory and shapes her practice as an educational dramatist.

I contend that Heathcote's primary contribution to teaching is as a philosopher; secondly, as an educator; and finally, as a dramatist. If philosophy is a way to analyze critically the intellectual tools of educational theory and practice, and if it is also a means of exploring alternative methods of thinking, then the pioneering efforts of Dorothy Heathcote can be considered as being those of a philosopher.

I have studied and observed Dorothy Heathcote's method over the last seventeen years, both in America and in England. As a classroom teacher and educational drama specialist in my own right, I have endeavored to interpret, adapt, and integrate the essence of Heathcote's Drama As Education model into my own work. Although I obviously believe in the educational philosophy of Dorothy Heathcote and hold her in high personal regard, I have sought to conduct this investigation with as much objectivity and critical analysis as possible. This effort

is one with which she whole heartedly concurs; she invites the perspective of constructive evaluation and encourages her former students to constantly define and develop the model.

Research for this project has been conducted over several years and through a variety of sources. Several authors have referred to Heathcote's work, but she has never written a book, per se. Because of the need to use the most direct sources available, I have relied heavily on the writings of authors who are recognized as experts in the field of educational drama and have particular insight into Heathcote's approach: Richard Courtney, Betty Jane Wagner, Gavin Bolton, Liz Johnson and Cecily O'Neill are the most frequently cited authors on whose work I have drawn.

Other information has been collected from watching Heathcote's teaching films and videos; from attending workshops, conferences, and classes taught by Heathcote or centered on her work but taught by others; from conducting tape-recorded interviews in England with Dorothy, with her students and faculty colleagues, and with her family; and from tape-recorded interviews made in America with educators who are familiar with her work.

Further insight has been gained from the opportunity of attending the final months of Heathcote's last university course in 1986, and the privilege of being the guest of the Heathcote family at Highburn House during my visits to Newcastle-upon-Tyne.

In terms of the paucity of currently available research materials, I am heartened to learn that projects intended to further document and explore Heathcote's work may be forthcoming now that her retirement provides the time for their completion. I refer to the possibility of a new series of teaching videos featuring Dorothy and others; a book written in collaboration with her friend and

colleague, Gavin Bolton; the proposed Dorothy Heathcote Archives at the University of Lancaster, England with a database developed by former student Sandra Hesten as her doctoral degree project; and a biography of Heathcote's life to be written by a childhood friend.

As the result of my study, it is my opinion that the major characteristics of Dorothy Heathcote's practice are her deep commitment to the pursuit of knowledge, her focus on creating whole-group rather than individual learning experiences, and her practice of working in partnership with students by assuming roles for herself within their classroom dramas. But I consider the hallmark of her legacy to be her emphasis on encouraging the individual teacher's self-discovery of his/her own authentic qualities as a human being and her challenge to teachers to develop a humanistic foundation on which to achieve excellence in their work. These issues and others are examined in depth in the following chapters:

Chapter I provides the historical basis for educational philosophy as it has developed in Western culture and the development of drama as used in schools, and it explores the contributions of John Dewey, Winifred Ward, and Dorothy Heathcote as they have influenced the educational drama movement in the twentieth century. Chapter II provides Heathcote's own interpretation of how her personal biography has influenced her educational philosophy. This chapter concludes with details of her retirement from teaching. Chapter III explores how Heathcote's philosophy is articulated in the theory and practice of her system for teaching through drama. Chapter IV attempts to define Heathcote's legacy by exploring the moral imperative and the criticisms of her work. It also offers my personal perspective of her contribution to teaching and introduces the findings of an interpretive inquiry of seven American educators who are familiar with her model. A discussion and summary of their findings is found in the Appendix.

CHAPTER I

EDUCATIONAL DRAMA IN TWENTIETH CENTURY AMERICA: AN INTRODUCTION TO THE THEORY AND PRACTICE OF HEATHCOTE'S MODEL

> I believe that every child I meet understands deep, basic matters worthy of exploration but they may as yet have no language for them. One of the languages they may develop is through dramatic work. As yet we do not give this grace freely to all our students. Often we deny to others that which we value for ourselves (Dorothy Heathcote, as quoted in Johnson and O'Neill, 1984, p. 104).

This chapter provides a background for understanding the emergence of educational drama in twentieth century American schools. It will trace how the separate fields of drama and of education have been shaped by the basic theories of Western cultural tradition and how the practice of joining both fields into methodologies for learning during the twentieth century reflects the ongoing quest for educational models that are characterized by humanistic values. This chapter is divided into six sections: the first deals with historical background; the second discusses the rise of educational drama as influenced by John Dewey and the Progressive Education Movement; the third reviews the role of creative expression in the learning process and lists concise definitions of terms that relate to the field of educational drama; the fourth describes the educational drama model of Winifred Ward; the fifth section introduces the teaching model of Dorothy Heathcote; and the sixth section focuses on the relationship of educational drama and the classroom teacher.

Educational drama is a broad term that can be used to describe a variety of

dramatic activities in schools and in other learning environments. Currently it is most often applied to the method called creative dramatics, which was developed in America by Winifred Ward, and the method called drama as education, which was developed in England by Dorothy Heathcote. Later in this chapter, I will explore the similarities and the differences between Ward's and Heathcote's methods, which are generally considered the most accepted dramatic models for teaching and learning in American schools. At that juncture, it will be appropriate to provide more concise definitions for a variety of terms in preparation for further analysis. However, when discussing the field in general, I will use the term educational drama because my focus is on using drama as a learning medium rather than as an aesthetic/creative medium, the latter of which may or may not result in an educational experience.

The field of educational drama is in a continuous state of development and refinement. Often the terms used to identify its various components are used interchangeably, which leads to more confusion than clarity. To practitioners in the field, the word drama is used to depict activity that is informal, improvised, and process oriented. The word theatre is used to describe activity that requires performance skills to enact scripted materials and a final product or presentation is the goal. This characterization would seemingly put the two terms at opposite ends of the spectrum. Yet, an understanding of one is necessary for an understanding of the other. Therefore, an introduction to the use of drama as an educational medium must necessarily include a review of the evolution of its parent, the theatre.

Historical Background

It is impossible to separate cause from effect in the relationship between the events of history, the evolution of educational theories and practices, and the

development of theatre and drama. Thus, the discussion of the chronological development of educational drama must begin with ancient cultures and a parallel examination of both fields as they developed simultaneously throughout history.

The actual and the fictional have co-existed since the beginning of human civilization. The concept of thinking and acting "as if" can be traced to prehistoric peoples who spread red ochre on graves "as if" it was blood, who carved bones and marked stones to represent human faces, who painted cave walls to acquire powers from the images, and who danced "as if" they were animal spirits to gain superiority for the hunt.

Richard Courtney describes the "as if" of drama as a medium or a "thing between" that relates consciousness to the world around us and, thus, creates meaning:

> Dramatic play is so all-inclusive that those who define it find it has slipped between their categories. Play is not an object: it is something people do. But it means different things in different times and places. What it meant to the Greeks is not exactly what it meant to the Victorians. The significance of the dramatic act always varies with the context of the player. Whenever play has been regarded as being "as if", thinkers have regarded play as vital to learning (Courtney, 1989, p. 32).

Courtney provides the following definition for Being and Being "as if":

> "Being" is having consciousness or a sense of oneself as a total human personality or being, and being "as if" is the transformation of being into something else; turning the actual into the fictional in order to work with it; as we live, both co-exist to us (Courtney, 1989, p. 14).

The roots of educational drama can be traced back to the earliest communities of human civilization when the origins of theatre were developed through religious rites, dramatized storytelling, and the transmission of culture to the

young through an oral tradition. Dramatic elements have been present in every society throughout civilization and can be seen in many areas of human life such as sports events, political campaigns, religious services and the inventive play of children. To be able to trace the origins of theatre per se, historians must examine theory because many of the theatrical elements seen in later cultures developed before recorded history and there is only speculation on which to base conclusions.

The most common theory is that theatre developed from ancient myths and rituals. As community leaders began to impersonate mythical and supernatural characters, the components of "acting" and "audience" began to develop. Masks, costumes, make-up, music, dance, pageantry, speech and stage space began to be employed and performance in the theatrical sense became established. Individuals or groups, such as elders and priests often exercised controls over events and functioned in ways similar to theatrical "directors". Thus, the basic elements of ritual and theatre are clearly related (Brockett, 1987, p. 5). The theory that ancient rituals and myths also served as educational mediums gives credence to the notion that theatre has historically played the dual role of enhancing the knowledge of its viewers as well as entertaining them.

Another consideration in tracing the background of theatrical activity is to ask "why?", rather than "how?" people developed the art form known as theatre. This becomes evident by examining how the role of theatre over the centuries has been related to the way people perceived the human mind and human needs. The history of the theatre, then, is in part a record of the changing views humans have had about themselves and the world around them, and their notions about truth and reality (Brockett, 1987, pp. 6-7).

An analysis of Eastern and Western thought reveals how some societies strive to maintain existing conditions and some promote change. The dominate strain of

Eastern thought encourages a view of the world in which all reality is in a fixed state of being and all human duties, roles, and possibilities are fixed. People cannot influence this state of being, but must seek unity with it. So they strive to transcend temporal limitations and achieve oneness with the "mystery of being", in which all divisions between human and the divine disappear. Thus, change and progress are often thought to be illusions. These beliefs are fundamental influences on the development of Asian and African theatrical practices, which are attuned to maintaining tradition and stasis (Brockett, 1987, pp. 7-8).

On the other hand, Western tradition is based on a conception of reality as a series of constantly changing relationships, including those between humans and the divine. These roles are not fixed, but vary from one period in history to another and from one society to another. The essence of truth and reality is found in change and progress and this is reflected in the theatrical traditions of Europe and North America. Oscar Brockett summarizes the Western tradition as follows:

> It was the Greeks who enlarged the human role and established the dominate strain in Western thought, in which humanity (sometimes as the agent of God but often quite independent), is assigned a major share in action and control. Since the Renaissance, the humanistic vision has been increasingly accepted and the notion of divine interference has steadily decreased. Thus, in Western thought, the world has come to be seen primarily from the humanistic point of view--that is, as a place of conflict, change and progress with humanity as the principle agent both for good (through rationality) and evil (through selfishness) (Brockett, 1987, p. 8).

The first great theatrical age in the history of Western civilization was that of the Greeks in the fifth century, B.C. There the tragedies and comedies were first performed in a society that recognized theatre as an independent, specialized activity. Unfortunately, not many of the dramatic texts have survived, but much is still known about the life and times, and the arts and educational practices of those

early Greeks whose influence has proved to be fundamental to Western culture.

In Athens, education in the fifth century placed emphasis on (1) physical play, races, games and dance; (2) music and the study of harmony and rhythm through playing instruments such as the lyre and flute; (3) literature study through writing, reading and reciting poetry using dramatic gesture, facial expression, and voice inflection. The Greek theatre served as an educational medium for spreading information to a populace for whom it was their only source of literary pleasure. Dramatists were considered as teachers and their works were recited with great importance and respect (Courtney, 1989, p. 18).

The names of Socrates, Plato, and Aristotle are as important to ancient perceptions of the role of theatre as they are to the role of educational thought. Socrates (469-399 B.C.) took the role of an "ignorant" person asking his students questions for which he never supplied answers. He drew from his students the truths they had not yet realized by acting "as if" he knew nothing. This is the famous Socratic "irony" or method of dialogue and direct play: by presenting himself in a fictional role and direct speech, he dialogued with his students while they presented themselves in direct speech (Courtney, 1989, p. 33).

Socrates' student was Plato (427-347 B.C.), who opened up an Academy after his mentor's death in which students and their teachers used dialogue to examine the issues of the day. Plato believed truth to be eternal and that its pursuit should be the occupation of all men. For him, the material world is imperfect and constantly changing and man must search for the truth through eternal "Ideas" or "Forms" such as Good and Beauty. For Plato, man cannot create knowledge, he must discover it (Ozmon and Craver, 1981, p. 3-6). In The Republic, Plato attacked the arts and literature as being two degrees removed from truth: truth is the eternal Idea; the reality of life is an imitation of eternal truth; play and the arts are

imitations of that imitation (Courtney, 1989, p. 33).

Plato's pupil was Aristotle (384-322 B.C.), who taught at Plato's school and then opened his own, the Lyceum. Aristotle believed in universal qualities that exist in common material forms (such as trees or people) which may be understood by studying their material characteristics. He was a scientist and a philosopher who believed in a natural relationship between science and ideas (Ozmon and Craver, 1981, p. 41-46). His view on play and the arts was that they were a practical and useful way to educate by providing a means to an end--to realize potential and reach for possibilities. Aristotle's view on emotions evoked by the arts was that they purge the soul like a medicine (called catharsis) so that the more noble emotions, such as pity and fear, could be experienced and improved (Courtney, 1989, pp. 35-36).

At the end of the Greek era, dramas contained the three necessary elements of theatre as we know it today: (1) actors speaking and/or singing independently from group chants (as in a chorus); (2) an element of conflict conveyed in dialogue; (3) an audience emotionally involved in the action but not taking part in it. As the Greek period declined it passed on a heritage that became the foundation of Western thought, including lasting perceptions of the value of the arts as a part of educational theory (Hartnoll, 1985, p. 7).

It was the highly developed form of Greek theatre that the Romans inherited when they extended their empire southwards to Greece. Greek theatre was easily understood and assimilated by the Romans and they imported it to Italy where it underwent significant changes. They kept many of the Greek plots and characters, but introduced details of Roman life and manners. The stories shifted to portray the seamier side of life--drunkenness, greed, adultery, horseplay, and lavish acrobatic spectacles featuring bawdy dancers and thrills of all sorts in which violence and bloodshed were common (Hartnoll, 1985, pp. 24-29).

Roman theatre was almost always associated with religious festivals and most theatrical offerings, regardless of content, were thought to be pleasing to the Gods. Since the Romans were constantly adopting the Gods of their newly conquered citizens, the list of deities and domestic "spirits" was constantly being extended, which explains their superstitious fear of offending any supernatural power. According to Brockett:

> We can probably grasp the essence of Roman theatre more readily by comparing it to United States television programming, for it encompassed acrobatics, trained animals, jugglers, athletic events, music, dance, dramatic skits, short farces, and full-length dramas. The Roman public was as fickle as our own: like modern channel-switchers, they frequently left one event for another and demanded diversions capable of withstanding all competition (Brockett, 1987, pp. 62-63).

Greek actors had portrayed citizens of good repute, but the Romans performed a vulgar form of popular entertainment. However, in spite of lacking the moral character of their predecessors, the Roman theatre was far more highly developed in terms of production and variety than any earlier culture. And Romans had definite views on imitation in art: drama was a copy or mirror image of custom and a reflection of truth. They believed drama must "unite information with pleasure" (Courtney, 1989, p. 36).

Roman education was functional rather than inspired by the philosophical pursuit of truth. The earliest Roman education was rudimentary. But by the third century B.C. schools included Greek language, oratory and literature. By Augustus' reign, Latin grammar schools included rhetoric and dialectic. Logic, arithmetic, geometry, astronomy and music were also included because they were thought to develop good citizenship and a free spirit (Courtney, 1989, p. 18).

After 400 A.D., the Roman Empire began to disintegrate and so did the

theatre. The rise of the Christian church signalled the end to the Greek and Roman affiliations with pagan religious festivals. Eventually, the time came when performances were forbidden altogether. The medieval church officially condemned drama and dance. But as wars, famine, disease, and the decline of local governments brought chaos to Western Europe, the church began to fill the gap with its own hierarchically organized bureaucracy. Music flourished because it complimented the growth of the church, and slowly, drama was incorporated into religious rites. Liturgical dramas were offered at formal public worship services and eventually became the major method of educating the largely illiterate populace. By the tenth century, religious dramas were being combined with local pageants and festivals, and were widely performed all over Western Europe. As they grew in size and content they were moved outside to accommodate the crowds. Their use reached its peak in the fourteenth century.

Schools for young children in medieval times were run mainly by monks and education was by the spoken word because people could not read for themselves. Theatre performances did manage to grow in the universities that were beginning to be established, such as Oxford and Cambridge in England.

At the end of the Middle Ages a great cultural upheaval known as the Renaissance began in Italy and spread throughout Western Europe. Because it fostered a return to Greek classical forms, it hastened the decline of the liturgical religious plays by the end of the fifteenth century. In Rome, Latin plays were reintroduced and dramas were encouraged in almost all schools. A return to humanism emphasized the art of speaking and music became a part of school productions that included drama, movement, and comedy as well as tragedy. The development of professional theatre occurred in Italy and, for the first time, the newly-formed commedia dell'arte featured the characteristics of improvisation

(where actors worked from a plot outline and improvised dialogue and action from it) and stock characters (in which each actor played the same character with its fixed attributes and costumes).

Importantly to the educational drama concepts of the twentieth century, drama in the schools was also seen as a way of teaching the vernacular of the mother tongue, as a way to relax, as a way to promote the spiritual health and morality of children, and as a way of learning all subjects taught in schools. Academic drama and popular theatre were combined in higher education, which established drama as a permanent pursuit in the university curriculum (Courtney, 1989, pp. 18-19).

Being "as if" grew with the creative artists of the Renaissance. The novels of French writer Rabelais (1494-1553) spread the idea of play as humanist freedom. He broke with the medieval view by his humanistic view based on the merits of "laughter, unusual logic, time measured in creative acts, and Being 'as if' as growth" (Courtney, 1989, p. 37).

The protestant reformation signaled new thinking about the arts and education. In England, King Henry VIII (1509-1547) broke with the Catholic Church and the Protestants divided into several factions. One group, the Puritans, grew in importance and, among other reforms, tried to eliminate the existence of theatre practices, both on the professional level and in the schools. They took a dim view of theatre, perceiving it as an instrument used by the Devil to encourage vice and take people away from honest work and other useful pursuits. Although the Puritans proved to be a greater influence on shaping dramatic activities in the colonies of North America, they did succeed in reducing professional performances and stifling some drama activities in English schools as well.

The Puritan work ethic was also given support by Francis Bacon (1561-1626)

who applied his theory of science to education. His theory of inductive reasoning, (the accumulation of facts that led to discovery of a universal law), was focused on observation which would then lead to the discovery of facts and causes. This should have encouraged the arts and "play", but Bacon was among those thinkers who prided themselves on being practical and perceived such pursuits as "frills and fiction". However, Bacon was not as harsh on drama in the schools as were the Puritans. He supported Being "as if" as:

> An art which strengthens the memory, regulates the tone and effect of the voice and pronunciation, teaches a decent carriage of the countenance and gesture, gives not a little assurance, and accustomes young men to bear being looked at (Bacon, as quoted by Courtney, 1989, p. 39).

During the same period, one of the greatest dramatists of all time came into prominence in England. William Shakespeare (1564-1616) emerged under the reign of Elizabeth I (1533-1603). He created characters that were life-like, rather than mere stage figures, and the genius of his penetrating insights into human behavior have remained relevant for all succeeding generations. For Shakespeare, life was an illusion: and we are all players on its stage. Many of his works have "a play within a play" which question the nature of reality and illusion (Courtney, 1989, p. 37).

The Age of Reason was to heavily influence education and the inclusion of the dramatic arts in the curriculum of the 1600's and 1700's. New information in science encouraged an emphasis on teaching mathematics and the sciences in the schools. Some writers denied the use and even existence of imagination in the learning process, but others believed that imagination was needed for humans to perceive objects and viewed dramatic arts as an extension of the imagination. These thinkers valued drama as long as it had a usefulness in its fictional portrayal by

serving the intellect. One of these thinkers was Immanuel Kant.

Immanuel Kant (1724-1804) began German Idealism. He professed that imagination is part of perception and is a pre-condition of experience, which is united with reason through the use of imagination. In educational terms, the child can develop greater understanding, moral reasoning and self-discipline only through experience and use of the intellect. Kant professed this could only be achieved through free play and practical experiences. Kant brought Being "as if" back to the center of Western thought. His notion was that play is a process by which we assume an aesthetic attitude in order to understand and manipulate the world for our own purposes. Kant's theory was an important precursor to modern educational drama theory and was to coincide with the thinking of his French contemporary, Rousseau (Courtney, 1989. pp. 40-41).

Another influential German romantic of the day was Johann Wolfgang Von Goethe (1749-1832), an author, playwright, and poet. Goethe regarded naturalness, sincerity, and simplicity as the prime virtues of all art. His friendship with dramatist and philosopher Friedrick Schiller further stimulated his ideas on art and education. Goethe echoes themes of modern educational drama by his belief that dramatizations develop ideas and foster emotions and thoughts which people ought to experience. According to Richard Courtney:

> Goethe said that dramatic play had cognitive value: it shapes inner thoughts, releases them, and develops imagination, because in their games, children can make all things out of any: a staff becomes a musket, a splinter of wood a sword, any bunch of clothes a puppet, any crevice a chamber (Goethe, as quoted by Courtney, 1989, p. 42).

During the seventeenth and eighteenth centuries, the French royal court had a tradition of supporting dramatic activities in educating the daughters as well as the sons of affluent members of society. Improvisation and dialogue were seen as ways

to improve language and develop poise, as well as stretch the intellect. But drama opportunities for the average school students were almost non-existent until the influence of the Romantic movement, which emphasized passion, imagination, and inspiration over reason or logic.

Jean-Jacques Rousseau (1712-1778) was the spirit of the Romantic movement. He believed that repression and strict lessons had no place in education and that a child's natural play would lead him to learn from arousing his natural interests. He prized feelings over reason and impulsiveness and spontaneity over self-discipline. He was criticized by some who misunderstood his theory as being too permissive. But Rousseau had not been referring to the "whims" of children; what he had meant was that imposing adult interests on a child is neither suitable nor relevant to the learning processes. Rousseau's most famous work was Émile, in which a child is removed from civilization and taught by a private tutor who uses nature and experience as his means of teaching the young boy (Ozmon and Craver, 1981, pp. 85-87).

Schools were not altered much during the Romantic period, but ideas about them changed considerably. Rousseau's concept of a child as a developing person influenced educators to perceive children as passing through various stages of physiological, psychological, and social development. He served as an inspiration to later innovators, such as Swiss educator Johann H. Pestalozzi (1746-1827) and German educator Friedrick Froebel (1782-1852). Pestalozzi believed students learned best by using their own senses to discover things for themselves. This belief was echoed by Froebel, who attended Pestalozzi's Institute in Frankfort. He elaborated on Pestalozzi's notion by encouraging teachers specifically to guide the impulses of young children to learn by doing and believed that children's play should be organized for learning as well as for providing amusement. Froebel became

influential in the emerging field of early childhood education and later founded the kindergarten movement in Europe (Ozmon and Craver, 1981, p. 63).

It was the research of American psychologist and educator G. Stanley Hall (1844-1924) that provided correlations between child psychology and the process of teaching. He was the first to apply such studies to education and is regarded as the founder of scientific child psychology. Hall, Froebel, Pestalozzi, Rousseau, Goethe, and Kant each made significant contributions to the thinking that later nurtured the Progressive Education Movement in America, which was to spread to other countries and which provided inspiration for the emergence of dramatic activities in school curriculum. And during this same time period (1700's and 1800's), the development of the American educational system and the American Theatre were simultaneously evolving, which eventually provided a foundation for the rise of educational drama in the twentieth century.

The American colonies were essentially controlled by the British until independence was declared in 1776. At first, life was too harsh to permit theatrical activities to develop in the colonies, especially under the Puritan influences. The first indications that any theatre took place in schools was at Harvard and at William and Mary between 1699 and 1702 (Brockett, 1987, p. 356).

After the revolution the colonists sought a more practical education that would prepare their children for the occupations of the day. The movement toward free and democratic values encouraged newly-formed states to raise tax money and open public schools.

Changes in the American Theatre were influenced by the Romantic Movement in Europe and by the expansion of the western frontier after the War of 1812. Most of the actors who travelled in small troupes around the eastern coastal states had been born and trained in England. The romantic melodrama was the

most popular form with its emphasis on suspenseful plots, theatrical effects and moral preaching. These characteristics made it appealing to the mainly unsophisticated audiences that increasingly flocked to hear about their current concerns, such as slavery, the rights of workers, and slum life. The melodramas were structured to provide happy endings in order to reassure audiences that their faith in justice and democracy was justified (Brockett, 1987, p. 483).

As railroads were built and river travel improved, the settlers moved west in greater numbers and the theatre followed them. Riverboats became "floating theaters" and new communities sought travelling drama troupes to entertain them. In the east, theatres were being improved, new production techniques were developed and larger acting troupes were formed. This led the way for the development of production companies, the increased importance of writers, directors and producers, and the centralization of the American Theatre in New York City. With the unprecedented wave of immigration during this era came major changes in the American culture: ethnic interests were intensified; the work force and slum populations swelled; reform movements in education, labor conditions, women's equality and civil rights were growing; and the arts were increasingly called upon to depict life more realistically, advocating close and objective observation, no matter how squalid or elevated it might be. However, this was also the period that gave rise to vaudeville and burlesque, which provided an escape from reality in one sense and a comical, if not satirical, commentary on real life in another sense (Brockett, 1987, pp. 488-530).

The late nineteenth century was the heyday of nationalism and imperialism in Europe and America. The trend toward centralization at home was paralleled by overseas expansion, which was needed to increase political power, acquire raw materials, and gain new markets to support rapid industrialization. Technological

advances increased people's faith in science and engineering as a way to solve their problems. Since change could not come easily and the new benefits were not evenly distributed, people searched for pragmatic solutions and rejected the utopian visions of the romantic movement.

Post Civil War educational trends were based on regional conditions. The number of colleges and universities was growing, especially with the establishment of land grant institutions. Schools in the north and some parts of the south had a ladder system that moved students who had completed elementary education into high schools. Kindergartens appeared and private academies were challenged by the rising popularity of public education. Prior to the Civil War, formal education for blacks had not been permitted in the southern states. After the war, when education for blacks was no longer illegal, segregated schools sprang up as blacks claimed their right to public education. In the West educators were making sporadic efforts to set up schools as it became more populated. Agriculture still played a major role in how schools were attended, since children had historically been viewed as a necessary part of the labor force for planting and harvesting crops.

During the 1800's, all educational institutions added new subjects to their curriculum, which included music, art, and drama in many areas. In colleges so many new courses were offered that students had to choose through a system of electives. Teachers' colleges were also appearing and teaching methods began to give more attention to the interests and needs of children. These methods emphasized active rather than passive learning, stressed the study of things as well as books, and thinking rather than merely memorizing. Group discipline was emphasized over the physical punishment of individuals and educational research began to produce a body of systematic knowledge upon which the teaching profession could rely. Spokesmen for modernizing education appeared, among

whom the most notable was American educator and philosopher, John Dewey, whose philosophies on learning became the basis for the Progressive Education movement.

Progressive Education Movement

The Progressive Education Movement had a profound influence on the rise of educational drama, both in America and abroad, and much of that credit was owed to the leadership of John Dewey (1859-1952). As the son of a New England shopkeeper, Dewey grew up immediately after the Civil War with an acquired feeling for life on the frontier and a sense of freedom and independence. His only training reflected Scotch religious philosophy and a commonsensical approach to life. He graduated from the University of Vermont in 1879 and received his Ph.D. in 1881 from Johns Hopkins, where he wrote his dissertation on the German philosopher Friedrick Hegel whose work featured a system of philosophy including history, religion, and the arts. At the graduate level, he was influenced by William James' functional psychology; by Charles Pierce's Darwinean framework of challenge, response, irritation and doubt (which would become the basis for his theory of inquiry); and by George Herbert Mead on the importance of the new social psychology. He was also stimulated by the teachings of G. Stanley Hall in developmental child psychology (Archambault, 1964, p. xiii).

Soon Dewey's excellent background in liberal arts won him the position of head of the department of philosophy and pedagogy at the newly formed University of Chicago at age thirty-five. In 1902, he became director of the University's School of Education and it was there that he and his wife established the first experimental laboratory school in America (Drake, 1967, pp. 252-255).

The Deweys set up their Experimental School on a pragmatic rather than a

theoretical basis. Their experiments in a new form of education were based on concrete examples of what was wrong in education rather than on abstract presumptions and were intertwined with Dewey's conception of the character of knowledge, the mind, human nature, the experimental process, and the values of democracy (Handlin, 1959, pp. 40-41).

John Dewey's philosophy had a definite practical orientation. He argued that philosophy should be directed toward the problems humans encounter in the uncertainty of an everchanging world. Instead of seeking certainty of truth and eternal ideas, he sought practical solutions to practical problems. Dewey felt ideas are instruments that can be used to solve human problems and sometimes preferred the word "instrumentalism" to designate his philosophy, rather than the "pragmatic" label (Ozmon and Craver, 1981, pp. 92-93).

Dewey's philosophy of instrumentalism can also be seen in the work at his Laboratory School at the University of Chicago, which demonstrated his belief that answers to problems must be related to and tested in the "crucible of real-life experience". But no two experiences are exactly alike. If something is true on the basis of how it works and what effect it has on human activity, then ideas must be tested (experiential learning) in order that they may be "instrumentally" useful. Dewey's focus on real-life experience and the testing of ideas made his philosophy ideal for influencing the rise of educational drama. In dramatic activity, role-playing the "as if" provides a forum for testing out ideas and situations within the fiction of drama. Since drama is a reflection of life and is usually improvised from elements in the participant's own experience, Dewey's emphasis on "real life experience" is also compatible with educational drama theory (Ozmon and Craver, 1981, p. 93).

The one force in American life and culture which most deeply affected Dewey's outlook was technology. He was so concerned with the problems the

modern age was creating for man that he sought to design an educational model that would allow people to live with freedom and economic well-being. In his view, the relation of technology to culture was the most urgent problem of his times.

Between the end of the Civil War and the pre-World War I era, the nation went through a period of critical change, but the character of education was still shaped by an earlier American model. There was a flurry of activity to reform the schools as urban areas swelled and the aims of contemporary education were questioned. Circumstances were changing too fast for education to prepare the young. The sense of individual responsibility and worth was lost in the face of complex issues of modern life, materialism, excessive ambition, and an immense social gap between the classes (Handlin, 1959, pp. 15-19).

Dewey was not just concerned about the economic-industrial factors of the changing American scene. He was concerned about the radical impact industrialization had inflicted on social life. He cast the school as the lever of social change and, thus, "the educator is inevitably cast into social reform" (Cremin, 1962, p. 118).

A common assumption was that it was the duty of the schools to intervene. Their role was to supply the guidance and training that were needed to cope with the times and to prepare good citizens for the country. But classroom environments were totally set off from the real lives of the students. Lessons were rigid, seats were arranged in formal rows, learning was to be accomplished from memorization of data without any relevance to the child's life. Dewey felt educators should pull schools into a closer relationship with the family and the community. By recognizing the unity of the child's experience, the school would be a "natural part of their habitat within which they could seek satisfaction of their needs" (Handlin, 1959, pp. 42-43).

Dewey's holistic views extended into the types of teaching supplies and physical settings with which the students in his school came in contact. As a pragmatist, he favored child-centered environments that were flexible and could be used in various ways, adapting to whatever needs arose. A story about John Dewey points to the effort he made to create a more free and informal atmosphere in his Experimental Laboratory School:

> At the turn of the century Dewey was setting up an experimental school to test his theories. One day he went to look for the proper furniture for his school. After he explained his ideas and needs to the salesperson, she said: "You want something at which the children may work; these are all for listening" (Cranston, writing on Dewey, 1991, p. 10).

Many observers equate pragmatism with progressivism, and progressivism with John Dewey as its foremost representative, though many others influenced it as well. Pragmatic theories were developing simultaneously during the early twentieth century, but pragmatism was not as threatening to traditionalists as was progressivism. It was not seen as a philosophy but rather as a new method or approach, with its colored chalkboards, brightly painted learning areas, large print books, folding walls and specially built furniture for children. Dewey pointed out that philosophy itself is a theory of education in its most general phases. When social changes occur, the educational program of a society must be reconstructed to meet new challenges. Thus, the ideas of Dewey and his colleagues would have a pragmatic function (Ozmon and Craver, 1981, pp. 98-104).

Pragmatic education as a movement began in the 1920's. The pragmatists were liberal thinkers who believed strongly in the sciences and that American education was not keeping up with the advances made in the physical and social sciences as well as technological advancements. But they were against the idea of

merely training children; rather, their aim was to help children think and develop in a natural and verbalistic manner. Education for them was not a preparation for life, but was seen as life itself (Ozmon and Craver, 1981, pp. 96-98).

Pragmatic education is based on the concept of experimentation and does not recognize any fixed or absolute "cookbook" conclusions in methodology, but rather change with the times as is needed for society's betterment. Consequently, pragmatic education is really "discovery" based education. For instance, learning about nutrition by discovering through a cooking experience is a much more profound and lasting way to gain knowledge than to be told about it ahead of time by a teacher and then proving it in the kitchen. This type of discovery based process learning has a two-fold value: an important and relative piece of knowledge is learned, and the skills of inquiry and self sufficiency will benefit the student into the future (Ozmon and Craver, 1981, pp. 101-102).

It is the concept of growth that joins progressivism with Dewey's theory of the individual. For Dewey, progressive societies enable their young to have experiences that respond to current methods, form better methods and improve the future society to be superior to their own:

> The educational center of gravity has too long been in the teacher, the textbook, anywhere and everywhere you please except in the immediate instincts and activities of the child himself (Dewey, as quoted in Cremin, 1962, p. 118).

Aesthetics are central to Dewey's theory on the role of experience in learning. They are inextricably meshed; without understanding the aesthetic dimension of experience, experience itself is incomprehensible. The aesthetic is achieved when the artist incorporates his own ideas into a desired end and is the perceiver as well as the creator of the experience. The conjoining of experience and

aesthetic knowing of it is at the heart of Dewey's philosophy.

> The art of life is the goal behind Dewey's ethics, his philosophy of democracy, and his theory of education. To treat life artistically is to exercise both imagination and reflection toward the exploration of the possibilities of the present (Alexander, 1987, p. 269).

Art enlarges experience through imagination and establishes communication through education. Art doesn't stay in the mind; it organizes experience so that meaning and depth can be realized. For Dewey, art not only defines and expresses the democratic community through its ability to communicate aesthetically, it embodies the essence of the democratic quest itself (Alexander, 1987, pp. 271-273).

By the 1930's the Progressive Education Movement was widespread and it was viewed by its critics as a far more fundamental threat to traditional models. After World War II the progressive advocates were seen by their detractors as too permissive, encouraging "fads and frills". When the Soviets launched Sputnik in 1957 millions of tax dollars were spent on increasing science, mathematics and foreign language studies. This "back to the basics" movement accused the progressives of being unpatriotic, undisciplined, and obsessed by their acceptance of constant change. They attacked the concept of problem-centered curriculum as being a "watered-down" pedagogical approach that catered to the interests or whims of children.

But this is a gross misinterpretation of what Dewey and others had meant by the concept "natural interests." They did not mean whim or desire; they meant it was important to encourage children's natural interests in the society in which they live and to help them interpret, develop and discover new ways of dealing with issues of concern.

The Progressive Education Movement began after the Civil War and ended

following World War II. Intellectuals praised it at the turn of the century; it gathered political clout before World War I; it was embraced by organized teaching groups; it impacted schools and colleges (public and private). Ultimately, however, it became fragmented during the 1920's and 1930's and collapsed in the 1950's.

Although the Progressive Education era has officially ended as an organized movement, there remains a timeless relevance about many of the problems the progressives had raised and the solutions they tried to instigate . As far as John Dewey is concerned, his contribution to American education has been evaluated from one end of the spectrum to the other. Perhaps he was ahead of his time or perhaps the decades of the nineties and the early twenty-first century will prove the wisdom of his approach to education. One thing is certain: John Dewey's ideas had a profound effect on the development of educational drama in America and helped pave the way for those whose research would explore the role of creative expression in the learning process.

The specific ways in which Dewey's philosophy of education influenced the development of educational drama will be explored in the remaining sections of this chapter.

Creative Expression
In The Learning Process

Creativity has often come close to being a lost cause in American education. Creative expression has rarely been recognized as a serious objective in the traditional educational framework which rewards docility, congeniality, and conformity rather than individuality. Yet, according to the western democratic tradition, education should treat children as unique individuals with the potential to learn, grow, change, and create. This ideal vision of education is focused on

development of the whole child: mentally, emotionally, physically, intellectually and even spiritually (in the general rather than religious connotation). In this sense then, offering creative opportunities in the schools should be fundamental to the democratic principles upon which American children should be able to approach the future. If students are experienced in pursuing creative solutions to problems they will have the confidence in themselves and in the creative process itself to pursue innovative resolutions to the serious problems that will confront them. Creative education should always have as its central purpose helping students to be alert, curious, responsive, independent, and able to think and act for themselves. As Ross Mooney puts it:

> In our schools we need curricula which help children...to realize themselves as creative beings in a world needing them at their emergent best. Creativeness among persons who are reciprocally working for creativeness in themselves and each other, brings a self-reflective return. In this release of energy lies man's main hope (Mooney, as quoted in Zirbes, 1959, p. 33).

Modern educators know a great deal about environmental and cultural influences on the development of children and researchers continue to provide information about the two hemispheres of the brain and their fundamentally different functions in terms of learning. Many educators give lip-service to the need for schools to provide opportunities that appeal to whole-brain learning, which nurtures both the right and left modes of cognition. Yet, they are hard pressed to actively support and implement right-hemispheric learning activities (non-verbal, visual, spatial, simultaneous, gestalt, synthetic, analogical, intuitive) over left-hemispheric learning activities (verbal, sequential, temporal, digital, logical, analytical, rational). The difficulty lies in the often misunderstood, mysterious and unchartable function of the right-hemisphere processes which make accountability

through measurement, conformity, and structural teaching practices nearly impossible (Cranston, 1991, pp. 2-3).

Hugh Mearns echoed one of Dewey's major tenants by insisting that stimulating creative expression through right-brained experiences should not present the schools with the monumental challenge which some suggest. Instead, it appeals to students' natural instincts:

> Children seem to be driven by an inner necessity of putting forth something; that it should turn out to be beautiful is not their concern; their impulse at its best is to place something in the outside world that is already (or almost already) in their inside world of perceiving, thinking, feeling; they measure their success or failure by the final resemblance of the thing done to the thing imagined (Mearns, 1932, p. 17).

As the history of educational reform indicates, there were already movements developed around the concept of holistic education prior to the current findings in brain research, with Rousseau, Pestalozzi, Froebel and Dewey leading the way. Other researchers have contributed their findings to understanding how children learn, such as: Jean Piaget, who based his findings on stages of child development; Jerome Bruner, who contributed his philosophy that any subject can be taught at almost any time if it is contained in an appropriate context; and Benjamin Bloom, who organized a taxonomy to give a structure and a language to the learning processes which he called cognitive (factual knowledge) and affective (knowledge arising from feelings and emotions) (Cranston, 1991, pp. 9-11).

In recent years data resulting from the study of creative thinking strongly supports that these processes begin to develop in early infancy and that all humans possess creative capacities to some degree. As Laura Zirbes points out in Spurs to Creative Teaching:

> First of all, let it be recognized that all children have creative potentialities. That leaves room for differences in potential, but it also leaves room for every man's child. Creativity is a general human potentiality--not something restricted to "the gifted" or to any segment or level of the human race (Zirbes, 1959, p. 261).

Zirbes holds the view that the child himself is an integral component of the creative process:

> The dynamic spur of the self image to forward adjustment, to integrative propriate striving toward fulfillment, is creative--it operates creatively on human potentialities. Every vital human personality is indeed not only a creature, but is also a creation, in process (Zirbes, 1959, p. 20).

Research into the workings of the creative process, and its potential for human development is ongoing and comes from various fields of inquiry. Many of the findings reinforce each other and provide a supportive base for creative education. Carl Rogers offers a definition of the creative process as:

> The emergence in action of a novel relational product growing out of the uniqueness of the individual on one hand, and the materials, events, people, and circumstances of his life on the other (Rogers, as quoted by Zirbes, 1959, p. 30).

Rogers contends that creativity cannot be forced, but must be allowed to emerge within a secure, accepting and free environment in which the individual is treated with understanding, empathy and respect for his potentialities. Rogers notes three conditions for fostering a creative educational environment:

(1) openness to experience or lack of rigidity;

(2) the ability to toy with possibilities-to play with or be spontaneous with ideas, materials, or relationships from which the new arises;

(3) an internal locus of evaluation (Rogers, as quoted by Zirbes, 1959, p. 31).

Unfortunately, the word "creativity" tends to be an ideological term; to many individuals the word means being automatically in favor of a variety of rather obscure and hard-to-define alternatives and opposed to such familiar concepts as programmed learning and science. This "either/or" perception merely accentuates the confusion surrounding the whole concept of creativity. Yet, no matter how many definitions are aimed at the term, one common denominator remains constant--the role of imagination. This term further complicates the issue because some people think of imagination as being independent of reality or "fantasy". Others see it as having an emotional and even spiritual quality, (as well as being a product of the mind) and is thus seen to be politically tolerable in public education only where the arts are concerned. Some see it as a "soft", undisciplined, recreational "free-for-all" and still others interpret it as leading to aggressive or hostile behavior.

Because imagination is required for the invention of something "new", as well as a precursor to fantasy, creativity can be seen as a way to solve problems. It may be defined in a number of ways, depending on whether it is viewed as a process (for solving a problem) or a product (as a solution to a problem). When creativity is interpreted as a process, it requires inventiveness and adaption to achieve a new way of seeing, another point of view, or a new relationship between ideas. As a product, creativity is seen as the fruition of a process that culminates or produces something, such as a poem, literature, music, dance, a dramatic play, a painting, or art object, an artifact, a scientific invention, or a new design (McCaslin, 1987, pp. 21-22).

John Dewey's educational theory required a holistic approach to learning. He also suggested that using drama in the classroom to teach curriculum subjects would make learning facts more palatable, as well as appeal to the natural instincts and creative expression of children. But contemporary teachers who use educational

drama in the classroom realize that it offers the opportunity for much more than just a motivation. Because improvisational drama integrates and incorporates both hemispheres of the brain and blends cognitive and affective development, it allows students to exercise all realms of learning and growing, and conceive of their world holistically. This is pointed out by Pamela Nelson writing on drama as a viable approach to curriculum learning and child development:

> If we consider the taxonomy of educational objectives identified by Bloom (1956), we see that creative drama provides opportunities for experience in and therefore growth in the cognitive, affective, and psychomotor domains. Through involvement in improvisations, students must engage themselves with knowledge, comprehension, application, analysis, synthesis, and evaluation in the cognitive domain. In the affective domain, they receive or attend. They also respond, value, and organize. Drama involves nonverbal as well as verbal communications. Therefore, pupils have many opportunities to grow in their abilities in the movement emphasized in the psychomotor domain (Nelson, 1988, p. 21).

Thus far, I have presented an historical background of education and theatre, a discussion of the Progressive Education Movement as led by John Dewey, and a review of the role of creative expression in the learning process. Before moving to a discussion of the rise of educational drama as influenced by Winifred Ward and Dorothy Heathcote, it will be helpful to the reader to become familiar with a number of terms that are basic to the field of educational drama. Preceding the definitions is a discussion that explains some of the confusion and controversy that is associated with the use of these terms.

The terms <u>theatre</u> and <u>drama</u> are often confused or used synonymously. An exploration of the relationship between the two requires an understanding of the gulf between the concepts of "process" and "product" as applied to each term. <u>Theatre</u> is the product of a two-way experience in which "one sees, views, witnesses or receives" as part of an audience, and another provides a performance as an actor

for that audience (Cranston, 1991, p. 87). Drama is based on an improvised process between the participants that gives priority to the spontaneous unfolding of life's experiences and interpretation of the human condition. Therefore, children's theatre presents students with a product; children's drama involves them in a process (Goldberg, 1974, p. 8).

In educational settings, the difference between children's performance and children's drama is seen in how the child is viewed within the process versus product debate. The concept of product is adhered to when children are encouraged to get up in front of a group and display emotional experiences in verbal and physical form. When process is the goal, the child is encouraged "to come gradually forward, introverting, absorbing, acknowledging and stepping out ever so slowly until he bursts out with something of his own" (Cranston, 1991, p. 87). Since no theatrical happenings (such as costumes, props, and sets) are needed for this process to be experienced, educational drama depends less on the students' external elements and more on their internal resources.

The confusion over the definition and usage of educational drama is further complicated by the characteristic of children having to participate in some form of "acting out" or "imaginative play" within the mutually agreed upon "big lie" of the drama. According to Cranson:

> This agreement to make believe without an audience, to become involved in unreality, in fantasy, is the "big lie". Unlike the other fine arts used in the schools, drama rests on a consensus that promotes belief; without the belief by the participants that they are creating something connected with life, the "big lie" could not exist (Cranston, 1991, p. 87).

Some practitioners of children's theatre and children's drama prefer to separate the two completely. Others consider theatre (product oriented

performance) as the natural outgrowth or culminating activity that is initiated by the creation of a drama experience (process oriented improvisation). Goldberg describes this as follows:

> Some vocal leaders in children's theatre share the idea of examining process in a theatrical event, believing that stage magic should take over the child's imagination and all thought of acting, scenery, staging, and plot should be lost in open-mouthed reverie. Similarly, some creative drama specialists prefer to completely divorce product from the creation of drama, considering the allowing of such to be the commitment of a professional "sin". Both positions are, in part, justifiable, but are extremes (Goldberg, 1974, p. 8).

These definitions are generally accepted as universal in meaning and appropriate when discussing the field of educational drama:

imagining - thinking "as if"; metaphoric mode of possibility (Courtney, 1989, p. 14).

drama - the process of thinking and acting "as if"; a transformation that creates fiction parallel to actuality (Courtney, 1989, p. 14).

play - a term that has three connotations: (1) an activity that is pursued because it is enjoyable; (2) a script to be used in a theatre (as "a play"); (3) an attitude of the mind (as in "the play world") (Courtney, 1989, p. 14).

role play - dramatic play; during play a role is taken so that the player's identity has shifted to become the persona of someone else; playing out a problem by taking on another identity in order to understand the problem from a different vantage point (Cranston, 1991, p. 334).

dramatic play - when children are playing on their own, using imagination to role play (Cranston, 1991, p. 330).

imaginative play - children are guided in their play by a leader to take on roles (Cranston, 1991, p. 332).

educational drama - a general term for drama which is practiced for the purpose of understanding, reflection, and gaining depth in a particular concept; directly or indirectly connected with the curriculum (Cranston, 1991, p. 331).

The Field of Creative Drama - the Children's Theatre Association developed the following definition of Creative Drama as "an

improvisational, non exhibitional, process-centered form of drama in which participants are guided by the leader to imagine, enact, and reflect upon human experiences. The leader guides the group to explore, develop, express, and communicate ideas, concepts, and feelings through dramatic enactment. In creative drama, the group improvises action and dialogue appropriate to the content it is exploring, using elements of drama to give form and meaning to the experience (Davis and Behm, 1978, p. 10).

creative dramatics - the method developed by America's Winifred Ward which focuses on drama as art, with a balance of process and product; initiated through improvisation that is related to the personal experience of the student through a sequence of dramatic activities that culminate in a group enactment of a story; goal is to provide affective and social growth of the participants (Rosenberg, 1987, p. 27).

drama as education - the method developed by England's Dorothy Heathcote which focuses on two principles: drama itself is learning and the leader is the essential catalyst of the drama; experienced entirely through improvisation that is related to the personal experience of the student in a process orientation, rather than a product culmination; goal is to provide a forum for reflecting and analyzing life's experience and a place to test it in action (Rosenberg, 1987, p. 36).

Winifred Ward's Model:

Creative Dramatics

The first organized implementation of creative drama in the American classroom dates to the 1920's, but, as noted, the history of drama in education can be traced to the ancient civilizations that preceded Plato and Aristotle. Creative educators have always conducted dramatic activities of various kinds to enhance learning. But it has only been in the twentieth century that systematic methods have been developed to conduct drama activities in schools and to train people to lead them.

During the decade of the 1920's, the stage was set for the field of educational drama to develop in America. The twentieth century became more receptive to the arts, including arts as part of education. The machine age encouraged people to

move from rural to urban areas where the arts were more in evidence; school curriculum was expanded and teacher's colleges began to produce graduates with more diverse skills. European immigrants arrived with a stronger tradition of the arts than the Puritan forefathers; the new film industry interested the population in drama and acting; and educational theory was shaped under the influence of the Progressive Movement (Rosenberg, 1987, pp. 18-19).

A study of the development of educational drama reveals that the various and often dissimilar attempts and experiments that were made do not fall into neat categories. Because of the creative and subjective nature of the field, each practitioner has his own highly individualistic approach and pattern of success.

The first recorded evidence of spontaneous activities aimed at creativity, including some rudimentary efforts in dramatics, is found in the work of Edward Austin Sheldon, head of the Normal School and superintendent of the public schools in Oswego, New York in the 1890's. His work was based on the theories of Pestalozzi, which encouraged children to observe and discuss. His experiments were so successful that it led other educators to be influenced by his work in adapting elementary school curriculum to the needs of the child. Among these educators were Colonel Frances W. Parker, William Wirt, and John Dewey (Siks and Dunnington, 1961, pp. 116-117).

Parker established his first school in 1901 following the philosophy of Pestalozzi and Sheldon, emphasizing oral expression and simple improvised activities as part of his lessons. At Parker's Chicago-based school, teacher John Merrill worked in all twelve grades, using dramatics and oral expression as a way to implement and socialize education (Siks and Dunnington, 1961, pp. 117-118).

Another contribution was made by William Wirt of Gary, Indiana. Wirt was a dynamic teacher who was looking for ways to provide opportunities for urban

children to work, study and play in enriched and varied curricula which used all the facilities of the school. During the first quarter of the century, Wirt developed the "platoon" or "work-study-play" model, which included the school auditorium and dramatic group activities (Siks and Dunnington, 1961, pp. 119-120).

John Dewey's notion of "learning by doing" inspired the pioneers of educational drama to interpret him to also mean "learning by dramatic doing" and many schools experimented with Dewey's methods, including the University of Missouri's elementary school, the Porter School near Kirksville, Missouri, and the Dalton School of New York, where "learning by doing" often culminated in dramatic activity (Courtney, 1989, pp. 21-22)

Sheldon, Parker, Wirt and Dewey had considerable influence on the direction of education in the United States, including the use of drama and creativity in various forms. But it was not until Winifred Ward began her work in the 1920's and 1930's with the public schools of Evanston, Illinois that the role of children's drama began to develop and claim its place in curriculum.

When Winifred Ward joined the faculty of Northwestern University in 1918, one of the classes she taught was Advanced Story Telling. Between 1920 and 1923, she experimented freely with the idea of dramatizing formal productions from stories read in class. She began to explore how this approach could be used in a child's total education and was asked to explore the concept with one class in an Evanston, Illinois elementary school. Soon she found herself teaching a number of grades and the next year was put in charge of training other teachers as the new supervisor of the dramatics program for all the city's elementary schools (Siks and Dunnington, 1961, pp. 121-122).

Ward's work was met with such success and enthusiasm that she incorporated her findings into a teacher training course at Northwestern. As her theories and

experience grew she developed the basis for her landmark book, Creative Dramatics (1930), which was the first ever publication of the term she had coined to name her university course. Her book attracted both national and international attention (Duke, 1974, p. 24).

Ward became a consultant for school districts throughout the United States. Eventually she wrote a second book, Theatre for Children (1939) and then Playmaking With Children (1947, 1957). She edited an anthology of stories and poems which lent themselves to dramatic form called Stories to Dramatize (1952, 1981). In these books she continued to emphasize her strong conviction that classroom drama was participation in a process that existed in its own right, and not as a means of formal play production (Duke, 1974, pp. 24-25).

Ward used the terms "playmaking" and "creative dramatics" interchangeably as both being:

> ...any inclusive expression designating all forms of improvised drama: dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama (Ward, 1957, p. 3).

The source of children's dramas could be based on a story written by someone else, a current event, a motion picture or television program, or original ideas of plot and characters re-invented from the children's own past experiences. Ward encouraged teachers to read several stories to children, when literature was to be used, so that they could choose which storyline they would most enjoy as a base for them to improvise a play. Because she did not emphasize a polished performance, she designed her work so that there was a constant changing of parts. Thus, any child could have the joy of playing the character of Sleeping Beauty, or Robin Hood, or Scrooge (Ward, 1952, pp. 2-3).

Ward also encouraged using forms other than literature to stimulate playmaking. She believed all the senses should be employed, if possible, and used musical and rhythmic instruments, devices that made sound effects, pictures of people, places, and things, objects of various descriptions and textures, and theatre games (theatrical games that encourage relaxation, cooperation and group trust) (Kase-Polisini, 1989, pp. 128-131).

In 1944, Ward founded the Childrens' Theatre Association of America, a national professional organization and a division of the American Theatre Association, which was devoted to the promotion of drama for and with children. After further reorganizations, a more encompassing group was formed in 1987 called the American Alliance for Theatre and Education (McCaslin, 1985, pp. vvi-10).

Winifred Ward retired in 1950 from the faculty of Northwestern University to an active agenda of consulting, serving on various boards of directors, teaching summer institutes, giving workshops and following an extensive speaking schedule. She died in 1975, after having distinguished herself by changing the direction of dramatic arts education in America. In 1982 a survey of college and university courses in all fifty states revealed that 321 institutions offered some training in creative drama and thirty-three programs offered graduate degrees with an emphasis on child drama. Ward is affectionately referred to as "The Mother of Creative Dramatics" (McCaslin, 1985, pp. xxi-12).

Ward organized her approach to creative dramatics into very specific guidelines which reflect her focus on developing the skills necessary for children to enact a group story. This quality offers practitioners a method that is relatively easy to learn and implement. Helane Rosenberg identifies Ward's guidelines in terms of "types and sequences of activities, lesson structure, ultimate goals, and role of the leader" (Rosenberg, 1987, p. 27).

She describes the guidelines as follows:

1. A building-block sequence of activities, in which the leader presents various drama elements in an inductive progression starting with non-verbal skills (movement/pantomime) and moving to more complex skills (such as characterization and dialogue) and culminating in improvisational playmaking.

2. Literature as a stimulus/story drama as the outcome, in which fairy tales, poems, fables, classics, or contemporary stories are used as a stimulus for developing scenes, working on characters, improvising speech, and presenting plays based on stories.

3. Character at the core, in which the analysis and portrayal of characters from the piece of literature provides experience in understanding various points of view and behaviors that are integral to the personal development of the participant, both theatrically and cognitively.

4. Leader As Guide, in which a teacher chooses and tells the story, assists the children in developing theatrical skills, and asks questions that guide students to think of other plot possibilities and to draw connections between the dramatic situation and their own lives. The leader sometimes steps out of the drama and observes the action, returning after the drama to pose questions and guide discussion.

5. Enact is the vital phase, in which the stage of enactment is seen by Ward as the most essential of the three phases of creative drama: imagine, enact, and reflect. Ward felt presentation of the dramas was essential to the dramatic learning process and that meant performing for others, though she stressed this needed to be through informal demonstrations without elaborate use of costuming, props, or scenery.

   Ward believed imagining was the second most important phase, in which the rehearsal for the presentation was done and lastly, the reflection phase, which included leader evaluation, the replaying of scenes, or exercises in skills to be mastered for future drama experiences (Rosenberg, 1987, pp. 27-29).

Winifred Ward inspired many of her former students to write and start their own programs, of whom Geraldine Siks and Nellie McCaslin are most widely known. Ward's model dominated the American scene as the most popular approach to creative drama until England's child drama leaders entered the American scene.

In the 1960's and 1970's, the most notable British contributions were made by Brian Way and Dorothy Heathcote and their unique approaches varied in many ways from Ward's. Within the field, however, most of the variations are considered to share enough commonality to be called creative drama in some form. According to Rosenberg, the various approaches all share certain characteristics:

> Each creative drama approach consists of a leader, participants and the dramatic improvisation. For the participant, there is some kind of exhibited external behavior, as well as internal stimulus for this behavior. The overall process of drama must also have, at one time or another, an imagine, an enact, and a reflect phase. And, it is at this point that these approaches begin to follow different routes: each mirrors the personal teaching style, life experiences, and knowledge base of the person who developed it (Rosenberg, 1987, p. 24).

Dorothy Heathcote's Model:
Drama as Education

In England, as well as the United States, the teaching of drama as a subject and a classroom activity began to emerge early in the twentieth century through the efforts of a number of teachers who began to experiment with its uses at many levels of learning.

Harriet Finlay-Johnson worked at the turn of the century in a state supported village school. Her little known book, The Dramatic Method of Teaching (1900), is the first known account of an integrated dramatic curriculum in which everything to be taught was adapted to dramatic action. Although she was describing her teaching experience, rather than putting forth an educational theory, Miss Finlay-Johnson displayed "extraordinary insights which at the time must have been quite revolutionary" (Bolton, 1984, p. ii). It cannot be documented if Finlay-Johnson was herself influenced by John Dewey's "learning by doing" ideology, but a strong case can be made for the similarities that existed between the British and the

American educational drama pioneers and their relationship to the Progressive Education Movement.

H. Caldwell Cook's The Play Way (1917), gave its name to the British drama movement. In it he presented his work at the Perse Boys School of Cambridge in which he used drama to teach many subjects, none the least of which was the art form itself. In it, he emphasized performance and play as a key to learning (Swortzell, 1990, p. xxviii).

Rudolph Laban arrived in England after being exiled from Nazi Germany. As a choreographer, designer and teacher, he put forth his plea for the role of "play" in education by publishing Modern Educational Dance (1948), which still serves as one major influence in the contemporary world of both drama and dance (Swortzell, 1990, xxviii).

The post World War II era witnessed a flurry of activity in the British educational drama field which revealed the tension between drama teachers and theatre professionals over the place of drama in education. One who held the romantic view was Peter Slade, who discussed his methods in Child Drama (1958). Slade believed play should hold a central position in education and that child drama was an art form in its own right: it was natural, beneficial to personal and social development, and revealing in a therapeutic sense. Slade is famous for the adage, "Begin from where you are", meaning that the mental state and context of the child is the only reasonable starting point for drama (Courtney, 1989, p. 23-28).

In the 1950's and 1960's, drama in education grew quickly in Britain. By the end of the 1960's it was a common activity in many schools, and across all grade levels. In 1967, Brian Way, who had worked with Slade, published Development Through Drama which became the most popular resource because of its practical approach to using drama for personal inner-growth.

By the end of the 1960's, many of Britain's teacher-trainees had access to educational drama course work and one third could take it as a main subject. But by the early 1970's the focus had changed. There was the need for detailed educational rationales for the use of drama. This need was met by Dorothy Heathcote, who developed her methods in the Newcastle-upon-Tyne schools, and taught university teacher-training courses. Through demonstrations in England and abroad, and the widely distributed films of her work, she influenced the use of educational drama throughout the English-speaking world. Her colleague, Gavin Bolton, who taught at the University of Durham and is a respected practitioner and prolific writer in his own right, has given voice to England's educational drama theories through the publication of Towards a Theory of Drama in Education (1979), Drama as Education (1984) and Selected Writings (1986) (Swortzell, 1990, p. xxix).

Since the remaining chapters of this paper are devoted to Dorothy Heathcote's educational practice, this section will merely provide an overview of the characteristics of her work. With this information, the reader will have a foundation for understanding the discussion which follows that compares and contrasts Heathcote's work with Winifred Ward's approach and provides some general correlations with the educational philosophy of John Dewey.

The approach Heathcote takes in her work reflects her personal view of the world. The strengths she acquired from growing up in a working class family gave her a personal perspective on sociological conditions that are reflected in the humanistic values she stresses in her work. Her personal strength and presence are enhanced by her theatre training. Her intense interest in reading a broad range of literature provides her with an eclectic background in philosophy, education, science, psychology, sociology, anthropology, history and religion.

Heathcote's work is based on two theoretical principles: (1) drama itself is learning (hence, the drama "as" education terminology); and (2) the leader is the essential catalyst of the drama.

Heathcote believes that improvisational drama is the perfect medium for enabling students to draw upon their own life's experiences, elaborate upon them in a whole-group collaboration, test their meaning within the dramatic forum, and reflect upon the implications of the action at both the personal and social levels. This method makes the leader responsible for drawing on his or her entire repertoire of dramatic skills and problem-solving techniques to challenge and direct the group through the situation presented by the improvised action (Rosenberg, 1987, p. 36).

Helane Rosenberg offers the following description of the distinguishing characteristics of Heathcote's Drama as Education approach:

> 1. Leader Directs Drama - through a variety of methods, the teacher thrusts the students into a sink-or-swim, problem-solving situation in which the immediacy of the circumstances force participants into action. The leader develops group involvement and focus within the context of the improvisation by three clearly defined techniques.
>
>   a. Teaching in Role or in Register, in which the teacher assumes an attitude and sometimes a full-blown role through which he or she directs the drama. The teaching registers can be as: one who has no idea; a suggester of implications, interested learner; or devil's advocate.
>
>   b. Questioning, in which the teacher makes inquiries to seek or supply information, call for a decision, or control the process. These questions always require reflection, not pat answers.
>
>   c. Dropping to the universal, in which the underlying significance in the dramatic action can be classified under a universal concept or umbrella term (Rosenberg, 1987, p. 37).

2. Material for Drama, in which participants identify themes to use for dramas from a system called the "Brotherhood Code." Heathcote calls this "jumping sideways through time and across social strata, hanging on all the while to one constant or element in the situation" (i.e., Cinderella becomes of the sisterhood of all those who have suffered at the hands of their siblings). This system provides unlimited drama material that deals with real human experience and avoids merely "acting out" a story.

3. Enact/Reflect in Balance, in which a balanced length of time is spent between role playing in the drama and reflecting on the essence of meaning embedded in the drama. Heathcote encourages her students to pose reflective questions of their own as well as the ones she suggests herself (Rosenberg, 1987, pp. 37-38).

This brief description of Heathcote's teaching characteristics appears to reveal many similarities between her philosophy and Dewey's. Certainly, the theories of Dewey and his colleagues in the Progressive Movement were influential in Britain, as well as a host of other countries. In contrast to Ward, who was a contemporary of Dewey's and knew him personally, Heathcote does not point directly to his influence as an impetus for developing her method. In terms of her formal education, she was not indoctrinated with any educational theory outside her theatrical training. Yet, as she invented her own approach to pedagogy, she read extensively and discovered many writers, including Dewey, whose theories inspired, challenged, informed, and reinforced her own thinking.

Another point to be made is that Heathcote was beginning her career in Northern England in the 1950's, about the same time that Winifred Ward was retiring in America and within a very few years of the demise of the Progressive Education Movement. Thus, Heathcote's views on educational theory were shaped by a quite different tradition, setting and time frame than Ward's, as Chapter II will reveal.

Yet, there are many correlations that can be drawn between Heathcote's and

Dewey's views on education, as well as those shared by Ward and Dewey. It is my opinion that all three would agree on the following basic principles:

- That education should provide an opportunity to develop the whole child, not just his intellect.
- That children should be empowered to originate and plan some of their learning experiences, based on their natural instincts and themes that are relevant to them.
- That children should be given experience in developing self-confidence, in having the courage to express their convictions, in developing respect for the welfare and rights of others, and in practicing responsible and creative thinking for the future.
- That the arts are emotional expressions of creative experience which, in an educational setting, constitute a process of growth and development, rather than the striving for culmination through an end product.
- That aesthetic expression is a natural, in-born capacity which all children possess, regardless of their capabilities or limitations, and is applicable to all domains of human experience.
- That drama is a forum that unites imagination with "learning by doing" and allows problem solving through the fiction created from the participant's own personal experience.

Given the above list of shared similarities, there are also definite contrasts between Ward's and Heathcote's approaches. I suggest the most obvious of the differences are:

- Ward's method is more widely taught and more easily learned and implemented, though it is also more laborious in its step-by-step organization and delays individual and group involvement. Heathcote's method is more complicated and more subjective to the nature of the leader and the group, but achieves almost immediate results by spontaneous, whole-group involvement in the dramatic situation.
- Ward uses the teacher as a "guide", who often steps completely out of the drama once it is established and directs action from the sidelines. Heathcote uses "teacher-in-role" and thrusts students into a sink-or-swim situation, then continues in a role-playing capacity to shape the drama from within, stopping it often to reflect on how the "characters" are feeling and thinking.
- Ward uses literature as the main stimulus for drama and develops dramatic skills to act out improvised stories as a culmination of experience (often with the re-playing of the drama and sometimes with a re-casting of the characters). Heathcote values drama for its own cognitive and affective potentials and believes that improvisations based on humanistic themes that are "born from-the-moment" can never be replicated with the same impetus for learning. It is through a "stumbling upon authenticity" of human experience through the unrepeatable dramatic moment that holds the learning power for Heathcote (Heathcote is known to support the efforts of students who wish to share their work, whether for

their own enjoyment or for others, but performance, however informal, is never her main objective). Thus, Ward's method is inductive, beginning with skills and building toward playmaking, and Heathcote's method is deductive, beginning with immediate involvement in a dramatic situation and building toward an understanding of its inner meaning by reflecting on its universal truths.

- Ward appreciates the value of using drama to work across the curriculum with many themes, but does not believe it should be a "carthorse" for specifically teaching other subjects. Ward believes drama should give students knowledge of the fascinating and ennobling characters in great literature and provide joy through participating in the aesthetic form itself. Heathcote places drama at the "core" of the curriculum as a learning "medium" or catalyst through which all subjects can be addressed at least to some degree and feels this enhances rather than diminishes the integrity of the art form. Heathcote believes the participants experience a deep aesthetic joy when the drama suddenly leads them to a moment of realization about the characters and their circumstances that is not predestined by a storyline.

Educational Drama
And The Classroom Teacher

The value of using educational drama in the classroom has been addressed by a variety of practitioners around the world, many of whom follow the precedents

established by Ward or Heathcote, or both. Theoretically, a strong case can be made for including drama in the classroom, whatever method (or combination of methods) is used. But, educators who use these humanistic and creative approaches know they also must be able to illustrate easily-understood feedback and document concrete results to assure the support of their administrators.

Also, there is wide-spread divergence within the field of educational drama as to how appropriate it is for untrained teachers to be using the powerful medium. It is essential that they understand that this mode requires them to suspend ego and authoritarian pressures in order to accept ideas and interpretations that may differ from their own. It also necessitates that they openly recognize and nurture the diverse talents and potentialities of their students within a non-threatening atmosphere that values and respects the creative spirit that a student has dared to reveal. These requirements may prove to be too ambitious or even incomprehensible to a teacher who is untrained in the method.

The debate over the qualifications of the classroom generalist versus the drama specialist wages on, especially in America, where few classroom teachers have had any experience in drama training and few specialists are employed by schools, whether limited by budget priorities, the prevailing philosophy toward the arts as being "fluff" or "trivial", or the limited availability of teachers trained and experienced in the art form.

Another issue that further confuses an understanding of educational drama in the classroom concerns its function: can its value be seen as a pedagogy? a therapeutic approach? an art form in and of itself? or, is it a combination of the three? I believe that the conditions under which a teacher works, whether generalist or specialist, make it a highly subjective and intensely individual pursuit, and that any or all of the above characteristics could be used to describe drama experiences,

depending on the circumstances involved. Ward would certainly prefer a heavy emphasis on art form and Heathcote would place a heavy emphasis on pedagogy. As Judith Kase-Polisini points out, there is an urgent need for continual research into the methodologies used and the affects of educational drama on participants:

> The process of creating drama is a very complicated process, not easily understood or studied. First, research in the field is still in its infancy, waiting to develop sound walking legs and a language of thinking which can be accepted by all. Second, there are an infinite number of perspectives or ways of looking at creative drama. Any approach could lead to research which might lend new insights into the nature of creative drama and each perspective can open up a different way of approaching the study of creative drama (Kase-Polisini, 1985, p. xxvi).

The next phase of this study examines the philosophical nature of Heathcote's work and provides portions of tape recorded conversations in which she describes the biographical influences on her teaching philosophy.

CHAPTER II

DOROTHY HEATHCOTE:

LITERARY AND BIOGRAPHICAL INFLUENCES

> I am primarily in the teaching business, not the play-making business, even when I am involved in making plays. I am engaged first of all in helping children to think, talk, relate to one another, to communicate. I am interested primarily in helping classes widen their area of reference and modify their ability to relate to people, though good theatre can come out of this process, too. But first I want good PEOPLE to come out of it (Dorothy Heathcote, as quoted in McCaslin, 1985, p. 81).

This chapter explores the philosophical orientation of Heathcote's work as influenced by her personal biography. It introduces the reader to Heathcote's personal qualities through her own interpretations of how the events of her life have influenced her educational theory and practice. Perspective is given to this chapter by beginning with an account of Heathcote's impressions of how various other writers have informed and inspired her philosophy of education.

Literary Influences

Although Dorothy Heathcote was a Senior Lecturer at a university, she never officially trained as a teacher. This accounts for what she calls her "innocence" of

vision and expression by the lack of early exposure to intellectual and academic models. Her language, ideas and system for teaching have been shaped by intuitive modes of thought; by a powerful sense of family, community, country, and global citizenship; by exposure to Biblical texts, poetry, literature, history, and theoretical writings; and by the richness of the theatre itself, which is, as she reminded her students one day, "bigger than all of us!"

> I suffer from an unfortunate ability to take notice of lots of things all at once when they happen around me, and the capacity to forget easily those details of authorship, occasion, and reference points which would authenticate and "fix" them later. However, as a working housewife, I often have wet, floury, or dirty gardener's hands while listening to the radio, pondering on thoughts arising from reading newspapers, books and articles, or taking part in the conversations of my family or guests hanging about in the kitchen and I'm usually too busy to stop and write, especially as I might miss some other gem as it emerges around me (Heathcote, as quoted in Johnson and O'Neill, 1984, p. 170).

During the workshops I had attended in the twelve years prior to my visit to Newcastle, I had become aware of Heathcote's tendency to refer to books she had read in a rather off-handed manner. She would say things like "you might want to see what Alvin Toffler says about the future of the world" or "Paulo Friere has a political viewpoint on that issue" or "It's that same relationship between teachers and children that Martin Buber described" or "I like what M. C. Richards said about being centered--she uses her art as a potter just as I seek wholeness in my

handwork" (embroidery) or "Alice Walker knew about hidden curriculum in The Color Purple", and so on. Johnson and O'Neill provide a quote that give insight into Heathcote's "relationship" with books:

> There is something very positive about individuals who can process the work of others into their own fabric of writing. I will use some seed of an event or a statement without being able to give those detailed references so beloved of academics. I realize that my sloppy approach prevents the following up of details quoted from the work of others. I suspect that I'm too untutored and elderly now to find myself motivated to change, but I too have been "borrowed" without benefit of reference and it really doesn't bother me (Heathcote, as quoted in Johnson and O'Neill, 1984, p. 170).

Over the months I visited Newcastle I became increasingly aware of the many correlations between books I had been exposed to in my graduate courses and the books in Heathcote's personal library. I was intrigued by the scope and the number of volumes (literally hundreds) that lined the shelves of her home and university office. I looked through books by Abraham J. Heschel, Martin Buber, Plato, Dewey, J. Brunner, W. Persig, M. Polanyi, Maxine Greene, P. Friere, M. C. Richards, Michael Apple, A. Toffer, Robert Samples, Neil Postman, C. Jung, Rollo May, Robert Burns, Jean Auel, William Shakespeare, Alice Walker, Keats, Carl Sandberg, Bertolt Brecht, Stanislovsky, Rudolf Labon, Carol Rogers, Camus, Marshall McLuhann, Winifred Ward, Peter Slade, Brian Way, Nellie McCaslin, and Winston Churchill to name only a few. Because she is an avid reader, I expected Dorothy

to talk about her books with a sense of scholarly authority. Instead, she preferred to "weave" them into conversations because they fit the need, not for the purpose of sounding "bookish" and clever.

I asked Dorothy about the influences she felt these writers had made on her work. Because her answer is relevant to this paper, I am including excerpts taken directly from the taped conversation made on March 5, 1986 which was recorded in her classroom at the University. My questions will be cited as "JS" and her answers will be referred to as "DH".

JS - Dorothy, I am able to draw correlations between the theories and concepts of a variety of writers and the ideas and viewpoints you express in your discussions with students. The names of John Dewey, Michael Polanyi, Jerome Brunner, Walter Persig, and Rollo May come to mind, just for openers. Could you say that you are conscious of only particular writers who had an influence on your work?

DH - Well, that list certainly puts me in good company! When said out loud their names sound like a list of railway stations in a foreign land. And I feel responsible to read as much and as widely as I can, I mean, as an educator I must be prepared with as much background knowledge as possible. Of course, that's also necessary for good drama.

But I don't think "authors" is the way to look at my interest in books because I'm bad at remembering names. It has to do more with "how" I read. A title has to have a certain philosophical ring to it when it first calls to me. You might say I have a relationship with books, so that's one aspect.

The second thing I think is that from the very beginning of my reading, and I read early for my years, I never had enough reading materials and the school never trusted us to borrow more than one book at a time. They didn't believe you could take six books at a time. You had to finish one and then prove you needed another. What a silly notion for a place of learning! That could make a long time of a week's end for a book-poor child who was hungry for print.

JS - Did you ever have any other resources you could call on? Was there any place else in the village you could turn?

DH - There was a rich lady who had a manor house and she let me use her library when she saw how "hungry" I was. It was a very big influence on me, not just because of the quality writing, but also how they looked. There were "complete sets" of the "classics", bound up in real red leather with thick pages. I can still feel them in my hand. What craftsmanship, you know!

But I suddenly saw that it really didn't matter what you picked up, in the main that is. It's exactly like that American story "To Kill a Mockingbird", when that teacher wouldn't believe that a child had learned to read from a newspaper. I learned to read from a newspaper. I learned to read from my grandad's magazine and any other tid-bits I could search out. Writing was everywhere if you cared enough to really notice it. I mean, it's perfectly respectable to learn to read like that.

JS - You have a lot of paper back books at the house, as well as regular bound books, and they come from all over the world.

DH - Yes. That stack in the corner of your bedroom is like a column all the way to the ceiling by now. Most of

our books are from friends or former students who have sent them or left them after their visits over the years. Many of them are probably rubbish. Some day I'll have to let them go. But I'm so greedy for books! It goes back to those days when no one would let you have a bit of bloody print. So I'll never be without it again--even if it's just the label on a sauce bottle.

JS - Do you ever go out looking for books?

DH - Well, Raymond's books are a part of it. And he'll be seeking out the gardening books now that he'll have time. We were telling you the other night about the greenhouse he's going to build. So I guess there'll be "project" books coming. And, of course, I frequent used book stores whenever possible. Sometimes, I stumble on to some real "gems" from this source. That's where I just happened, in the most casual way, to come across a first edition copy of Harriet Finlay-Johnson's book.[1]

JS: What did you think when you realized what it was?

DH: Well, of course, I was thrilled! All I could say was... "Hello" to this kindred spirit. I'd already been teaching for several years. And I had heard of her, of course, and had read a copy from a public library. Now this was published as a record of her teaching practice, not

[1]Harriet Finlay-Johnson was an English village schoolmistress at the turn of the century who was developing a comprehensive approach to using improvised drama activities as a valuable tool for learning across the curriculum. Both she and Heathcote have pioneered in similar ways in that each had remarkable though different teaching styles and each sought excellence in the quality of responses drawn from children through the use of the dramatic medium. Finlay-Johnson's notes were written into a book and published after local educators who knew her realized the potential of her approach. It was called The Dramatic Method of Teaching (1900) (Johnson and O'Neill, 1984 pp. 7-9). Mary Bowmaker, one of Dorothy's students in the 1985-86 teaching course was writing her thesis on Finlay-Johnson's method at the time of this research.

as a theoretical work. Gavin Bolton tells about it as being the "first" of its kind.[2]

JS: I notice you've written in the front of your volume "purchased in 1966". And it was published in 1900. She was really on to something. I wonder what would have happened if she had not left teaching?

DH: She had been forced to retire, about 1907 I think it was, because she got married and it was expected then. I'm lucky to live now, not just with such a supportive husband, but in these times when you don't get stuck with the old notions about women's abilities. Anyway, Finlay-Johnson used nature study as a springboard to other learning. She was quite "holistic" as they say. All the other books about teaching like this have been on art, or feelings, or theory. But she discussed geography and science and other areas that just made me say, you know, ..."Hello"!

And there were tears in her original log books. Pages just covered with tears! She had to answer to the vicar and the village churchmen. They were at her for daring to go against convention. It was only when the community began to take notice that the vicar let her go on with it. Those were tears of struggle!

JS: So it seems like your "relationship with books", as you call it, has to do with books finding YOU rather than

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[2]Gavin Bolton recently retired as senior lecturer in the School of Education at Durham University, located fourteen miles from the University of Newcastle-upon-Tyne. Most observers in the field would agree that he, more than anyone else, is the leading authority on Heathcote's work and is considered a world class practitioner/writer in his own right. In Drama As Education Bolton (1984) points out:

> In Finlay-Johnson's record there are insights that were revolutionary in her day. And it is, to date, the only published example in which a teacher gives a full account of an integrated dramatic curriculum (Bolton, 1984, p. 11).

you having to seek them out.

DH: Yes, but I do order a lot of new books, especially the ones I hear reviewed on Radio 4. And any of my books will be there for my daughter, if she needs them. As I say, I really am greedy about books.

JS: Dorothy, I've been amazed at how quickly you read books, especially when you have so little time to do it. I've seen how you concentrate with lots of things going on around you, so maybe that's how you read-- during your busy times. Have you always been a very fast reader?

DH: No, although I've learned to concentrate when several things are going on about me. When I start reading I go on until I come to a place that provokes my thinking. Then I tend to go away and think about it for awhile and, sometimes, I never finish the book because it's already "spoken" to me. I wasn't taught that I had to finish a book like some folks were in their schooling.

JS: So you use books as a stimulus. You don't read books to learn how to think or what to think about?

DH: I read books to "trigger" my own thinking. It just happened that way, naturally, when I first began. I'm only now really conscious of having made that distinction--using that selectivity. Of course, there are weaknesses in that way of doing. There are many things I don't know because of it. There must be big banks of things I don't know. I suppose this sounds arrogant, but that doesn't bother me. My old headmaster told me on a visit to him not long ago when he was very elderly that going off to a "proper" university would have ruined me because I'd have had to conform to the way they do "books".

JS: As a senior lecturer in your department, do you ever find your fellow faculty members consider you an

anti-intellectual? Is there any tension over this issue?

DH: Well, I guess I'll find that out the day I retire because they say very little to me about that. Of course, I've been an efficient administrator and a "money spinner" for the department. In the main, they just leave me alone to do my work.

JS: Do you think you'll write some kind of "text" for those who'll teach your method after you retire? There are so many people who want you to put this method of yours into some kind of form that they can use...since we won't have access to you!

DH: I know I won't be writing a "how to" text. I am totally uninterested in even reading a didactic textbook. They just bore me to tears! Maybe it's good I was never put in a position to have to read them. And I don't produce a required reading list for my students. I'd be sacked in your country for that, straight up! If someone wants a list I relate the names of books that I or someone else have found useful. But I could never say-"This list constitutes the material for my course" because I don't think the material for teaching is outside yourself. It comes from inside a person. People's own knowledge is not stirred enough as it is.

JS: I wonder in a few years if there will be Drama As Education teachers with access to a great many more books on the subject than we have now. Do you sense that there are writers out there, or practitioners who can also write, who will pick it up when you are not there to lead the legions?

DH: Oh yes, I believe there will be much more coming in the future-you may be one who does some writing yourself! There are already several I could name and probably some I don't even know about, you know. But writing tends to "standardize" pedagogy. It would be much better preparation for a drama teacher to be

widely read in many areas. This bit about "specialization" can be downright dangerous to a professional. I heard a sociologist say at staff meeting the other day that he intended to be the "best read sociologist in all of England." And I was totally unmoved! I can't see how that, in itself, helps him to be a better sociologist at all. He was going to spend inordinate time reading every book that has to do with social living that had even been written. He's after a solid looking record-a marvelous bibliography list but no guarantee he'll be a better sociology tutor for his students. All it will prove is that he can read and remember the names of the authors and their catch phrases.

JS: To change the focus a little, what kinds of books do you look forward to reading once you retire?

DH: Oh, I don't think the pattern will change that much, but I do like books that work like archaeology-which start at "where someone is" at the time and then "gropes" its way backwards. This is the way I see my work with children-to start with where they are and "dramatically grope" back into their past experiences to get reflection.

You might be interested in an article I was asked to write for B. J. Wagner at National Teacher's College about books that have mattered to me through my lifetime. It might help you to get a deeper picture. I've got a photocopy you can have from my files.

Dorothy was asked to write the article on books in 1982. The following excerpts were chosen from it because of their relevance to the context of this chapter and were taken directly from the photocopy she gave to some of her students. They are lengthy to reproduce, but it is my perception that they are

important in giving insight into Heathcote's thinking:

> The first thing to be said about me and books is that it is a long relationship, a sort of marriage where partners don't change in their essential self-ness (books and people seem held together somewhat loosely, but, one hopes, firmly) but there is that exhilarating thing about both, that though they might change you, really what happens is that mostly you are changed by the association, in your ability to recognize different aspects of the other partner. If you're lucky--and I've been lucky in books and marriage partner--you're delighted with your new capacity to shed light upon the other. It's like reflections of water on other surfaces, or iridescence on glass or cut crystal. I realize, having written the above, that it says quite the most important things about me and books.
>
> I know that reading, as with writing, is a dialogue between me and the book. I know the book won't mind being temporarily within my power until we get the dialect started. Once that book is started it will be like a Siren in a Greek Ocean--insidiously calling me to new thoughts, settling (or unsettling) older ones, turning over my familiar knowings and wonderings and forming new images. That is it--marks on paper join up into words, words become images and images in turn collect into a kaleidoscope of meaning-like that it only needs a re-turn and it all re forms. I want books to be near and refindable. I'm greedy about books, not for them as beautiful objects, but for that mental dialogue which, even when I see only the title, is likely to start that Siren whisper.
>
> The books I first bought as a student continue to smile, though they look a bit grubby and dog-eared now. One was The Complete Works of Shakespeare. I didn't meet him till I was nineteen though I'd met his friend Lamb around twelve. I only realize now what a blessing it is that no teacher interfered with that encounter until I met a theater teacher who knew that play texts are for actively engaging with.
>
> Another point about me and books is that I believe books are not words, not paragraphs, not linear knowledge at all. They are another development dimension--in those parts of one's life one must read into, such as stones, shapes, patterns, people, buildings, pictures, films,

and plays in theater.

> What types of books do I most enjoy? There is no way to limit my preferences into a list. I can suggest some areas, but space does not allow for a fair sampling: Sociology, history, dance, poetry, biographies and autobiographies, gardening books, and books about gem-stones and lapidary; a book on river locks and "The Social History of Art"; myths and legends, anthropology and archaeology; books too numerous to mention. They all "pick up" like old friends calling in, and one need not make too much effort--they slide into re-acquaintance-never stale, never repetitious.
>
> From all this you will realize that I exploit books--I have never revered them or stood in awe of them, or in their shadow. I do not rely on them for knowledge (except those properly invented for informing, such as dictionaries and encyclopedias). No, I use them rather as some use alcohol or dope--to get high on, to argue with, to be excited by. Some must be almost shouted into one's mind, others whispered with, in corners. I have the kind of imagination which gives words vocal texture as I need--and this is as much of a burden as a joy, because it makes one "have to pay attention". That's what they're for after all--isn't it? (Heathcote, as quoted from a photocopy of her article as part of Class notes for spring, 1986).

I conclude this section by sharing a portion of an published interview in which Dorothy discussed the issue of how language, whether written or spoken, shapes learning and helps people develop a "conversation" between themselves and the source. It relates to her own "relationship" with books:

> I've always thought of language, whether written or spoken, as a two-way process in which the learner realizes that there's a lot of knowledge outside ourselves that we have to have a dialectic with. For instance, books are there to be shouted at. "Wait, come off it! I don't think that's right. Let me read that again!" That's a dialectic. I'm not just sitting there letting knowledge or learning happen to me.

> This conversation aspect of learning seems to me very much underplayed and ignored by teachers (Language Arts, Vol. 60, No. 6, Sept. 1983, pp. 695-701).

If books are there to be "shouted at", they are also there to enjoy and provide their readers with motivation and stimulus that lead to thoughtful reflection. Heathcote participates in the relationship with her books for their inherent value, not to become distracted by what she feels is an irrational need to complete them or to obtain some sense of reward for one's effort. For her, it's the journey that counts, not the product of closure.

It is a challenging task to condense 60 years of a person's lifetime into a few pages in order to analyze the significant circumstances that influenced and shaped that person's destiny, especially when they have become famous. But it is important to examine Heathcote's historical and family roots because she has given so much credence to her awareness of their implications from a very young age. Perspective on this task can be gained by referring to a study done on the childhood influences of several prominent people by Goertzel and Goertzel. In Cradles of Eminence (1962) the authors reported results of a survey that attempted to establish the emotional and intellectual climates in which a number of "eminent" people of the twentieth century were reared. Their definition of who is of eminent status was based on the fact that they each became important enough to their contemporaries to have books written about them "because they had generally devised new social

groupings, set people thinking in a different frame of reference, or added to the sum of human culture" (p. viii). Some of them were as "eminently" wicked as others have been productive of good, as is demonstrated by the fact that the names of Adolph Hitler and Albert Schweitzer are included in the same list.

Goertzel and Goertzel were curious about "the training of that most valuable human resource, the capable child" (p. vii), which led them to examine their subjects' backgrounds in terms of geographical location, economic and social status of the family, values and standards of the parents, emotional security of the child, dominant influence of one parent over the other, affect of handicaps and hardships, attitudes toward schooling and achievement, intellectual climate of the home, and parental goals for the child. Some of the authors' findings on the backgrounds of eminent people showed correlations with the childhood of Dorothy Heathcote. They were as follows:

- There was no geographical center for giftedness, no racial or national or cultural monopoly. Many of their families lived on farms, in villages and small towns and only a few came from highly stimulating urban areas (pp. 3-4).
- These families expressed a "need to be doing something, learning something, changing something, or going somewhere to better themselves" (p. 24).

- They were most often nurtured by women who worked from early until late at their domestic chores while simultaneously "rocking the cradles of eminence", thus showing the child an integration of responsibility and hard work (p. 5).
- Most families enjoyed an honest and qualitative communication level between adults and "promising child" (p. 5).
- Those with family value systems that were based on a love of learning and respect for quality tended to infuse those values early into the child which fostered a lifelong trait (p. 27).
- These children tended to possess superior ability in reasoning and recognizing relationships (p. x).
- They showed intellectual curiosity and had a wide range of interests and did effective work independently (p. x).
- They showed their greatest superiority in reading ability and almost all were early readers of good books (p. x).
- They were original thinkers and had scant patience with drill and routine (p. x).
- Most of those children who became eminent would probably have tested high on today's intelligence tests (p. x).

Biographical Influences

Betty Jane Wagner wrote the first book that codified Heathcote's teaching methods. In Dorothy Heathcote: Drama As A Learning Medium (1976), Wagner provides a brief biographical description of Heathcote that serves as an over-view for this section:

> Behind what we see--Dorothy Heathcote's large, sturdy build, ruddy cheeks and mesmerizing eyes--lie a keen sensitivity to the nuance of language, a profound awareness of the complexity of human interaction, and an artist's dedication to perfection in meeting the demands of her craft: drama.
>
> What shaped her-hard-driving, indefatigable and yet warmhearted and calmly patient? She grew up in the thirties, on the haunting windswept heaths near Haworth, the Brontes' village.[3] She remembers as "a happy family" the little village school where we went until she was 14. Still in her girlhood, she sat at a loom in the Yorkshire mills, dreaming of becoming a film actress. Then her mother, a strong, poor woman widowed at 27, took over Dorothy's looms in the mill because that was the only way she could see to it that her daughter could go to theatre school in Bradford, 10 miles from their tiny, sparsely furnished cottage. Dorothy's acting teacher was Esme Church, an actress and director who took keen interest in teaching and had an understanding of educational trends-even though what she gave Dorothy Heathcote in those three years was a typical theatre training to become an actress.
>
> Dorothy Heathcote emerged from Haworth to become what her aunts and friends proudly call "famous", a much-sought after lecturer and

[3]Wagner's reference to "the Brontes' Village" concerns a family of three sisters, Charlotte, Emily, and Anne, who became famous novelists by depicting life as it was lived in the 1800's on the moors of Yorkshire, England.

> teacher at conferences and workshops not only in England but in the United States, Canada, Australia, and Israel. During the academic year she is Professor of Drama at the Institute of Education at the University of Newcastle-upon-Tyne, a position to which she was appointed when she was only 24-two years after she finished theatre school (Wagner, 1976, pp. 13-14).

In the course of the tape recorded conversations I conducted in 1986 Dorothy revealed that she basically perceives herself as a "responder" rather than an "initiator" when it comes to the unfolding of her life's experiences. She cited only two exceptions: of choosing to marry her husband, Raymond, and of choosing to resign her university position before the official age of retirement. All the rest, she contends, were events and circumstances of her destiny to which she simply "responded". And "respond" she did!

She was born in Yorkshire, the largest county in England. Located in the northern border country, it is rich in natural resources and claims an economy gleaned from the sea, from the steel and coal industry in its southwestern corner and from its vast areas of lush pasture land and heather-covered moors. Dotting the landscape are prehistoric stone sculptures, Roman ruins, and hardy moorland sheep whose fleece is responsible for the famous woolens produced in the Yorkshire woolen mills. The people are proud of their rich heritage of Celtic, Roman, Saxon and Scandinavian (Viking) cultures and one gets the sense of an ancient strength of character and endurance when meeting them.

A dictum of producing "quality in all matters undertaken" is inbred in the local citizenry who are said to be unselfconscious about their strong convictions. They have a long list of famous sons and daughters who have distinguished themselves in many areas: writers, poets, novelists, clerics, architects, sculptors, political and social reformers, sea captains and, it is claimed, the famous Robin Hood himself. One of Yorkshire's famous daughters is Dorothy Shutt Heathcote, who was born in the ancient little village of Steeton in 1926. Her roots were exceedingly humble in terms of economic and social status, but they grew deep and strong in terms of family and cultural values.

What Dr. George Hickes said in a sermon preached in 1682 holds even more true today:

> Our country, our Yorkshire, is the epitome of England; whatsoever is excellent in the whole land being found in proportion thereto. God has been pleased to make it the birthplace and nursery of many great men (from A Taste of Yorkshire, by Theodora Fitzgibbons, 1979).

In identifying the critical junctures in Heathcote's biography, I've listed the following chronology of events, circumstances, and personalities that were key in shaping her destiny. This information is condensed from material I have gathered through interviews and informal conversations with Dorothy over a period of years as well as from background information obtained from others who have known her. Direct quotes come from interviews taped with Dorothy in February and March,

1986. Comments describing how particular segments influenced Dorothy's development have been interspersed where appropriate.

1926-1928

Dorothy Shutt was born and raised in the tiny village of Steeton, in Yorkshire. Her mother's family were employees at the local woolen mill and had the reputation of being hard working, dependable and skilled. Having such a reputation in a small community sets standards for the children of a family. So Dorothy always knew she could be proud of her mother's kin folks and that she would always have a place to work because of their reputation.

JS: You were exposed very early to the value of doing honorable work and taking pride in the integrity of the end product created by that work.

DH: Yes! My grandfather dressed the warp that went to the looms. We all knew we had a place to go, as good workers. Young people don't have that waiting for them now days.

JS: Young people face terrible uncertainty in the job market. The world is moving and changing so fast. In industry, one's training becomes obsolete very quickly.

DH: The microchip has already demonstrated its potential, but it's robbed people of personal contact with the results of their own efforts. In my day, you couldn't do weaving and not care about the construction and the materials used to make a quality piece of fabric.

Dorothy's mother was a young widow who had been supporting her two

stepsons by working at the mill. But a hayseed had penetrated her eye, which required that she have the pupil cauterized. The accident forced her to leave the mill and work "in service" as a domestic cleaner.

Dorothy was born August 29, 1926, when her mother was thirty-three. She never knew her father. A local physician wanted to adopt her, but Dorothy's mother refused.

JS: How do you imagine having been raised as a doctor's daughter would have changed your destiny?

DH: Well, of course, he would have had the money to send me away to school, so I would have had what was called a "proper" education and I'd probably have learned to conform to academic ways. I don't know how I'd have turned out, but it wouldn't have been like this! People like us, in my family's strata of society, couldn't get a formal education. And you had to go away in those days to train in teaching.

1929-1935

From ages three to nine Dorothy lived with her mother's parents and their eight adult children (five aunts and three uncles, the youngest of whom was nineteen years old). Her mother had left Steeton to work "in service" in a near-by town. Dorothy has vague memories of her much older stepbrothers, one of whom died and the other moved away not long after Mrs. Shutt went away to work. As the only child in an adult family, she remembers being accepted and loved, and never treated

like a "baby".

JS: Sometimes older families treat a tiny child like an object. Did they indulge you or maybe rush you to be more mature than your years?

DH: I felt quite natural, I'd say. I was treated with respect. I was included in all the family and community functions--all of it. My aunts and uncles were of "courting" age and there was a lot of activity going on. They didn't shield me. My grandmother was the sort that people came to get when there was a problem and when someone needed "laying out" for a burial. She'd take me with her. But it was very natural.

JS: What kinds of things did you do when the grown-ups were not around--in the solitary times?

DH: I played "hat shop" so I could be a grown-up lady. And I'd read a lot when I was older. There were friends and we'd play outside but there wasn't room to play in each other's homes because families were large and these were working class people. It would have crowded families to play inside.

JS: You were lucky to have felt so secure. But you were awfully young to lose contact with your mother like that.

DH: Well, it was only until I was nine. Then I was close to her until she died, really. And we were together every Saturday and I had her all to myself. She had a very deep strength and I see that same quality in my own daughter.

My mother's gift to me was her philosophical way of thinking-a parent who really answered questions in a perfectly satisfactory way. And she spoke with a certain reflection. You don't have to be educated in an academic way to be a philosopher. And I always trusted

her.

JS: What types of things did you do in those precious hours together?

DH: One thing was that we'd make doll clothes--she was a good "rough" sewer. She'd use scraps from the family's clothing that I'd be able to recognize as belonging to one of my aunties or my uncles. And we'd read and take long walks and talk.

When there was some money we'd go to the cinema and see Shirley Temple movies. Then I'd dream of being like the child star for the rest of the week. I grew up in good company: Me, the Queen, and Shirley Temple, all born the same year!

This was also when I learned to say good-by and know that I could survive the pain. I've been criticized for leaving my own daughter as a child but she learned about independence and I knew from my own experience that she'd be stronger for it.

<u>1935-1940</u>

When Dorothy was nine her mother left domestic service and returned to Steeton and the mill. Mrs. Shutt's last employer had treated her cruelly and she was losing her health as a result of it. She and Dorothy moved into a small cottage down the hill from the stone rowhouses where her grandparents had their home.

JS: Your mother really had a tough time of it. She must have had a lot of lessons to pass on to you because of that hardship.

DH: My mother's example has always stuck with me and I

> vowed never to treat anyone who might work for me the way she had been treated. I am able to demonstrate this with the two women who help me at the house. Mary and Mae are my partners. It's affected me all my life--that you always treat people with fairness.

At age ten, Dorothy joined the Girl Guides organization. The sponsor was the wealthy woman who allowed Dorothy to use her personal library of books, which included the classics (this event is described in the section on books, p. 63). Dorothy considered having access to fine literature as a turning point in her development.

JS: She was an unexpected benefactor for you. I wonder if you would have read as well when you were young if she hadn't come into your life.

DH: It's hard to tell but I had the skills by then because I read my grandad's magazines. I didn't have the print, of course.

JS: Do you think you were such a precocious student because you wanted so much to learn?

DH: I was a very good student, but not in a pushy sort of way. I liked writing as well. We had to walk three miles to the school. I'd get there early and I'd have the time to write. I was self-motivated so I was doing what seemed natural at the time.

<u>1940-1945</u>

Dorothy left school at age fourteen and moved with her mother to the

near-by town of Silsden, where they both worked as weavers at the woolen mill. They rented an ancient house which they soon suspected of having another inhabitant--a "presence from the past".

JS: I've heard stories about how you lived in a house that was supposed to be haunted. It sounds like something out of an English novel. We Americans have so few really old buildings that a story like that is more like something contrived in Hollywood. But in the setting of England, it seems quite possible to me.

DH: We didn't call the house "haunted". And it wasn't something superficial or scary. There was a narrow walkway leading to the house and then seven steps going up to one of those old wide doors. I only experienced it when I came to the door. It was a feeling of "largeness". I had a sense of it stopping me. So I would show my key very deliberately so that the presence would know it was me and that I belonged there. That was all there was to it. I was never frightened.

JS: What did your mother think of you seeing "the presence"?

DH: She experienced it differently: One day I came home to overhear my mother talking to my friend Peggy--the one who later found my mother when she lay dying. I heard my mother telling that she never closed certain doors inside the house. "He goes through there and through that other door" she said. I had always wondered why she didn't close them because it would have kept in the heat.

JS: What was she able to describe about "the presence"?

DH: She could describe nothing but a sense of leather.

JS: Could that have been a blacksmith's apron or high boots?

DH: We'll never know. I just know that, years later, I heard they had torn the house down. I worried about him... he had rights! I'm sure it was a "him".

When World War II began, the mill's looms were converted into making cloth for the war effort--khaki cloth for uniforms and silk cloth for parachutes. Dorothy was growing into a young woman in those years, still nurturing her childhood fantasy of becoming an actress some day.

Near the end of the war, people were beginning to think about getting on with their lives. Dorothy read an advertisement in the Yorkshire Post that Esme Church, the actress and director, had been commissioned to open a theatre school in northern England. It was to be established at the town of Bradford, ten miles from Silsden.

The Shutts went to the auditions, just to see if Dorothy was good enough to be considered as a candidate, yet never thinking she could really be admitted because there was no money to pay her tuition. However, Dorothy was accepted, and then they had to worry about how to pay the fees.

DH: The next day I was called into the office at the mill. It had been in the paper that one of the poor girls from Yorkshire had been accepted. The owner asked if that was me and I had to say it was. And he said he'd pay my fees if my mother would take over my looms. I was overwhelmed. I thought I was about to get "sacked". And, to pay my fees was unheard of in those times!

JS: Your mother must have been very proud of you. The whole town must have heard about it.

DH: Well, she "took" a lot because she wasn't well and acting wasn't all that respected in a weaving village. She was suffering with bad arthritis. Some days a weaver never sits down. It was awfully guilt making for me. She needed to retire and there she was with three looms to run because the war was not yet over, and it needed to be done!

1945-1950

From age nineteen to age twenty-two Dorothy studied at the North British Theatre School in Bradford, travelling the twenty-mile round trip each day. She hoped to bring her dream into a reality and found it amazing to spend the whole day being allowed to pursue what she enjoyed the most. She was taught by Rudolph Laban, the brilliant choreographer who had been forced to leave Germany because his pioneering work in modern dance had clashed with Hitler's passion for classical art forms. From Laban she learned of the power, significance, and universality of non-verbal experience and kinesthetic knowledge, which proved to be invaluable experience in later years, mainly in her work with the mentally disadvantaged.

But it was Esme Church who literally transformed Dorothy's destiny by convincing the would-be actress to become a teacher instead.

JS: You once mentioned that you were locked in a room until you'd promise to try your hand at teaching. Were you really locked in so you couldn't get out?

DH: I didn't try but I know the door was locked tight. And it went on for hours! Finally, it would have gotten dark and I had ten miles to travel home. I remember the room-the desk and the door. Miss Church was rehearsing a play and kept coming back to check on my answer. She told me I couldn't be an actress because of my size. I was too young and too large-I'd never have anything but old lady parts. So I'd have to teach because I had "the gift". And I said "I'll never teach-I'll go back to the mill!"

JS: So she locked you in the room? Did she tell you what you were supposed to teach--like theatre skills and directing?

DH: Well, she had some ideas about what could happen with drama in schools. She had taught me theatre, but she envisioned there could be more to it. She got me some jobs at night and I started asking people what they wanted to do dramas about because I didn't know! And I started to get involved and it was that sense of being a colleague with those who were in the class. And I've been doing it ever since.

Dorothy was the youngest of the nine people in that first class of theatre students. Some were in their thirties, having been detained in their studies by the war. Eight of those students went on into careers in the theatre. Dorothy was the only one who entered the field of education.

1950-1955

After finishing her studies, Dorothy had the opportunity to do some free lance teaching as well as work at the theatre school. Then she was interviewed by Brian Stanley from the University of Durham, who had been trying for three years

to locate "just the right person" for his staff in education.

DH: He appointed me on my potential. He liked people with stamina and enthusiasm. Brian Stanley had the choice of staying at Durham or going to the new Institute of Education at Newcastle, fourteen miles away. When he chose Newcastle, I went with him because his leadership was important to a twenty-four year old tutor!

JS: Is that the same department at the University of Durham where Gavin Bolton is the Senior Lecturer?

DH: Gavin was the person who took over my position when I went to Newcastle. We've been close friends and colleagues ever since.

JS: So, as a young tutor yourself, did they have you teaching beginner education courses, or at the graduate level?

DH: It doesn't work the same way as it does in the States. I've never worked with any students at the University who aren't already teachers. All the courses were part-time then, since the war had just been over a short time and we still bought food with ration stamps. And people didn't have private cars so they'd have to come from all over the area one evening a week for three years. Then they'd have to get their diploma certification. Eventually we started courses where people could study full-time for one year and I helped develop those.

JS: Were they a mixture of subjects, like in general education, or were they only in drama?

DH: They were a more general course. My Diploma in Drama course was born from need and no one else on staff saw my students except me. And that separated me from the others in that I was sole tutor and the others shared the students they taught.

JS: Your title is Senior Lecturer. Just what does that mean?

DH: I was promoted to Senior Lecturer because here we don't base it on a particular hierarchy in the department but rather on recognized achievement and expertise in one's field. Six years after I came here I was awarded a Masters of Arts so I'd have the "proper" academic credentials to match my position.

1955-1968

In 1955 Dorothy married Raymond Heathcote, a production engineer who later went into teaching at Sunderland Polytechnic, twelve miles from Newcastle. Dorothy continued to develop her method of teaching and her students began to incorporate drama into their teaching styles. They began to ask her to teach in their classrooms and other institutions invited her to work with their students. She had no way of knowing that these modest journeys were only the beginning of the world wide travel that lay ahead.

In May of 1966, Dorothy was approaching her fortieth birthday. Two events occurred within the same week that significantly altered her destiny. She gave birth to the Heathcotes' only child and she was "discovered" by the BBC.

DH: It all started six days before Marianne was born. Ron Smedley rang me on the phone from the BBC in London and said he had some films on teaching drama he'd like me to look at. So he flew up and we went to look at the films and he asked me to analyze the teaching that was done on them. When I told him my opinions he decided he wanted to know more about my teaching so I sent him

to watch one of my former students. Then I went into the hospital to have Marianne.

JS: Was this a foreshadowing of your film "Three Looms Waiting"?

DH: Well--it's how it all got started because he came back when Marianne was six days old. He said he's signed a contract to do six programs for BBC and he didn't like the work so far and that he'd like me to do the rest. But the money was already spent. I told him I was already earning wages. From that we went on to make the Improvisation Series and that's when I made that first film-"Death of a President". All of a sudden people began to ring me up. I hadn't seen it because we didn't even have a television.

JS: That's the film that brought you to the attention of the people at Northwestern University and started your visits to America?

DH: They bought it and it just grew from there. About the time Marianne was two, Ron Smedley began working on "Three Looms" for the Omnibus Program on BBC. The budget was for 100,000 pounds! Raymond didn't believe it when Ron rang up with the details. He said that on Omnibus they only do dead people, like Winston Churchill![4]

1968-1986

"Three Looms Waiting" thrust Dorothy into the awareness of educators all

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[4]"Three Looms Waiting" is the most famous of all of Heathcote's films. It won several awards and is still being shown all over the world. Within the format, she is interviewed and discusses her philosophy of education as well as demonstrates teaching strategies with various classes. In it she refers to the three looms her mother worked while she was in school and the tuition fees that were paid by the mill's owner, both of which allowed her to follow her dream at Theatre School.

over the world. She continued to teach her courses at the School of Education during the academic year and taught workshops and gave lectures when her University responsibilities allowed. To appreciate the scope of interest and enthusiasm that has been demonstrated by interested parties, I have listed the countries in which Dorothy has taught over the years: New Zealand, Australia, Singapore, India, Hong Kong, Kenya, South Africa, Israel, Cypress, West Germany, Portugal, Holland, Ireland, Northern Ireland, Denmark, Sweden, Norway, Finland, all the provinces of Canada, North America (32 states) and, of course, England. She has been invited but not been able to schedule teaching in Poland, the West Indies, Argentina, Iceland, and twice invited by the King and Queen of Jordan who are interested in her work with handicapped children.

She has also taught for the British Army, the British Gas Company, the National Trust Fund, the University Medical School, and various museums.

1986-1991

Dorothy Heathcote retired in the fall of 1986. Those of us who were attending her graduate course in the spring of that year were, of course, well aware that this was the last course she would teach.

The University had resisted the idea of early retirement because Dorothy (the "money spinner", as noted earlier) attracted more students to the School of Education than anyone else on its faculty. But, even though they had discouraged

her from leaving, she was committed to the decision and insisted she was going home "to her family, her sewing and her garden" and that she "wasn't going to look back!" She had said, "when you quit doing it, you should stop talking about it!"

Throughout the spring of 1986, Dorothy's students and those of us who were "guests of the course" sought a way to honor her impending retirement. I am including a short description of this event since it provides considerable insight into Dorothy's personality. Several possibilities were considered, including a banquet with speeches, toasts, and gifts and the establishment of a "chair" in her name in the School of Education. In the end we knew that she would not allow any of these tributes. Finally, she agreed to participate in something that would be informal, would focus on her relationship with her students, and would reflect Dorothy's sense of cultural heritage and respect for the environment.

On June 28, 1986 the students of Dorothy's Masters in Education Diploma Course and a few invited guests boarded buses and travelled with Dorothy and Raymond a few miles out of Newcastle to Wallington Hall, a late seventeenth century manor house and estate which is maintained by England's National Trust. It lies in the Middle Marshes area of Northumberland, just twenty miles from the Roman Wall. It was easy to see how the landscape and rich historical heritage had inspired so much poetry and so many of the famous Border Ballads attributed to the area. Wallington Hall was an especially appropriate site for the affair because,

although the house and gardens are elegant and charming, there is nothing ostentatious or pretentious about the estate, which had once been owned by families with strong traditions of public duty and was known as a gathering place for scientists, artists, writers, statesmen, and intellectuals during the nineteenth and twentieth centuries.

The Heathcotes did not know that arrangements had been made to plant a young oak tree in honor of Dorothy. When the tree was finally planted and Dorothy had given it some water, she mused at how the occasion reminded her of the legend of Elzeard Bouffier, the elderly Frenchman who planted trees to restore and preserve the blighted French countryside.[5] Dorothy continued the conversation by referring to the American legend of "Johnny Appleseed" and compared the labors of these two "heroes" as a metaphor for "good teaching", which also nurtures and sows seeds that are planted in the faith that some of them will take root and grow into something significant over time.

After the planting was completed, the Heathcotes were presented with a

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[5]It is ironic that a book on the legend of Elzeard Bouffier was published in 1985, just months before the retirement picnic. I was elated to find a copy of it quite by accident in December of 1990 and was pleased to share this news with Dorothy, who was unaware of its existence. We shared the pleasure of learning that five percent of all sales from the book, entitled <u>The Man Who Planted Trees</u>, by Jean Giono (see Bibliography) is donated by Chelsea Green Publishing Company to Global Releaf, a program of the American Forestry Association which sponsors the planting of trees to ease the threat of global warming. I will enclose a copy of this book when I send Dorothy a copy of my dissertation.

scrapbook entitled "The Heathcote Forest-Around-The World." They were told that Dorothy's former students would be planting oak trees in various places all over the world as symbols of her legacy. The book was to be used for the letters and photographs that would be sent to document the plantings as they occurred.

After a picnic supper, the group was treated to an outdoor performance of Shakespeare's "Comedy of Errors", performed by a regional theatre company and directed by one of Dorothy's former students.

On February 23, 1991 I phoned Dorothy at her home in Newcastle and asked her to describe her life in retirement. She indicated that she and Raymond are well and happy. They enjoy their new greenhouse and the cottage they have restored in Steeton, Yorkshire ("The house I was almost born in," according to Dorothy, "and one that had belonged to her mother's family"). They are enjoying their daughter, Marianne, who is now twenty-five and teaching eight-year olds in Nottingham. Dorothy has been persuaded to do some "limited" teaching under very special circumstances and is in the process of making a series of video tapes for classroom teachers. She and Gavin Bolton are writing a book on "Mantle-of-the-Expert" and a former student, Sandra Hesten, is creating a Dorothy Heathcote Archives, complete with computerized database, as her project for a Doctorate of Education at the University of Lancaster.

For 36 years, Dorothy shared her philosophy and her understanding of the

aesthetics of drama as it relates to learning. Dorothy Heathcote as philosopher, educator, and dramatist has passed the responsibility on to her students and challenged them to interpret, adapt, refine, implement, and build-upon this legacy.

The next section explores the theory and practice of Drama As Education as it reflects Heathcote's philosophical viewpoint. It also defines the terms she uses to describe her system of teaching through the dramatic medium.

CHAPTER III

DRAMA AS EDUCATION: THE THEORETICAL FRAMEWORK FOR USING DRAMA AS A SYSTEM FOR TEACHING AND LEARNING

> Much attention has been given to drama as a subject, but in comparison very little to drama as a system. I shall therefore consider the latter. Drama in education can be sub-divided ad infinitum depending on how many persons happen to be discussing it at any one moment and what interests they profess to. The terms are only too familiar-the precise meaning too vague. I refer to divisions such as improvisation, role-playing, dance-drama, socio-drama and so on. These are all conventional sub-divisions of a larger field. It is more relevant to my purpose deliberately to keep the field large and whole and sectionalize my cultivator--the teacher (Heathcote, as quoted in Johnson and O'Neill, 1984, p. 61).

Dorothy Heathcote's understanding of theatre elements has enabled her to develop an array of approaches and strategies, indeed a whole teaching "system", which she believes is a catalyst in which all school learning can take place directly or indirectly. In the last several years, the term Drama As Education has begun to be used as a way of describing Heathcote's system of teaching. But it is out of the needs of others, not her own, that the impetus to give her work a label has evolved. This is due, in part, to the fact that many of the educators with whom she has dealt find her method difficult to articulate. Having to neatly label the improvised process of a "lived-through, as if" experience has presented Heathcote with a dilemma: educators tend to rely on very specific language and popular teaching jargon to define classroom phenomena, whereas she is content to let the dramatic process speak for itself, as she explains:

> I don't have a name for what I do. As a person it seems to me I simply stand midway between all that has happened before I arrived and what is now. What I do at this moment obviously shapes up some parts of what is to come. Everything that has happened before me I have something in common with, and this is my secret for finding material for drama" (Heathcote, as quoted in Wagner, 1976, p. 13).

Heathcote believes the implementation of her system must first begin with developing the teacher's mindset, not with the teacher's acquisition of theatrical skills. She holds teachers responsible for impacting and cultivating the responsiveness of their students by providing opportunities that will appeal to their students' natural creative urges. For Heathcote, the teacher is always at the service of the student:

> One should be prepared to define one's terms. For the present purpose I will define a teacher as "one who creates learning situations for others." That is, a person whose energies and skills are at the service, during the professional situation, of the pupils (Heathcote, as quoted in Johnson and O'Neill, 1984, p. 61).

Heathcote insists that a teacher who is at the service of his students must be especially flexible and closely involved with the class in order to be insightful of the needs, potentialities, and propensities of the learners. She sees this process as a creative process, but also as an authentic, artistic endeavor of the most noble order. She would agree with Ross Mooney, who also describes teaching with these attributes as being creative and artistic in nature:

> The art and challenge of teaching is the same--to understand and then to cultivate creation. Teaching depends on the teacher's ability to discern creation under way in children and to then harmonize his own creation with theirs such that, in the reciprocity of mutual creation, still further life is born (Ross Mooney, as quoted by Zirbes, 1979, p. viii).

What Mooney calls the "art and challenge of teaching" is reminiscent of John

Dewey's concept that the act of teaching constitutes an art form. Dewey echoed the Greeks' aesthetic notion that experience is a complete unification and integration of a person with his creative activity. For him, education is primarily an artistic rather than a strictly scientific activity. An ideal educator unifies the student's mind and body--his "thinking" and his "doing". This achievement elevates education to a supreme art form--the "art" of education (Ozmon and Craver, 1981, p. 95).

One of Dorothy Heathcote's main concerns is raising people's understanding of how drama can contribute to the changing views and growth of a child. Unfortunately, there continues to be a number of educators who view using drama as entertainment and distraction from intellectual pursuit, especially since students tend to enjoy working in this fashion. With this concern, Heathcote again joins with Dewey's concept of growth and his theory of the individual. His belief that education is subordinate to no end beyond itself is described by Lawrence Cremin:

> It was Dewey's way of saying that the aim of education is not merely to make citizens, or workers, or fathers, or mothers, but ultimately to make human beings who will live life to the fullest--that is, who will continuously add to the meaning of their experience and to their ability to direct subsequent experience (Cremin, 1961, pp. 122-123).

It is at this juncture that a dissimilarity in the two philosophies tends to develop. Dewey formulated his goals for education in social terms, but believed that the individual would bring it into being. This emphasis on the individual lent support to psychologists who instituted the "cult of the individual" in educational methodology and to the followers of child drama specialists like Brian Way, whose philosophy was based on pursuing drama that focused on the "individuality of the individual" (Way, 1967, p. 20).

This is a departure from the viewpoint held by Heathcote. Although she is

deeply concerned about the importance of the individual, she advocates that the individual is far more enriched and nurtured, both educationally and developmentally, within the group's collaborative experience. This is seen by some to fundamentally challenge the educational philosophers and psychologists who focus on the individual student rather than whole group activity. But for Heathcote, drama has always been a whole group experience and this belief has not only led to her creation of a new methodology, but has also evoked criticism and skepticism among those practitioners who only find value in individual experience. With Heathcote's emphasis on the individual-within-the-group philosophy, there is a definite switch from the psychological emphasis to an anthropological approach (Bolton, as quoted by Johnson and O'Neill, 1984, pp. 7-9).

Heathcote's emphasis on process and improvisation has led some observers to the misconception that her attitude is undauntingly against performance or an end product of any kind. Yet, this is not the case. She believes drama, in whatever form, should not depend on the teacher's preferences, on prescribed curriculum, on inflexible rules, or on prewritten scripts, which are mainly determined arbitrarily by people who are far removed from the classroom. She also sees value in both the more formal production mode and informal dramatics. In her own words:

> A barrier has grown up and people have taken sides. But there is no reason why these two viewpoints should be opposed to each other. If our purpose in education is that children shall learn by doing as much as by listening to, then both these fields of activity are only two views of the same thing. Whether a play is to be taken from a book or conjured from the children's own experience depends not on a teacher's but upon the child's needs and abilities. It should be in the light of the child's needs that the choice of form is made (Heathcote, as quoted in Johnson & O'Neill, p. 89).

In fact, in her famous film, "Three Looms Waiting", she encouraged high

school students to conclude their drama in a formalized, costumed, theatrical enactment. As she explained in the film, "it was their ethos to perform together" and so she deliberately planned for the natural needs of that particular group. Their story was based on their own improvisation about military conscription in an ancient Athenian village. The formal elements of theatre were blended throughout their work and their enjoyment of performing it is evident. However, it is interesting to note that, as this performance-oriented group reflected on their experience after the play, they noted that they had enjoyed the emotion, intensity and spontaneity of the original improvisation more than its reenactment through performance ("Three Looms Waiting", Time-Life Films, 1971).

Heathcote also believes that theatre skills practiced without emotional experience to motivate them are void of any meaningful learning potential because drama cannot take place in a vacuum. Exercises in skills procurement are deliberately made void of emotion so that repetition can take place. She believes that pace, pitch, tempo and other acting nuances are best discovered in the heat and pressure of the experiential moment, not through robotic practicing of skills.

Although her work is usually conducted through improvisation, she still considers that the best learning takes place somewhere along the continuum between theatre and improvisation, and she is happiest when she is teaching in the area that lies mid-way between the two extremes. In her teacher education course, she offers the following table as a way to view both methods through the learning that takes place within the metaphor of the right and left hemispheres of the brain.

<u>Formal Approach-Theatre</u>	<u>Informal Approach-Drama</u>
often referred to as RIGHT HANDED	often referred to as LEFT HANDED

emphasis on learning: from the information gotten	emphasis on learning: from individual and group experience
through the mind	emotions aid understanding
objective learning	involvement in the teaching process
strong reliance on the proven	decision making determines the plan

(Class notes, University of Newcastle School of Education, April, 1986).

The terminology used to indicate the different functions of the two brain hemispheres and their diagonal pattern of control of the body is that any brain function centered in the right brain, which controls the left side of the body, is called "left handed". Any function centered in the left brain is called "right handed," because the left brain hemisphere controls the right side of the body (Smith, Powers of the Mind, p. 62).

In a Master of Arts thesis written by Jane M. Pfefferkorn (May, 1978), there is a discussion of the right-handed and left-handed learning processes that are tapped by drama experiences:

> Through its natural functioning, drama demands synthesis of the two brain hemispheres. The speech center is in the left or intellectual side and artistic ability resides in the right side. In contrast to all nonverbal art forms, the playing of dramatic roles requires coordination of the two sides of the brain at a very intense level. Drama helps balance the right-handed school setting with left-handed learning opportunities (Pfefferkorn, 1978, pp. 28-29).

Heathcote was asked to discuss the issue of right and left "handedness" in the teaching/learning process in an article entitled "Learning, Knowing, and Languaging in Drama: An Interview with Dorothy Heathcote" in the September, 1983 journal:

"Language Arts" (Vol. 60, number 6, pp. 695-700). She presented her perspective on how drama enables learning of previously established knowledge (right handedness) and self-discovered knowledge (left handedness). She submitted a diagram as a summary statement which provides a visual metaphor of the child as a learner. That diagram is presented on the following page, but it has been adapted for this paper from the original diagram.

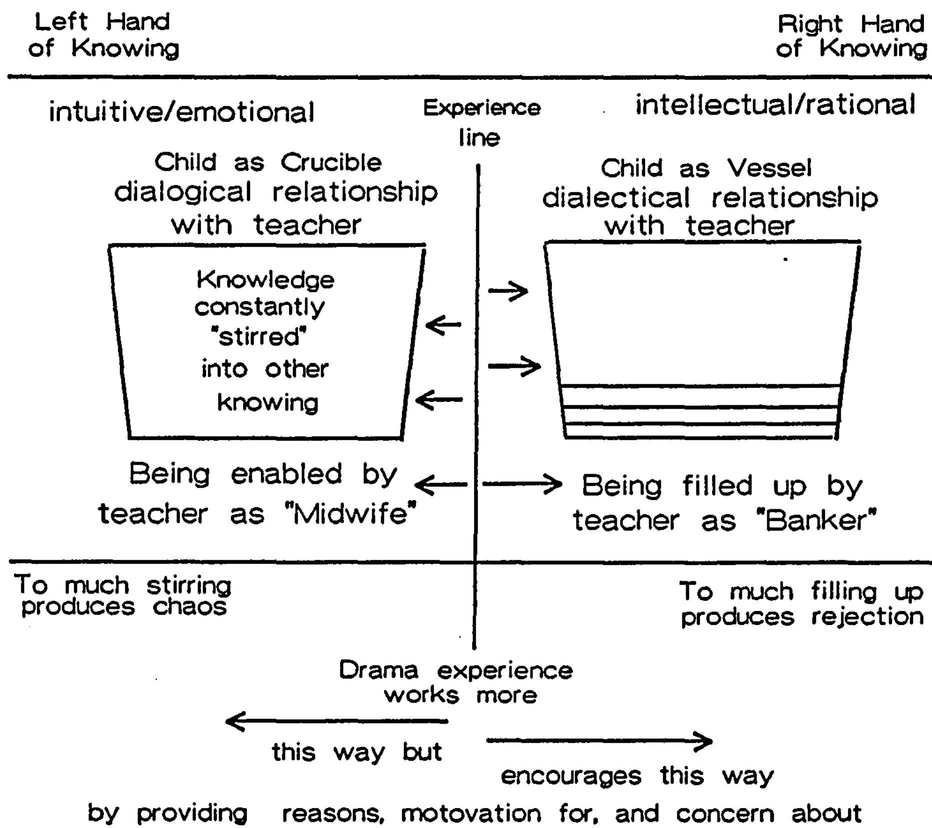
Heathcote has illustrated two fundamental educational concepts in her diagram: (1) the contrast between the nature of right and left handed knowing (intellectual/rational cognition versus the intuitive/emotional cognition) and, (2) the contradiction in the relationship between students as receivers of teacher-imparted information and students learning in partnership with their teachers. The issue of right and left handedness was briefly discussed in Chapter I, but it is important to refocus on the concept in order to understand Heathcote's illustration.

The diagram denotes the child as a "vessel" in terms of a dialectical relationship with the teacher and denotes the child as a "crucible" in terms of a dialogical relationship with the teacher. These concepts are congruent with Paulo Freire's perception of the pattern of instruction he has labelled the "banking concept" of education:

> Education thus becomes an act of depositing in which the students are depositories and the teacher is the depositor (Freire, 1971, p. 58).

The issues raised by Freire and Heathcote have political as well as educational implications. Freire is politically and socially provocative in his educational theory. In comparison to his impassioned initiative against educational, political, social, and economic oppression, Heathcote does not appear to be as

Communication Processes Between Teacher and Student
Adapted from "Language Arts" (1983). Vol. 60, no. 6, pp. 695-700.



aggressive as Freire. Indeed, as she reflected on her career, she admitted that she has occasionally regretted not having taken a more forceful political posture. Yet, she has been rigorous in her campaign for a more humane and just educational framework, which demonstrates her promotion of democratic behaviorism within the schools. And she has been ardent in the expression of her conviction that drama is an important and effective medium for communicating democratic philosophies. Her agreement with Freire's contention that teachers and students must participate in democratic dialogue and freely interact as partners in the learning process is evident in these comments:

> Communication is a crucial function in education. It allows people to be inclusive of one another as members of the species, to integrate their meaning for each other, to order their transactions to be increasingly supportive, and to share more fully in communion with their natures. In the classroom setting, we have as elemental the communicative system between a teacher and a student. We know its basic nature: two creative systems intercoursing, feeding one another.
>
> The teacher is a sender and a receiver. What the teacher sends, the student needs to be able to receive. As the teacher receives a particular sending from the student, the teacher needs to be able to organize a response which is relevant to what the student can next receive and use. The student, receiving, then organizes a response to be relevant to what the teacher can next receive and use, thus continues the sequence of communication. As each receives and sends, they have to be able to project into the inner world of the other and to sense what is forming there. Then their communication can be meaningful as a means to the sequential and emergent development of the communication. Otherwise, communication fails; education fails. Communication is the center of the educative system (Heathcote, as quoted in Johnson and O'Neill, 1984, p. 62).

Since dialogical communication processes are an important educational goal for both Freire and Heathcote, it is reasonable to assume that both would concur with the editors of Woman's Way of Knowing, by Belenky, et al., who adopt the analogy of a "midwife" in describing educators who teach through dialogue:

> While the bankers deposit knowledge in the learner's head, the midwives draw it out. They assist the students in giving birth to their own ideas, in making their own tacit knowledge explicit and elaborating it (Belenky, et al., 1969, p. 217).

According to Freire, "Banking education anesthetizes and attempts to maintain submersion of consciousness" (Freire, 1971, p. 68). Belenky, et al. continue this thought by comparing it to the process of a woman in childbirth who becomes a "passive spectator" with the administration of anesthesia and cannot participate actively. They contrast this example with the image of a woman involved in the natural childbirth process in which the midwife does not subjugate her to a "passive spectator" state:

> Midwife-teachers do not administer anesthesia. They support their students' thinking, but they do not do their thinking for them or expect the students to think as they do. Midwife-teachers assist in the emergence of consciousness. They encourage the students to speak in their own active voices (Belenky, et al., 1969, pp. 217-218).

Heathcote has also referred to the role of a drama teacher in the same capacity of the midwife:

> Drama is so very flexible because it places decisions in the hands of the classes; the teacher acts as midwife. I select all the best artifacts, literature, and reference books I can find (adult materials for the most part as I find them superior). I do not withhold information if I can find a way to impart it. I believe far too much information is withheld from classes, or children feel it is being withheld, which has the same effect (Heathcote, as quoted in Johnson and O'Neill, 1984, p. 101-102).

Heathcote believes that once the dialogical system of communication is established and the students' ability to think more critically has developed opportunities to utilize these skills must be provided in the classroom. It is in the context that the Greeks understood drama, as a "living through," that Heathcote sees

educational drama's greatest potential for contributing to children's growth and maturity. She is fond of Kenneth Tynan's definition of drama:

> Good drama for me is made up of the thoughts, the words and the gestures that are "wrung" from human beings on their way to, or in, or emerging from a state of desperation. Play is an ordered sequence of events that brings one or more of the people in it to a desperate condition which it must always explain and should, if possible, resolve (Heathcote, quoting Tynan in Johnson and O'Neill, p. 80).

For Heathcote, the key to the essential nature of drama lies in Tynan's definition. She offers this analysis:

> The heart of successful dramatization in which children are involved and concentrating and being made to think and use their energies, physical and mental, lies in the words "wrung from". Much of the confusion which teachers have with regard to drama lies in the fact that it is so intransient. They can hear when a musical instrument is on pitch or needs tuning. The same applies to paint and clay where the wrong mix of paints and size of brush can be easily recognized and put aright. In drama, the equivalent is not easily apparent and one of the first essentials is that teachers learn in dramatic terms how to mix the paints. The clue to this lies in Tynan's first sentence: that drama is concerned with people whose normal tenor of life has been disturbed and who are either about to be, or are already involved in emotional disturbances (Heathcote, as quoted in Johnson and O'Neill, p. 89).

This point is fundamental to Heathcote's own definition of drama, as succinctly stated in "Three Looms Waiting": "Drama is not rocks and fairies and people leaping about in leotards. Drama is a real man in a mess!"

Heathcote's statement that "drama is a real man in a mess" is based on the knowledge that dramatic tension is created when the characters in a scenario are confronted with a problematic experience. This is the result of an unresolved situation within the action which makes it "dramatic". Without the "mess" component, there is no drama, only characters drifting meaninglessly within a

setting. Since drama is improvised and not scripted, the "mess" evolves naturally and spontaneously as the characters work their way through the situation to solve the problem. Heathcote's reference to "real man" refers to how drama illuminates the past experiences in everyone's actual life, both large and small, and uses them as a base for action and reflection.

Put another way, one might say that improvised play ("drama") is based on the participants' personal experiences ("real man") which evolve into a problematic circumstance ("in a mess") which demands resolution. It is the process of working through and resolving that "mess" that enables learning to take place through problem solving. Finally, it is the process of reflecting on that resolution that leads to probing the deeper implications of its meaning.

Heathcote uses the make-believe life created in a drama to slow down the pace of the real-life experiences from which the drama is created. It is like using a microscope with a dramatic lens through which various scenarios can be created in order to study a variety of possibilities, implications, and outcomes. This is what the Greeks called "living-through"; it lets students test out their ideas, examine them again, reinvent a new scenario, test again, etc., without having to fulfill in their real lives the results found in the imagined environment. This state of dramatically "living-through" a problem without the real life burden of future accountability or responsibility is what Heathcote calls the "no penalty zone" of drama.

This characteristic of Heathcote's approach shows the influence of how German playwright Bertold Brecht worked in theatre. When she creates reflective elements within the existence of reality she is doing what Brecht called "visiting another room". In that "room" there is freedom to experiment and distort reality without the burden of future repercussions (no penalty zone) and the absence of the

"chance" element of real life (Johnson and O'Neill, p. 104).

By this reference, Heathcote once again demonstrates the common ground she shares with Dewey, as Ozmon and Craver explain:

> Dewey held that genuine thought begins with a "problematic situation", a block or hitch to the ongoing stream of experience. In encountering these blocks, consciousness is brought to focus, and one is made more acutely aware of the situation. It is in dealing with these real problems, Dewey argued, that creative intelligence is capable of development. He urged that each situation be looked upon as unique and dealt with experimentally by investigating the probable consequences of behaving in particular ways (Ozmon and Craver, 1981, p. 91).

The creation of reflective moments is a prominent feature of Heathcote's teaching. She compares the implications that may be found in the scenario of a drama to the many strands found in a thick cable:

> They are like millions of strands hidden under the surface of the story line which can yield any teacher immense stores of examples of human interaction. Themes cause us to ponder and hang about wondering "why?" and "how?". Themes cause reflection which is the purpose of all art (Wagner, 1976, p. 79).

To accomplish opportunities to reflect, Heathcote insists that teachers must suspend ego and temporarily withhold their expertise. Only minimum facts known only to the teacher need be relayed to the class. Long discussion or factual input by the teacher will destroy the opportunity for learning from discovery. Information will be much more meaningful after students have reason to want to know more. Heathcote is not interested in simulating events, asking interrogative questions or conducting discussions. This type of activity is irrelevant and damaging in her view. She tries instead to help students toward the internalization of an idea (rather than the intellectual comprehension of it) which occurs through personal realization. She

borrows the term "innerstanding" from Robert Persig's, Zen and the Art of Motorcycle Maintenance (1974) as a way of describing her goal for her students of deepening understanding (Persig, 1974, p. 39).

Heathcote's describes this process of innerstanding as: "The process of allowing people to stumble upon authenticity by building into the whole exercise a process of reflective pressure so that, as the working on the experience proceeds, at the same time, reflective power comes into action" (Persig, 1974, p. 39).

Heathcote does not believe that all learning should take place within the dramatic paradigm. Although she sees drama as a catalyst for all learning, she knows that specific information and skills are best taught through linear, right handed (or left-brained) cognition. Drama creates the need to expand knowledge in a way that is relevant and often exciting to students. Thus, seeking and acquiring the answers satisfies and resolves the dramatic tension caused by "not knowing". As B. J. Wagner describes it:

> If we think of any material stored in books as an unpalatable beef bouillon cube, to use Heathcote's metaphor, then some means must be found for releasing this dense mass into a savory broth of human experience. In educational circles, this process has been called "code cracking"--breaking the code so the messages can be read. When her students start asking for and pouring over dictionaries, encyclopedias, art books, and references of all kinds, Heathcote knows the drama has done its work; it has created a need for information. The code has been cracked, and the learners have found they have power over material rather than its having power over them (Wagner, 1976, p. 186).

Wherever students may be working along the continuum between formalized theatre performance and informal improvisation, they use the same network of "signs" as their medium of communication. The act of signing (or signalling) is natural and inevitable so long as there is another human being present to read the

signs. The exchange of communication (sign or signal being sent and received) then evokes a certain response which the receiver feeds back to the sender.

In the concept of the theatre, actors sign for the benefit of the audience and in actual life people sign in order to gain a response from others. Heathcote maintains that, in schools, signing must be understood and utilized in the most educationally beneficial and least confusing manner because children respond instinctively to all the signals being sent to them during the school day (whether they or the sender are conscious of them or not). She describes the development of her realization of this process in the following excerpt:

> When I first began teaching, I had no training in the "proper" ways to make contact with my classes. Coming from a theatre training I therefore used the thing I knew most about. That was, how to make it interesting and exciting to be present at an occasion marked by conscious signing of intent. I had not been taught about the complexities of classroom communication where the person in charge uses the mouth as the main means of communication, and sometimes the blackboard as an additional aid. Coming from the theatre, I got to thinking it would be important to suit the word and the gesture; AND the relationship with the furniture AND the book; AND indeed anything which at the moment could assist the class (Heathcote, as quoted in Johnson and O'Neill, 1988, p. 161).

Dorothy Heathcote's vision for incorporating the drama as education mind set into all teacher training and all "educational landscapes" across the curriculum is inseparable from her vision for better education in general. She holds that the basic element of drama, signing, is at the heart of that union:

> I have for years been irritated by the cry of "lets have more drama in our schools." I now realize why I always wanted to say "Don't lobby for dramatics, lobby for better learning!" It is, of course, because the heart of communication in social situations is THE SIGN. All teachers need to study how to exploit it as the first basis of their work. This is why we lobby for better schools when we ask that teachers wake up to the possibilities of the power of resonances in classrooms instead of verbal statements (Heathcote, as quoted in

Johnson and O'Neill, 1984, p. 169).

It bears repeating that Heathcote does not teach from a story line but rather through episodic events and circumstances. This sets her work apart from creative dramatics and many other forms of child drama, which are characterized by following a narrative treatment of events and circumstances. According to Pfefferkorn:

> Drama as education is never concerned with progressing through the well integrated events of a story: It strives to focus the particular circumstances of specific events so that learners understand and internalize their significance. When the work is episodically shaped, a number of things can be accomplished. Work can move faster and with fewer restrictions when energy is confined within clearly defined episodes rather than diffused in the transitions between them and spread over the breadth of work comparable to a realistic play. In other words, when the necessity to integrate every detail and event with everything that has gone before and everything that will come after it is removed, work is freed from the constraints that unified narrative form imposes; thereby, the educational possibilities are increased (Pfefferkorn, 1978, pp. 87-88).

Heathcote believes that a drama cannot begin until she is able to get students to "suspend their disbelief", thereby allowing her to help them "build belief" in the situation they have collectively agreed to embrace. But there is no obvious beginning point, only the place at which you find yourself at the moment, and she reassures teachers that "wherever you are is all right." Heathcote calls this "edging in" (Wagner, 1976, p. 34).

A teacher using Winifred Ward's "Creative Dramatics" model would typically spend a great deal of time establishing with the children the details of outward experience: characterization, plot, setting, etc. Heathcote's goals are different. Her model begins at a different place. She moves quickly into what the feelings of the characters might be so that students can begin to explore the inner experience of

the characters whose lives they are "living through." Outward details of the characters will present themselves as the inner processes emerge and will only be as significant as the children need them to be at the moment.

The perceptiveness and sensitivity with which Heathcote asks questions of her students, whether she is in or out of role at the time, is one of her most admired communication skills. She does not ask the loaded "I already have the answer" questions that children are so conditioned to expect from their teachers. Her inquiries are real, thoughtful, and genuinely significant and she signs very quickly that any sincere response from them is not only honorable but one she is prepared to address. This act of immediately treating students with dignity and respect lets them know instantly that they are participating in a situation in which they will have "safe" input. Heathcote shares her thoughts on the issue of questioning her classes as follows:

> I try to know the impact of every verbal statement I make as I make it. I select all signals with extreme care and sensitivity, even when working with my back to the wall with what I call "dragon's teeth" classes. I spend much time examining the uses of questions and the types of questions asked. I recognize a dud question and set about recovering from it immediately. One dud may take ten or more other good questions to make a recovery (Heathcote, as quoted in Johnson and O'Neill, 1984, p. 101).

B. J. Wagner describes Heathcote's "questioning" strategy as it applies to her interaction with classes as "any verbal utterance that signals that a response is wanted. This can include direct questions, statements and any other type of utterance that evokes class response." Wagner has identified seven varieties of "utterances" that Heathcote is prone to direct to her students: questions that seek information and assess student interest, that supply information, that branch to alternatives, that control and focus, that establish feeling, that establish belief in the

drama, and that deepen insight (Wagner, 1976, p. 610).

Once Heathcote has enabled students to make a commitment to the drama theme or context, she often uses more questions or makes statements that will stimulate and focus the response. She does not "direct", she "evokes" the drama. From the onset she begins to "build belief" by this "edging-in" process that she calls the "Big Lie" of the drama:

> Everyone involved must at least try to accept the one "Big Lie". That we are, at this moment, living at life rate in an agreed-upon place, time, and circumstance and are together facing the same problem (Wagner, 1978, p. 67).

By leading her students in this manner, she can summon up the children's viewpoints and ideas as the creative force of the work. The children instinctively realize this and begin to trust themselves and their "partner"-the teacher. This unites the group so that they can begin to work together in a nonthreatening, non-competitive atmosphere in which no idea is judged "right" or "wrong", "good" or "bad"; but rather, according to how appropriate it seems to the group for the scenario at that moment. Because this type of drama is based on improvised episodes rather than established story line, it can be started or stopped at will. Any change in the scenario, such as time, location, dramatic tension, is always negotiated with the group so that they all understand the perspective of the "Big Lie".

One of the earliest recollections most Americans have from Dorothy Heathcote's workshop demonstrations is her introduction of the concept she called: "The Brotherhoods Code". It is the system she uses to escape the trap of using dramatic storyline. It allows her to jump in a lateral direction into various periods of time, circumstance, social strata, and age grouping by hanging on to one constant element in a situation. B. J. Wagner gives the example of Heathcote in the role of

a woman carrying her daughter's breakfast:

> She can instantly say, "I am in the brotherhood of all those who serve another's needs; and immediately she has a dozen images at her fingertips-from a waitress at a drive-in to the servant of the King" (Wagner, 1978, p. 48).

In this approach, the teacher can find a wealth of materials for reflecting as well as for creating new dramatic episodes because the inner experience of the students remains constant and yet a wide range of new possibilities is opened up to deeper meaning and understanding.

To summarize the foregoing description, I refer to Dorothy Heathcote's own definition for her system of using drama as a teaching/learning medium. In her article "Drama and Education: Subject or System", Heathcote explains:

> Much attention has been given to drama as a subject, but in comparison very little to drama as a system. I therefore shall consider the latter.
>
> I define Drama as Education as being anything which invokes people in active role-taking situations in which attitudes, not characters, are the chief concern, lived at life-rate (that is discovery at this moment, not memory based) and obeying the natural laws of the medium. I regard these laws as being: a willing suspension of disbelief; agreement to pretense; employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living, moving picture of life, which aims at surprise and discovery for the participants rather than for any onlookers. The scope of this would be defined by story-line and theme, so that the problem with which they grapple is clearly defined. I maintain that problem-solving is the basis of learning and maturation (Johnson and O'Neill, 1984, pp. 61-62).

I offer the following correlation of excerpts from Heathcote's definition above with some of the concepts that have been discussed through this chapter in order to present my own understanding of how drama as education functions as a teaching/learning system (the excerpts from Heathcote are found within the

quotation marks):

"<u>active role-taking situations</u>":

- using oneself to metaphorically bring a fictitious being into the activity of the drama context--the "I am making it happen" aspect of dramatic playing
- internal action of role play-covert activity (thinking and feeling)
- external action of role play-overt activity (movement and speech)
- employing teacher-in-role strategies

"<u>attitudes (not characters) as the chief concern</u>":

- "being", not "acting"
- walking in the shoes of another person
- examining feelings through emotional identification
- from the character's point of view/perspective

"<u>lived at life rate, not memory based</u>":

- spontaneous, improvisation through role-play
- experiencing through episodes (as in real life), not through a pre-determined story line

"<u>obeying the natural laws of the medium</u>":

- using "sign" in all its possibilities to communicate
- consciously employing dramatic elements that will educate
- understanding drama as metaphor: a dialogue between the actual context and the fictitious context
- creation of role, use of space, ritual, symbol

"<u>willing suspension of disbelief</u>":

- building belief by "evoking", not directing

- starting with "where you are" as a place to "edge in" to the experience
- working "as if" (i.e., "as if" I were a scientist, or "as if" we were living in another time in history, etc.)

"agreement of pretense":

- drama is created when participants agree to step into a world of their own making
- beginning to agree-accepting the "Big Lie" of the place, time, and circumstance which has been openly negotiated with teacher acting in partnership with students
- working as a fictitious individual within a fictitious group

"employing all past experiences":

- bringing out what children already know but don't know they know
- children calling into consciousness their own inner store of resources gained through actual living
- finding relevance to new knowledge through correlation with past personal experience

"any conjecture of imagination capable of":

- looking at the drama action through the "mind's eye"
- utilizing the left-hand of knowing (intuition, creativity)
- uniting left-handed knowing with right-handed knowing (facts, information)
- engaging in symbolic playing with the group

"to create a living, moving picture of life":

- existential "living-through" = the 'it-is-happening-to-me-here-and-now'

quality of drama

- sending and receiving specific information through sign that depicts the fictitious scenario that has been agreed to by the group

"aims at surprise and discovery for participants, not onlookers":

- slowing down the pace-drama as "a moment of life seen under the microscope" of dramatic experience
- process not product oriented
- "man-in-a mess" (means solving the real life problems of mankind through dramatic tension created by the problem)
- dramatic tension (tension is both psychological and dramatic in nature)
- reflecting on implications
- moment of "awe" when understanding is reached and raised to consciousness

"scope defined by story line and theme to clearly define problem":

- creating the need to know and searching for fulfillment of need
- created and mutually agreed upon by the group
- understanding the parameters of the subject or theme to be pursued (may or may not be chosen from school curriculum)
- each episode has an inner structure held together by the underlying meaning of the action

"problem-solving for learning and maturation":

- respect for knowledge as well as the art form
- breaking out of dramatic context in order to reflect on implications and determine their meaning
- teacher withholds expertise

- "stumbling upon authenticity" - (the impact of discovering meaning phenomenologically as opposed to being taught)
- exploring in the "no penalty zone" - Brecht's "visiting another room"
- using the "Brotherhoods" to codify and drop to universal meaning
- making the "implicit-explicit"

Dorothy Heathcote has consciously endeavored to transcend the infrastructure of contemporary educational practice. She knows who she is and why she does what she does in the classroom. She understands from deep within her the tools of her craft and how to use them to create opportunities for growth in her students. She trusts herself and, even more importantly, she trusts her students and understands how to communicate that trust to them. The integrity of her purpose is always focused on the best interests of her students. She stands against the tide of modern educational doctrine, understanding from both the right and left hands of knowing that there is indeed a bottom line to her teaching . . . it works! And her success is given testimony by the enormous interest in the drama as education movement world wide.

Undoubtedly, the "product-versus-process" battle will continue until humanistic educators like Heathcote can raise the consciousness that it is not subject matter we are teaching, it is people!

CHAPTER IV

DOROTHY HEATHCOTE'S LEGACY TO TEACHERS

> If you decide you want to use this (drama as education) as part of your students' education, you must accept you are going to use human material, not fancy ideas, not cool abstractions of facts. You are using the human condition of your students, their attitudes, their philosophy, their ideas, and you have got to use them as they really are. You cannot pretend that they are different. So, you are going to be involved in human material and there are some teachers not born to be involved in human material. Am I still worthy of being involved with human material? is a question I have to keep asking myself. So, it is your human material and their human material that is going to somehow come together (Dorothy Heathcote, as quoted in Johnson and O'Neill, 1984, pp. 116-117).

In this final chapter I will consider the following areas as a means of interpreting Heathcote's legacy: the moral and ethical imperative of using drama with children; the nature of some of the criticisms of her work; the informal study I conducted with seven American educators; and the personal conclusions I have drawn on Heathcote's legacy as informed by my own classroom practice.

The Ethical and Moral Imperative of Teaching Through Drama

The history of western culture shows that the arts have never enjoyed

universal acceptance as being essential to school curriculum. As the survey in the first phase of this paper reveals, there have been circumstances where the arts, and drama specifically, have been incorporated in education, but these instances have been sporadic and tend to be associated with economically prosperous times and politically liberal leadership. The use of the arts as a teaching medium is extremely rare because a production of some type has been the traditionally expected outcome of performing art forms.

Arts in education has long been associated with a progressive, laissez-faire approach to learning. With attitudes shifting in the last decade toward the political right and funding support at a minimum, this stereotypic perception of the arts as an expensive luxury and a frivolous waste of time, space, and energy has encouraged some communities to exclude them from their educational agenda.

The public is demanding a return to the basics, though there is ongoing debate over just what courses should be included in that distinction. Though the argument that the arts are basic to human learning is widely recognized, teachers in the arts field have become hard pressed to defend their practice because a respectable theoretical base is only now beginning to emerge. In the field of drama specifically, perceptions have been further confused by the internal debate between those who view drama as an educational medium and those who consider drama as an off-shoot of theatre. Thus, the need to develop a theoretical framework is

crucial if educational drama is to ever achieve a level of credibility in public and institutional awareness. This point is made by the editors of Issues In Educational Drama:

> Educational drama teachers have begun to draw on sources in social psychology, developmental psychology, and the growing body of work which focuses on classroom process and descriptive evaluation. We have begun to see that drama in education represents a view of education per se and this has distinctive values, procedural features and implications for the role of the teacher and the learner. But we must be prepared to enter into a combative, intellectually rigorous exercise of clarification, exploration, synthesis and evaluation which is required to create a public awareness of the significance of drama in the curriculum (Day and Norman, 1983, pp. 1-2).

The fact that educational drama is an aesthetic learning medium can confuse the observer and give the impression that internal learning is taking place because of the external impression that is created when the student responds to the aesthetic form. Yet the outer expression may not be at all indicative of the inner meaning that is being experienced. Therefore, teachers working in the field should take the responsibility to ask themselves why and to what end they are employing drama and what kinds of learning are they likely to promote. They should also question how far these kinds of learning should be taken, especially when inner meaning cannot be determined by outward dramatic actions. As Heathcote sees it:

> There is, in any teaching situation, the inner structure of the teaching you create and the outer apparent look of the teaching you create.

> I have always planned, though I did not realize this until recently, for the internal structure of my lesson building.
>
> I call this "classic form," the careful looking at the internal structure of how you bridge between one part of the learning and the next development. I find that teachers are not trained in this. It is not the pretty outer romantic form that teachers must examine. You have got to look at the internal form and ask: What is the value of doing this? What is the purpose of doing this? (Heathcote, as quoted in Johnson and O'Neill, 1984, pp. 117-118).

Teachers need to identify and take responsibility for any inconsistencies between their intentions and their actual classroom practice. Educational drama teachers need to be especially cognizant that their lessons are more often shaped and influenced by their own personal goals and values than lessons taught through standard classroom pedagogy. Therefore, teachers who use drama should clarify their educational values because their moral and ethical imperative is key to the manner in which teaching messages are sent and are received by the students. According to Heathcote:

> In using the arts to teach, you must know why you are doing it. You must not do them because they are "fashionable." You must do them because you have decided that they will efficiently teach the precise thing that at the moment you want to accomplish.
>
> You have the double choice. You have a curriculum choice (such as history or literature) and you have a teacher choice, which has to do with your teaching ethics. What I want to happen is the reflective energy that comes out of the experience because of how we have handled those choices (Heathcote, as quoted in Johnson and O'Neill, 1984, pp. 120-121).

The process of using an aesthetic to open up learning, enables students to rely on their past experiences in shaping the drama context. This is a process informed by their intuitive knowledge (what Heathcote calls "bring out what they already know, but don't know they know"). They use their intuition to determine feelings, make choices, and formulate judgements as they establish the who, what, where, when and why of the situation. It is this focus on the fictional that makes the action dramatic. Heathcote's work is designed to reflect this relationship between intuition, imagination, empathy (vicarious identification) and tacit knowing.

In using drama to learn, it is necessary to evoke emotion to move from superficial play into the authentic experiencing of a situation. This is the "feeling" quality of the make believe spilling over into the "actual" quality of the situation (Bolton, 1984, p. 14). Heathcote motivates students to make decisions in a way that uses emotion in a "productive" manner; that is, a manner which will plunge them into a deeper understanding. The following example (a version condensed for this paper) is one in which students employed their emotions to explore the meaning of an ethical issue through the aesthetic experience:

> This week I had to teach a high school class. I wanted them to come to some understanding of loyalty within the feudal situation. I had been given a "history brief", you see: loyalty within a feudal situation-this is an "English" class. I did not, therefore start thinking about how the place was going to look. I did not start thinking, "Right, we need a Tutor mansion." Instead I said to myself, "How do I introduce the whole idea of loyalty? What strategy will I use

> whereby there shall be a slow realization that the choices between loyalty and disloyalty become available to the class? And how do I do this within a Tutor framework? And what shall be the dilemma? What will make it possible for them to make that choice? They were fifteen years old (Heathcote, as quoted in Johnson and O'Neill, 1984, pp. 117-118).

Although the entire account of this drama is not presented here, the essence of the experience can be related, albeit out of context. She continues:

> The children in the Tutor mansion met their final moment when they had to make the choice of being loyal or not. They were raided by three men (3 teachers "in role") who had been sent by her majesty, Queen Elizabeth I, to look for hidden Catholic priests. They could betray me (in role) as Lady Norris (who had helped the priests) or they could keep me safe. I had done nothing to win their loyalty. There had been no proselytizing nor religious teaching.
>
> They did not know they were going to have to choose whether to be loyal or disloyal. They just were caught in "a moment of authenticity", of real choice and real concern. Drama gives us the choice as teachers to allow our classes to stumble upon authenticity.
>
> What mattered to me was that suddenly they were in a very real situation with their capacity to understand it being employed in the process of change. It is not for me as a teacher to dictate how they should go about choosing. I have set it up. It has a form. But how they choose is for them to decide. We can then all reflect together upon the choices they have made. So a choice becomes consciously understood and pondered on (Heathcote, as quoted in Johnson and O'Neill, 1984, pp. 119-120).

Heathcote believes the teacher should always be cautious of times when children are merely simulating a situation, especially if they are taking advantage of

the dramatic experience by deliberately manipulating or stereotyping certain behaviors. For example, she would consider it unethical to allow or reward students who exhibit a "let's kill those Indians" mentality or who respond to a fellow participant in a prejudicial manner. Gavin Bolton addresses this problem when he suggests three ways in which a teacher can protect the students from indulging in such misuses of the drama experience:

> The teacher can respond in the following ways: (1) by anticipating the manoeuvre, (2) by using the drama to raise the status of the victim/victims, (3) by reducing the status of the offenders, or (4) by exposing the problem (Bolton, as quoted in Davis and Lawrence, 1986, p. 95).

Because evoking emotions is essential in making educational drama a less-than-superficial learning process, this aspect inhibits those who feel it is inappropriate to raise the emotions of students as part of a teaching strategy. Further, they fear they are not capable of handling learning situations when dealing with anything other than the mind. Heathcote would argue that educators should welcome opportunities to raise consciousness on subjects involving values and moral issues because today's schools are populated with children who have become apathetic by images of violence, sadism, greed, racism, injustice, viciousness, materialism, and all the other sensationalized messages that trivialize and dehumanize people of all ages.

Since children are exposed in countless ways to this sensual bombardment, they have never been in more need of a forum in which they can reflect upon the meaning of their experiences. Educational drama can provide that forum, because of the "no penalty zone of fiction" which carries no consequences in the actual world. Heathcote will not "water down" issues because she believes that an attempt by teachers to shield or protect children from emotional issues that are a part of their everyday experience, whether vicarious or actual, is not only a display of self-denial, but that the act of withholding the opportunity for children is an unethical and irresponsible choice of teaching strategies. She is especially concerned about this practice in teaching because we live in a time when the values and behaviors that were previously taught by the family, church, community, and culture are now relegated to their surrogate--the schools. For Heathcote, school environments are the most appropriate place for using drama to confront sensitive issues:

> Drama depicts life, and teachers can choose just how much of the material of any drama class will provide context for curriculum, either as work or play, which is undertaken in the no-penalty area of art. That is, participants will be able to test out their ideas, try them over again, and generally examine them, without necessarily having to fulfill, in actual life situations, the promises they have tried out in the depicted one. In the no-penalty area, the two parts of people have equal status. The spectator part, which allows us to stand back and see what it is that we are experiencing at any moment, and the participant part, which has to deal with the event in a practical manner. So drama uses people in groups, in immediate contextual

> time, which forces the pressure to act in an event. <u>This is the contribution which drama could make to the school curriculum</u> (Heathcote, as quoted in Johnson and O'Neill, 1984, pp. 129-130).

There is another component to the ethical dimension of Heathcote's model. She places great emphasis on "authentic" knowing and reflecting on the implications to arrive at meaning. As was discussed in the "Tutor" example, Heathcote calls this the "process of allowing people to stumble upon authenticity." She builds into the exercise a process of reflective pressure so that the drama continues at the same time as reflection is occurring. When the drama is stopped, reflection is carried on outside the role play. Heathcote's goal is to get people to think reflectively on matters of serious human concern. Matters or themes that would be typical for Heathcote to address would be issues of ecology and environment; human rights; the values of honesty, fairness, integrity, respect, and dignity; and a sense of pride and quality in one's work.

Heathcote achieves this goal by progressing the drama through a series of episodes ("an inner logic to that particular drama"), not a progression of events as in a storyline. This allows her to use the art form to pause in the fictional situation, slow it down, and distort it, in order to bring new meaning into focus. As in all art, drama provides productive distortion because it isolates or "particularizes" in order to enable examination through a distorted view. This promotes intellectual identification with the characters and their situation by identifying with some of the

social, moral, political, religious, or cultural issues they face. This process encourages students to "stumble upon authenticity" for themselves. It is only when this stage is reached that reflection can occur. Reflection is the most worthwhile reason for doing any teaching, according to Heathcote, no matter what teaching medium is employed. She believes that growth will not occur without it and, to her, growth is what real education is all about.

Gavin Bolton is another educational dramatist who employs the reflective stage in his teaching style. He reminds teachers that experience in and of itself is neither productive nor unproductive, but that it is how a person reflects on it that makes it significant or not. Bolton explains:

> To me, there are three kinds of reflection: (1) personal, which is a change in self-awareness by giving insight into one's own psychological make-up or into the social environment in which one lives; (2) universal, which is the conscious placing of an experience within a higher level of abstraction, a movement from the particular to a generalized theory or principle; and (3) analogy, which occurs when reflection makes a leap from the dramatic context to another context (Bolton, 1979, p. 126).

Bolton and Heathcote are in agreement that perhaps the most powerful reflection is that which occurs from within the drama so that the implications and applications of the actions and words of the participants can be legitimately articulated as part of the drama itself. When the teacher is in-role with the students, the teacher's role opens a wide range of possibilities for all types of

learning and reflection to be fed into the drama context. Since moments of reflection are initiated by the work of the teacher, whether in or out of dramatic context, the sensitivities of that teacher to the responses of the participants will determine where the reflective process will begin and, to some extent, where it will lead.

Dorothy Heathcote insists that teachers must demonstrate a strong moral standard by curbing any inclination to insert a personal agenda of values into the students' work. Just as she encourages teachers to withhold their expertise in terms of intellectual and factual information so that students can discover it on their own, she likewise does not intend to impose her values nor does she moralize to her classes about the reflective process. Instead, she makes what is implicit of the drama explicit in reflection by a process she calls "dropping to the universals". The relationship between implicit and explicit knowledge is explained by James Macdonald:

> Implicit understanding is to poetry as explicit knowledge is to science. The explicitness of science is in contrast to the unity and expressiveness of poetry. Science "adds up"; poetry integrates. It is becoming less clear to scientists whether explicit knowledge even "adds up"; not at least until we have made a poem of the other in our own being. When we make a poem of the other in ourselves, we do not trap either in categories and classes. When we understand each other, we create a shared poem of our existence. Understanding is the crystallization of our aesthetic knowing; explicit knowledge is its rational handmaiden. To know a child is to describe his characteristics; to understand him is to be able to write a poem that

> captures his essence.
>
> The teacher in such a process is, therefore, engaged in the art of living. The task of both student and teacher is the development of their own centering through contact with culture and society, bringing as much of their whole selves as they can bear upon the process. There is no specific set of techniques or of rules or of carefully defined teaching roles. It is primarily a willingness to "let go" and to immerse oneself in the process of living with others in a creative and spontaneous manner, having faith in ourselves, others, and the culture we exist in as a medium for developing our own centering (James Macdonald, as quoted by Gress and Purpel, 1978, pp. 122-123).

The "universal" is the well-spring, the source of human understanding. By gaining universal perspective on human experience, students widen their area of reference. The arts, including drama, always starts at the other end of the spectrum--a particular, precise, and unrepeatable instance--which then builds to the universal. Betty Jane Wagner discusses Heathcote's use of universal meaning in this observation:

> With great conviction Heathcote urges teachers to train themselves to look for the implications that lie beyond the actual work of the drama-or beyond real life situations, for that matter. For example, every artifact implies a maker; every tool, a task; every gesture, a feeling; every action, a goal; every word, an experience; every decision, a value. As you learn to see in a reflective way, you find you have in any environment, no matter how barren, a starting point for drama. Any artifact, then, can be a point of beginning. The drama that grows is always a group examination of what that beginning implies (Wagner, 1976, pp. 76-77).

"Dropping to the universals" is the term Heathcote uses for enabling students

to look below the surface and seek meaning. Any event can be a symbol of something beyond it. That which transcends the symbol is the universal meaning which is held in significance by human beings.

Richard Courtney has written the definitive text on the intellectual and theoretical background to drama and the relevance of drama in education. In Play, Drama and Thought (1989), he identifies four kinds of learning that the broad field of educational drama can promote, depending on how it is used. His list is applicable to Heathcote's interpretation of drama's potential for learning:

1. Intrinsic Learning: improvement of a person's qualities: perception, awareness, thought-styles, concentration, creativity, self-concept, problem identification and problem solving, motivation, persistence, etc.

2. Extrinsic Learning: improvement of the non-dramatic themes and subjects used; e.g., history, literature, etc.

3. Aesthetic Learning: improvement of the quality of feelings (our response) and thus the tacit level of insight, intuition, etc.

4. Artistic Learning: improvement of skills in creating theatre (Courtney, 1989, p. 13).

The human characteristic of creative imagination is dramatic in character because it requires us to think "as if." Alongside the actual world we create a fictional world which allows us to work with the actual. This process is vital to the future of human existence and that places it at the heart of education. And therein

lies the fundamental reason for using drama in modern education for the purpose of learning. As people become more disassociated with their humanness in the mechanistic, materialistic and scientific orientation of society, education through drama (and the other art forms, as well) refocuses thinking and learning into the humanistic position of "looking at things from someone else's point of view." As Courtney explains:

> If "Being" is a conscious sense of self as a human being and "Being as if" is the transformation of "Being" into something else, then the dramatic metaphor provides a situation in which the actual can be turned into the fictional in order to work with it--to co-exist in juxtaposition with drama, acting, and thinking "as it". This allows for the actual to study the fictional personality in total, including its effect on others (Courtney, 1989, p. 14).

Dorothy Heathcote's approach is based on a moral imperative that parallels the "I-Thou" relationship of Martin Buber's philosophy. His central metaphor is the dialogue of "I and Thou" in which two persons "read" or spiritually engage one another. This dialogue is in contrast with the monologue of the "I and It" relationship in which the other person is treated as an object (Buber, 1970). In applying Buber's metaphor to education, the "as if" is to see things from the viewpoint of the "Thou". Richard Courtney explains this process as the "dialogic/dramatic perspective":

> From Buber's perspective, the aims for education are the fostering of

> mutual respect/sympathy for others and of each person's freedom. In the play of human relations, sharing in an undertaking and entering into mutuality, we find self-direction, freedom, love and companionship (Courtney, 1989, p. 59).

Dorothy Heathcote's work is committed to exploring the human condition within the same "I-Thou" relationship that Buber professed. This raises the issues of freedom and relationship as they affect the educational drama process. Her goal is to get students to deepen their understanding of the world around them by exploring the meaning of the situations in which people find themselves to be in relationship. In these situations, people experience a process in which their thoughts, feelings and actions prompt them to make choices which then lead to consequences created within this process.

Heathcote's use of being "as if" seems paradoxical at first because she does not stress "playing" the role. Instead, she enables students to use themselves to identify as personally as is consistent with the fictional characters. The experience takes place at "life rate" (in the here and now rather than the replay of previous experience) in a fictional time and place which students have created in partnership with the teacher through their roles. "Believing" in the Big Lie" of the situation in which they find themselves is what is paramount, because the situation releases energy and deepens their feelings. The "feeling" or emotional aspect is essential to achieving a level of serious contemplation, empathy, and understanding, thus placing

them in the "I-Thou" relationship.

Drama in the classroom has been described in this study as a way of exploring various viewpoints and seeking out universal meaning. Moral valuing must certainly be a part of that process. Since people cannot suddenly become moral decision-makers, dramatic experience in the classroom can provide opportunities for decisions to be explored and attitudes developed. Unfortunately, regular classroom environments are rarely, if ever, structured so that these opportunities occur. Denny T. Wolfe addresses this concern in his article on "Educational Drama and Moral Development":

> We cannot expect a student to function as a responsible, choosing, prizing, and acting citizen at age eighteen when his sole knowledge of rights, responsibilities, freedom, justice, and brotherhood has come from negative experiences--from punishment for breaking rules he had no voice in making, from school courses and future occupations chosen for him, from unequal justice for antisocial behavior, from teachers' or administrators' ridicule of individuals, and from too frequent evidence that "good" guys finish last (Wolfe, as quoted in Shuman, 1978, pp. 100-101).

Since drama is a holistic, dialogical medium into which any number of themes and concepts can be integrated, cognitive learning and the raising of personal consciousness occur simultaneously. Moral education cannot be taught in a vacuum, nor can it be taught overtly. It must be connected with authentic experience within the psychological and cultural context of the whole person. This is a point made by

David Purpel in his book on The Moral and Spiritual Crisis in Education. Purpel explores the intimate relationship between culture and education, and expresses his vision for a moral and spiritual educative process that facilitates the critical and creative struggle for meaning:

> The public is trying to grasp what is fundamental to life, liberty, and the pursuit of happiness, and in response educators give them more standardized tests; the culture yearns for meaning and hope, and the schools suggest more homework and a longer school year. The world teeters on the edge of a new holocaust, and our leaders urge us to consider merit pay. Surely, we need and deserve more than nostalgic problems with fundamentally new approaches. This above all else, is not a time for timidity, self-deception, or magical thinking. If we are to take education seriously, it means we are taking cultural concerns seriously (Purpel, 1989, p. 22).

Drama has the facility to explore cultural concerns with the seriousness and critical examination called for by Purpel, especially when it is used in a way that poses questions and offers choices. Both Heathcote and Bolton have taught on the international level and have discovered the need to be especially sensitive to regional, cultural, political and religious issues. Themes of this nature could become distorted if explored improperly through drama and might lead to confusion and unnecessary stress, especially with younger children. Gavin Bolton poses the issue of the drama teacher's moral imperative in using drama for understanding sensitive issues:

> Whether we like it or not, the drama teacher is faced with a moral dilemma. Drama is a powerful medium for change in his hands. Is it his own or society's values that he will inculcate? If he believes that society is corrupt is that what he is going to teach? Or is there a less specific alternative? Is it possible to steer a course that does not come down in support of any particular view but causes children to examine and re-examine their own views and values? It seems possible that by "drama for understanding" we mean a constant enlarging or shifting or perspective so that the participants have to reassess their current understanding (Bolton, 1979, p. 134).

When Heathcote is dealing with students in so-called "Western democratic societies," she is inclined to work with issues that are generally well known, such as governmental suppression of political dissenters or the promotion of apartheid, as examples. She welcomes opportunities to examine issues that affect all people, such as poverty, violence, drug abuse, and environmental destruction. She does not confront such issues through one-sided political, religious, or legal viewpoints. When sensitive issues are raised, she usually approaches them through a parallel or analogous situation, and incorporates the system of the "brotherhoods" to find out what is common to all human beings in a particular context.

Heathcote is especially concerned with respecting the developmental age of her students but, in that respect for their well being, she also displays her belief that even very young children are capable and in need of handling serious basic issues. Heathcote would particularly agree with Bolton's comment on the continuing need to challenge basic values within a culture to assure that they are constantly

re-evaluated for their usefulness:

> What causes me great concern is that these issues can arouse a fervour of shock protest. If only that degree of concern could be harnessed in opposition to the lemming--like rush to the trivial! For the major problem in drama teaching at present is not that basic values are being challenged, but that nothing is being challenged at all (Bolton, 1979, p. 135).

A Response to Criticisms of Heathcote's Work

In a discussion aimed at determining the legacy of a person's contribution to any field of endeavor, especially one who has become famous, it is important also to consider the nature of any criticisms that have been made of their work. Because Heathcote and her model have been viewed as controversial by a number of educators, I will examine their criticisms as I know of them to provide a balanced perspective. Gavin Bolton gives attention to this issue in the following passage:

> You cannot not react to Dorothy Heathcote. There is, however a danger that her critics are really writing about themselves, defending their own positions, so there has been very little constructive criticism. Even the medium of an academic thesis has been used by one of her colleagues at Newcastle University, to express his scorn rather than offer a cool evaluation. There has also been a great deal of adulation which is perhaps even more harmful for it generates mysticism (Bolton, 1984, p. 58).

Heathcote's work is recognized for its innovative and provocative nature and is the method of choice used by a broad range of educational drama practitioners

and classroom teachers. There are other cases, however, in which educational generalists, child drama specialists, theatre arts teachers and casual observers are skeptical of her methods, perplexed by her strategies, and offended by what they perceive to be an "arrogance" in her boldness. Some see her as distant from every day educational reality and revolutionary in her unrelenting defense of the value of using drama in the regular curriculum setting. She answers these critics by inviting them to look past the outer, external "look" of the drama and into its internal meaning:

> Drama particularly, and much of our teaching, has suffered desperately about this inner and outer structure, because somehow or other we have looked at the outside of how other people look when they are teaching. We have never looked at the inside of what they are aiming at at any particular moment. A lesson changes from second to second. Often, others have torn my work apart and the work of each other by saying, "Well, of course, I would never dream of teaching the way Dorothy Heathcote teaches."
>
> So we get this manifestation in our profession, whereby people say, "Well, I've looked at what she's doing and I don't like it." They have only looked at the outer manifestation, and they have decided, as people often judge my work, "Oh, I wouldn't work in role like she does. She makes it too easy for them"; or "Why does she have to make it so difficult?" These are all external romantic forms.
>
> Drama can take place in two seconds or two months. It is such a normal thing. It has been made into an abnormal thing by all the fussy leotards, hair dos and stage craft that is associated with it. All it demands is that children shall think from within a dilemma instead of talking about the dilemma. That's all it is! You bring them to a point where they think from within the framework of choices instead of talking coolly about the framework of choices. You can train

> people to do this in two minutes, once they are prepared to accept it (Heathcote, as quoted in Johnson and O'Neill, 1984, pp. 118-119).

Heathcote has been criticized for her sometimes caustic bluntness when she evaluates the work of other practitioners in the field and when she critiques the work of her adult students in courses and workshops. With her ability to synthesize quickly several layers of implication, she lasers through the niceties of polite social conversation in order to bring critical rigor and useful discourse to a situation which has been intentionally designed to analyze a particular effort. This practice has wounded the egos of some of her students and made observers uncomfortable. I believe this practice cannot be relegated to the stereotype of the "high-strung-artist-at-work". Indeed, I defend her actions as having to do with her integrity of purpose, her sincere concern for learning, her search for authenticity as a tutor, and her commitment to be "in the service" of her students.

Some observers have criticized Heathcote for her powerful theatrical personae in the classroom. Because drama provokes emotional responses, her ability to capitalize on her acting skills is considered as being manipulative of the emotional climate by some of her critics. I consider this characteristic of strength to be comparable to pioneering leaders in other fields who have been necessarily placed in a skilled and forceful posture in order to advance their cause. Unfortunately, some observers are too overwhelmed to see behind Heathcote's

presentation to the educational principles which lie beneath the surface of her work. Wagner relates Heathcote's response to this criticism as follows:

> Heathcote insists that there is no magic in what she does-that it can be learned and employed by any teacher. Despite her obvious talent, sensitivity, and creative insight, Heathcote has no desire to deliberately make her procedures mysterious or occult. She is not a witch, but an educator, a self-conscious master teacher, who works daily to show others how to find material, select symbols, achieve dramatic focus, heighten tension, and slow the pace to lead children to significant moments of insight (Wagner, 1976. p. 15).

Another of the challenges for the classroom teacher in the struggle to implement and adapt Heathcote's strategies is that, because so much of what she does is intuitive, it is often contrary to the language, concepts, and the structured procedures with which teachers are used to dealing in the school setting. Heathcote describes her own dilemma with this problem in the following way:

> For a long time I have known that I am an "amateur" in educational circles. By this I mean that I always feel that, beside other people's thinking and talk, I stick out like a sore thumb. I read another book recently, however, and was immediately heartened by the realization that my "amateurishness" comes from my never having learned the language of depersonalization. Perhaps that accounts for why I am so bad at explaining what I am about to do and afterwards why I did what I did. I always understand it very clearly but find it difficult to depersonalize it in explanations. So do we slowly grow into understanding and change our perspectives ever so slightly, inch by inch (Johnson and O'Neill, 1984, p. 103).

Heathcote's theory of teaching for learning <u>through the aesthetic</u> rather than

for the aesthetic has put her in disagreement with Winifred Ward, who believed that using drama as a teaching tool for learning something other than dramatics was not a good use of the art form. It has also put her in opposition to those who, like Viola Spolin, use theatre games to focus student's concentration for developing theatre skills, though Spolin would probably agree with Heathcote that problem solving is a basis for maturation. Another area of criticism has been Heathcote's outspoken stance on the place of theatre arts in the curriculum, as Richard Courtney relates in a discussion about the educational drama movement in Great Britain:

> Peter Slade, Brian Way, Dorothy Heathcote and Gavin Bolton all love theatre-but in its place and that is not in the classroom. Theatre has its place as on extra-curricular activity. Drama is spontaneous, improvised and creative enactment, on the other hand, infused with everything that students learn (Courtney, 1980, p. 3).

For Heathcote it is in the intent that she believes the difference between theatre and drama lies. She has answered those critics who purport her practice has decreased the importance of theatrical form by developing a concrete set of conventions (thirty-three in all) that span the continuum and can be used for theatre and classroom productions, for making films and videos, and for improvisations in drama as education. These theatre conventions all have to do with the basic communication process of the theatre, as Johnson and O'Neill explain:

> Heathcote has provided teachers with the message that the heart of

all communication is SIGN (the sending of signals with all of your body to be "read" by the class-as discussed in Chapter III). By doing so, she has taught a basic, tenant of the theatre-which is that it is the art form which is totally based on SIGN. B. J. Wagner has quoted Dorothy as saying: "Classroom drama uses the elements of the art of theatre. The difference between the theatre and the classroom is that in theatre everything is contrived so that the audience gets the kicks. In the classroom the participants gets the kicks. However, the tools are the same: the elements of theatre craft" (Johnson and O'Neill, 1984, p. 158).

Introduction to the Informal Study

In researching Heathcote's contributions to the field of teaching, I conducted an interpretive inquiry through an informal survey of seven American educators. The purpose of the survey was to gain a perspective of Heathcote's legacy from individuals whose integrity and scholarship is firmly established by their own training and experience and who have also had close ties with Heathcote and her teaching model. Their perceptions are significant to this dissertation because they have all participated in the process of integrating Drama As Education into their own educational circumstances. A discussion and summary of this informal study is found in the Appendix.

Personal Reflection on Heathcote's Legacy

Throughout this dissertation I have discussed many aspects of Heathcote's work. This section emphasizes Heathcote's concern for the teacher's personal

development because I, as a beneficiary of her training, consider this area to be the most important aspect of her training of teachers. The field of education rarely recognizes the teacher as a unique and talented human resource in the classroom. This is, in part, because the field focuses almost exclusively on the teacher's academic, class management, and test-preparation skills. Heathcote acknowledges the total components of a teacher's resourcefulness, both personal and professional. And it is this characteristic that I consider to be one of her greatest legacies to teachers.

I had never considered the importance of developing a personal philosophy of teaching until I met Dorothy Heathcote. I first learned of her emphasis on the teacher when I saw the film "Three Looms Waiting". In the first workshop Heathcote led in Winston-Salem, she asked us to identify our professional and personal "driving forces." It required some serious contemplation to be able to list what really mattered to us as teachers and as individuals. She helped us explore the relationship between the two lists, pointing out that this was the basis for knowing ourselves and formulating a personal philosophy of teaching.

An exemplary teacher affects the way you see yourself and the world around you. I realized from the beginning of my affiliation with Dorothy that she had affected me in this manner because a shift had been made in my perception of myself. Dorothy has been training teachers to be "self" conscious for several years,

not just in Newcastle, but all over the world. And she finds an almost universal characteristic: because of the conditioning they have received, teachers are generally the victims of the misnomer that their work is based on "things", not people. She discusses her concerns on this subject in the following excerpt:

> What I am really saying is that in teaching, no matter what the discipline we actually work through, be it a language, mathematics, history or any of the other subject areas, the factor which makes it illuminated from within, and therefore incapable of being either arid or limited is that the teacher is really operating from deep wells of personal commitment related to the fundamental concepts by which he or she lives. If we attempt to train without unfolding, an understanding and knowledge of these concepts to the teacher, then we are doing a dis-service not only to that person but we are actually blocking the development of the teacher in that person. In my own experience as soon as this aspect of themselves is under review (by them not me) young teachers achieve a totally different approach to the task. They are "inside" their training as it were, and not seeking to find meaning in it. Suddenly they know how to make all the new information coming towards them relevant, and above all there is true commitment to teaching, and a wholeness in their grasp of techniques (Heathcote as quoted in Johnson and O'Neill, 1984, p. 36).

Heathcote believes that a teacher's plan for classroom lessons should be a culmination of his/her own philosophy of teaching, not the beginning. It should be based on an attitude about those human beings toward whom the lesson is directed and should be informed by a moral and ethical framework that composes the teacher's attitudes toward their students, toward the learning process, toward their role as the facilitator and enabler of learning, and toward themselves as human

beings. These components are inseparable in a teaching philosophy, as Abraham J. Heschel tells us in Who Is Man?:

> In asking about man we ask of man what he knows about himself as a human being. This self-knowledge is part of his being. Thus, knowing oneself and being a self are not to be kept apart.
> Like all concrete beings, man occupies a place in physical space. However, unlike other beings, his authentic existence goes on in an inner space. Geography determines his physical position; his thoughts are his personal position (Heschel, 1963, p. 7).

Heathcote speaks of "authenticity" in teaching. She means by this more than just developing a personal philosophy toward teaching. She means it in the "know thyself" sense; that one must understand their motivations, their goals, their strengths, their values, their principles, their tolerance levels, their prejudices, and their hopes as human beings. These aspects of a person's personality, belief system, and philosophical stance are what influence their perspective of themselves and how they interact with others. Schools tell us books and work sheets are our main resources. Heathcote believes our own humanness is our best resource and that we must know what that resource entails before we use it in our relationships and our communication systems with children. To Heathcote, the professional roles of individuals is secondary to the authentic or genuine self of the individual.

Heathcote suggests that a teacher ask themselves these four questions in order to help themselves begin to become an authentic teacher:

(1) What do you stand for" (this is reflected in what themes and attitudes one finds themselves teaching);
(2) When you look at your class what do you actually take note of first? (this has to do with clothing, mannerisms, energy, spatial behavior, physique, etc. and what judgements are made concerning them);
(3) What does your working environment have to contain or lack, for you to find it productive to work in, alongside your class? (this has to do with how one compensates and reorganizes);
(4) How many kinds of power must you hold on to, and which can you give away? (this has to do with centering oneself so that one can know their limits and their needs concerning control and power and allows them to then be free to be authentically responsible and realistic in the risk-taking that might occur (Heathcote as quoted in Johnson and O'Neill, 1984, pp. 182-183).

For Heathcote, authentic teachers must be creative in their approach to classroom interactions if they want change and growth to occur. It means devising new systems for approaching the work, encouraging more student interaction and decision making, engineering more feed-back techniques, taking more risks with materials and activities, and tolerating more ambiguity because students vary in their abilities. It means being process-oriented in a way that intrigues, then engages and interests students in learning. Heathcote then challenges teachers to extend their authentic behaviors to their relationships with other teachers, parents, and in the community (Johnson and O'Neill, 1984, pp. 179-186).

Finally, we come to the concept of reflection, a theme that has also been mentioned frequently in this study. In this case, it has to do with personal reflection

as it affects one's own philosophy and development of an authentic voice. Schools are places that often dehumanize teachers as much as students. Schools cause teachers to question their own worth and inner voice, force them to conform and treat them as mere facilitators of educational doctrine. Teachers have to fight for the time, energy, and serenity to think about their work and how they relate to it. They need to contemplate their feelings, experiences and values. They need to think about their goals and the kind of persons they are and want to become. They cannot develop a personal philosophy nor an authentic voice without the opportunity and the effort to be reflective.

By engaging in a reflective approach to analyzing their work, teachers can find a ready source of continual personal and social growth that leads to renewal and revival. This, in turn, develops their work and generates knowledge that informs future practice. That contemplation must be associated with active participation with the world around us because, as Heschel notes:

> Reflection alone will not procure self-understanding. The human situation is disclosed in the thick of living. Living rather than sheer being is what comes close to man's realness. The decisive form of human being is human living. Being human is living-in-the-world (Heschel, 1965, pp. 94-95).

Dorothy Heathcote urges teachers to come to terms with themselves by getting to know themselves as people, by identifying the forces that drive them, by

stating their own authenticity, by practicing reflection, and by developing a personal philosophy as a person and as an educator. She reminds us that this is not an easy task:

> Of course it will demand that teachers must cease to rely on their memories and their information as the main tools of their trade, and instead to rely on what they are, where they are in their thinking, and how they communicate their ideas rather than what they say (Heathcote as quoted in Johnson and O'Neill, 1984, p. 29).

Conclusion

Dorothy Heathcote is recognized as the foremost authority on the process of educating through the drama medium. This distinction establishes her as an educator and a dramatist. But I contend that this study supports my premise that she is primarily a philosopher, secondly an educator, and finally a dramatist.

In this study I have attempted to illuminate the philosophical nature of Heathcote's approach to teaching through the dramatic aesthetic. I have explored the theoretical foundation of her philosophy and described how she developed a "language for learning" through dramatic experience in what Rollo May called "an authentic form of the process of bringing something new into being" (May, 1975, p. 37-38). I have discussed how her practice is shaped by the perception of the child as a crucible rather than a vessel. And I have probed the nature of her legacy to teachers by conducting an interpretive inquiry into the reflections of other

educational drama practitioners and the insights gained from my own experience with her model.

The issue of Heathcote's long-term influence is noted in the introduction to Dorothy Heathcote: Collected Writings by Johnson and O'Neill, who correlate her legacy with the pioneering work of Harriet Finlay-Johnson:

> It would be a sad waste if, in the forward to a book on Drama in Education, published in AD 2050, Dorothy Heathcote's enormous contribution to the educational development of teachers and children was summarized in a couple of lines in the same way that Harriet Finlay-Johnson's work has been mentioned in the forward in this volume. Informed observers of both women have testified to their remarkable teaching styles and to the fact that both seek excellence in the quality response drawn from the children lucky enough to have been taught by them. We know from their writings that both regard dramatic activity as a valuable tool for learning across the curriculum, but at this point the comparison must end (Johnson and O'Neill, 1984, p. 9).

Now that Heathcote has retired it may seem like an ending of her work. But, unlike her hero, Finlay-Johnson, Heathcote has educated teachers as well as children and I believe they will accept the challenge to carry forward the essence of her work by adapting and refining her model so that it will be appropriate for their individual teaching circumstances. In that sense, Heathcote's retirement is a beginning, not an ending.

Although many observers have personalized her contribution to teaching by attaching it to her flamboyant personality and idiosyncratic teaching style, I contend

that the universal and timeless philosophical tenants of her work will endure. I take this stand because her model is grounded in her belief that it is the birthright of children to be taught with integrity, scholarship, rigor, sensitivity, dignity, and justice. To Heathcote, anything less would be a disservice to their potential as learners and as human beings.

I am confident that future educators will recognize Heathcote as a pedagogical pioneer and visionary as well as an innovator in the field of drama as an educational aesthetic. Those of us who have embraced her philosophy and practice will surely remember her in the image of one of her favorite metaphors: as a seed-sower who, as M. C. Richards puts it "gave them as a gift in good faith" (Richards, 1962, p. 21).

I encourage other scholars to investigate Heathcote's work as a demonstration of the evolution of child-centered education and urge a commitment to the perception of education as an aesthetic with cultural and social implications. It has become increasingly obvious that such a quest is imperative for the education of children in the 1990s and the early decades of the twenty-first century. As the demand for a comprehensive and humanistic approach to education increases, Drama As Education can provide a forum for preparing our young people to face the implications and the ramifications of the awesome challenges that will confront them as individiuals, as participants in their communities, as citizens of nations, and

as members of the global family.

As I bring this study to closure, I am reminded of Heathcote's inspiring manuscript entitled "Of These Seeds Becoming". The following excerpt reflects her philosophy of education as described in her own poetic voice:

> If I have any teaching wisdom, it is that I have learned to know
> the struggle IS the learning process;
> and the skills of teaching lie
> in making this time slow enough for inquiry;
> interesting enough for loitering along the way;
> rigorous enough for being buffeted in the matrix of the ideas;
> but with sufficient signposts seen for respite, planning, and regathering of energy
> to fare forward on the way.
> It is therefore, dear reader, my task as I see it
> to arm myself well for this struggle,
> so as to lead my class well into this forest of ideas,
> where light, dark, soft, hard, shallow, deep elements wait so that we carry well-guarded
> the questions to which we have as yet no answers.
> The present time will provide the time to wander and press,
> not the time that we must arrive.
> Arrivals are those moments of being able to demonstrate our knowing,
> and the wandering is the time of learning (Dorothy Heathcote as quoted by Shuman, 1978, pp. 4-5).

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APPENDIX

This appendix contains a discussion and summary of answers to questions asked of seven American educators concerning their perceptions of Dorothy Heathcote's Drama As Education model as it contributes to contemporary educational practice. The sample includes four women and three men whose experience includes teaching in public and private schools in grades kindergarten through twelve and at the university level. One individual is a psychologist and writer and another is a school administrator. All but one have a formal theatre arts background. They are listed below:

Mrs. Mary Kerr, Theatre Arts teacher at The Summit School, Winston-Salem; Mrs. Jane Pfefferkorn, Director of Cultural Arts, Winston-Salem/Forsyth County School System; Dr. Donald Wolfe, Department of Theatre, Wake Forest University, Winston-Salem; Dr. Ellen Yarborough, Counselor at The Methodist Children's Home, Winston-Salem; Mr. Jonathan Ray, Theatre Arts teacher, Conover, North Carolina; Mrs. Jean Hodges, Theatre Arts teacher, Boulder, Colorado; and Dr. Fred Chapman, Department of Theatre, University of Idaho, Moscow, Idaho.

This inquiry was conducted between December, 1990 and February, 1991. Some sessions took place in person and some were conducted by telephone. All conversations were tape recorded. In compiling the results of the survey from

several hours of these taped discussions, I selected responses that incorporated terminology that would be recognizable to general educational practitioners (i.e., critical thinking skills development, prescribed curriculum, discovery-based learning). This was done to make the findings relevant to the regular classroom teacher rather than to the educational drama specialist, whose background is more aesthetically oriented. The responses are listed under the four questions summarized below:

(1) Using the terminology of general education, how would you describe the characteristics of the Drama As Education process that are the most useful to the regular classroom teacher?

(2) What are some of the problems faced by Drama As Education practitioners in contemporary education?

(3) What do you see as some of the needs for Drama As Education activities in the future?

(4) What would you say are the most valuable teaching strategies that Heathcote has contributed to teachers?

There was a clear consensus from the individuals interviewed that the use of the techniques of Drama As Education in the classroom provides useful motivation to the students, with some students affected more than others, offers a more holistic learning opportunity, can be used in virtually the entire curriculum, encourages cognitive thinking skills, can often enhance interpersonal relationships, and of perhaps most importance, elevates self-esteem and respect for the views of others.

These positive points are not without some difficulties, however. The broader

use of the techniques of Drama As Education is hampered by a scarcity of teachers trained in this method. One reason for this difficulty for many teachers is to learn to use the method productively. Once learned, the teacher preparation time can be extensive. Some teachers are also affected in their use of this technique by a lack of appreciation of aesthetic values in learning and by support of fellow teachers and administrators. As a result, several of the educators interviewed were concerned about the future of this approach to education. Even though these concerns were raised, all were unanimous in their belief that Drama As Education is a valuable teaching method that has an important role to play in education.

Some ideas were offered as ways of increasing the use of Drama As Education as a teaching method. These include the development of a network of practitioners, national and international conferences to show how these methods can be used effectively, additional documentary material (such as video tapes) available to teachers, and the development of an archive of Heathcote's work as an international resource.

In this appendix, I refer to Heathcote's Drama As Education model as DAE, and my name as J.S. The responses are not given in any particular rank or order.

JS: Using the terminology of education, what do you feel are the most practical and helpful characteristics of the DAE process for the regular class teacher?

Summary of Responses to the Question:

- DAE motivates learning because students are moved by their involvement in the drama to research, inquire, and learn more than they presently know.

- DAE puts the student's personal experience to use so the drama is always relevant to them.

- DAE involves the mind and the body by unifying kinesthetic, intellectual and emotional understanding.

- DAE provides holistic learning opportunities by involving cognition in both hemispheres of the brain.

- DAE is versatile, timeless, and universal. Its use transcends the divisions made in schools of chronological age, intellectual ability, maturation differences, cultural and ethnic characteristics.

- DAE is a process that treats every child with respect and dignity and can lead to more caring relationships between students, teachers, administrators, and parents.

- DAE provides a secure, non-threatening and non-competitive atmosphere in which to express opinions, solve problems, and try out ideas.

- DAE allows for exercise in all the critical thinking skills and often results in reading and writing.

- DAE builds vocabulary usage because role playing encourages language that comes from a natural need to speak.

- DAE encourages students to honor the ideas of others and to develop listening skills.

- DAE gives teachers a humanistic way of viewing students and students a new view of their teachers.

- DAE contributes to school attendance and behavior attitudes because students want to be present and participate.

- DAE is fun, interesting, satisfying and builds self and group esteem.

- DAE has its own internal discipline. Behavior problems are minimal when drama is taking place.

- DAE makes students think past the facts and information of established curriculum into the deeper meaning of life.

- DAE answers the problem of getting back to the basics. Drama is basic and DAE takes people forward to the basics (forward to new knowing through a basic medium).

- DAE is experiential, discovery-based learning that will last over time.

- DAE is a natural integrator of curriculum-all areas of curriculum can be correlated with drama as the catalyst.

- DAE encourages cooperative learning and contributes to the social health of the class.

- DAE saves time instead of taking extra time because it is so accommodating of a variety of teaching goals.

- DAE doesn't cost extra money, require special equipment or supplies, or require a special place to work. All that's needed is people and a classroom.

- DAE can be conducted in team-teaching situations and other in-school configurations, as well as in the traditional one-teacher-per-class circumstance.

<u>Question</u>:

JS: What are some of the problems faced by DAE practitioners

in contemporary education?

Summary of Responses to the Question:

- The scarcity of mentor teachers and in-school practitioners now in the field.

- The absence of teacher-training programs in DAE and the rarity of in-service staff development in the DAE process.

- The stereotype against aesthetics as a legitimate way to teach for serious learning.

- The DAE movement may slowly lose momentum as more time passes after Heathcote's retirement.

Question:

JS: What do you see are some of the needs for DAE activities in the future?

Summary of Responses to the Question:

- The need for more networking between practitioners on a local, regional, national and international level-possibly of a newsletter to aid communication.

- The need to hold more conferences and develop ways to gain more experience in the field

- The need for the Dorothy Heathcote Archives to be developed at the University of Lancaster as a resource for teachers all over the world.

- The need for someone to produce a top-rate documentary series on Heathcote's theory and practice.

- The need for Heathcote to use her retirement to write and make more teaching videos.

Question:

JS: What would you say are the most valuable teaching strategies that Heathcote has contributed to teachers?

Summary of Answers to the Question:

- Teacher-in-Role: this is a technique that allows teachers to side-step usual teacher-status and function in many ways in relation to the class. This allows them to support student's work from inside the drama. It permits teachers to employ the "vocabulary of drama", such as gesture, eye contact, use of symbols and space, in a way that demands an immediate response in the same terms. Teachers can shift in and out of more than one role as long as children are aware that it is role playing and not "for real."

- Mantle-of-the-Expert: a form of drama which stresses the responsibility that goes with knowledge. It can be defined in the following manner: "Mantle" meaning: I declare that I will assume a life-style and standards of that calling (that expertise) and, "Expert" meaning: I will take seriously those skills deemed necessary for that life-style.

  Students, though still themselves, are task oriented, where a "job" must be done first as a vehicle that starts creative ideas flowing.

- Reflecting on implications (as explained in Chapter III)

- Teaching in episodes, not storyline (as explained in Chapter III)

- Slowing down action/distorting time (as explained in Chapter III)

- The Brotherhoods (as explained in Chapter III)

- Dropping to the universal (as explained in Chapter III)

- Adaptation of language that children/teachers can understand, i.e., "Believing in the Big Lie", "No penalty zone", drama is a real man in a mess" (as explained in Chapter III)

This interpretive inquiry reinforced many of my own perceptions and concerns about the future of Drama As Education and the Heathcote legacy, but overall it provided a strong endorsement of the potential of this method as an effective teaching/learning medium.