DRAMA *is* LIFE!
Exploring *ETHNO-DRAMA* as a Model for Designing a 21st Century Secondary Drama Curriculum

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Abstract

In a world of rapidly changing demographics combined with growing global nationalism and increased connectivity, educators are being forced to reconsider many previously held assumptions. This study proposes an innovative approach to drama education, which responds to these challenges. This response is *Ethno-Drama*, a model I have created to differentiate my pedagogical method from others, and which enables students of diverse demographic backgrounds to explore the interplay of *life* and *art*. This exploration of *self, other, and the world* around them is conducted equitably in a mentorship relationship with their teacher that is an ongoing learning journey. I present a review of literature on drama education from which I identify four main pedagogical categories that I use to present a clear analysis of *Ethno-Drama*. *Ethno-Drama,* as a model for designing a 21st Century secondary drama curriculum also responds to a most pressing need in contemporary education by providing both student and teacher an exciting vehicle, which elicits that continuing thirst for knowledge and self-reflection.

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Chapter One: The Landscape of Ethno-Drama

Setting the Stage

The current challenge facing educators is that they are competing on a daily basis for the attention and interest of their students, which can be easily drawn outside the classroom. As the world continues to change and technology becomes more prevalent, that challenge will only increase. That is why it is so important to ensure that school is a compelling, innovative and engaging place to learn for all students.

Ontario Ministry of Education, *Achieving Excellence* (2014a, 5)

Context

Drama, as a discipline, course of study or subject area, permits students to creatively explore life in representation or performance. *Ethnography*, as a methodological and pedagogical approach, is employed by educators to understand cultural phenomena, and to foster in students the ability to consider the *what* and the *how* of their lives (Sykes and Goldstein (2004); Suzuki *et al.* (2005). I have reshaped the term as *Ethno-Drama* and communicate it as a methodological approach that considers the interplay of *life* and *art* through an analysis of a range of factors, including *Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice,* and *Artistic Expression*. It is a model that respects the mutually exclusive, yet heavily interconnected landscape of drama education, in the processes and products of designing a 21st Century secondary drama curriculum. I believe the model also situates itself within the context of the serious overarching curriculum emphasis on STEM (Science, Technology, Engineering and Math) in preparing students for the world of tomorrow. For the purposes of this study, I am using the term *drama education* to describe the discipline, while recognising that many other terms are used, such as *drama in education*, *drama in theatre education*, and *educational theatre*. My study offers reflections on the theory and practice of designing an *Ethno-Drama* curriculum and contributes to the conversation on

drama education by exploring how *Ethno-Drama* might offer a guiding model for designing a secondary drama program—in which, in my own language, students' cultural diversity and shared stories about *self, other, and the world*, along with their artistry in drama/theatre works, may be explored and developed.

In this study, I want to investigate and offer analyses as to why students found value for continued enrolment in the *Drama Program at Millcreek Secondary School* (for the purposes of this thesis a pseudonym for the school has been adopted). My intention, then, is to examine the specific qualities and experiences that *Ethno-Drama* affords in teaching and learning. My hope is to demonstrate the efficacy of *Ethno-Drama*—explaining what it is, and how it is realized in the everyday circumstances of the classroom. I do so by explaining the pragmatics of *Ethno-Drama* and how success criteria and learning goals in its curriculum designs should not be seen by students and teachers solely for acquiring skills, nor solely for democratic citizenship; nor for serving as a procedural medium to learn other disciplines, nor for crafting drama/theatre/performance experts. Rather, the pragmatics of *Ethno-Drama* must require success criteria and learning goals that integrate *all* of these perspectives leading to positive outcomes.

Further, it is important to acknowledge that the terms ethnodrama and ethnotheatre are both used interchangeably in research (Gallagher 2006; Saldaña 1999); however, after surveying the literature, I prefer to embrace ***Ethno-Drama*** as a carefully reworked term to serve as an clear reminder (a mnemonic of sorts) of the mutually coexisting and heavily interconnected layers prioritized in *Ethno-Drama's* model. The nomenclature of Ethno-Drama also offers a visual reminder of ethnography and drama being independent of each other, yet co-existing for a greater purpose. Hence, *Ethno-Drama* reminds me to accommodate art and life in the lessons I create. Utilizing the hyphen grounds me to be more mindful of

contextualizing students' lived histories in teaching and learning experiences, as they engage in life and create works of art. When I am more mindful of contextualizing students' lived histories, I observe positive effects in the development of their processes, which, in turn, not only shapes their creativity, it also informs and impacts the quality of their drama/theatre works—their products (see Chapter Five). In the following section, I expand on my definition of Ethno-Drama in order to be more transparent with regards to its contextualization in my secondary drama curriculum design.

Purpose of the Study

In 2005, when I first embarked on creating the drama curriculum for *Millcreek Secondary School*, a new school in one of the largest school boards in Canada, I utilized *Ethno-Drama* in order to develop a design that encouraged alternate viewpoints, while simultaneously respecting drama as a discipline of study and aesthetic expression. This thesis focuses on my commitment to designing a drama curriculum that could help teachers address the experiences of others, and to support their efforts to deepen their students' capacity for reflection. *Ethno-Drama* became the methodological approach guiding my practice, a model for teaching and learning. In this research, therefore, I examine how alternate viewpoints are necessary to discover and gain clarity apart from one's own knowledge, by recognizing, implementing and mentoring culturally responsive practices. My research explores how teachers might design a drama curriculum that can nurture and promote a deeper awareness of the quality of empathy, reflection, interpretation and advocacy as essential ingredients in teaching and learning through *Ethno-Drama.*

I began this study on *Ethno-Drama* practice by examining my own roles as an *educator*, *mentor* and *lead learner*. Together with my students, we began to see and value learning, which included teachings of cultural proficiency and respect. The foundation of *Ethno-Drama* supports diverse approaches to looking at equity and, similarly, it encouraged me to see structural and systemic policies, such as *Manifesting Encouraging and Respectful Environments* (Southern District School Board, 2000), not as barriers, but as programs and courses of action put in place to promote inclusive education. Embracing *Ethno-Drama* permitted me to fully apply my school board's policies advocating human rights while at the same time successfully implementing Ontario Ministry of Education expectations for secondary drama. Thus, as a secondary drama educator, I began to envision and adopt a real sense of student-centred learning through inquiry-based learning, as a prerequisite for the elaboration of *Ethno-Drama* theory – from theory to applied approaches. I attempted to create meaningful curricular opportunities that supported the deconstruction and rebuilding of ideas about *self, other, and the world*, while clearly endorsing the development of a strong aptitude in understanding the discipline of drama/theatre. For example, in my *Ethno-Drama* curriculum, *themes of study* (see Appendix B) are not named for theatrical conventions such as *tableau, monologue, choral speaking and chanting, ritual, mime, minimal script, scene study, play, reader's theatre, teacher-in-role, dancedrama, mimedrama, or anthology*. Instead, the theatrical conventions become the method in which students shape their explorations into forms of representation or performance. The themes, such as *'Comic Relief', 'Inclusion and Exclusion in Society', 'When Silence Communicates',* and *'Puppetry and Puppet Masters: Plight in an Adolescent's Reality'* (see Appendix B), develop ideas and meaning creation, allowing students to share and learn about their own and others' perspectives, while the convention (one which they must learn to respect), becomes their platform and stage to share

what they have learned. My goal was – and remains – to enable students to envision *possibilities* for their lives: to become agents for change, to think critically, to respect difference, to communicate through multiliteracies, as well as to gain a great scope of aesthetic expression.

When the *Drama Program at Millcreek Secondary School* began in 2005, student enrolment in the new and developing drama classes helped to sustain it as a valued and necessary program of study. This thesis research led me to question how an *Ethno-Drama* inspired curriculum design, structured by deeply-valued and diverse approaches to exploring equity and aesthetic expression, became such a strongly enrolled program. What was its appeal and why did students at Millcreek Secondary School find significance in the program?

Millcreek Secondary School is located in one of the largest municipalities in Canada, in southern Ontario, in a metropolitan area that is significantly multicultural. Millcreek Secondary's current student population is around 1200, and houses a demographic diverse in cultural, religious, socio-economic and ethnic backgrounds. The dominant religious groups are Christian, Hindu, Muslim, and Sikh. Millcreek Secondary's student body consists mostly of immigrant, first, and second-generation Canadians. Students are 14 -18 years old, and the male-female ratio is virtually balanced – slightly in favour of males. The demographic of Millcreek Secondary's Drama program reflects those of the school and surrounding community. Students are bussed in from local areas, including the southern tip of a neighbouring city. In this community – one I have designed the drama curriculum for, one I continue to teach in, and one rich in diversity – drama has prospered. Accordingly, my study addresses the '*how'* and '*why'* of *Ethno-Drama* curriculum, and seeks to analyze specific phenomena associated with the content and context I have shaped. I am interested in exploring the conditions that have allowed drama to persevere and flourish at Millcreek Secondary

School. The Ontario Ministry of Education guide *Ontario Schools Kindergarten to Grade 12: Policy and Program Requirements* (2011a), states "In order to obtain the Ontario Secondary School Diploma, students must earn a total of 18 compulsory credits" (2011a, 54), one of which is from the arts – dance, drama, music arts, or visual arts (55). Thus, how has my *Ethno-Drama* curricular design – where clear emphasis is placed on the duality and equilibrium of culturally responsive practices and aesthetic expression – sustained attendance beyond the requirements for successful completion of secondary school? In such a diverse community is it possible that *Ethno-Drama* has found itself in the foreground of 21st Century teaching and learning?

I have observed the growth of the program for more than a decade and I have been struck by the fact that the majority of students enrolled in drama were not entering specialized theatre programs – a circumstance different from my own secondary school experience. While some grade 12 students have prepared for post-secondary theatre-based programs, many students have anecdotally expressed to me interest in other career pathways (See Chapter Five). Bearing this in mind, and from my personal observations – having taught grades 9-12 from September 2005 to the present – students continued to enroll in the successive levels of drama even after they earned their *one* arts credit requirement (see Figure 1 and Tables 1-8). This enrolment profile is part of the phenomenon I wanted to investigate. Could culturally diverse and shared stories about *self, other, and the world* balanced with aesthetic expression be the key components for drama sustainability? Why have students on a trajectory of entering non-theatre based fields completed this *Ethno-Drama* inspired program over a period of 3-4 consecutive years? What are their reasons for continuing in the program? How has it benefited them? Did they see value in the program? Has it impacted their lives? Moreover, can *Ethno-*

Drama become a possible structure to help redesign or support other drama programs in the 21st Century? Can *Ethno-Drama* curriculum design help shape a model for future drama educators embarking on envisioning their respective drama programs?

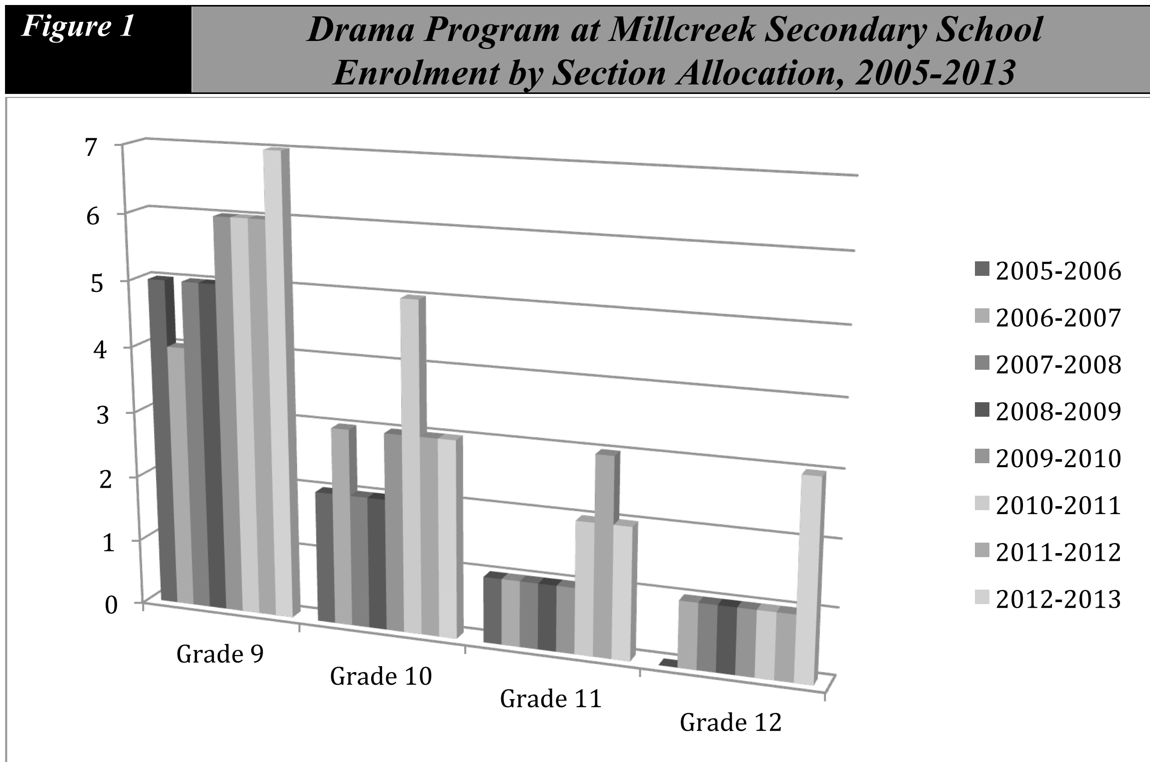


Figure 1 **Drama Program at Millcreek Secondary School Enrolment by Section Allocation, 2005-2013**

Chapter Two: Locating my Ethno-Drama Practice: a Literature Review and Analysis

Setting the Stage

Ultimately, a curriculum whose organization of educational pursuits is clear and experientially open-ended will allow students to imagine and to learn in a meaningful world. This is a community-built world made possible by the teacher's well-marked objectives, objectives that are not prescriptive but that enable a creative process…. [T]he nature of the subject determines the classification of goals. The objectives of drama education identify those skills needed by an individual, as a member of a community of 'creators,' to play out a role within that community and drive the scene forward

Kathleen Gallagher, *Drama in the Lives of Girls: Imagining Possibilities* (2001, 129)

Ethnodrama in Education and as Education: Review of Relevant Research

Ethnodrama considers context and cultural phenomena in the creation and construction of representations or performances, which reflect humanity, peoples' histories, and lived experiences in significant ways (Barone 2002, Cannon, 2012; Courtney 1989; Denzin 2011; Denzin 2015; Errington, 1993; Gallagher 2001; Garcia 2006; Goldstein 2014; Saldaña 2005,). Commonly referred to as performed ethnography or used interchangeably with ethnotheatre, Anneliese Cannon (2012) states that "Ethnodrama is one of the names given to the method of transforming data into performance (583)." Furthermore, Cannon suggests "This fusion of qualitative research and drama can take many forms, from classic monologues, dialogues, and plays, to more contemporary forms of theater like participatory performances, improvised performance art, and readers' theater (583)." Essentially, ethnodrama originates from the research method, study, and field of Ethnography. Suzuki *et al.* (2005) explain:

> The term ethnography is derived from a Greek word that refers to a description of a group of people and their way of life (Angrosino, 2002). Ethnography includes both methods of approaching data collection and a philosophical paradigm

> (Atkinson & Hammersley, 1994). According to Atkinson and Hammersley (1994), ethnography describes forms of social research that focus on (a) exploring the nature of particular social experience, (b) gathering and using unstructured data, (c) using a relatively small number of participants, and (d) interpreting the meanings of human behavior (206).

Though ethnography is considered as a form of social research, ethnodrama seeks to utilize people's lives and their individual/collective stories as the foundation for drama and theatre. In this way, "Ethnography leads to the creation of narratives – stories that are embedded in multiple contexts" (Suzuki *et al.* 2005, 206), and unlike works that are construed solely from imaginary accounts, works for the stage are structured and interpreted to denote significance or to give weight to the subject of the human condition.

In Heather Sykes and Tara Goldstein's study *From Performed to Performing Ethnography: Translating Life History Research into Anti-Homophobia Curriculum for a Teacher Education Program* (2004), ethnodrama is explored as an instructional method in designing curriculum: "Performed ethnography asks those students who actually perform for their classmates to position themselves momentarily within discourses that may be different from those within which they position themselves (Sykes and Goldstein 2004, 54-55)." I fully agree with Sykes and Goldstein's analysis since a focal point in my curriculum design asks students to develop empathetic perspectives in and outside of role-play. Richard Sallis' study, *Ethnographic Performance: A Change Agent for Drama Teaching and Learning* (2014), references this development as a "dialogic event" (314), advocating that "Performed research is gaining popularity due in part because audiences can be invited to both interpret and interact with the work (314). Goldstein's *Education World Teachers for Cosmopolitan Classrooms and Schools* (2007), echoes Sallis' position:

> School-based ethnographic research, which has roots in the disciplines and fields of anthropology, sociology, and education, aims to describe everyday school life from the point of view of those who teach and learn there. Ethnographic school-based research undertaken from a critical perspective attempts to get beyond people's everyday schooling experience to expose the ways in which unequal relations of power get reproduced in schools. [Thus] ethnographic playwriting involves turning ethnographic research findings into scripts and dramas that are then either read aloud by a group of participants or performed before audiences (133).

Goldstein's description is significant for understanding the value of ethnodrama because the method offers teachers opportunities to explore and mentor students from a variety of perspectives. Correspondingly, I see Sykes and Goldstein's (2004) position on imagination – "It is in this imagining of what could be…that performed ethnography holds exciting possibilities (Sykes and Goldstein 55)" – as truly evidencing the power and impact of the other side of the method – the Arts. I situate both studies (Sykes and Goldstein 2004; Goldstein 2007) as positioning ethnodrama in a setting for activism through lived experiences and, likewise, aesthetically. In such cases, ethnodrama becomes emancipatory. I am referring here to a form of transcendence where students become free to engage with *life* and *art* with fewer boundaries. Ethnodrama enable students to explore alternative responses to actual life experiences in a group setting. This is reflected in *research* from student histories and the *stage* (drama classrooms/theatre spaces) to create unique opportunities for learning.

Like many researchers (Gallagher 2001; Goldstein 2007, Goldstein 2014; Gillen and Bhattacharya 2013; Gouzouasis *et al.* 2008; Saldaña 1998(a); Saldaña 1998(b); Sykes and Goldstein 2004; Vanover 2016), I believe ethnodrama *as* and *in* education triumphs because of its natural ability to engineer *discursive spaces* – spaces where possibilities for negotiating life

and devising art are realized. In reflecting on the course of my career, I have found that the overarching themes associated with *life* fused with *art*, provide fruitful experiences for students. I have witnessed how the interconnection (and mutual exclusion) of art and life engage and develop students' sense of cultural diversity and shared stories about *self, other, and the world*. Students have explored cultural diversity through examining ways to create, imagine, empathise, innovate, communicate; and they have become activists for social justice, along with realizing the existence of plurality and multivocality within diversity. "Performed ethnography gives students the chance to respond, to be seen, to remain still, to be imagined anew or imagined differently (Sykes and Goldstein 2004, 59)." Sykes and Goldstein explain the significance of this work:

> As a critical educational ethnographer who is also a teacher educator, I want my own and others' ethnographic findings and analyses to speak to my students rather than at them (Ellsworth, 1994). Meaningful school change requires their participation (Glesne, 1998). I want to see the subjects of my and others' research represented in a way that not only facilitates their truths but also matters to people who are asked to listen to and act upon these truths (53).

Sykes and Goldstein's (2004) understating of *self* and *other* also summarises another value ethnography has in teaching and learning – the elevation of truth, voice, and respect. I appreciate the vision of truth, voice and respect as being part of the pulse at the heart of ethnodrama. I am interested in how one might strive for both the educator and the student to objectively and subjectively reason the *what*, *why*, and *how* of *life* and *art*. In other words, are *life* and *art*, recognised as the two core principles of ethnodrama, equally considered in the contextual practice of ethnodrama?

Evidenced in both my literature review and my practice, is ethnodrama's capacity to

creatively expose and express diversified narratives through the influence of theatre structures and forms where *life* and *art* converge. For example, Jim Mienczakowski (2009) in *Pretending to Know: Ethnography, Artistry and Audience*, explores these influences that ethnodrama offers within the execution of theatre structures and forms. Specifically, he states how ethnodrama is utilized "to maximise the audience's potential to integrate and interact with the scenarios being presented to them [leading to an] explanation and emotional comprehension of the lived realities of the characters being portrayed (232)." Here, Mienczakowski provides insight into his project:

> In every respect we sought to draw the audience into the heart of our performed depictions in order to bring about not only involvement, but also post-performance discussion and debate. The convention of a passive audience witnessing an event was not what we desired or needed. We were seeking both emotional and intellectual engagement with the issues we were dealing with. After being part of the performance event we wanted audience members to join our cause, validate or reject our data, or feel impelled to respond to or explore our arguments. The worst thing that could have happened would have been for audience members to have left the auditorium un-confronted by the scenarios portrayed or unconvinced by our explanations (323).

I find it meaningful how Mienczakowski reflects on the relationship of ethnography and performance and how such a connection leads to powerful interpretations of life stories on the stage. I appreciate his analysis of the relationship as well. Mienczakowski (2009) delves deeper into the benefits of ethnodrama, questioning whether the method has the capacity to be impactful for both the performer and the audience:

> Where Augusto Boal's theatre of the 1970s and 1980s sought to vicariously resolve

> the issues of individuals through vicarious role-play and therapeutic re-enactment (Boal and Jackson 1995) this newer, research-led breed of theatre goes further in its self-given remit to engage with, share with, provoke and (if it is good ethnotheatre) require response from its audiences in after performance discussions with the casts and writers. If we are to claim vicarious experience and associated learning as an outcome of witnessing ethnodrama, then it is clear to me that the gap between audiences and stage must be reduced still further in order to reframe our audiences as having 'participant observer' status in our mode of theatre (328).

Further, Mienczakowski constructively critiques the effects of the relationship of audience and the stage, accepting the common understanding that positions ethnodrama's strengths as being conducive to purposeful learning:

> Learning through exposure to vicarious experience safely experiencing and responding to situations, scenarios and discourse redolent of circumstances stressfully or emotionally encountered in real life is a typical and normal part of human development. Simply put, children and adolescents often learn how to respond or approach normal and confronting life experiences through role-play (325).

Ethnodrama surely acts as a gateway for learning about life, and this objective can be actualised though many theatrical mediums.

The ethnographic interpretation of life stories that are deep-seated in ethnodrama situates participants as active researchers in the development of the representation. Further, the representation, though fictitious once the act of devising drama and theatre takes shape, weaves "Real people's real stories, told in artistically crafted ways (Saldaña 2005, 68)," and becomes the artistic outlet for an expression of the human condition. Participants as actors, and the

characters they become, explore and share the plurality of life. Furthermore, as researcher-participants, their field notes become their *script* for aesthetic expression. In Saldaña's *Playwriting with Data: Ethnographic Performance Texts* (2005), he speaks to the inclusive nature of ethnodrama and how it leads to multifaceted knowledge:

> [E]thnodrama and ethnotheatre, [include]: (a) the ability to analyze characters and dramatic texts, which transfers to analyzing interview transcripts and field notes for participant actions and relationships (b) enhanced emotional sensibility, enabling empathetic understanding of participants perspectives; (c) scenographic literacy, which heightens the visual analysis of fieldwork settings, space, artifacts, participants [and] dress (68).

Saldaña understands the possibilities of ethnodrama to be wide-ranging – suggesting the technique permits the interweaving of fields and disciplines not necessarily connected to the arts. I completely agree with him because I understand how ethnodrama-inspired lessons afford breadth and depth in daily instruction in the drama classroom. For example, the 21st Century has afforded students many diverse learning modules, leaving educators with the opportunity to effortlessly weave together lessons that reflect a wide range of knowledge. Students learn about effective collaboration, communication, listening, negotiation, problem solving techniques and much more – these attributes resonate with 21st Century goals (Ontario Ministry of Education 2015b). The Ministry suggests that the following categories of 21st Century competencies have been shown to have measurable benefits in multiple areas of life:

- Critical thinking and problem solving
- Innovation, creativity, and entrepreneurship
- Communication
- Collaboration (teamwork)

- A growth mindset (metacognition / learning to learn, perseverance, and resilience)
- Local, global, and digital citizenship (46).

What is compelling about ethnodrama are those systemic layers Saldaña speaks of – layers that powerfully permit purposeful discussions and ideational creations to take shape in the classroom reflecting aspects of modern learning in the 21st Century (see Appendix H).

Principled in ethnodrama's vision are layers that are intrinsic and extrinsic to the arts. From these layers "Attention is given to form and content" (Gillen and Bhattacharya 2013, 1), which impact outcomes/explorations connected to social change. Norman Gillen and Kakali Bhattacharya (2013), in *Never a Yellow Bird, Always a Blue Bird: Ethnodrama of a Latina Learner's Educational Experiences in 1950-60s South Texas*, expand on this thought:

> The category toward theatrical presentation of data can be traced to anthropologist Victor Turner (1985), who saw performative ethnography as a means of "getting inside the skins" of those who are researched (p. 90). Turner theorized that ethnographers could better communicate the lived experiences of participants through the creation of narrative forms, which he initially referred to as *social drama*, and in the intervening years, Turner's controversial suggestion that researchers write and play-act the more interesting parts of their findings has attracted an array of proponents (Conquergood, 1991/2006; O'Neill, Giddens, Breatnach, Bagley, Bourne, & Judge, 2002; Saldaña, 2003). Miller-Day (2008), for example, has endorsed performative writing's provocative capacity to enable social change (1).

I believe careful attention to form and content helps participants in the development of ethnodrama, from process to product, and instills a sense of agency leading to theatrical

presentations that, as Gillen and Bhattacharya (2013) said, hold a "provocative capacity to enable social change (1)" The effectiveness of ethnodrama, established from shared stories, directly aids participants (students) to adopt growth mindsets – reflecting on and creating within spaces (drama classrooms) to critically comment on diverse life experiences. Mienczakowski (2009) highlights this perspective from Gillen and Kakali Bhattacharya's research:

> Learning through exposure to vicarious experience – safely experiencing and responding to situations, scenarios and discourse redolent of circumstances stressfully or emotionally encountered in real life – is a typical and normal part of human development. Simply put, children and adolescents often learn how to respond or approach normal and confronting life experiences through role-play…. Performers in any ethnodrama or ethnographically derived work are, in effect, 'pretending to know' the lives, realities and motivation of 'the other'. No matter how deep the research and how wide the background discussions and performer preparation in respect to the motivations, reactions and scenarios depicted –they are performing a version, an understanding, of the life and circumstances of some other's existence and life events (325).

I appreciate Mienczakowski's (2009) reflections on roleplaying leading to students gaining greater understanding about their own lives and other's lives (325), and in my practice, such ideals concerning roleplaying lived histories leads to construction and deconstruction of the *self* and *other*. However, such ideals may only be achieved in safe spaces. The construction and deconstruction of self and other is foundational to ethnodrama and issues concerning safety are addressed (Mienczakowski 2009; Ron Pelias 1998). Ethnographic approaches can encourage safe spaces for breakthroughs and encounters about *self* and *other* to prevail; I

regularly witness this circumstance in my drama classroom because of ethnodrama's influence, particularly in moments of discussion and debating controversial topics. Ron Pelias (1998) in *Performative Writing as Scholarship: An Apology, an Argument, an Anecdote* states how at the heart of sharing experiences through ethnodrama, "the self can be a place where tensions are felt and uncovered, a place for discovery, a place of power, of political action and resistance (11)." In response to these tensions, those practicing ethnodrama must be prepared to support students on the journey of deconstructing and constructing self. Contingent upon establishing a trusting and respectful environment, I believe ethnodrama can encourage critical investigations that aid in addressing those tensions – which, in turn, offer new understandings that are rich and meaningful, as opposed to arbitrary or irrelevant (Gallagher 2001; Saldaña 1998). In *Drama Education in the Lives of Girls: Imagining Possibilities* (2001) Gallagher states:

> Ethnography is critical in Drama research because it can capture the process of classroom action and the spontaneity of reflection...Without question, ethnographic research methods have brought participants in education studies into the centre of inquiry… the data, formally the sole source for meaning-making and explanations, are now a part of the larger research picture that includes the insights of subjects who are their source. In many cases, the reflections and perspectives of subjects in the research act are an essential part of the negotiation of meaning. It would seem that the reporting or research data no longer need happen in a vacuum and can include, in important ways, the subjects who speak in different registers and from diverse vantage points (13-14).

Thus, ethnodrama, as a contemporary research method, is also significant given that its predominant expectation locates participants at the centre of inquiry. In *Inquiry Theatre* (2016), Charles Vanover employs 'Inquiry Theatre' as a form of ethnodrama, and he echoes Gallagher's

position on this research method's power to create "dramatic productions that amplify research participants' voices (238)."

Amplifying, or as I like to refer to as *elevating*, the voice of students – placing them at the centre of inquiry – aligns with current pedagogy making ethnodrama incredibly contemporary as an educational approach for transformation and change. From my review of the research, it is clear that ethnodrama surely does not shy away from analyzing, discussing, and applying the human condition for impactful outcomes. There is, however, counter research that constructively critiques the validity of such claims that position ethnodrama as being infinitely deep and resounding (Allen 2011; Barone; 2002). For instance, one prominent concern questions the authenticity of ethnodrama's impact asking whether this methodological approach can effectively influence transformation and change, as many scholars conclude in their findings. Lise M. Allen asks whether "performative ethnography can help students learn about qualitative inquiry better than any other method (583)." This question has led me to consider ethnodrama in relation to *quality*.

What makes a quality ethnodrama? How can those using ethnodrama as education and for education ensure that quality learning is taking place from the process to the product? And, notably, how have I situated my own teaching to reflect the quality that ethnodrama affords learners – from theory into practice? In other words, what truly is the power and impact of ethnodrama? Although Allen (2011) does reflect on the benefits of ethnodrama in education and as education, I appreciate her critique for driving my own critical analysis into what *makes* or *breaks* the success of ethnodrama. I am not arguing that Allen answered this question for me, but rather that her research on the unique qualities of ethnodrama is significant to my critical analysis of why ethnodrama has become a hallmark of my practice. I believe that to

understand ethnodrama in a fuller way is to understand its distinguishing attributes. I found it difficult to find research studies on the qualitative attributes of ethnodrama, since most contemporary research seems to focus on ethnodrama in performance – as in actual productions – as opposed to examining the approach as part of the process. However, I was able to isolate *competency* as being a critical factor for the success and relevancy of ethnodrama. From Allen's study (2011), and in subsequent research (Gallagher 2001; Saldaña 2003; Saldaña 1998(a); Saldaña 1998(b); Sykes and Goldstein 2004; Vanover 2014; Vanover 2016), I have been able to conclude, extrinsic and intrinsic to my own practice, that being competent in the theory and practice of ethnodrama – both in understanding its teachable value and in administering its aesthetic form – is important to its success. Through my research on quality ethnodrama and its effective integration of two overarching fields – the Social Sciences and the Arts – I have been able to create many profound teaching and learning moments. I have come to realize that what is consciously reinforced for me is how the quality of ethnodrama experiences are essential to the competency of its administrator – the teacher. I also realize that competency in administering ethnodrama does not require the exclusion of the Social Sciences nor of the Arts; both overarching fields must be respected and integrated to create the richness and impact of the method.

The richness of ethnodrama is evidenced in appreciating *content* and *form*, and in such appreciation, I am more cognizant about how teaching with an eye to comprehensively integrating the Social Sciences and the Arts stimulates authentic moments of differentiated learning. This insight surely has assisted me in my journey to understand the phenomenon of continued enrolment in the *Drama Program at Millcreek Secondary School*. I value both fields and strive to represent them in my daily instruction. My familiarity has helped me align my

own practice with the literature that calls on ethnodrama to be comprehensive and inclusive of both Social Science and Arts. The question of quality also implies *professionalism*, and I have come to recognise that a real implication making or breaking the success of ethnodrama is in the professionalism of its practice. The individual components in the Social Sciences (for example: anthropology, ethnography, psychology, sociology, history) and the Arts (for example: aesthetic creation, artistic integrity, beauty, entertainment) work together to create quality ethnodrama. With competency in integrating the two overarching fields, one may surmise how the attractiveness of ethnodrama can lead to deep transformations and discussions about *self, other, and the world*. Doing so is truly a challenge, and I can attest to the complex nature of joining big ideas and details from each field into meaningful instruction. Yet, without taking the time to become experienced in both Social Science and the Arts, ethnodrama loses its quality. Thus, in my quest to become knowledgeable in the underlying principles of what makes or breaks the value of ethnodrama, it is fair to say that neither the Social Sciences nor the Arts can be overlooked. As Vanover (2014) states in *Teaching the Power of the Word*, "Ethnodrama must function as research as well as theatre (924)." He also clearly articulates the sense of balance in the relationship between Social Science and the Arts expressing how, "Ethnodramatic performance pieces should not be divorced from the ethnographic concerns that first brought the data to light (2014, 924)." I agree with Vanover, for the reason that in the pursuit of expertise in both fields, the Social Sciences cannot upstage the Arts, and the Arts cannot upstage the Social Sciences – they must work in tandem. In other words, lack of competency can lead to the marginalisation of key components that affect ethnodrama's value.

In *From Genre Blurring to Audience Blending: Reflections on the Field Emanating from an Ethnodrama* (2002), Tom Barone elevates Jonny Saldaña and Harry F. Walcott's

production *Finding My Place* as an example of ethnodrama done well. Barone (2002) suggests that *Finding My Place* competently interconnects scientific and arts-based research – research that justly comments on the human condition while appreciating aesthetic values. Accordingly, Barone respects *Finding My Place's* ability to equitably merge ways of knowing from different fields in academia, including the successful integration of performance, which, observably, is one half of the definition of ethnodrama. Barone (2002) and other researchers (Saldaña 2003; Sallis 2007; Vanover 2014) see the use of theatre, within the duality of Social Science and Arts, as being synonymous with the method's impact. This is a direct reason why Barone (2002) praises Saldaña and Walcott's production, *Finding My Place*: "Pioneers such as Saldaña and Walcott have bravely and successfully surmounted the artificial walls within the university that for so long separated educational ethnography from the theatre (264)." Barone's analysis reinforces my quest to gain greater understandings of ethnodrama in and as education with respect to methodically honouring both the process and product, alike, in student learning objectives. Correspondingly, Barone's (2002) critique of *Finding My Place* emphasizes what I believe Allen (2011) was drawing attention to when questioning how quality ethnodrama enables students to learn through inquiry-based learning compared to other qualitative research methods. Barone's critique is important to my understanding of ethnodrama because he considers knowledge of the craft and discipline of theatre as being synonymous with the success of ethnodrama as a research method. I believe this point to be important to assessment and evaluation approaches in my practice. Additionally, I believe there is a disservice to the application of ethnodrama if researchers employing the method fail to equitably execute its parts – Social Science and the Arts – well. The research suggests that Social Science is executed consistently and reliably – accounting for ethnodrama's origins in ethnography (Suzuki *et al.* 2005). Taking this into consideration, I am curious as to how many Social

Science researchers hold the integrity of theatre on the same level in their academic findings?

For me, Barone (2002) highlights ethnodrama's relationship to the stage and the audience (256-257). If the main purpose of theatre is to connect to an audience in some way (for example, through catharsis, transcendence, entertainment), I argue that the real risk to ethnodrama is grounded in Social Science researchers' lack of theatre knowledge, resulting in the absence of resonance, context or relevance. Barone's analysis of ethnodrama, using *Finding My Place* to evidence his perspective, lends to the conversation of quality and competency when employing ethnodrama in education and as education. He calls for academia/educators contextually practicing ethnodrama to be knowledgeable in their efforts to "*genre blur*" (258). Richard Sallis, in *From Data to Drama – The Construction of an Ethnographic Performance* (2007), suggests the following about the tensions of upholding Social Science expectations and Arts expectations in using ethnodrama as a methodology:

> [T]he writing of an ethnodrama as part of an ethnographic research project in a school can pose challenges for an ethnodramatist, working as both an artist and researcher…I found in this study, the ethnodramatic process can be fraught with aesthetic and scholarly dilemmas. I had to re-negotiate with my participants and myself….the aesthetic qualities of my ethnodrama. These tensions were for me a troubling part of the methodology associated with the study. However, dealing with them as they arose in the field, rewarded me with a series of most enlightening experiences and a deeper understanding and appreciation of the ethnodramatic process (17).

Sallis (2007), too, recognises the importance of the aesthetic contribution for authentic and creative performance research in ethnodrama. Here, then, the conversation about competency, and its relationship to quality, impacts our understanding of how different fields come together

to successfully engineer and accomplish ethnodrama. Again, methodologically, ethnodrama requires skill in "Artistic elements" (Barone 256), and "Scientific elements:…social science, in general…anthropology, in particular [and] ethnography" (Barone 259).

Saldaña published a seminal study entitled *Dramatizing Data: A Primer* (2003), where the subject of ethnodrama is greeted as a "how-to" guide for this methodological approach (218), and to resourcefully leverage what each side of ethnodrama – Social Science and Arts – offers society. If the Social Sciences lead to examining and questioning the human condition, then knowledge in the artistic implementation of theatre lends *real* impact to the performance for the audiences of ethnodrama:

> The art of writing for the stage is similar to yet different from creating a dramatic narrative for qualitative reports because ethnotheatre employs the media and conventions of theatrical production. A researcher's criteria for excellent ethnography in article or book formats don't always harmonize with an artist's criteria for excellent theatre. This may be difficult for some to accept, but theatre's primary goal is neither to "educate" nor to "enlighten." Theatre's primary goal is to entertain—to entertain ideas and to entertain for pleasure. With ethnographic performance, then, comes the responsibility to create an entertainingly informative experience for an audience, one that is aesthetically sound, intellectually rich, and emotionally evocative (219-220).

What I highly regard from Saldaña's extensive background are his strong declarations for theatre structures and forms to be exercised in ethnodrama research:

> These production experiences were influenced by my initial education and subsequent practice as a playwright, director, actor, designer, and instructor of theatre. This type of artistic training generates research perspectives different from

> colleagues first educated in social sciences who later in their academic careers explore drama as a genre of research representation (220).

Saldaña's (2003) point is clear: if an educator lacks professionalism in one of the method's complementary elements– scientifically (research) and artistically (entertainment), that is when ethnodrama will not reach its potential; and it will fail to effectively reach all participants involved (researcher-performer and audience). Furthermore, he argues, "Ethnodramatic research representation should be chosen not for its novelty but for its appropriateness as a medium for telling a participant's story credibly, vividly, and persuasively (218)."

I agree that the medium of theatre accommodates professional data collection from the field (participant/student exploratory data). For ethnodrama to be taken seriously, professionalism is founded in theatre not being seen as secondary to the Social Sciences; there must be a clear partnership. As Saldaña (2003) states:

> There's a folk saying among theatre practitioners: "A play is life—with all the boring parts taken out." Comparable advice for those interested in scripting their research is, "An ethnodrama is the data corpus—with all the boring parts taken out." The basic content for ethnodrama is the reduction of field notes, interview transcripts, journal entries, and so forth to salient, foreground issues—the "juicy stuff" for "dramatic impact" (Saldaña, 1998a, pp. 184-185). The results are a participant's and/or researcher's combination of meaningful life vignettes, significant insights, and epiphanies. This process generates the material from which the structure and content—its plot and story line—are constructed (221).

Other researchers, too, desire the practice of ethnodrama to be synonymous with professionalism (Allen 2011; Barone 2002; Cannon 2012). Cannon (2012), for example, declares in *In Making the Data Perform: an Ethnodramatic Analysis*, "ethnodrama, when done

well, can facilitate engagement, more nuanced representation, reflexivity, and even action from the researcher, participant, and audience" (583). The operative term here is *done well*.

Ethnodrama cannot be *done well* if the components engineering its whole are not highly regarded. The research, implicitly and explicitly, suggests that when the methodological approach is fully respected, that is when ethnodrama is dynamic. Cannon (2012) also suggests that "ethnodramatic writing and performance has the potential to be a joint, democratic endeavor, pursued concurrently by researcher and participant (585)" and if this is the case, then there is no question competency from those using the method – from theory into practice – is important. What I have gathered from my literature review into ethnodrama in education and as education, is the reality that competency seems to be disproportionately in favour of Social Science than the Arts. Although I have already identified this gap, I want to *explicitly* cast light on the importance of arts-based research in the contextual practice of ethnodrama. In the succeeding passage, I use Barone to underline this point:

> The design elements that are common to arts-based research projects are, I suggest, like those found in any good research, not present for their own sake. Nor are they chosen at random. Their selection is evidence of recognition that, in successful research endeavors, form and function are mutually supportive. Regardless of the genre or tradition of a piece of research, its formal elements must be chosen carefully and purposely toward the aspirations of the researcher for her or his work (Barone 2002, 259).

Barone (2002) seems to call for a standard of practice for ethnodrama guidelines that maintain ethnodrama's ability to provide deeper meaning for the performer/researcher and its audience. His attention to promoting, defending and questioning the balance of aesthetic qualities next to Social Science practices resonates strongly with me and the development of my own

curriculum design. Moreover, what resonates is Barone's (2002) consideration of whether aesthetic characteristics can truly gain authority within Social Science dominated research environments, where ethnodrama is utilized to acquire understanding about *self, other, and the world*, with little (or no) regard for creative growth from the Arts:

> I wonder about this particular ethnodrama: Does *Finding My Place* successfully bridge the gap between the cultures of the arts and the social sciences? Is the ultimate aim of an ethnographer such as Walcott not fundamentally different from that of a dramatist such as Saldaña? Do the elements of research design selected by each to further their aims result in cross-cultural tension that sabotage coherence? And as for the issue of audience, I viewed this ethnodrama as someone already immersed in the field of qualitative educational research, tuned in to the ongoing professional conversation about methodology and epistemology around which the play is thematically centered. [Therefore] I pose the prickly question of whether ethnodramatists should continue to limit their audience to people like me (256).

Although Barone (2002) reflects on the complex and complicated synthesis of two seemingly opposing fields of interest: Social Science (ethnography), the Arts (theatre), he, too, acknowledges that most of the research about ethnodrama in education and as education tilts in the direction of Social Science:

> As an ethnodrama, *Finding My Place* not only has roots in the theatre; it also reveals an allegiance to social science, in general, and anthropology, in particular. It is also an ethnography – and, as such, it contains certain features rarely found in theatrical productions that reside outside of an ethnographic tradition. These non-artistic elements of design seem to pay homage…to the tradition of social science

> in which most educational ethnography has historically participated (259).

Barone recognises the lack of aesthetic awareness in the contextual practice of ethnodrama and examines Saldaña and Walcott's production, *Finding My Place*, to discuss the problem. I agree with Barone and Saldaña who advocate for ethnodrama research to elevate the aesthetic sensibilities of the theatre. Barone (2002) adds, "I hereby declare [*Finding My Place*] a fairly successful attempt to synthesize diverse elements of ethnography and drama, elements that might have easily evidenced conflicting allegiances to Snow's (1993) two cultures of the arts and sciences" (256). However, Barone (2002) responds to the limitation and suggests possibilities for the future of ethnodrama:

> Just as… *Finding My Place* served to diminish the value of Snow's tired, brittle dichotomy, so, I hope, may future theatrical and literary productions speak boldly to democratic polity. This means (among other things) that those of us in academic departments such as anthropology and education that are traditionally associated with the social sciences may need to confer with professors of the arts and humanities about learning how to research and write stories and plays…. Pioneers such as Saldaña and Walcott have bravely and successfully surmounted the artificial walls within the university that for so long separated educational ethnography from the theater (264).

Analysis and description of the artistic structures that support the construction of ethnodrama are limited in contemporary research. I also question the following: do researchers utilizing ethnodrama have the competency to merge the Social Sciences and the Arts into ethnodrama? Specifically, do researchers employing ethnodrama have the *know-how* to deeply instruct the artistic elements and principles of theatre? I conclude my literature review on ethnodrama in education and as education with an excerpt that I unquestionably endorse:

> Research literature in qualitative methods has focused on storytelling as a model for writing and reporting. But theatre in the western world has been telling stories for more than 2,500 years and, more often than not, representing social life on stage—interpreted artistically by playwrights and actors with perceptive insight into the human condition. Playwrights are, and always have been, ethnodramatists. Virtually every subject researched through ethnography has already been examined in a play or documentary for the stage, screen, or television. But there is still a need for more good scripts in both theatre and qualitative inquiry. If all playwrights are ethnodramatists, then all ethnographers have the potential to become playwrights. (Saldaña 2003, 230-231).

Contemporary reflections on ethnodrama explore the real possibility of critically educating and learning from Social Science and the Arts. These reflections resonate with my creation of an *Ethno-Drama* curriculum for educators who are grappling with the creation and development of contemporary drama programs. (See above, page 2, where I explain my choice of the term ***Ethno-Drama***).

In my early years of teaching, discovering ethnodrama and branching out to create *Ethno-Drama* would not have been likely; neither would it have been straightforward for me to rationalise. Issues of anxiety were prevalent when I first began teaching drama. I was confused as to where to start – moreover, my angst was aligned with figuring out how to begin to perceive, judge, and implement the range of Drama in Education ideologies prevalent in the field (for example: Gavin Bolton, Kathleen Gallagher, Dorothy Heathcote, Jonathan Neelands, Cecily O'Neil). Questions such as 'how do I begin to make sense of the pedagogy – past and present – and why are there so many disparate orientations', perplexed me. What I do remember is that drama educators were distinctly embracing a few predominant pedagogical

categories in order to instruct their curriculum. Some categories had drama educators believe that drama was a space where students learned skills; others suggested that it was to be utilized as a medium to increase aptitude in other disciplines. Still other orientations focused on drama being a path of study where personal identity or good-citizenship was constructed. And, unquestionably, there was the approach that felt drama was exclusively about teaching the art-form. Deciding which pedagogical category would lead my practice was difficult, and this complexity, surely, is still relevant with new teachers today. However, in reflecting on those first puzzling years of teaching, I eventually commenced with the practice of *Ethno-Drama* without being consciously aware that I was doing so.

As a novice educator, I at first saw the curricular guidelines for secondary drama as a linear structure driven by the Ministry, and I considered them to be systemic barriers restricting *my* need for creative innovation. But, with experience, I discovered the opposite outcome to this initial conclusion. Through *Ethno-Drama*, I began to see the Ministry guidelines not as obstacles hindering artistic licence, but as valued pedagogical documents and foundational reference points outlining system priorities that support us, educators, in meeting the needs of diverse student populations. Ministry guidelines were imposed in order to fully support success and transparency and to meet the needs of all students. However, in recognizing and implementing this goal, I am still acutely aware of the novice secondary drama educator I once was, trying to grasp curricular documents, to make sense of them in order to successfully teach and learn. The synthesis of pedagogical documentation and content into curriculum design is a difficult capacity to expect of new drama educators—both pre and in-service teachers. For this reason, the purpose of this study is to offer further consideration into designing a drama program that contributes to the conversation on ethnodrama in education and as education and

how *Ethno-Drama* might become a guiding model for new drama educators. Indeed, if the objective of Ontario secondary schools is to provide "unique ways for students to gain insights into the world around them" (Ontario Ministry of Education 2010e, 3), then *Ethno-Drama* merits deliberation.

> [S]tudents can develop their creativity, learn about their own identity, and develop self-awareness, self-confidence, and a sense of well-being….The arts nourish the imagination and develop a sense of beauty, while providing unique ways for students to gain insights into the world around them. All of the arts communicate through complex symbols – verbal, visual, and aural – and help students understand aspects of life in a variety of ways. Students gain insights into the human condition through ongoing exposure to works of art (Ontario Ministry of Education 2010e, 2010f, 3).

Beginning in grade 9 and scaffolded to grade 12, explicit overall and specific expectations in the *Ontario Ministry of Education; The Arts* (2010e; 2010f) aim to broaden a student's perception, opinion, and meaning in the making of "dramatic texts, forms, characters, and theatrical productions. They incorporate a variety of dramatic elements and conventions in their performances and productions. Students will engage in increasingly effective social interactions and collaboration as they create, perform, and analyze drama" (2010f, 81). Accordingly, drama course strands focus on students being expected to create and present, critique (reflect, respond, analyze), and have foundational knowledge "addressing dramatic forms, conventions, practices, and skills" (81). The 2010 revised Ontario curriculum for drama offers educators opportunities to design many models in drama education, and, as a result, several possibilities have been explored as to how Drama programs can be shaped or

represented within pedagogical practice. How then does teaching through the lens of *Ethno-Drama* support and sustain drama education in the 21st Century? In a learning community where students from diverse backgrounds form a unique demographic, how can drama teachers design an *Ethno-Drama* program that will help students find value for continued learning?

Pedagogical Categories in Drama Education

It is necessary at this stage to explore the rich history of drama education in Ontario in order to position ethnodrama, in general, and *Ethno-Drama*, specifically, in that tradition. Over the past four decades, drama has flourished as a discipline, course of study or subject area, and has become a part of the curricula at the elementary, intermediate and secondary school levels. There are numerous operating orientations within drama education presenting the field with a range of perspectives on the intentions of drama as a subject of knowledge. "Not only is the role of Drama uncertain within… curriculum but it also manifests itself in different forms, terminologies, and pedagogical practices depending on the training and beliefs of the teachers involved" (Gatt 2009, 167).

> The terminology for the forms of educational Drama that take place in the classroom is abundant and can be rather confusing. The list of names given to Drama activities range from Drama-in-education (Bolton, 1984), Process Drama (O'Neill, 1995), creative Drama, creative dramatics (Ward, 1930), developmental Drama (Cook, 1917), improvisational Drama, improvisation, informal Drama, classroom Drama to performance-based Drama which is more like theatre classes where performance is the objective. The vast terminology applied to Drama activities reflect the various methods practiced by different theorists of Drama teaching (Woodson, 1999). There is no national or international consensus as to the

> terminology of Drama in schools (167).

There is great deliberation and argument here: the differences, divergences, and discrepancies are extensive. In particular, the difficulty of knowing which pedagogical theory or approach might be the most valuable to explore, given one's practice, and the policy/philosophy of one's respective school, board, and governing agency are greatly apparent. There is a real limitation that exists in the research terrain, bearing in mind the effort and knowledge required to merge the plethora of possibilities into a coherent understanding for those who are just beginning in the field. In *Key Concepts in Theatre/Drama Education* (2011), Shifa Schonmann reflects on the prevailing concern by discussing and questioning the identity of contemporary drama education objectives:

> The question of identity did not trouble many researchers in the past: we did the work, as each one of us saw fit. Over the years, there have been many moments, especially at conferences, when it seemed that gaps were becoming visible, cracks were being heard and questions were demanding answers. The questions included: How can professional identity be created? Do we need leaders? Is developing the field possible without leaders? What are the themes that should concern us and in which contexts? What kind of research do we need to develop? What is the motivation to go on? What is the theoretical space in which we are working? Do we have boundaries? Do we need boundaries? What for? How can a field of knowledge crystallize identity? What is meant by "professional identity"? Is there room for crystallizing personal identity along with crystallizing professional identity? Are they synchronic processes? What is the place of artists in the community? What is the place of social workers? Teachers? Researchers? (8-9).

In this literature review, I consider these tensions and provide a survey of best practices (e.g., Anderson 2012; Lundy 2015; Schonmann 2011), identifying and synthesizing the salient pedagogical categories in the field of drama education in hopes of contributing to drama education research.

In the 20th Century, there has been great interest in evaluating the purpose and objectives of drama as a course of study in education (Langer 1953; Winnicott 1971; Heathcote 1984; Bolton 1985). In *The Artist in Society: Understandings, Expectations, and Curriculum Implications* (2008), Ruben Gaztambide-Fernández offers perspective on the importance and position of the arts in the 20th Century:

> The view of the artist as cultural civilizer is predicated on the notion of art for art's sake. According to this paradigm, works of art are their own justification; art exists primarily to satisfy the needs of art…. [A]rt exists for its own sake only when a work is judged as art and nothing more; it does not express emotions or illuminate profound understandings of experience, but rather, enjoyment is derived from the act of judging the object as a work of art. Yet, as we have seen, the concept of art is not detached from the concept of culture, where culture is seen as the great contributions of human civilization. The idea of art for art's sake cannot be detached from the idea of art as a contribution to civilization, where culture and civilization are nearly synonymous (242).

Gaztambide-Fernández (2008) goes on to explain that "Assuming that developing their 'talents' and 'skills' will suffice is not only naïve, it is to neglect the complexities of cultural production and to foment the role of the arts in social and cultural reproduction and oppression" (251). Scholars commenced with investigating drama's value within schooling, as comparable in importance to any other knowledge area within education (Eisner 1976; Winnicott 1977;

Boal 1979; Heathcote 1980; Turner 1982; Bolton 1984; Robinson 1984; Esslin 1987). Further, drama began to be shaped by practical activities with the child, preadolescent, and adolescent at the core of instructing curriculum. Lessons centred around students as they explored issues of inclusivity, multiculturalism, and equality (Errington 1994; O'Neil 1995; Garcia 1996; Saldaña 1998, 1999; Gallagher 2001; Hanley 2002). Drama has seen a shift from theory into applied experiences that offer many educators an array of choices for teaching and learning. However, it has also left them in a position of conflict: how do educators select amongst a range of diverse pedagogical frameworks to follow and incorporate into practice? Consequently, I have conducted a review of literature published from 2000 – 2016 exploring pedagogical orientations in drama directed by the following questions: What are the current pedagogical categories in drama? What are the contemporary rationales behind drama as a subject and, subsequently, what should be taught? Why is drama as a subject significant in the lives of students? How do students and teachers perceive drama and how does it take shape within teaching and learning? Drama educators are left with challenging choices: which category (area of focus, orientation, perspective, framework) should be used and embraced?

To begin documenting the pedagogical categories in drama education, I will first provide a description of the methodological approach used to conduct this literature review. I will then present the results of the research in four main categories, offering pedagogical goals for drama. I will speak to the strengths and limitations of the objectives presented considering the quality, impartiality, persuasiveness, and merit of the respective research. Through this discussion, I will offer possible solutions with regards to the gaps in the literature in order to further advance research in drama education. There are numerous pedagogical orientations within drama education, which provide a range of perspectives on the intention of drama as a subject of knowledge. In view of this, I have identified four major groupings taking into

account the rich diversity in drama education. My intention here is to offer categories in order to explain and expedite understanding of the many debates and objectives for pedagogical experiences in drama.

From my extensive review of the drama education research over the past decades (1972-2016), I have unearthed the following four categories, and my analysis suggests that they are shaping current instructional outlooks in drama education:

First, I will look at ***Social and Cultural Capital*** evaluating the importance of learned skills in communicative, socialization and behaviourism models. Second, I will explore ***Cross Curricular/Interdisciplinary Approaches*** whereby drama serves as a procedural medium intended to advance and increase knowledge for successful learning outcomes in other subject areas. Third, I will examine ***Moral Education and Social Justice*** as intricate thematic endeavours enabling the critiquing of power relations and constructing empowerment within the context of evaluating ideas about self and other. Fourth, I will investigate ***Artistic Expression*** as a perspective that simultaneously recognizes the value of the *means* in order to achieve the final aesthetic creation. These four categories embrace and consider the many descriptors within their respective classifications.

Having identified four areas of interest in current drama research, the problem exists for drama educators to recognize where they, themselves, are located with the discipline. As a result, they need to be aware of the different pedagogical objectives in order to position themselves in practice. The objectives for drama education are extensive and the following sections offer an overview of the ideas found in contemporary practices.

i. Social and Cultural Capital

As a methodology, the Social Sciences ethnodrama uses *Social and Cultural Capital* as a pedagogical category that is beneficial in evaluating the importance of learned skills in communicative, socialization and behaviourism models. This orientation includes such ideas as: good citizenship skills, participation skills, developmental skills, social interaction skills, cooperation and teamwork skills, presentation skills, conflict resolution skills, and problem solving skills (Baer and Glasgow 2008; Conrad 2005; Franks 2008; Franks 2014; Graves *et al.* 2007; Hanley and Gay 2002; McCarthy and Deacon Pace 2002; O'Connor 2010; Winston 2008). In *School Drama and Representations of War and Terror – Some Theoretical Approaches to Understanding Learning in Drama in Troubled Times* (2008), Anton Franks considers drama to be a place where learning is tailored to "a cultural approach to the development of mind" (23). He suggests drama is beneficial in enabling students to develop competencies in order to socialise in "everyday life" (24), therefore implying that the significance of drama lies in how it impacts one's mobility or progression in society. Frank's point is highlighted in his more recent research, *Drama and the Representation of Affect – Structures of feeling and Signs of Learning* (2014), where he states the following about drama and culture:

> Drama made by the students draws not only on resources provided in the school's particular pedagogic and artistic genre of drama, but it also inevitably draws from texts, images and forms circulating in wider culture. It is a form and medium that exteriorises internal domains of feeling – feelings for or about the self and about others (203-204).

The *Drama Program at Millcreek Secondary School* adheres to such expectations, specifically related to social and cultural mobility, as well (See Appendix A). Using student narratives to

witness the human condition affords students a space to negotiate fundamental skills central to communicating in effective ways, and doing so is mostly done in performance. I believe that performance is an essential medium for such societal skills to be grounded in student learning. John F. McCarthy and Sandra Deacon Carr's study *Igniting Passion and Possibilities through the Arts: Conflict, Collaboration and Leadership through Live Stage Performances* (2015), recognizes drama's impact in prioritizing 21st Century skills stating how performance:

> …has also been found to be a powerful method for energizing and engaging students in active exploration of complex, dynamic management issues (Boggs, Mickel, & Holtom, 2007; Golden-Biddle, 1993)…and the arts has proven to be an effective, stimulating, and creative means of engaging management students in more meaningful learning opportunities (Boggs et al., 2007; Cowan, 2007; Taylor, 2003; Taylor & Ladkin, 2009) (34).

As a result, performance leads to catharsis, and catharsis is evident when the lived histories found in everyday life are utilized for students to engage in theatre or create other works of art. Students develop new outlooks that hopefully advance their skills development in a variety of contexts pertaining to their communication, socialisation, and behavioural capacities. Expanding on this thought, Franks (2008) argues how "drama does not simply reflect everyday life, it does not simply present a version of life lived at life's rate, it represents life as seen through a lens (24-25)." I thoroughly agree with Franks' point, for the reason that it is through the *respective* and *collective* lenses – consciously honed with informed social and cultural perspectives – that my students' ways of seeing become more purposeful.

Relating specifically to the art form of drama and theatre, I have personally observed improved social/cultural attitudes when my students take on the position of *player* or *audience* member. Students in the *Drama Program at Millcreek Secondary School* have become

accustomed to the drama education processes, which are designed to educate and to transform. For example, they are accustomed to the importance of elevating social and cultural perspectives and praxis as a means to expand their scopes and to reach amicable solutions in moments of tension. This observation is usually evident in times when they must discuss certain creative possibilities or pathways to accomplish assignments and tasks. Accentuating this point, my students are rigorously reminded to apply new social and cultural understandings within their class community, and to remain respectful within desired wants and compromises. I also recognise how, as an educator, I put much work into enabling students to develop such a practice. Moreover, expectations surrounding respect in the drama classroom must be safely familiarised and entrenched as part to my students' daily experience. Similarly, Franks sees the discipline of drama as being able to substantiate a standard of respect in order to positively nurture enhanced social and cultural capital. Drama then becomes a course of study that offers students a safe environment to cope, learn, and acquire the emotional necessities to live productively and improve society:

> [The] complexities of social life tend to generate anxieties, contributing to a sense of the dispersal and fragmentation of identities in the contemporary world. Perhaps the substance and instance of drama in educational settings, with the engagement of mind, body, of thought and feeling made manifest in action, offer at the very least a space for reflection and moves towards understanding (Franks 2008, 35).

Consequently, drama represents significant value; drama classrooms offer a venue where pedagogy can exclusively look at social interaction as a goal by directing attention to particular characteristics for healthy societal relations.

The *Drama Program at Millcreek Secondary School* aligns heavily with Franks' (2008; 2014) ideas of gaining mobility in social and cultural ways. As I stated previously, within its

system and inner mechanics, students participate in activities and assignments to help them construct social and cultural awareness in and outside of their own ways of seeing. Here I bring attention to the idea of process. The process is an important aspect of the curriculum design in the social and cultural classification of drama education – one that elevates the essential need for students to value thinking and feeling through their conceptual ideas before jumping to conclusions – the final product. My allegiance to this perspective is consistent with the literature that considers the impact of drama through the lens of fostering social and cultural capital in students. In fact, I agree with the way Franks and other drama researchers (Graves *et al.* 2007; Hanley and Gay 2002; McCarthy and Deacon Pace 2002) value the influence of the process in drama – having critiqued drama as not simply mirroring and replicating everyday life through acting, but appreciating drama for embodying *life* and for improving the idea of community. The dynamics of *Social and Cultural Capital* encourage a student's sense of service or connection to society when teaching and learning encourage mature and friendly interactions. *Social and Cultural Capital*, then, converges on possibilities to better communal relationships and to advance the necessary cognitive and interactive skills desired to promote civility in times of "shifting realities" (Franks 2008, 31). Franks shares how participatory drama in performance/drama spaces supports fleshing out cognitive processes used to develop one's social and cultural capital:

> [In] an age of apparently shifting realities, drama can give embodied and situated instance and substance that it has been raised to its prominence in contemporary culture. Active, participatory drama in school becomes a way of physically situating people in particular moments, times and specific histories, locating them and working through feelings of anxiety brought about by the realities of a social world in the midst of complex and accelerating change (2008, 31).

Social and Cultural Capital in drama education allows learners to reflect on life's circumstances, and by rehearsing life, students use drama as a vehicle to explore situational content. In such contexts, teachers can help guide students to explore suitable life skills to evaluate choices that circumvent tensions or challenges exposed in the shifting realities of society.

In *Teaching Moral Education and Social Action through Drama* (2002), Mary Stone Hanley and Geneva Gay share a similar position with Franks' understanding of how drama builds students' skillsets in society's *shifting realities*. They suggest how it is through drama that students can build capacities that positively change perspectives. These skills are fostered through drama performances (Hanley and Gay 2002) and, accordingly, students look for various explanations and approaches to handle life's obstacles with restorative techniques. "Performance is life, and drama is our reflection on it… drama can be used to facilitate moral and academic development as conditioning for social action in a pluralistic society" (22). I believe it is this notion of conditioning, which acclimatizes students to their diverse *pluralistic* environments that is significant in the *Social and Cultural Capital* category in drama education. Moreover, as Hanley and Gay (2002) state:

> Drama provides opportunities for students to be actively engaged in the construction of their own knowledge, facilitate their own learning, and practice behaviors "on stage" in the classroom before applying them to life beyond school. These blue-prints for new social constructions can help improve school achievement and civic competence…. possessing the skills and commitments needed to build a better world. Teaching through drama is a viable strategy for accomplishing these goals (25).

Performance is the means used as a strategy of social and cultural engagement – acting as the conduit to elicit students' adeptness in respectful communication and behaviour. On that account, the stage functions as a focal point (I like to call it a *cathartic hub*) for the player to engage therapeutically to either correct or foresee implications of choices and consequences. Hanely and Gay (2002) contribute to the literature because they explicitly value the stage and the creation of theatre to explore social and cultural experiences (whether ethical or not), as opposed to using theatre entirely as an outlet for entertainment. Although they see the value of performance, Hanely and Gay (2002) also recognise the value in writing and designing drama and theatre as an important part of constructing and fostering stories to assist in the betterment of our pluralistic society. Kelly Graves *et al.* (2007), in *Teaching Conflict Resolution Skills to Middle and High School Students through Interactive Drama and Role Play* also evaluate *play* to discuss how social interaction benefits from skills that support conflict resolution. Through *play* – performance and drama activities – students construct relationship building; it is the activity of play that promotes the construction of healthy social interactions. Although Graves *el al* (2007) state how "[T]here is limited empirical research examining alternative approaches to conflict resolution such as interactive drama and role play" (59), they also acknowledge how the "theory [of play] suggests that this pedagogical tool might be effective" (59). I would suggest that role-play and play, itself, is incredibly effective, as I have observed, in my teaching practice, the powerful ways it assists in teamwork initiatives. In addition, I believe by enlisting role-play, students take on different characters and scenarios in order to solve problems – an act that hopefully reduces conflict and boosts rapport in accomplishing tasks. Role-play is a real form of student engagement and is a significant underlying principle in the *Social and Cultural Capital* category in drama education. Here, Graves *el al* (2007) magnify the benefits of role-play:

> Compared with paper-based or lecture-based violence reduction programs, role play and theatrical scripts that elicit active (as opposed to passive) engagement of students may increase conflict resolution skills. When conducted in a group setting such as a classroom, not only do the student actors benefit from actively "trying on" new roles to conflict resolution, but observers can critique how well that role might work for them (60).

Drama allows students to negotiate and compromise from both the player and audience point of view. And in both contexts, students get to think about choices and consequences with more successful and optimistic outlooks (Baer and Glasgow 2008; Winston 2008). Graves et al (2007) also allude to a "peaceable classroom model (59)" for drama in which they conclude that it is essential for drama educators to create and institute standards for appropriate behaviours. Therefore, making use of "interactive drama" (see above, Graves et al 2007, 59) and having it be seen as important for developing connections with others and awareness of others – as part of the human condition – assists students to build competencies in working together in fluid social and cultural contexts. I thus fully agree with Graves et al (2007) and find "interactive drama" to support healthy interactions in the *Drama Program at Millcreek Secondary School* through a peaceable classroom model. Extending from their finding, I also find that in my own practice, when I foster social schema in my *Ethno-Drama* classroom, students will make attempts to maintain civil and respectful behaviours reflecting the pre-established codes of conduct that are systematised to honour people and relationship building. And, of course, the relationship between students developing healthy connections is synonymous with effective conflict resolution.

For instance, in the *Drama Program at Millcreek Secondary School*, a culture influencing the premise of healthy social relationships has supported students' negotiations of

difference. This cultural nuance has been evident especially when events of conflict become apparent. In the attempt to understand each other, and genuinely connect to each other, social awareness supports students to carefully listen to the wants and desires of each other with the purpose of solving conflicts or assessments of learning in proactive ways. Based on the curriculum designs of the *Drama Program at Millcreek Secondary School* students are expected to rely on collaborative inquiry and making sense of their situation. They have to learn to acquire skills of trust to complete assignments or objectives outlined as specific course goals. For students, fostering personal social and cultural capacities that leverage multiple skills to accomplish expectations is in everyone's best interest. As such, the practice of healthy communication in verbal and nonverbal forms is a necessity for cohesive conclusions to be reached in the *Drama Program at Millcreek Secondary School*. Value is, as a result, placed on understanding difference in terms of contributing perspectives, as opposed to difference in terms of setting up boundaries that harm progress. Divergent ways of thinking are welcomed and in the spirit of inquiry based learning, students are mentored to see social and cultural implications of their choices in current and future interactions. Inquiry based learning is vital to the success of *Ethno-Drama* because it requires students to regularly critically think, structure their drama/theatre works, and present together. In such efforts, their learning experiences are co-created and driven by collaboration—often with life changing results (see Chapter Five). Like many other scholars who subscribe to the social and cultural benefits that drama affords, interactive forms of drama, I believe, foster relationships between people (classmates). Such community building would support appropriate conflict resolution methods internal and external to the drama classroom space. Therefore, performance, in process and product, is a viable way for students to build and elevate communal attitudes, shaping their respective social and cultural capital, in powerful ways. I see this skill as diplomacy.

Students need to familiarize themselves with diplomatic, positive and constructive resolutions to conflict (Graves et al 2007). Moreover, to do so, students need to have the opportunity to perform, as this is vital for real skills development to occur (Pace 2002). Pace acknowledges performance as a powerful way for students to communicate and how the role of theatre, as a communicative force, stimulates an assortment of strategic possibilities. Hanley and Gay (2002) agree declaring dramatic performance as the nucleus for skills building; a beneficial tool assisting students in learning valuable calculated and tactical skills, for example, critical thinking, structuring of knowledge sets, appropriate rulings on disagreements, and social interaction (22):

> Through drama, teachers and students can create dynamic worlds as familiar or strange as their imaginations can muster. The moral issues and tensions that reflect their personal, social, economic, and civic conditions produce rich materials for both the substance and form of the drama, making these improvised or scripted performances come closer to approximating real life than do many other techniques frequently used in teaching. Drama provides opportunities for students to be actively engaged in the construction of their own knowledge, facilitate their own learning, and practice behaviors "on stage" in the classroom before applying them to life beyond school. These blueprints for new social constructions can help improve school achievement and civic competence (25).

Skills development is a current pedagogical category for advancements in *Social and Cultural Capital*. Attention has been given to learning how to educate students as future citizens and, as a result, for the betterment of advancing society. Through evaluating the importance of learned skills in communicative, socialization and behaviourism, educators use drama to instruct their

investment – the future of tomorrow/tomorrow's leaders. Teaching to developing appropriate social and cultural attitudes creates capital gains that encourage students to transform their actions and conduct themselves in a positive manner. Therefore, drama becomes a pragmatic approach to help students shape their own sense of citizenship and empathy in honest ways. As Hanley and Gay (2002) declare, drama can be fashioned as the "Blueprint for new social constructions."

ii. Cross Curricular/Interdisciplinary Approaches

Drama can be seen as a vehicle for learning, not just for skills training, but for advancing knowledge and understanding in various curriculum through *Cross Curricular/Interdisciplinary Approaches,* as well (Bundy 2007; McNaughton 2013; Morgan et al. 2013; Odegaard 2008; Sawyer 2010; Upitis and Smithrim 2002; Wang el al. 2013; Wilhelm 2006). Cross curricular and interdisciplinary approaches have been recognized as a pedagogical category for drama and the arts—a practical medium for increasing knowledge and successful learning outcomes in other subject areas. This is particularly relevant given the overarching emphasis on STEM (Science, Technology, Engineering and Math) in current thinking on comprehensive curriculum design. Both ethnodrama and *Ethno-Drama* rely on the integration of skills and knowledge from other subjects in direct and indirect ways to enhance literacies. *Ethno-Drama* specifically utilises, for example, technology, numeracy, and communication literacies external to the *Drama Program at Millcreek Secondary School*. Throughout my practice of *Ethno-Drama*, students have shared how what they learned in the drama space had transferred well to support meeting success criteria in other courses. In their seminal study *Learning Through the Arts* (2002), Rena Upitis and Katharine Smithrim focus on the diverse knowledge learners acquire through rich literacies and hands-on experiences afforded by the Arts. The result of such

occurrences is grounded in *Cross Curricular/Interdisciplinary Approaches'* objective to prioritize drama as a mode of transference. Therefore, precedence is not placed in learning the craft and discipline of drama, nor is it performance based in nature; but drama is employed for progression and proficiency in other subject areas. In this effort, drama is seen as a secondary and significant intermediary allowing for success in other disciplines and curriculum, which become the main focus (Chan 2009; Dorion 2009; Hui & Lau 2006; Pace 2002; Raymond and Broderick 2007). For example, in Kirk Robert Dorion's study, *Science Through Drama: a Multiple Case Exploration of the Characteristics of Drama Activities Used in Secondary Science Lessons* (2009), he believes that "drama may provide interventions to promote dialogic learning in relation to science-specific objectives" (2268). Correspondingly, Anna Hui and Sing Lau's study, *Drama Education: A Touch of the Creative Mind and Communicative-Expressive Ability of Elementary School Children in Hong Kong* (2006), offers perspective about the exercising of drama as an interdisciplinary medium—to efficiently advance students' critical scopes in innovation and in voicing personal opinion, which is measured through testing. Hui and Lau's main argument is for drama to be viewed as some kind of significant vehicle for students to reach comparable expression. Not that they are negating the value of social development in their intentions, but Hui and Lau do surmise how through drama, students attain "significant effect in enhancing creative thinking and story-telling ability" (38). Hui and Lau (2006) challenge that drama can be used as a tool resulting in the achievement of advanced metacognition and verbalization in other disciplines or other curricular areas necessary to student success:

> It has to be noted that most studies focused mainly on the learning and social aspects and not much on the effect of drama education on children's creative thinking and communication-expressive ability. Creativity is one important aspect

> of children's cognitive and psychosocial development. Through the different activities (such as role playing) in drama, education could have close linkage in enhancing children's creativeness and communication ability (35).

I agree with Hui and Lau's desire to measure "creativity, communication-expressive ability, and aesthetic development (35)" in students, as these capacities are necessary to enhance society in the 21st Century, for any desired pathway or career goal.

In the *Drama Program at Millcreek Secondary School*, students are engaged in learning opportunities that allow them to enhance reasoning skills in many contexts, and, in such circumstances, I have employed criteria and norm referenced assessments that allow for drama to be more transparent in terms of measuring knowledge of overall expectations. For example, although the concept and convention *play* is apparent in the everyday context of each drama class, and notwithstanding students being asked *never* to suspend the importance of imagination, they, too, are reminded of the importance of Ontario Ministry of Education expectations and how they are expected to reach standards of competency and benchmarks of knowledge even within a *culture* of *play*. For students to reach success in the *Drama Program at Millcreek Secondary School*, careful attention must be given to realizing that playing within drama/theatre codes and conventions involves critical understanding. Students, then, must be able to critically discuss the rationality or emotionality behind their artistic choices concerning thematic ideas. Moreover, within the minutiae – implicit or explicit details – embedded in the choices of their character's business, voice, motivations and objectives, students gain familiarity with reasoning how such decisions make for greater understanding in and out of role. They begin to understand the metacognitive processes of another – a role/character – whilst becoming more self-aware of the ways they, too, methodise information. Although I disagree with viewing drama as an auxiliary to other disciplines to achieve greater

metacognition, I do, however, align with Hui and Lau's (2006) main argument for drama to be viewed as a significant intermediary for students to reach developed approaches to expression. Hui and Lau's (2006) position on success criteria lends to the importance of having measures in drama; testing, whether based on historical content or based on personal insight, does hold great worth. I have found that over the years in my *Ethno-Drama* program at *Millcreek Secondary School*, that the use of purposeful measures to both quantify and qualify student success has led to high impact and challenging assessments. I have also questioned if that phenomenon has directly brought about legitimacy and validity to a discipline that many have marginalised or denounced as *an easy 'A'* or a 'bird course'. Additionally, I ask, does the development of critical thinking in part help to account for the continued enrolment in the *Drama Program at Millcreek Secondary School?* Do students appreciate going beyond the aesthetics and big ideas of drama and theatre, venturing into terrain that expects them to develop other curricular areas or disciplines of interest? While not forgetting about the critical layers associated with *play*, I believe drama students become aware of the significance of *thinking* about *thinking* and how achievement is dependent on connecting history, philosophy, ethnography, psychology, to name a few, in their curiosity, insights, possibilities and conclusions outside stereotypical ideas of drama/theatre (I will refer more to these layers in the following chapters).

Many scholars researching the value of drama as a vehicle for *Cross Curricular/Interdisciplinary Approaches* explore similar ideas as Hui and Lau (2006). For instance, careful attention is bestowed on conscious attempts to connect the use of drama to ways students can obtain greater knowledge in areas such as literacy. Yuk-lan Phoebe Chan (2009) in *In Their Own Words: How Do Students Relate Drama Pedagogy to Their Learning in Curriculum Subjects?* explored the benefits of *subject integration* in which the "approach was

adopted to assimilate learning outcomes taken from both the Chinese Language and General Studies syllabi (192)" to help make strong associations for scholarship. In this study, exploring how educators learned to esteem drama, as a best practice to instruct other courses of study, is part of the analysis. Chan argues how drama is not only an effective tool, but also an effective discipline and subject that effectively supports students in making strong connections to greater knowledge acquisition. Specifically, the area of support that Chan examines is how drama supports students' *voice* and mediates *reflection* – stimulants for 21st Century education (192):

> Drama education adopts experiential learning approaches where the learning outcomes are tacit within learning experiences. Reflective activities are built into learning to help students turn implicit meaning-making into explicit knowledge. The value of student evaluation is similarly stressed by student voice research advocates, who see it as a useful way for enhancing engagement in learning (192).

Drama provides increased scholarship to other curriculum subjects and Chan (2009) recognised this, stating:

> …the new General Studies curriculum launched in recent years stresses students' active role in the construction of their own learning by encouraging an inquiry-based learning approach. The students in this study rightly pointed out the links between this newly advocated pedagogy and drama education….The findings of this study inspire us to continue the challenges of introducing drama pedagogy in the school curriculum and as a subject integration approach in Hong Kong (205).

The point about subject integration to gain knowledge makes sense, and correlates with Hui and Lau's (2005) point of view, as well. Drama provides a context for learning, because students have a sense of ownership and take on a reflective stance regarding personal ability

and efficacy (Chan 2009).

A perspective I appreciate in my evaluation of the *Cross Curricular/Interdisciplinary Approaches* category in drama education is from Glennellen Pace's (2002) study, *The Promise of Drama Education: Voices from Britain*. Whereas scholars such as Chan (2009) and Hui and Lau (2005) examine how drama is used as an intermediary to gain knowledge external to the discipline, Pace's research specifically seeks to synthesise the *artfulness* of drama and theatre with mastering other knowledge. In *Cross Curricular/Interdisciplinary Approaches*, Pace (2002) highlights the synchronicity of learning through and about drama/theatre:

> I view drama education as a continuum, with drama primarily for participants' learning at one end, and theatre, where the primary purpose is performance for an audience, at the other. Drama has greater power as a learning medium when students simultaneously learn the art form and learn *through* the art form; knowledge of the discipline itself improves students' abilities to work intentionally and more effectively as they represent and communicate meaning through drama (15).

I strongly support Pace's position considering how I believe drama can, concurrently, act as a compelling methodology to integrate knowledge, yet can stand alone in its discipline as an area of curiosity. Over the years, the *Drama Program at Millcreek Secondary School* has developed to accommodate the phenomenon of learning about and learning through drama and theatre. Students have remarked on their experiences applying skills, intelligence, and wisdom nurtured explicitly from the craft of drama/theatre, and, likewise they have shared stories about how drama/theatre has permitted them to understand unrelated subjects of interest in richer ways. Through conversations, observations, and products, I have seen firsthand the relevance of drama and theatre to my students' lives, whereby students powerfully connect information from

other faculties into more comprehensive understandings of their art. Turning back to Pace (2002), my teaching practice and curriculum design aligns with the acknowledgement that information can be learned in and from other disciplines to strengthen overall success results in numerous curricular areas (15). In fact, the more connections my students make within the spaces of drama, from theoretical understanding to the realization of those ideas in performance, the more I feel the *Drama Program at Millcreek Secondary School* has a commanding presence.

Concerning success in other courses, students have shared anecdotes with me about how their presentations, imagination, creativity, teamwork, leadership, critical thinking, and confidence have become more dynamic as a result of drama class. Furthermore, they certainly have professed how drama has developed positive attitudes relating to the fear of making mistakes and the quest for seeking possibilities. Subsequent to, or working in tandem with being registered in the *Drama Program at Millcreek Secondary School*, students have suggested how the cross-curricular nature of drama reduced a sense of anxiety, which then resulted in enlightened experiences, such as learning to take calculated risks. Specifically, students use their disappointments as starting points for growth and improvement, as opposed to evaluating said disappointments as an ending to a journey (see Chapter Five). Indeed, I can imagine how the many assessments in the *Drama Program at Millcreek Secondary School* – such as *verbal critiques* – have helped students become more mindful of striving for progress in moments of supposed failure because such expectations, operated in *Ethno-Drama* curriculum design, supported students to develop a lens to view *the process* as a time for experimentation. Students know that there will be time to investigate, to try or test new ideas exploring what *may* or *may not* work via critical analysis provided by both the performers and audience. Thinking in this fashion truly reflects the potentiality of *Cross Curricular/Interdisciplinary Approaches*

in drama education, for the reason that the skills extrinsic and/or intrinsic to drama/theatre mark opportunities for students to take chances in comprehending their respective pathways. Unlike the polarity or disparate objectives found in the *Social and Cultural Capital* category, where skills acquisition seems to be farther removed from the field of drama/theatre, *Cross Curricular/Interdisciplinary Approaches'* mission resolves to integrate diverse knowledge – whether skills or theoretical in nature.

The *Drama Program at Millcreek Secondary School* has fostered a culture in which, along with rich investigation, students are expected to measure and demonstrate products. This intention, immersed in curriculum, clearly elevates *problem solving* as one of many competencies students' value to prove proficiency in content and form. And, naturally, the fluid nature of problem solving as a procedure to evidence knowledge and understanding reaches other subject's success criteria, too, for example, graphing in Geography or making predictions in Physics class. The initiative of problem solving in different courses of study permits students to have multiple opportunities to develop higher order thinking and apply this knowledge in future problem solving tasks. Kuang-Chao Yu *et al* (2015), clearly articulates the effects of problem solving on learning:

> Since the problem-solving experiences in daily life are typically unstructured, complex, and multifaceted, the reason for students' inability to solve problems outside of the classroom is that they lack appropriate problem solving and knowledge application opportunities in real-life contexts. Instead, students primarily learn to solve only well-structured subject matter problems (Johnson et al., 2011). Wright (2001) contended that to cultivate students' problem-solving abilities, these problems should be taught using real-life scenarios that provide students opportunities to become real-life problem solvers. This is the concept of

> situated-learning, as well as context-based learning, which emphasizes learning in real-life contexts using practical activities to ensure that knowledge learning is rationalized and meaningful (Lave & Wenger, 1991; McLellan, 1996) (1377-1378).

I believe the non-partisan temperament of *Cross Curricular/Interdisciplinary Approaches* in drama education requires the unification of disciplines, as all knowledge is seen as beneficial in the quest to problem solve through drama. As a category in drama education, it also does not negate the worth of drama and theatre as a conduit for learning. For example, in the *Drama Program at Millcreek Secondary School*, the curriculum design has multiple layers embedded in its expectations to ensure that students cultivate problem solving abilities. Students make discoveries in engaging ways whether the discoveries are within the curriculum parameters of drama or are directly a result of using drama as a vehicle to gain intelligence or wisdom in other areas of life. My goal has been to be mindful of developing the curriculum so that it has a *tangential* focus where I can systemically weave multiple interests at the same time to reach optimal student engagement. For example, lessons and *themes of study* are structured so that students are implicitly and explicitly required to interpret value in and outside of drama class.

Students can link assessments and evaluations beyond the *Drama Program at Millcreek Secondary School* in diverse contexts, therefore, requiring them to differentiate clear understanding of how drama, as a discipline and medium, can permit significant connections of knowledge into other areas of study. As a priority, then, my students develop a growth mindset by strategically centering the discipline of drama to be at the helm of their learning. They are guided to do so by staying grounded, developing competency in demonstrating skills specific to theatrical codes and conventions being explored and, simultaneously, leveraging those skills to bridge cross-curricular and interdisciplinary awareness internal and external to drama. I have come to realize, from surveys of my students—especially those who have graduated from the

Drama Program at Millcreek Secondary School— that this bridge is a powerful capacity students gain from enrolment (see Chapter Five). I appreciate how Pace's study (2002) has confirmed my practice of interconnecting diverse knowledge in my curriculum design, which has promoted the power of drama to advance new knowledge. However, I also value Pace's research because drama and theatre are discussed as respective art forms for content integration. Pace realizes how important drama/theatre is in education; she does not exclusively analyze the integrity of drama and theatre as a medium for integrated knowledge, but does, however, consider arguments for drama and theatre to be perceived as important disciplines in their own right. The true benefit and advantage of developing competency in drama and theatre is embedded in *what* is learned and what can be learned (curriculum wise), by well-devised works of art. Therefore, drama and theatre, here, are being viewed as independent subjects of learning and not solely being used for other fields of interest or learning. The discipline of drama/theatre is enriched with a sense of reverence to it as a medium, which leads Pace to position it as a channel to inspire in students the motivation and creativity to improve other bodies of knowledge:

> Drama education is a good place for classroom teachers to begin, as arts education can strengthen learning in other disciplines. Learning about drama as an art form and using dramatic art as a way of approaching learning across the curriculum both produce powerful results. And drama can provide an intense yet emotionally, intellectually, and physically safe way to grapple with difficult issues (20).

Moreover, the arts may provide the stimulus for some students struggling academically to reach success in non-traditional settings (Trent *et al* 1998).

When students are struggling academically, teachers unite drama with the subject of concern in order to overcome the academic gap (Dorion 2009; Raymond and Broderick 2007;

Ontario Ministry of Education 2011b). In *Teaching and Learning with the Arts* (2007), Allen Raymond and Patricia Broderick argue that unwilling, unenthusiastic, and/or withdrawn learners can authentically make connections through arts based pedagogy with positive results (36). Student success through *Cross Curricula/Interdisciplinary Approaches* in drama education is effective because the learner's interest is at the centre of inquiry.

> Student engagement is central to learning. Those students who are fully engaged are ready to learn in every way – physically, socially, emotionally and intellectually. The arts play a vital role in ensuring that students remain engaged by encouraging them to learn in physical and embodied ways, by inviting them to collaborate with peers, by requiring them to respond emotionally and by calling upon their cognitive capacities as they learn in, through and about the arts. Integrating arts in the classroom can help to engage all students and improve the quality of their lives in school and beyond (Ontario Ministry of Education 2011b, 1).

For instance, in *Science Through Drama: A Multiple Case Exploration of the Characteristics of Drama Activities used in Secondary Science Lessons* (2009), Kirt Dorion found favourable results integrating drama in science classes. Dorian pointed out how drama supports learning efficacy; it being the intermediary entity permitting understanding to take shape within affective, cognitive and procedural knowledge. Dorion did not concentrate on the pedagogical categories in drama that solely endorse drama education models, such as teaching instruction that incorporates role-play and re-enactments for social capital, for example. He does, however, support research that focuses on the many possibilities within the framework of drama. In Dorion's research study, drama is considered for its practical use – students learning how to use drama activities to gain perspective/solve problems on many scientific concepts

and, in turn, revealing a greater understanding in learning about abstract ideas:

> This study [*Science Through Drama: a Multiple Case Exploration of the Characteristics of Drama Activities Used in Secondary Science Lessons*] explored the drama forms, teaching objectives, and characteristics by which drama was perceived to enable learning in Science. The findings revealed that drama activities were used to convey a variety of topics that have not yet been recorded in academic literature, and revealed a greater scope for the teaching abstract scientific concepts through mime and role play. These activities were perceived to develop students' visualisation through a range of modalities, which included embodied sensation and anthropomorphic metaphors. Some features reflected the development of thought experiment skills. A pedagogic model was produced based on different levels of interactive talk and multimodal communication (2247).

For Dorian, the conventions of mime and role-play were of great use and had a positive impact on student success (2264). For me, it is clear that Dorian grasps the power and influence drama conventions can have in effectively teaching knowledge acquisition of other subjects. Doing so, as Dorian suggests, can create an easier gateway for aptitude or mastery in many fields of interest. Dorian's study, is a fitting contribution to the literature focussing on *Cross Curricula/Interdisciplinary Approaches* in drama education, yet what I believe to be of major importance is the notion that science can easily be replaced with any other discipline, but that drama cannot. To me, drama is the common denominator for contextualising learning in everyday scenarios, and even though it is not the subject at the centre of learning in *Science Through Drama: a Multiple Case Exploration of the Characteristics of Drama Activities Used in Secondary Science Lessons* (2009), I believe that it is the variable allowing for achievement.

Throughout my career as a drama educator, *Cross Curricula/Interdisciplinary*

Approaches has established a fixed position enabling students to view many topics of interest in unique and expressive ways. Used as a tool, drama bridges a pathway for inquiry, acting as a medium to creatively enable students to critically reinforce and gain competencies that may help them reach enlightenment outside the work of art itself. The significance of drama from the *Cross Curricular/Interdisciplinary Approaches* is that it supports students in making associations in cross-curricular ways. In the *Drama Program at Millcreek Secondary School*, students are frequently exposed to multiple connections of knowledge from other fields. I do not simply teach about the nuances and particularities of skilfully executing a tableau. I do, however, instruct the above-mentioned in conjunction with challenging my students to learn *micro* and *macro* understandings of the human condition by way of a tableau. As a result, the convention is respected as a structure or form of expression in drama and theatre, and, with equivalent focus and energy, is used as a medium to discover life. My students make higher ordered, deeper, connections that allow them the freedom to link knowledge quite successfully and innovatively. Further, and in my attempt to fully understand *Ethno-Drama* curriculum design, I have discovered that drama can synthesise common and abstract forms of thought students may have trouble articulating in other courses. I contend that in the spaces of the *Drama Program at Millcreek Secondary School*, students share a plethora of points of view grounded in the complexities of existential, ontological, and epistemological aspects of life. And drama can be that medium permitting concrete expression in performance of those reflective explorations.

While I focus on Pace and Dorian's research in my analysis of *Cross Curricular/Interdisciplinary Approaches,* there are many other educational scholars who consider this drama category incredibly rewarding, as a vehicle for learning (Overton 1927; Bailey 1981; Pinciotti 1993; Tiller 1999; Mateas 2001; Wee 2009; Cahill 2014; Nicholls &

Philip 2012). From this perspective drama is seen as a means of designing curriculum with the objective for students to integrate knowledge and understanding of self and other, and to improve their intrapersonal and interpersonal intelligence. In *Withholding the Personal Story: Using Theory to Orient Practice in Applied Theatre about HIV and Human Rights*, Helen Cahill (2014) states:

> …performance can be understood as spatial encounters in which both fictional and non-fictional play is a form of 'performance of the self'. The performances of self constructed and played out in these spatially separate domains can contribute to social change when they gestate new ideas or allow for greater freedom to be or to become. Perhaps our performance has helped to make certain ideas more credible and imaginable. It may be that these ideas will come to permeate a wider social discourse as part of a new knowledge about what is possible or desirable (34).

Explorations of self and other appear to nurture a sense of introspection and in developing a reflective disposition about difference, drama supports knowledge and understanding about human rights. Consequently, the *Cross Curricular/Interdisciplinary Approaches* category in drama education supports greater awareness in the fields of psychology, sociology, and anthropology. But drama, too, supports greater awareness in the richness of its own subject.

Returning to *Drama Education: A Touch of the Creative Mind and Communicative-Expressive Ability of Elementary School Children in Hong Kong* (2006), I bring into focus an interesting question Hui and Lau ask about their research:

> How do participants integrate what they experience in the drama with their academic knowledge and with their social or interactional knowledge? How does the drama experience reveal or transform the participants' interaction with the real world inside and outside of the classroom (39)?

To me, Hui and Lau started to imagine and ponder about the benefits of drama beyond *Cross Curricular/Interdisciplinary Approaches*. One weakness of their contribution is that they do not necessarily see that drama is, and can be, incredibly transformational in itself beyond being merely a device for learning other subject matter. For example, in *Critical Thinking and Drama Education* (1998) Sharon Bailin expresses the following:

> The idea that drama activities can foster critical thinking often rests on a certain kind of view about the nature of critical thinking, that is, a psychological conception, and there are certain assumptions which are embedded in such a conception. One of these is the assumption that critical thinking is a generic skill, mental operation, or strategy which can be learned in itself and then applied to different areas regardless of context or variables (see, for example, Kirby & Kuykendall, 1991). This assumption is manifested in drama education in the idea that solving problems in the context of drama activities will help students to solve problems in the context of their daily lives and thus make them better critical thinkers in general (145).

I believe the *Cross Curricular/Interdisciplinary Approaches* category genuinely evaluates *what* is possible by way of drama. However, a real limitation in the research acknowledges the lack of depth in truly understanding the *how* and *why* drama is a *cause* of the *effect* of progress.

In the subsequent section, I examine another drama category – *Moral Education and Social Justice* – that critically focuses on drama education in relation to building character and empathy. Although the emphasis in *Moral Education and Social Justice* is to use drama as a means to build character and empathy, the pragmatic experience of drama and theatre, perhaps lost in the two previous categories discussed, is not necessarily excluded. Thus, in the *Moral Education and Social Justice* category in drama education, curriculum design is greatly driven

by a desire for students to understand *self, other, and the world* within psychological, sociological, and anthropological structures. The *how* and *why* of drama is a *cause* of the *effect* of progress.

Moral Education and Social Justice, then, finds value in using structures that are licenced in drama/theatre. As a category, it offers the creation and recreation of one's *supposed* concrete reality, allowing for the deconstruction and reconstruction of *self, other, and the world* in theatrical ways. As a result, perceiving areas of life – *self, other, and the world* – are challenged and alternate perspectives, dreams, and narratives are created.

iii. Moral Education and Social Justice

Moral Education and Social Justice is viewed in current drama education research as pedagogy which inherently helps students critique identity, society, and power relations. In the *Ethno-Drama* model, *Moral Education and Social Justice* is a constantly evolving perspective, based on experience, which is consciously woven through students' assessments and evaluations. Through this category, the goal is to use drama as a creative outlet to advance an understanding of self and other (Boal, 1979; Gallagher 2001; Gallagher 2005; Goldstein 2014; Hanley and Gay 2002; Holland 2009; Lundy 2006; Zanitsch 2009). In reflecting on my own practice, having an understanding of self and other takes great effort; and in the promotion of empowerment, change, empathy, good citizenship, humanity and self-advocacy in teaching and learning requires that a trustworthy environment be formed. In *Imagine a School: What Could High Schools Look Like if We Got it Right?* Kathleen Lundy (2006) argues that students need to engage in meaningful learning experiences and teachers need to create opportunities for such experiences to emerge. The questions Lundy raises, such as how do we "bring students together, build trust and engagement" are significant in structuring any drama or theatre

creation (Lundy 2006, 48). Highlighting Lundy's point may suggest how important it is for students to have creative opportunities where their voices and personal stories can be readily shared in spaces conducive to inspiring them to engage in "provocative work that matters" (Lundy 2006, 53). Consequently, a *community of trust* certainly must be established for real explorations of moral education and justice to transform perspectives through the power of drama/theatre. In *The Impact of Socially Engaged Theatre Across Communities: A Tale of Two Slave Cabins* (2015), Harrison Long states:

> Sometimes in order to overcome our prejudices, we have to let the ugly come out into the open. We have to acknowledge what we *really* think and feel. Before that can happen, we have to be relaxed enough and *trust* enough to let down our defenses. Only then can we risk being influenced by "others." (152).

In the *Moral Education and Social Justice* category in drama education, when students bring their individual stories into their performance work, they can share who they are, feel appreciated, and adopt a sense of autonomy which can lead to a willingness to advocate for change and equality (Lundy 2006; Long 2015). In my *Ethno-Drama* curriculum, I believe that I must empower student curiosity and must appreciate their respective narratives for meaningful learning outcomes to translate into change and equality in the lessons of drama/theatre. When drama places students at the centre of its focus and builds curriculum around them – not solely around the interests of teachers – students can begin to see themselves through a positive lens: they begin to feel relevant within the boundaries of the education system because they develop a voice of self-advocacy and agency. Drama helps students begin to formulate new understandings about their personal importance and worth, resulting in an elevated sense of purpose, confidence and self-assurance (Aitken *et al.* 2007; Belliveau 2006;

Lundy 2006). Thus, when the self is appreciated in drama, *Moral Education and Social Justice* performance tasks can thrive with rich and creative possibilities.

One of the rich and creative possibilities is the use of the convention of *process drama*, which helps learners focus on the self and ultimately others in a context of role-play. In such role-play, students and, I, the teacher work in a whole-class improvisation in order to consider imagined problems and to reason through conflict from diverse perspectives. I refer to Viv Aitken *et al*'s 2007 study to help critique how process drama enriches the experiences of learning by way of role-play—a method of structuring drama/theatre that is woven into the teaching and learning. This method is utilised in my practice of *Ethno-Drama* and is one that I believe yields positive experiences for students to understand *self, other, and the world*. In the Aitken study, *Negotiating the Spaces: Relational Pedagogy and Power in Drama Teaching* (2007), the focus of research is on the persuasive capabilities drama has in fostering student negotiations of *self*. Aitken and other scholars (Bowell and Heap (date), Zanitsch date) elaborate on the particulars of process drama, in which students and their teacher mutually engage in creating imagined circumstances/scenarios for themselves, not performances "for a separate audience" (Zanitsch 2009, 86). In their process drama, students can work through an issue or challenge, in-role, and from multiple perspectives; and they can gain understandings about themselves and others, outside of their role playing, as well. In *Drama on the Run: A Prelude to Mapping the Practice of Process Drama* (2005), Pamela Bowell and Brian Heap explain:

> The external audience of the theatre is replaced by an internal audience, so that the participants are both the theatrical ensemble that creates the "play" and the audience that receives it… This creative and educational collaboration is empowering for participants. Process drama is a potent means by which perception

> and expression may be heightened. It provides a framework for the exploration of ideas and feelings. Through the unique, quintessentially dramatic process of "enactment," learners develop as artists and, through this, refine a means by which they come to know more about themselves and learn more about the world around them. As such, process drama demonstrates itself as a genre of theatre in which the human need and desire to make symbolic representations of life experiences, explore them, and comment upon them are central. (60)

What I find significant in the Bowell and Heap (2013) and Aitken (2007) analyses, respectively, is that they elevate the relevancy of transferring *what was learned* in the process drama to *what could become* in reality.

> Drama, particularly process drama, relies on building and sustaining belief in an imagined world. This in itself could be described as a useful disruption of the traditional teaching scenario. The presence of the imagined world adds potential – it adds the 'what if?' factor in which participants are both more empowered and more safe than in the real world. It allows participants to try things out in an authentic way with the safety of the 'no penalty' awareness… At the same time, if the no penalty zone is to be maintained, participants must also retain an awareness of the wider social reality beyond the drama; they cannot be wholly subsumed into the imagined world (Aitken 9-10).

To highlight the nuances of how this *Moral Education and Social Justice* category can play out in drama spaces, I bring into focus *teacher-in-role* (see Appendix B), a convention (also referred to as a form) within the overarching scope of process drama. According to Jonothan Neelands (2000), *teacher-in-role* operates in the following way:

> The teacher, or whoever is taking the responsibility as facilitator for the group, manages the theatrical possibilities and learning opportunities provided by the

> dramatic context from within the context by adopting a suitable role in order to: excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop narrative, create possibilities for the group to interact in role (40).

Aitken (2007) develops Neelands' concept of the teacher as facilitator in discussing how power is employed to create consensus in the classroom without the teacher predetermining the outcome, but rather allowing a consensus conclusion to emerge from the group. This is in sharp contrast to the traditional definition of the role of the teacher where the outcome is predetermined in lesson planning.

> Power is always present in relational pedagogy. We have argued that this power need not be solely wielded by the teacher nor the total preserve of the child but that there are spaces to be negotiated, created, and extended by both parties. Using examples from our research, we have illustrated some of the ways teaching in role can liberate teachers and students from traditional classroom roles and positionings by encouraging a sense of collaboration and mutual risk taking and by permitting a new range of behavioral, expressive, and social conventions to be explored. It has been suggested that the 'disruptions' of traditional power and knowledge positions that occur when teaching in role are intrinsically linked to the dual nature of reality that occurs in drama (metaxis). Further, we have argued that the process of consciously stepping in and out of the role, as well as carrying pedagogical force, may have deeper political significance for children's agency. Relational pedagogy in the Arts occurs when teachers work alongside children to explore where learning *may* go rather than teachers determining where it *will* go. This openness enables children to participate more fully and actively construct knowledge through

> engagement with their teachers, their peers, and the real and imagined worlds of drama (15-16).

The above excerpt expresses a drama structure common to many 21st Century drama classrooms in which the *self* is frequently explored in and out of role. *Teacher-in-role* illustrates how drama conventions house its own unique set of codes and rules enriching drama education. For example, in the curriculum designs of the *Drama Program at Millcreek Secondary School*, process drama is applied and many conventions of drama/theatre, under its definition, are used to provide the context for students to construct and reconstruct their insights about life. Thus, *teacher–in-role*, among other conventions of drama, acts as the interface which permits students to examine, envision and challenge societal norms and injustices in safe ways, and to explore other aspects of social justice. They engage in imaginary spaces and situations that may emulate and renegotiate real life through *metaxis* which reflects the duality of life and art (Boal 1979; Neelands 2009). As students reflect on the process of *metaxis* they can begin to comment on ethics and social justice in the layers of drama/theatre. For instance, I believe that through character development, students can reach depths of empathy. In my own teaching practice, understanding *metaxis* means understanding the symbiotic relationship of people in relation to the characters they play. Thus, “Process drama allows for an empathetic space in which emotional reflection, critical thinking, and physical action combine for a potentially transformative encounter” (Zanitsch 2009, 86). Jason Zanitsch (2009) in his research study *Playing in the Margins: Process Drama as a Prereading Strategy with LGBT YA literature*, explains:

> This pedagogy engages participants in multiple literacies, [and] promotes creative problem-solving… In theory, this dramatic form offers a potent tool for teaching as well as for investigation of social justice issues. Students learn to think beyond

> their own point of view and consider multiple perspectives on a topic through playing different roles. Playing a range of positions encourages them to be able to recast themselves as the "other" and to consider life from that viewpoint, thereby complicating and enabling us to explore multiple dimensions of the topic. Process drama allows the participants to "try on" other people's shoes, to walk the paths they tread and to see how the world looks from their point of view (86).

Process drama is utilized in the *Drama Program at Millcreek Secondary School* to help students gain insight into the *other*; maturing sensitivities to empathise with alternate lives. Of course, the discovery of alternative point of views helps to shift and progress one's scope in and out of role, and because this is a dramatic encounter, the character acts as the safety net for a student to voice perspectives that may challenge their own biases or background. This supports the development and expansion of their sense of social justice. The beauty of developing a character's voice instead of one's own voice allows for transcendence to grow in ways that are safe and inclusive, as opposed to being possibly invasive or judgmental. Process dramas acts as the context where students make links "to real world and imagined worlds (Aitken *et al* 2007, 9):

> [L]ike O'Toole (1992) and Bolton (1992), Edmiston identifies this essential tension between the real and imagined worlds as inherently productive: a force for learning in the real world. "Teacher and students are not immersed in an imagined world that is separated from the everyday world but rather they interpret their imagined experiences for meaning to connect with their everyday lives and thereby develop more understanding about a facet of life" (p. 222). O'Connor (2006) agrees, describing metaxis as the central and most powerful agency for changed understanding through drama (Aitken et al 2007, 10).

Process drama permits the voice of the actor (self) and the character (other) to be heard in creative ways, supporting empathetic development. For me, process drama's ability to educate empathy is another reason why it is so prevalent in the *Ethno-Drama* model. Lessons within curriculum design focus on moments in which students can balance learning about the lived histories of their peers along with evaluating their own cultural experiences (see Appendix C). Developing empathy also highlights the relationship between life and art in drama spaces.

There are many ways of knowing that drama educators can teach within the *Moral Education and Social Justice* category, and in addition to teaching the *skill* of empathy, understanding the multifaceted nature of empathy is interwoven in rich curriculum tasks. Chris Holland's research *Reading and Acting in the World: Conversations about Empathy* (2009), evaluates learning about empathy through dramatic encounters from the teacher point of view, suggesting how drama teachers play a significant part in elevating students to learn *in* and *out* of role. In the *Drama Program at Millcreek Secondary School*, like Holland, I use empathy to embed metaxis knowledge in the curriculum design. For example, by having students reflect on a role they play in a drama and how actual examples in everyday life can apply to the same situation. Additionally, I use other criteria to help my students analyse and appreciate the depths of metaxis and empathy – and I do so to differentiate instruction for diverse ways of knowing (see Chapter Three). Holland's focus on empathy in drama classrooms also speaks to the necessary involvement of educators to provide opportunities for students to understand diversity and negotiate empathy (542):

> It would be too simplistic to suggest that structuring the drama is the only necessary element in building empathy. It takes a powerfully literate teacher to know how to use literacy to build people's understanding of their world so that they might increase their agency in the world. In the same way, it takes a drama teacher

> who knows more than intellectually what empathy is, in order to use drama in ways that build students' empathy and ability to act in the world (542).

I agree with Holland, because in the *Drama Program at Millcreek Secondary School,* assessments and evaluations are situated in contexts that ask students to consider empathy from a position of collaborative inquiry and from a position of being able to analyze the possible psychological and sociological details of the many roles they play. In doing so, students gain awareness about the human condition; but this can only occur if I, too, develop competencies and proficiencies in the knowledge areas being explored. I am not suggesting that the students retrieve absolute answers on how to solve every single issue of concern, but I am alluding to the phenomenon that, within *Moral Education and Social Justice*, students often have a wide spectrum of issues they wish to explore. I frequently need to be prepared to guide or direct students to new areas of empathy, and this act requires that I also prioritise fully being engaged in the work, as dramatic encounter. I, too, become a participant in the process drama. I, too, take on characters to enhance role-play in the drama space. The impact is extensive: through authentic investment in the work, and through the resourcefulness of the teacher to attend to inquiries, students develop empathy and learn to appreciate diverse voices.

In *The Passions of Pluralism: Multiculturalism and the Expanding Community* (1992), Maxine Greene discusses student communities, and its plurality within such spaces. What I appreciate about Greene's contributions to discourses of equity and difference is her capacity to critique within a moral and social justice frame. I consider the clarity of her position to critically reflect the ongoing challenges and aspirations involved in the constant efforts for teachers to role model how to navigate systemic structures, both in policy and practice. This is an endeavour that is demanding, yet integral to the *Drama Program at Millcreek Secondary School.* Greene explains "Learning to look through multiple perspectives, young people may

be helped to build bridges among themselves. By attending to a range of human stories, they may be provoked to heal and to transform" (Greene 1992, 259) – and, of course, these ideas are fundamentally connected in the *Moral Education and Social Justice* category in drama (See Appendices B and F). In drama education, the challenge of constructing self, empathizing with others, and fighting for equity and inclusion is a continuing effort. The *Moral Education and Social Justice* category reinforces teaching strategies that continue to guide students to cultivate agency, moral relevancy and empathetic awareness through drama/theatre works. For these reasons, students see themselves in stories and lived histories; and the creative work made possible through drama allows for the development of a critical perspective impacting meaning making (Belliveau 2006; Downey 2005). Therefore, there are no conclusions, no endings; but there are journeys towards an ever-evolving humanity.

The hunger and aspiration behind teachers' efforts to cultivate agency and awareness connects to students' individual and mutual perspectives about the meaning behind creating art. Therefore, art is not meaningless in the *Moral Education and Social Justice* category in drama, nor is it designated as solely entertainment. Equally, in the *Moral Education and Socia*l Justice category, empathy shifts into a change in point of view allowing the dual consciousness of student artist and student patron (as active observers and participants of theatre) to explore existential topics, and to make discoveries that they may not have previously fathomed outside the world of drama class. In such contexts, fairness, equity, and empathy are nurtured in an inclusive manner. Therefore, empathy may be acknowledged through drama – specifically acting – and the vehicle of becoming a character offers a means for consciousness in and out of role. For example: when exploring character analysis in the *Drama Program at Millcreek Secondary School*, students are expected to critically think about the imagined experiences of each role they play. Of course, the complexity of their analyses is indicative of their grade

level. In general, students engage in exercises that challenge them to find a sense of connection with their respective roles. They are mentored to imagine the details of their character's existence. Consequently, students move beyond the judgement of *I* versus *them*, *self* versus *other*, and, begin to form new ways of seeing (empathy) *I* via *them*, *self* via *other*. For this reason, the *Moral Education and Social Justice* category in drama supports students to imagine the *cause* and *effect* of people's stories, and it is in these moments where what has been discriminated against, wilfully ignored, or systemically marginalised, is elevated to the forefront of students' visions.

In the *Drama Program at Millcreek Secondary School*, students may not immediately sympathise with the past, present and future aspirations of their characters, but they get the opportunity to critically consider the reasons leading to their respective characters' current states. Students then utilize *character profiling* (a step by step analysis of the past, present, and future of a role) to understand the relationship of cause and effect (deep-seated intentions, objectives, motivations, strategies, obstacles, and stakes). As Myra Barrs, Bob Barton, and David Booth stipulate, "[students] can find themselves inside the lives and actions of the people that fill the stories and texts that they meet in all areas of the curriculum" (2012, 7). I am always confident that some transformation in thinking about others will develop, while always being aware not to force the outcome. Thus, in my students' attempts to empathise with the whole of another person, however imagined, there are noticeable transferences between prior knowledge and the growth of open-mindedness about views extrinsic to self. Aiken *et al* (2007), argue:

> The process of consciously stepping in and out of the role, as well as carrying pedagogical force, may have deeper political significance for children's agency. Relational pedagogy in the Arts occurs when teachers work alongside children to

> explore where learning *may* go rather than teachers determining where it *will* go. This openness enables children to participate more fully and actively construct knowledge through engagement with their teachers, their peers, and the real and imagined worlds of drama (16).

Holland (2009) further elaborates on strengthening empathy in the classroom:

> To build empathy in the classroom is to build understanding in children of how people perpetrating and experiencing violence feel, of the different perspectives of different social actors and of how to make empathic decisions and act to change one's own and/or others' circumstances, towards peace. In normal classroom environments, students report that they have little opportunity to explore the motivations, perspectives, contradictions and dreams of real and fictional characters they encounter in their schooling (Taylor 2000). Neelands argues that schools have failed children by focusing on (functional) literacy education for survival in an economically competitive world, at the expense of such a curriculum (Neelands 2001). The challenge, then, is to create different classroom environments that have 'a humanising curriculum, in which more attention is given to developing compassion, empathy, tolerance, highly developed inter-personal skills and respect for difference' (Neelands 2001, 6) (2009, 532).

For *Moral Education and Social Justice* to operate successfully in drama education, critical thinking about provocative content must be directly linked to students being invested in the work. For students to begin interrogating prejudice and inequities, critiquing topics and common narratives that may have oppressive undertones, their vulnerability must not be attacked by insolence or devaluation of the classroom culture. For example, in the *Drama Program at Millcreek Secondary School*, the *community of trust* is a counterpart to *safe space*, one that is reflective of a moral code where students are educated to approach difference through

constructive criticism, similar to the context proposed by Holland (2009). My *Ethno-Drama* curriculum attempts to teach students to listen to difference, tell stories, develop rich characters, and devise interesting pieces of drama/theatre that may or may not align with popular opinion, but which do champion the overall objective of contributing to discussions about *self, other, and the world*. In this regard, my curriculum addresses the *Moral Education and Social Justice* category by focusing on helping students to deconstruct stereotypes and address preconceived notions.

In the *Drama Program at Millcreek Secondary School*, I believe students are drawn to the curriculum design because assessments and evaluations promote possible outcomes concerning the human condition through the willing suspension of disbelief; however, as noted earlier, in such expectations, students are also implicitly and explicitly educated to connect to life the diverse content and thematic layers, which are grounded in teaching and instruction. As a result, the situated imaginings rooted in the curriculum correlate to what is perceived in society. For example, performances are interwoven with assignments and tasks, which ask students to carefully invest time in order to compare and contrast the fictional circumstances to *self, other, and the world*. Kathleen Gallagher et al (2013), in *"Listening to the Affective Life of Injustice": Drama Pedagogy, Race, Identity, and Learning*, highlights this point:

> In drama classrooms the world over, the curriculum can stop suddenly as life in all its unwieldiness intervenes. The extraordinary thing about drama class is that life beyond the walls of the school matters; it matters in a way that is unlike most other classrooms. It matters because communication is at the heart of the collective creative process. And how we communicate, how we speak and are heard, is in direct relationship to how we are perceived in our communities (8).

For these reasons, my *Ethno-Drama* curriculum design in the *Drama Program at Millcreek Secondary School* is anything but passive; it is lively in its dimensions because it offers opportunities for enlightenment in the areas of identity formation and humanism. Students are taught to take the *'What if?'* aspect of reasoning from the stage to real life; drama acts as the medium of transference and serves an important role in empowering students to recognise and envision possible consequences to choices and, hopefully, initiating greater awareness of good citizenship, equity and clarity about one's character. When dramatic conventions are utilized with integrity, students sense and intuit purpose and they connect to dramatic encounters in passionate ways. They do this first, by enrichening the character and voice of the performer outside of the drama; and second, by enrichening the appreciation of theatrical craft as well as the respect for theatre as a discipline.

Lundy's seminal study, *Imagine a School: What Could High School Look Like if We got it Right?* (2006), presents an example of collective theatre driven by student truths and honest opinions about the Canadian school system. I appreciate Lundy's scholarship in exposing the value that drama education has in the *Moral Education and Social Justice* category. Drama can evoke important feelings and thoughts that go unnoticed or that have been consciously hidden due to systemic reasons. Lundy models how to use drama to elevate the plight of adolescent life in the institution of schooling, while exposing student critique of injustices and their subsequent desires for change. She supports students by cultivating their passion for what drama and theatre, as a discipline, could be:

> After the two-day rehearsal at York University, the drama teachers and students returned home, where they continued developing the play, using the personal stories that had been generated as well as source material I had given them. When I visited the three schools in April, we continued to explore ways to provoke

> conversations and to represent material dramatically. We rehearsed Readers Theatre pieces, developed choreography, prepared improvisations, wrote two-voice poems and a rap, and created personal monologues. The Halifax students co-composed a song with professional songwriter, Steve Dooks. The Toronto students came up with an "Imagine a School" poem, triggered by a keynote speech by a Toronto student at a conference of educators. The Vancouver students wrote monologues to poetically tell individual stories of personal struggles in school. The drama teachers spent rehearsal time with the students both before and after my visits, and we were in regular contact. The work was difficult, but I never doubted that it would come together beautifully…. When Melissa rehearsed her monologue about leaving her grandmother in Jamaica, she was asked to improvise the words that her grandmother might have said to her in her own language. Melissa cried when she shared the monologue with us in the large rehearsal; hearing her grandmother's voice had brought the experience closer and made the monologue richer, more powerful and more heart wrenching (49-50).

Lundy references how deeper meaning and connection to students lead to more emotional investments, which command, in turn, interesting and stimulating revelations about the human condition, even as the artistry of theatre is also achieved. What must not go unrecognised is the explicit understanding of how drama, as a model, can shift a performer's and an audience member's respective points of view in relation to moral education and social justice. This is the crux of Lundy's study – the idea of transformation which can develop agency in a holistic, reciprocal way:

> The cheering and crying during the standing ovation made all of us feel that we had made an impact. In the discussions afterwards, we asked ourselves: Would the telling of these stories allow the audience to recognize themselves and the truths that

> were being portrayed? Had they been shocked or angered by some of the scenes? But we all agreed: not to tell about the suffering of students would be to tell an incomplete story. The students could only tell the stories from their own experiences. Some were negative; others were positive. It was up to the audience of educational leaders to sift through these stories, learn from them and act on them. The experience was transformational on many levels and for all participants (52).

Transformation has been evidenced in many drama and education studies. In *Theorising Drama as Moral Education* (1999), Joe Winston contributes to the literature on *Moral Education and Social Justice* as a category in drama by suggesting how youth may experience shifting perspectives from their respective works of art that have directly impacted change:

> Moral action is determined as much by feeling as it is by reason and the two operate together to inform agency… [P]articular emotions that drama is able to stir are… for example sympathy, benevolence, [and] generosity of spirit…Through their active involvement in drama, as audience or participants, young people can learn to know pity, admiration, indignation, repulsion by feeling them in particular contexts. They can thus learn, through participation and discussion, to recognise these feelings and the kind of social actions that inspire them.… As better deliberators it is possible - just possible that we might produce better actors in moral situations…. I have not attempted to argue for a particular philosophy of moral education or for one way in which drama should be used to implement it. Rather, I have provided theoretical evidence to show how drama can be used in specific ways and have attempted to analyse its appropriateness for achieving particular purposes within a broad agenda for moral education (469-470).

Shifting students' perspectives, such as listening to each others' stories and considering their diverse backgrounds in creating and presenting, can also create experiences, which can elicit a

feeling of hope. Lucy West and Antonia Cameron (2013) suggest that the prospect of hope and peace through *Moral Education and Social Justice* are desirable outcomes:

> As an interventionist ideology the critical imagination is hopeful of change. Hope is peaceful and non-violent. Hope is grounded in concrete performative practices, in struggles and interventions that espouse the sacred values of love, care, community, trust and well-being (Freire 1999, 9). Hope, as a form of pedagogy, confronts and interrogates cynicism, the belief that change is not possible, or is too costly. Hope works from rage to love. It articulates a progressive politics that rejects 'conservative, neoliberal postmodernity' (Freire 1999, 10). Hope rejects terrorism and the spectacles of fear and terror that have become part of daily life since 9/11/01. Hope rejects the claim that peace comes at any cost (Denzin 2009, 267).

In the *Moral Education and Social Justice* category, the issue of drama, safe spaces, and a community of trust and hope within a drama community must be considered in order to provide a place for students to delve into areas of their lives they would be otherwise too vulnerable to discover. A *community of trust* is needed for students to move beyond comfortable areas of performance into more thought-provoking artistic forms. In the *Drama Program at Millcreek Secondary School*, the issue of trust has always been at the forefront of my gaze when designing curriculum. No exclusionary quip, prejudicial statement, or bigoted comment escapes a teachable moment for redirection. I purposefully refer to a teachable moment, as opposed to a disciplinary or punitive moment because in my *Ethno-Drama* curriculum, students must also feel secure to share unpopular opinions, regardless of the fact that that particular opinion may not meet the threshold of political correctness. Even if a teacher or a *culturally*

aware student perceives a comment to be ignorant, all learners in the *community of trust* must feel a sense of belonging to freely express themselves. The *community of trust* in the *Moral Education and Social Justice* category is necessary because students feel more comfortable when discussing moral and social justice issues that are not part of *group-think*. Consequently, students feel safe enough to negotiate or evolve inclusive perspectives without exclusively relying on "outside sources of information which might aid in the decision-making process (Courtright 1978, 231)." In a *community of trust*, students may be relieved to know that they will not be chastised if they explore difficult topics or if they make and share connections that are esoteric in nature and not part of popular opinion. I attach weight to the goal of developing the drama classroom as a safe space for students to imagine possibilities, alternate perceptions, and perspectives in and out of drama structures; however, this objective may be seen as invasive if educators do not take care to design spaces, which allow for discourses of difference to thrive. Doing so can lead to student engagement in the *Moral Education and Social Justice* category where they must feel a lack of judgement and prejudice as they embark on discovering and understanding the self and other in and out of role. In attempting to move students in the direction of developing habits of mind that are moral and just, discussing, exposing, and transforming vulnerabilities must be done with respect for safety. As previously mentioned, the *community of trust* acts as the proverbial space in which students are encouraged to authentically embark on journeys to negotiate meaning, purpose and hope through drama/theatre. In founding such an expectation, a culture of learning together can be developed, and students can begin to delve into challenging dominant discourses that may act as tangible and intangible barriers. For example, in the *Drama Program at Millcreek Secondary* School, students feel safe to discuss issues of power and privilege and how society might change to be more inclusive as opposed to exclusive (see Appendix B). Lundy (2006)

shares her insights into the *community of trust* as a principle trait in *Moral Education and Social Justice* in drama:

> It was March when we first began working with the students. Because we did not have much time, I knew I had to find effective ways to gain insight into the details of their lives in secondary schools and probe deep enough inside that human experience to find the voices we needed to hear. The first, most important job when the group met was to establish trust, collaboration and respect. I divided students from the three schools into small groups. I first wanted to discover how they defined their identity in relationship to their school environments and neighborhoods. In an exercise called "We are from...", students wrote their personal stories of identity, family, schooling, etc. They then found a way to "get these stories up on their feet" and shared them with the larger group. Using these drama exercises, the three groups began to form a community of learners, willing to engage in the difficult work of revealing their true feelings about what was happening in school (48-49).

Lundy's stance shares the importance of the *community of trust* as being central for students to engage in the human experience – a significant value in this category I am exploring. Yet, doing so can only take place in collaborative learning spaces. A sense of protecting students whilst they engage in debate for new and informed opinions only takes place if every class takes time to construct trustworthy communities, and this effort begins from the very first day of class. Reliability, therefore, is an important variable and *Moral Education and Social Justice* ideals are utilized in its establishment. Furthermore, when a *community of trust* is established in the spaces of the *Drama Program at Millcreek Secondary School*, dialogues that expose shared and individual truths about the human condition act as valuable pieces to the whole of creating drama, and theatre for change. The impact of such a routine observably gives

permission for students to unearth provocative thoughts/feelings as a means to redefine, negotiate, shift, and challenge historical constructs affecting *self, other, and the world*.

For me, the prospect of safety and the *community of trust* is twofold: first, students must feel safe to share without the pretence of guilt or shame; and second, they must safely reach transformation through mentorship. For instance, in the *Drama Program at Millcreek Secondary School*, I continuously endeavour to mentor students from their fears of judgement, rejection, or isolation due to a lack of awareness or inexperience. This *Moral Education and Social Justice* category provides a foundation for me to build an *Ethno-Drama* curriculum to openly advocate for, and instil in students, the value of sharing beyond comfort zones of ignorance, or apathy, and to reach beyond disinterest in favour of adopting awareness and consciousness of the human condition, relating specifically to *identity* (see Chapters Four and Five). When critically investigating issues that either powerfully connect or disconnect students in collaborative learning, the idea of building a *community of trust* requires pushing boundaries beyond individual comfort zones. Drama classrooms employing *Moral Education and Social Justice* are wonderful environments in which to systemically and successfully situate identity construction since the *community of trust* places emphasis on nurturing and maturing one's sense of self. In building a *community of trust*, activities, especially *collaborative games* help to establish the *community of trust*. I remember when I took drama in high school my teachers would spend days having us, the class, participate in *get-to-know-you-*games. The games were exciting and entertaining: some had us exerting ourselves, aligning and strategizing for territory, and others had us meticulously vying for independence, competing to be the sole winner. Playing games was invigorating, but most of all the act of gaming transformed the energy of the community. Within a matter of weeks, one could notice the metamorphosis; the difference in the classroom dynamic was profound. Comparing

feelings of detachment, in those initial moments at the start of the course, to feelings of connection, made possible within hours of bonding together, demonstrated the worth of investing in community building.

> The purpose of these activities is to help students get to know one another, learn to respect themselves and others, value differing opinions, share common experiences, and work towards a critical understanding of complex relationships and ideas. Playing co-operative games is a wonderful way to begin to know your students and build a sense of inclusion and community in the classroom. Games have a way of distracting students from feelings of inadequacy. In fact, the rules of games are often liberating because they make each of us feel safe to participate. Rules can be negotiated and created by the group if necessary. The important thing is that the rules are freely accepted by all – so that fun can happen within a tight structure (Lundy 2015, 17).

I realize that my drama teachers used *gaming* and *play* because of their keen awareness and sensitivity to establishing the *community of trust* and how doing so was essential for students to liaise and share vulnerabilities and conflicting tensions about life. Moreover, sharing vulnerabilities and tensions about life is a key component influencing *Moral Education and Social Justice* in teaching and learning. Mistrust would certainly thwart intentions of students devising rich stories and characters, as well as impede the progress of students deconstructing and negotiating identity, in and out of role-play. With the *community of trust* comes familiarity, and with familiarity comes working proactively towards contained in *Moral Education and Social Justice* outcomes. Such as: students learning to work together with respect and trust; learning how to empathise with others through the use of role-play and characterization; and learning to reflect on life circumstances parallel to the curriculum benchmarks and goals.

Identity formation can be a lifelong effect of the category, and in the *Drama Program at Millcreek Secondary School*, the *community of trust* informs curriculum design that endorses enduring understandings, including, but not limited to, identity formation in *non-judgmental* spaces.

My literature review reveals that "Drama has a long history as an instructional tool. According to Colby (1987) and Courtney (1970), drama in Western education has been used to teach values, moral lessons, and civic responsibilities" (Hanley and Gay 2002, 22). In contemporary approaches to drama, explorations of morals and values extend beyond manifestations of good citizenship, for example, to empower students. Great respect is placed on recognizing that we live in a pluralistic society and that through drama, we can deal with dilemmas such as racism, cultural identity, peer pressure and homophobia (23). Respect for difference and the goal to uphold notions of human dignity resound in the *Moral Education and Social Justice* category in drama. In *Teaching Moral and Social Action through Drama* (2002), Mary Stone Hanley and Geneva Gay explain:

> Moral reasoning as a form of social change requires the skills of conflict resolution, self-reflection, and values clarification. To avoid the glazed-eye resistance students often exhibit when they are preached to, teachers must discuss moral education through students' own issues and concerns, and use teaching techniques that resonate with them. The conflicts students experience at every age involve issues such as social injustice, the ethics of popular culture, environmental responsibility, cultural diversity, drugs, violence, respect, and human integrity. Drama offers context, text, and technique for those who are silenced by other teaching methods (24).

I fully agree with Hanley and Gay's examination seeing that in the *Drama Program at Millcreek Secondary School*, drama affords empowerment for students to take calculated risks to challenge different power structures in society. Identity is negotiated, as are empathetic relationships within these power structures. Students participate in dramatic encounters that inform learning about negotiations on many levels. For instance, students constructively confront (not conform to) dominant discourses of power that perpetuate injustices when analyzing canonised works in theatre studies. Thus students have opportunities to consider *time* and *space* in their assessments of injustice. In these moments of evaluation, students locate themselves throughout history's timeline, being careful not to pass judgement on the classics, for example, based on the morality of today. Rivière (2005) believes that "…by paying attention to how students engage with the drama pedagogy they are 'given', the daily complexities of how they construct their social identities will be emphasised. This emphasis can, in turn, act as a catalyst for thinking about multicultural education as a *fluid* process, which is continually (re)negotiated through its intersections with students' lives" (347). Therefore, students participate in establishing their own *providence* (having the power, the wisdom, and resiliency), to navigate intrinsic and systemic barriers with both *linear* and *lateral* ways of reasoning. Meaning, knowledge and understanding, thinking and inquiry move student reasoning beyond general insight about catharsis from role-play (Holland 2009) into so many other aesthetic possibilities (see Chapters Four and Five). *Moral Education and Social Justice* in drama education assists students to learn about empathy in non-traditional ways, and within these structures (that permit empathy and aesthetic possibilities), positive contributions lend *voice* to advocating for justice (Aitken *et al.* 2007, 4). In the spaces of drama education where collaborative inquiry can take shape, drama becomes a powerful, political, and compelling ally driving *Moral Education and Social Justice* (Aitken *et al.* 2007; Prentki and Selman 2000).

Expanding on this thought, Allison Downey (2005) in *The Transformative Power of Drama: Bringing Literature and Social Justice to Life*, made clear that the intent for drama is to instill in students the desire to understand humanity as microscopically the self, and macroscopically the other. They can adopt the characteristics of agents, as opposed to being mere bystanders in life:

> [Students as participants]… become agents of change. They better recognize the complexity of the issues, the challenges and dangers of actively addressing injustice head-on, and the necessity to do so. Once they have developed this sensitivity, they are better equipped to face historical and current social injustices (38).

The relationship between creativity, imagination, humanity and society coalesces, under this overarching *Moral Education and Social Justice* category, through students' experiences of dramatic encounters – in and out of role. Curriculum design framed by this category fashions opportunities for students to focus on the development of meaning and purpose, and to articulate their awareness of *self, other, and the world*. Thus, teachers who focus on drama-based inquiry can move beyond just simply providing information to creating opportunities for students to be engaged in deeper work, resulting in challenging curriculum goals that, in turn, honour student-centered explorations to construct understandings of who they are as part of humanity (Belliveau 2006; Chinyowa 2009; Rivière 2005).

Whereas the *Moral Education and Social Justice* category in drama education converges on the depths to which drama/theatre can transform society, I now bring into focus *Artistic Expression*, to understand an additional contribution to the field. In the *Artistic Expression*, category in drama education, drama pedagogy is influenced by the desire for students to create dramas and theatre performances that generate important conversations in

their own right. Thus, drama and theatre are no longer just art for the sake of entertainment; the artwork, however, becomes something deeper that is to be expressed and shared with the world.

iv. Artistic Expression

Artistic Expression is a category in drama education that strongly values knowledge, understanding, and competency in drama/theatre *aesthetics* to express ideas and to entertain (Anderson 2016; Gallagher 2000; Gallagher and Wessel 2013; Neelands 2004; Pavis 1998; O'Neil 1995; Prendergast 2008; Schonmann 2005; Zatzman 2005). Achieving aesthetic creation using various conventions (e.g., *mime drama, ritual, performance, improvisation, scene study, choral speaking and chanting, play, minimal script, monologue*) and countless *genres* and *styles* inform the determining factors for curriculum design. The audience and its experience in the theatre is elevated to the foreground, making it clear that the quality of performance is directly linked to appreciation of the structuring of the many production values involved in the *mise-en-scène* (*the story, the actors, the costumes, the scenery, the lighting, the sound effects, the direction*) (Neelands 2004; Schonmann 2005; Pavis 1998; Prendergast 2008; Zatzman 2005). As a drama educator, I believe that students must have foundational understanding and practical know-how in the execution of drama/theatre. This means that students learn drama/theatre from theory into practice in order to inform their creations on the stage. Therefore, knowledge of the diverse structures and forms, built and revisited from grades 9-12, help develop students' sensual experiences as artists, demonstrating passion and respect for the artistry of drama/theatre. Although the *Artistic Expression* category in drama education does appreciate multifaceted ways drama/theatre can educate, the category does not lose sight of the merit of productions created with respect to its relationship to the audience. The point of view of the audience is deeply contemplated in the process of producing

drama/theatre through *Artistic Expression*. The physical presence of the audience demands that those devising the drama/theatre authentically understand it – to think critically about and be able to conceptualise the vision in reality. *Artistic Expression* in drama education is akin, I believe, to the idiom *know your audience*; for actors in the production are providing an experience where content and form attract the *witness'* (audience's) interest (Prendergast 2008; Zatzman 2005). However, in what ways is the audience as witness truly invited to observe drama/theatre? In the *Drama Program at Millcreek Secondary School*, the *Ethno-Drama* curriculum design contributes to various year-end productions ('*Arts Night*, the '*AWESOME Theatre Festival*,' and the annual 'school play'), which create opportunities for all participants, both artists and audiences, to experience in performance what has occurred all year in the process of the classroom. (The '*AWESOME Theatre Festival*' is further discussed in Chapter Five). As a result, I question whether both artists and audiences must understand the content in the performance to be entertained by the event? In *Do We Have to Know Who We do Theatre for?* (1998), Patrice Pavis addresses some of the dilemmas in engaging with audiences:

> Do I have to be politically correct by sending the right message as a 'correct' artist? Or, by receiving the right message, as a 'correct' spectator? Such questions might seem to be connected to a naive semiology of communication, or of 'correct' communication, to a notion of intentionality of the work of art and to a 'correct' communication to the appropriate groups. I would argue that we should evaluate and enjoy the work of art instead of determining exactly and correctly the *agents* of a hypothetical communication. As an artist it might be dangerous to know your audience, or your community, *too* well. It could lead you to do what the community expects and what pleases it – instead of shocking it or, at least, surprising it (82).

The beauty of creating drama and theatre, resides in delivering experiences, and these experiences may find meaning in the *narrative*, in the *mise en scène*, or in both. Shifra Schonmann (2005) seeks a balance in reference to applied methods of drama/theatre integrated with novel *aesthetic experiences*:

> Are we being stifled by applied drama and theatre, so that it has put real obstacles in the way of broadening the horizons of the field?... For more than twenty-five years now, we have been working with our students in teacher education departments and with children in schools in the manner of applied drama and theatre, but we have named it differently. I would like to make it very clear from the outset that my claim is *not against* applied drama and theatre; it is a claim *for* another proportion (balance) between the instrumental function and the artistic-aesthetic function of our drama and theatre work in education (31).

Therefore, the importance of practicing drama/theatre and fostering aesthetic appreciation in student artists is imperative, and this can be demonstrated in the particularities of *Ethno-Drama* curriculum design.

As noted earlier, in the *Ethno-Drama* curriculum design, students learn to respect the discipline of drama/theatre and gain a little more understanding of *self, other, and the world*. Embedded in every *theme of study* (for a full spectrum of *themes of study*, see Appendix B)–and especially culminating as a final assessment of learning at the end of each *theme of study*—students become stronger artists, patrons of the arts, and positive contributors to society because of the rich tasks and inclusive scopes (culturally diverse and mindful about *self, other, and the world*). For example: in grade 11 drama, theme I's culminating assessment '*The Naming Project: a Balance of Self & Other*,' deeply explores preconceived notions affecting identity; it examines how being defined by social constructs can lead to feelings/thoughts of

inferiority, marginalization, stereotyping, bigotry, and self-loathing. Yet, in tandem with these discoveries about identity, students also learn how theatre practitioners utilize perceived stereotypes/generalities in costuming, casting, and other visual milieus in order to establish circumstance in efficient and sensate ways. Hence, it is expected that students learn how they, too, might perpetuate stereotypes when processing and producing theatre. In the drama/theatre world, the setting, the costumes, the props and other aesthetic values contribute to the experience for the audience to understand the *mise en scéne*. This presents a paradox and a perception within the world of education: students are taught to recognize and subsequently eradicate bias and intolerance from their lives; however, within a myriad of genres and styles, drama/theatre frequently operates under such pretence to reinforce certain ideas relevant to plot and character development. As a result, in the *Drama Program at Millcreek Secondary School*, a goal is for students to ethically, morally, and reasonably consider and understand the implications of their aesthetic choices. Therefore, students nurturing and demonstrating the capacity for critical thinking, sound knowledge and understanding, when discussing artistic choices in positive and constructive ways, disseminates and preserves their artistic merit and licence. Students gain knowledge about the complex relationship between representation and symbolic meaning in performance. Students must learn how, in theatre, there can be a dichotomy and sense of polarity between artistic authority and aspirations for social justice. Students do discuss why making *said* decisions for *said* artistic purposes is part of the expectation – and if that goal has no definitive intention or supposed purpose, meaning making is still apparent from the perspective of *Art for Art's Sake*.

In *Ethno-Drama* curriculum design, students learn to make sound artistic choices in production values: genre, style, directing, acting, costuming, lighting, set design, property design, etcetera. In critically reasoning decisions concerning their artistic choices, students

become more attuned to *self, other, and the world* in unique ways. For example, students may inquire about the connotations associated with costume choices, such as a character wearing a black leather jacket. Why that choice and what is the black leather jacket conveying as part of the *mise en scéne* for the audience? For example: in terms of denotation, one could profess that a black synthetic jacket with metal studs is simply just that, and made to imply the look of leather. In the connotation, perhaps the black leather jacket represents modern-day socio-cultural phenomena of rebellion and, thus, conjures emotions affiliated with protest for the actor and spectator. Scaffolded in the *Drama program at Millcreek Secondary School*, students learn to delve deeper with their reasoning: to question perspective, and to understand the implications of their decisions. The addition of artistic elements provides details in order to support the enhancement of the performance as a whole. And analogous to aesthetically expressing through production tools, students build equitable gazes, learning to see in support of creativity and lived experience. Consequently, the *Artistic Expression* category situates the art form in the forefront of drama education, asking those immersed in the practice of storytelling to value *what* is finally on the stage. Some of the activities involved in creating culminating performances/productions at the end of a cycle in each *theme of study* within the *Drama Program at Millcreek Secondary School* are discussed by student graduates in Chapter Five. Each student becomes an artist and assumes responsibilities both for the narrative and *mise en scène*, thus participating directly in creating the aesthetic experience.

> If we accept that the aesthetic is a mode of intelligence and if we accept that it is developed through art forms, and if we recognise too children's early play and art making as exploratory learning through senses, thoughts, bodies and emotions, then it is in the field of aesthetics that art and play come together most fittingly

> (and here we can include the storytelling, role-taking dramatic playing that is the source of drama) (Anderson 2016, 6).

Belarie Zatzman's research study, *Staging History: Aesthetics and the Performance of Memory* (2005), contributes to the *Artistic Expression* category in drama by exploring equilibrium and harmony between process and product – content and form:

> [I am] acutely aware of the aesthetic relationship between content and form. As I have noted elsewhere, "the recognition that what we choose to tell, to whom we choose to tell it, and indeed, how we choose to tell it, all matter." Accordingly, the cultural production of memory in my work demands a self-conscious shaping of both form and content as an inherent feature of the aesthetic frame. In staging history as a narrative way of knowing, I am compelled to ask how we represent ourselves in the text. How do we find form for representing our participants' storied lives in storied ways…. Further, in the performance of memory, I am interested in the students' agency, not only in the telling of their own or received narratives, but also in the witnessing and enabling of stories staged across fluid margins – an aesthetic frame in which both fact and fiction illuminate truth, each in their different forms (97).

Thus, one can see how, in *Artistic Expression*, the product – the art form – is as relevant as the process leading to its creation. In a study that I find very insightful, *"Master" versus "Servant": Contradictions in Drama and Theatre Education* (2005), Schonmann refers to practicing theatre and fostering aesthetic appreciation for the sake of education for theatre, concluding that, in its pedagogical possibilities, drama can take shape as a theatrical endeavour that upholds itself as an actual aesthetic structure:

> Applied drama and theatre employ their main ideas, and accordingly their terminology, to instrumental and practical concerns that have been borrowed from

> the fields of sociology, psychology, and communications. Their "card index" does not contain even one word on aesthetic or artistic achievements. In the language used to describe their essence, there is usually nothing at all or very little about the art we are teaching or creating, or the theatre we want them to be able to enjoy. For too long, we have been wandering in circles of applied drama and theatre, and we risk losing the basis for our justification. We are cutting ourselves off from our artistic-aesthetic roots, and thus we do not develop. We are becoming more and more like social workers or communication therapists (34-35).

I believe Schonmann has an excellent point here and in the *Drama Program at Millcreek Secondary School*, learning the aesthetic milieu of historical and contemporary modes of drama and theatre leads to artistic creations that demonstrate respect for both perspectives (See Chapter Five). Jonothan Neelands (2004) offers additional perspectives on the *Artistic Expression* category in drama education when he asks, "Does drama's space in the boundaries of the curriculum, its marginalised status, give it the opportunity to be the site for going 'beyond' the 'Curriculum' in counter-cultural and pedagogic terms?" (55). I believe Neelands challenges his audience (readers) to think about a drama pedagogy in which the *rule* for drama is in the creation of art:

> What I'm suggesting is that 'transformations' are more likely to occur in artistic and pedagogic positions that are intended to produce change - where there is an expectation of change. Within artistic and pedagogic discourses that acknowledge and dwell in post-modern time and post-colonial space, these positions are more likely to be located within the 'tradition of the oppressed' (Bhabha, 1994, p. 41) speaking, in Fanon's phrase, for the 'wretched of the earth', for whom political and cultural change and the idea of transformational education are imperatives, not by-products (52).

I would argue that transformation may occur from *performances* that uphold the integrity of *Artistic Expression*, but not from the design of the curriculum. Indeed, the essentially open and transparent design of *Ethno-Drama* allows for almost any form of transformation of the students to occur within the dialogues of the classroom and beyond while at the same time ensuring that there will be an aesthetic product – a drama— culminating at the end of each *theme* of study.

Within every *theme* in the *Drama Program at Millcreek Secondary*, there is a cycle of learning that requires students to learn skills and knowledge pertaining to drama/theatre and life (See Chapter Four). Culminating at the end of the cycle is the application of those skills and knowledge, where evidence of the aesthetics of a particular drama/theatre convention/structure in its totality (both as acted, and as a *mise en scène* on the stage, with props, scenic design, lighting, sound, and costumes, and with an audience present) meets a new way of seeing *self, other, and the world* (group dynamics, voice and witnessing diverse narratives). This is an integral part of *Ethno-Drama*. The following excerpt from *An Effective and Agonizing Way to Learn": Backwards Design and New Teachers' Preparation for Planning Curriculum* (2011), supports my point:

> [O]ur knowledge about student learning has become increasingly complex, creating a potential conflict for conscientious teachers—administrators push for the kinds of teaching that translate directly into better test results, yet teachers also work to engage diverse students in the kinds of learning and thinking required for our contemporary era. This situation calls for teachers to have a sophisticated knowledge both of their content and of how to guide students in learning that content (Graff, 151).

Turning to the Ontario Ministry of Education, for example, any educator can see its documents as governing quality assurance of reaching end goals. The Ontario Ministry of Education documents authorise the *reality* that teachers must thoroughly understand end goals (overall expectations), and, as a result, they must reason within standards and strands to find effective ways to help all students reach levels of success. Within curriculum design, rubrics and other forms of assessment and evaluation tools act as transparent benchmarks for students to work towards – students know what knowledge they need to acquire in order to prove some level of competency of each threshold. These are called *success criteria*, and, accordingly, if interpreting evidence of transcendence, awareness or empathy is part of the success criteria of any drama program, why not challenge students to aim for the expectation? Why not have teachers, in general, envision curriculum designs that challenge students on many levels? Why not look for evidence of student learning concerning elevated understandings of cultural diversity and shared stories about *self, other, and the world*, exclusive of, but strongly interconnected with competency and artistry in drama/theatre? Must drama educators strictly adhere to the survival of both drama and theatre disciplines by only engaging in complex thresholds proving aesthetic familiarity? Again, I agree with Neelands' declaration for drama education to not marginalise the aesthetic value intrinsic to both drama and theatre disciplines. But, I also counter it because I believe teachers develop richer curriculum designs when they imagine lessons, activities, projects, and daily structures that might promote, rather than stifle, some specified outcomes. Therefore, I believe that the curriculum design which enables transformation to occur, while at the same time enabling students to access artistic expression, should be pursued. This is precisely what *Ethno-Drama* hopes to create. The experiential learning in the classroom creates the artistic expressions demonstrated in the culminating performances of each *theme* and, for senior drama courses, in the public performances ('*Arts*

Night, the '*AWESOME Theatre Festival*,' and the annual 'school play') at Millcreek Secondary School.

In the *Artistic Expression* category in drama, exposing the human condition (surfaced or deep portrayals) through intriguing performances to audiences is essential. Zatzman (2005) suggests the value of the aesthetic creation is one that ultimately results in a form of education. In *Staging History: Aesthetics and the Performance of Memory* (2005), Zatzman was "interested in the students' agency, not only in the telling of their own or received narratives, but also in the witnessing and enabling of stories staged across fluid margins – an aesthetic frame in which both fact and fiction illuminate truth, each in their different forms" (97). Hence, discussions coinciding with the performance of memory became a catalyst for the creation of art. Furthermore, the performance becomes the learning outcome. The performance, thus, is not harvested to facilitate the negotiation of *self*, but becomes the means in which to further carry out discourses of memory leading participants to begin to "…[Imagine] within an aesthetic frame…" (100). Zatzman articulates that for her "…the performance of memory necessarily locates the participants' sense of identity along a negotiated continuum of self/other, personal/public, process/product, past/ present, and local/national" (96-97). I appreciate Zatzman's perspective considering how it is a strong reminder that no category in drama education is isolated from the other, something transparently evidenced in the productions created in *Ethno-Drama* (see Chapter Five). Teaching the art form while reclaiming – within the proposals of Neelands and Schonmann — the meaning of drama/theatre as inherent in artistic form and structure, is what is truly valued in *the Artistic Expression* category. In the following section, I introduce how the literature review and analysis relates to my model, *Ethno-Drama*.

What is Ethno-Drama?

These four categories – *Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches*; *Moral Education and Social Justice; and Artistic Expression* – have moved drama education in evolutionary ways. However, reasoning through each category may constitute a real challenge for pre-service and new teachers alike, given that they may question why there is such a need for so many possible models for instructing secondary drama. Moreover, these four main categories I have identified seem to serve as important variables within drama and theatre education, each offering something interesting to the discussion of contemporary curriculum design. For that reason, then, why is there such a disconnect and sense of exclusivity between each category?

I believe to exclusively proclaim drama as a medium to increase aptitude in other disciplines potentially risks students not seeing the value of drama and theatre for its own intrinsic artistic value. To exclusively teach personal identity is to potentially risk a child who only views the world from a local perspective. To exclusively teach good-citizenship within the national context is to potentially risk a loss of individuality in favour of the morals and values of the governing body. To exclusively teach the world as a global community is to potentially risk homogeneity and sameness resulting in a loss of cultural awareness. To exclusively consider drama as a space where students learn skills is to put pressure on students and teachers to have constant need for impact. To exclusively teach the art form potentially risks devaluing authentically engaging and meaningful experiences for the learner in favour of teaching to the product.

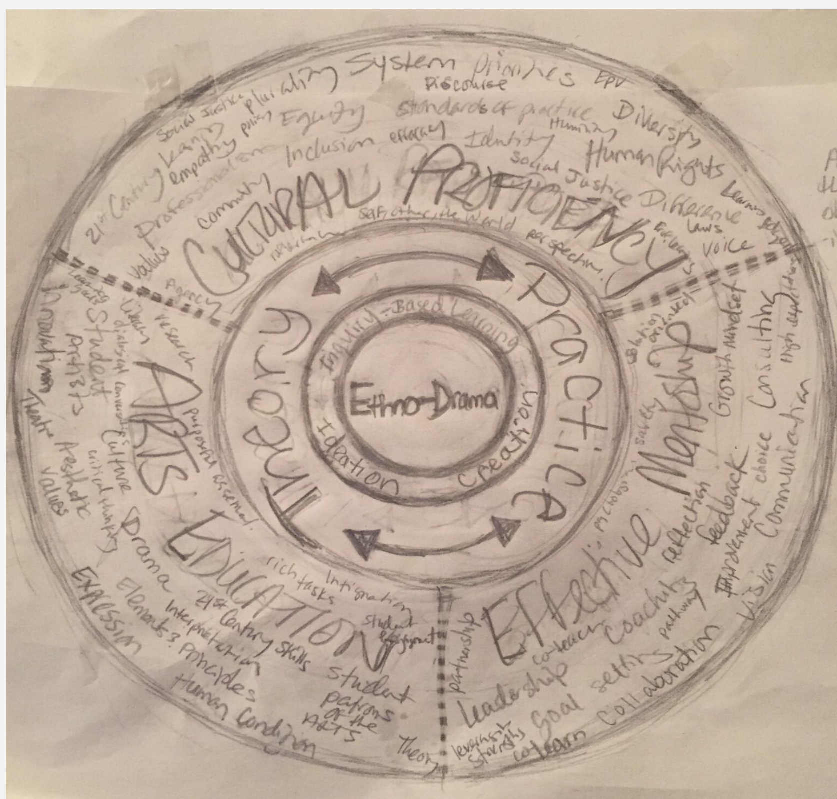
Therefore, my research asks whether drama educators may want to consider not limiting their practice by staying within one category but rather embracing *Social and Cultural Capital;*

Cross Curricular/Interdisciplinary Approaches; *Moral Education and Social Justice; and Artistic Expression*, as separate entities that are equally and importantly interconnected. To further this thought, could ***Ethno-Drama*** be the framework allowing for successful integration of these categories—a *pragmatic* and *inclusive* approach addressing 21st Century curriculum design? Can it contribute as a new model?

As noted in Chapter One, I prefer to utilize the term ***Ethno-Drama*** instead of ***ethnodrama*** because it reminds me to accommodate art and life in the lessons I create. Thus while both approaches provide respect to both **process** and **product** in lessons concerning art and life, I want to avoid overemphasising art over life in the model. If one were to closely examine *Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches*; *Moral Education and Social Justice; and Artistic Expression*, one might observe that each category either elevates the *value of process* or the *value of product* to varying degrees. The pendulum swings in favour of one or the other. My research examines curricular and mentorship models through which drama educators may begin to explore the possibility of amalgamating these four major categories within the definition of *Ethno-Drama*. I have defined *Ethno-Drama* as a methodological approach that considers the interplay of *life* and *art* through an analysis of a range of factors, including *Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice,* and *Artistic Expression*. It is a model that respects the mutually exclusive, yet heavily interconnected landscape of drama education, in the processes and products of designing a 21st Century secondary drama curriculum. For all perspectives not to collide, but to work together, *Ethno-Drama* provides a general methodological trajectory permitting the chemistry of both process and aesthetic to be actualized – there is a sense of bipartisanship and mutual respect. Thus, each of these four main drama categories are needed to inform *Ethno-Drama*. *Ethno-Drama* provides the

structure for developing perspectives concerning *self, other, and the world* and for developing aesthetic knowledge concerning drama and theatre, along with performativity. I believe *Ethno-Drama* offers an exciting pedagogical category for drama curriculum design—especially for living and learning in the 21st Century. To make my thinking visible throughout this chapter, I have termed the ***Six Achievements of Ethno-Drama*** (Figure 2) to begin clarifying '*how*' equity, mentorship and arts education ideologies (I will expand more on these ideologies in Chapter Four), synthesise with the four drama education categories to serve as the foundation of the *Ethno-Drama* model.

Figure 2 ***Ethno-Drama Curriculum Design Diagram***



Additionally, I share my ***curriculum design*** by providing *profiles* of assessment practices for each course (see Appendix A) along with overviews of all ***themes of study*** (see Appendix B) that are instructed in the *Drama Program at Millcreek Secondary School*. Additionally, I provide detailed lessons from one *theme of study* (see Appendix F). These lessons give insight into how *Ethno-Drama* is evidenced in teaching and learning, through the *Six Achievements of Ethno-Drama*, and are meant to briefly demonstrate some of the ways the model is implemented in curriculum design that contextualizes the experience, and interplay of *life* and *art*. Additionally, I present a diagram from my fieldnotes, to represent the interplay of *life* and *art* (Figure 2) and to help visualize and clarify the mechanics of how I use *Ethno-Drama*. In examining *Ethno-Drama*'s intricacies, and to document my dedication and efforts in practicing *Ethno-Drama*, ***the Role of the Teacher*** (Chapter Three) helps to communicate how I teach *Ethno-Drama*. Furthermore, by presenting the ***Six Modules for Instructing Ethno-Drama*** in this chapter, I attempt to bring more clarity to how I enriched lessons and brought more purpose into the *Ethno-Drama* curriculum when I was invested in the classroom dynamic and engaged in teaching and learning.

Six Achievements of Ethno-Drama

The literature review identified and synthesized best practices for what I consider to be the four prevailing pedagogical categories in the field of drama education: *Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches*; *Moral Education and Social Justice; and Artistic Expression.* I had indicated great appreciation for each category as being admirable in progressively moving drama education forward in evolutionary ways. Although I expressed responsiveness to and interest in each category, I have also asked why there are exclusive

philosophies, resulting in autonomist and, therefore, restricted models for instructing secondary Drama. As a possible solution, I have suggested *Ethno-Drama* as a method and a framework that can integrate all categories—categories that reveal themselves in the Ontario Ministry of Education assessment and evaluation data for student achievement in the arts (see Appendix H). *Ethno-Drama* can offer an inclusive, informative and impactful curriculum in the numerous ways it integrates diverse intelligences for learning, as outlined in the ***Six Achievements of Ethno-Drama*** (Figure 3), below. Again, I created these six achievements of *Ethno-Drama* in order to help make my thinking visible and to help understand how I use it in my practice:

Figure 3	***Six Achievements of Ethno-Drama***
1	Ethno-Drama increases aptitude in other disciplines; however, not at the expense of potentially risking students' ability to see the value of drama and theatre for its own intrinsic artistic value;
2	Ethno-Drama develops healthy personal identities; however, not at the risk of students viewing the world exclusively from local, narrow-minded, or biased perspectives;
3	Ethno-Drama mentors good-citizenship within the national context; however not at the risk of students experiencing a loss of individuality in favour of the morals and values of any governing body;
4	Ethno-Drama matures culturally diverse perspectives, challenging students to critically consider the world as a global community resulting in fair-minded unprejudiced views; however, not at the risk of endorsing homogeneity and sameness resulting in students' losing a sense of self along with their own cultural awareness;
5	Ethno-Drama promotes drama as a space where students learn a variety of life skills; however, not at the risk of pressuring students and teachers to have a constant need for impact;
6	Ethno-Drama respects and educates a versatile understanding of drama and theatre; however, not at the risk of devaluing authentic, engaging and meaningful experiences for learners in favour of teaching, singularly, to product – the outcome of art

Ethno-Drama's web of integrated intelligences addresses six main areas of growth and each achievement, without exception, should work together—they are indispensible in making the model work, and if one achievement is not met with competence or is remised in some form, *Ethno-Drama*, then, could cease to exist. *Ethno-Drama* would no longer operate as comprehensively inclusive because the omission of even one of the *Six Achievements of Ethno-Drama* collapses *Ethno-Drama's* intention, which is to present itself as an inclusive and interconnected system of knowledge and information for drama education. *Ethno-Drama* is certainly not restrictive, nor is its model bounded by limited instructional approaches. Rather, the *Six Achievements of Ethno-Drama* promote wide-ranging prospects for breadth, depth and freedom in learning. For instance, in *This Book is Not About Drama…it's About New Ways to Inspire Students* (2012), Myra Barrs, Bob Barton, and David Booth assert how "in arts subjects, it is essential that assessment not limit what students can learn by focusing too narrowly on individual skills and competencies" (31). Taking this perspective into account, *Ethno-Drama's* curriculum is reinforced by Barrs, Barton, and Booth's conclusion, since the six achievements offer volumes of information—datasets—students learn, apply, index and integrate in every *theme of study* throughout their time in the *Drama Program at Millcreek Secondary School*. The *Six Achievements of Ethno-Drama* demonstrate how the four categories keep their value, working together in inviting ways to educate. In every *theme of study* in the *Drama Program at Millcreek Secondary School,* the *Six Achievements of Ethno-Drama* build upon each other to promote maturing knowledge (intrinsic and extrinsic to drama class), skills, and character traits reflective of 21st Century learning, from grades 9 to 12.

Consequently, the purpose of *Ethno-Drama* may not be seen by students and teachers solely for acquiring skills (teamwork, conflict resolution), nor for democratic citizenship, nor

for serving as a procedural medium to learn another discipline, nor for crafting theatre experts (actors, directors, stage managers, costume designers, make up artists, set designers), but may be seen as a fusion of *all* these perspectives.

Corroboration for an *Ethno-Drama* approach is strongly connected to respecting system priorities and seminal pedagogical documentation. Thus, I commence with the Ontario Ministry of Education. The Ontario drama curriculum supports ideas of *Ethno-Drama* in offering a vision for drama education that is not narrow-minded in showing preference for one perspective over another. On the contrary, it authentically embraces both process and product. One can certainly perceive that the Ontario drama curriculum considers the fluidity of the times we live in and promotes a sense of openness for interpretation and implementation, having recognized that unpredictable shifts may occur from one course expectation to the next:

> The courses described in this document prepare students for a wide range of challenging careers in the arts, as well as careers in which they can draw upon knowledge and skills acquired through the arts. Students who aspire to be writers, actors, musicians, dancers, painters, or animators, for example, are not the only ones who can benefit from study of the arts. Arts education prepares students for the fast-paced changes and the creative economy of the twenty-first century (Ontario Ministry of Education 2010e, 2010f, 4).

The Ontario Ministry of Education documents emerge as a very supportive framework for welcoming multivocality. Embracing *Ethno-Drama* as a practice to guide curriculum design helped me to recognize the juxtaposed yet heavily connected phenomena of process and product. More importantly, this study examines the designing of curriculum built on a foundation which brings together culturally diverse and shared stories about *self, other, and the*

world, and aesthetic expression (in representational performance). Moreover, by analyzing the voices of students who have graduated from my *Ethno-Drama* program over the past ten years, my research gathers practical evidence that strongly reinforces an alignment to the Ontario drama curriculum guidelines through student narratives. Thus, this study examines how pre-service and new drama educators can begin to embrace the vision of process and product, and respond to the possibilities of *Ethno-Drama*.

Through my experiences of *Ethno-Drama*, all stakeholders – students and educators, alike – engage in discussing and shaping their lives and the lives of others by means of representational performance. My students become researchers, ready to embark on journeys to further their understanding of production both in and outside of the classroom. For senior drama students—grades 11 and 12— productions are not always private to the classroom, but public, mounted on stage. The audience participates in the *Ethno-Drama* experience in the catharsis of the theatrical event: the entire experience of the students and faculty becomes visible and actively engaged in by the audience. This means that the audience also becomes learners. Through the experience of active engagement in the theatre, the audience, too, may be inspired to transform their own lives. What they have just observed may have them think critically about *self, other, and the world*. The whole group/community participates in a creation devised by students of various ethnic backgrounds who have co-produced the event. I situate my work in relation to Kathleen Gallagher's *Drama Education in the Lives of Girls: Imagining Possibilities* (2001), where she recognizes the importance of process and aesthetic sensibility. In her ground-breaking study that advanced the value of ethnography in drama education, Gallagher asserts the importance of research in creating artistic works. "Drama provides a framework that asks students to deepen and clarify possible ways of representing a

theme or issue of concern. Out of this kind of exploration comes a product that is rethought and reshaped until it is dramatically satisfying" (Gallagher 2001, 23). Further, Gallagher states:

> It is always a challenge for arts educators to engage with the philosophical and pedagogical questions of 'objectives' and 'aims.' In my view, the goals of all arts curricula must reflect those artistic qualities we need to live progressively in our social world. Understanding relationships, forging ahead, and working in the human community are all essential life skills. Appreciation of the arts, creative intelligence, problem-solving skills are all valuable by-products of arts curriculum. The projects of drama are the projects of life. It is for this reason that the *how* of learning in drama is often privileged over the *what*. Dramatic learning in drama is hinged on structure, not content; on how action is put together and shaped (26).

In situating my study in relation to Gallagher, and in documenting my journey as a drama educator, I explore how *Ethno-Drama* praxis can be developed and continue to develop. I also hope to understand whether there is a correlation between practicing *Ethno-Drama* and students' *continued* enrolment in secondary drama. This study also offers support for the process of curriculum design through ethnographic efforts which "… allow for growth and change in the way that students perceive themselves and their peers in their experience of schooling" (Gallagher, 16) and it highlights the prospects of creating meaningful representational works of drama/theatre, as in the various culminating tasks found in course *themes of study*, annual productions and festivals. This study also focuses on the possibilities available for those pre-service and in-service drama educators who desire to design or redesign their drama curriculum in hopes of creating something I have experienced and witnessed in the *Drama Program at Millcreek Secondary School*: students becoming more mindful of their artistic choices, better visionaries, stronger collaborators, and passionate patrons of the arts and

arts education. This is also a story that focuses on *Ethno-Drama* through the accounts of multivocality – students and teachers' voices. This is a story which investigates how process, equity, drama, theatre, performance, beauty, aesthetics, mentorship, and research leads creation into art; and action leads to greater understandings about *self, other, and the world*.

Chapter Three: Methodology

Setting the Stage

What we call the beginning is often the end
And to make an end is to make a beginning.

T.S Eliot, *The Complete Poems and Plays* (1969, 197)

Data Analysis Procedures

This study examines whether students of the *Drama Program at Millcreek Secondary School* benefitted from *Ethno-Drama*, and how the framework may have shaped their perspectives of *self, other, and the world*, along with shaping their *aesthetic sensibility* for drama/theatre appreciation. My research offers evidence from statistics, narratives and experts as a means to analyze the phenomenon of continued enrolment in the program. I interviewed my teaching partner who facilitated the *Ethno-Drama* curriculum at *Millcreek Secondary School* for the last 10 years. Secondly, have I conducted separate interviews with three *Southern District School Board* employees whose expertise represents knowledge across areas of equity and inclusion, pre-service orientation, and arts advocacy. And, I interviewed former students – graduates of the *Drama Program at Millcreek Secondary School* – to voice and provide witness accounts to *Ethno-Drama* as an operating, administrative, and instructional model. My methodological approach was designed to permit critical understanding and deep reflexivity to deconstruct and interpret the phenomenon of continued enrolment in the *Drama Program at Millcreek Secondary School.* My analysis also focused on positioning *Ethno-Drama* as a possible contribution to the field of drama education.

Research Participants and Setting

To qualify as participants for this study, students had to have been taught by either Cynthia Bickmore (teaching partner) (pseudonym) or myself, and they had to have taken drama for at least three out of the four successive grade levels that drama, as a course of study, was offered at *Millcreek Secondary School* between September 2007 and June 2012. Participation in the focus groups was based on relevant criteria such as: availability; willingness to agree to a follow-up interview; and willingness to offer insight on one's continuation in the *Drama Program at Millcreek Secondary School*. To limit the number of focus group interviews, in order to ensure sufficient time for in-depth discussion, I approached 15 students through personal contact and student recommendations of most likely participants. Based on their availability for interview time, this number was reduced to 12 students, divided equally female and male participants. Based on the feedback from the focus group interviews, I then approached two individual students to explore the following question: *Our drama program was designed to help you see things beyond your perspective – to consider other peoples' viewpoints. How did drama support you in recognizing/understanding ideas of self, other, and the world?* (Question 6 from *Student Graduates [focus groups]*, Appendix C).

All the students were taught in the co-ed *Ethno-Drama* curriculum at *Millcreek Secondary School*. They are Ontario secondary school graduates who graduated in Spring 2011 and Spring 2012. Their identities have been concealed through *pseudonyms* (created by me), for reasons of confidentiality and privacy. The student participants are representative of the demographic of the *Drama Program at Millcreek Secondary School*, its general student body, and the local community in which it resides (diverse socio-economic, ethnic, and cultural

backgrounds). Student participants were between 18-20 years of age at the time all interviews were conducted between April – July 2013.

My Drama teaching partner, Cynthia Bickmore, has been teaching secondary school with the Southern District School Board for more than 10 years, and during her tenure she has helped to proactively deliver the *Ethno-Drama* curriculum. Thus, student participation is linked to both of us, as the primary teachers instructing drama at *Millcreek Secondary School*. Bickmore has extensive knowledge in theatre arts, having graduated from York University's Theatre Studies Program. She has completed her Masters of Education and is currently a doctoral candidate at the University of Toronto. Her competency in drama education is sound and, more notably, her appreciation for theatre is evidenced in the more than twenty community theatre productions she has directed. Bickmore agreed to be interviewed for this study. The interview was held on July 23, 2013 and lasted approximately one hour.

I conducted separate interviews with three eminent *Southern District School Board* employees whose expertise represents knowledge across areas of equity and inclusion, pre-service orientation, and arts advocacy, which I considered essential criteria for the presentation of *Ethno-Drama* in this study. The identities of all three of these experts have been concealed through pseudonyms (created by me) to protect privacy.

Linda Johnson was the *Staff Progressive Officer*: Inclusive Programming and Teaching Support Services (pseudonym). Johnson had powerfully steered and orchestrated social justice measures, from classroom initiatives to board wide professional development opportunities and is regarded as a seminal figure who championed evidenced-based frameworks for human rights. The interview was held on May 7, 2013 and lasted approximately 30 minutes.

In 2010-2016, Denise Cunningham was the *Southern District School Board*'s *Staff Training and Teaching Coordinator:* Mentorship. In her tenure with the *Southern District*

School Board, Cunningham had been instrumental in supporting new teacher retention and confidence in the initial years of their careers by providing orientation, mentoring, and ongoing professional learning. In addition to supporting mentees, mentors were provided with professional learning and leadership in the area of mentoring. Cunningham recently completed her PhD in effective mentoring and leadership and is currently working with the Program Officer at the Ontario College of Teachers. The interview was held on May 21, 2013 and lasted approximately 30 minutes.

Louisa Bucciero*, Past Teaching Coordinator*: the Arts (pseudonym), assisted and collaborated with fellow educators to establish standards, resources, and consultation in teaching and learning in arts education. Bucciero holds a Masters degree and currently utilizes her vast knowledge in teaching pre-service and seasoned teachers in diverse educational institutions – including the University of Toronto, York University, and TVO kids. Johnson, Cunningham, and Bucciero each contributed perspectives that are valuable for educators facilitating *Ethno-Drama* curriculum design. The interview was held on May 14, 2013 and lasted approximately one hour.

Each of the interviews with the three eminent *Southern District School Board* employees provided their perspective that offered data relating to the idea of culturally diverse and shared stories about *self, other, and the world* through culturally responsive practices, mentorship and aesthetic awareness. Their perspectives confirmed many of my assumptions utilised in the creation of *Ethno-Drama*.

All interviews took place in locations affiliated with the *Southern District School Board* or in comfortable settings that were conducive for meaningful discussions to take place (e.g., classroom, central board office, local diner, home). Participants were recruited through invitation via social media (instant messaging), electronic mail, formal letter and/or face-to-

face communication. Participants were not offered inducements, but did receive a small gift of acknowledgment and appreciation for their time and efforts.

Data Gathering Procedures

Participation in the focus groups or in-depth interview was based on relevant criteria such as: availability; willingness to agree to a follow-up interview; willingness to offer meaningful insight on one's continuation in the *Drama Program at Millcreek Secondary School*, and how a process/product driven curriculum influenced their daily existence/life circumstance.

Student participants were divided into two focus groups – seven students in Focus Group One (graduates from the 2010-2011 school year), and five students in Focus Group Two (graduates from the 2011-2012 school year). The interview for Focus Group One was held on April 30, 2018 and lasted approximately one hour. The interview for Focus Group Two was held on May 18, 2018 and lasted approximately one hour. They were interviewed in this format (focus groups) in order to gain clarity as to why they stayed in the *Drama Program at Millcreek Secondary School* and to investigate how their experiences informed interconnections of *self*, *other*, *and the world*, along with shaping their *aesthetic sensibility* for drama/theatre appreciation. Therefore, students were asked to offer perspectives based on their personal empirical understanding. Collecting information was structured in interview form. Analysis of the information was conducted from transcriptions of audiotapes. There were guiding questions framing the interviews. These questions (see Appendix C) were supported by other open-ended format questions. Both focus groups received the same pre-established questions.

Upon completion of the data collection from both focus groups, another follow-up interview took place with two of the student participants. I selected these two students because they had impressed me with the quality their reflective responses in the focus group sessions and I wanted to explore their thoughts in more detail. This interview was more in-depth, and was situated within question 6 (see above), with deeper examinations guiding and facilitating the discussion. The in-depth interview was held on July 22, 2018 and lasted approximately one hour.

The interview questions for the student focus groups and in-depth interview, Cynthia Bickmore (Appendix C), and the three leading *Southern District School Board* employees—the *Staff Progressive Officer*: Inclusive Programing and Teaching Support Services (Appendix C); the *Staff Training and Teaching Coordinator*: Mentorship (Appendix C); and the *Teaching Coordinator*: the Arts (Appendix C*)* were transcribed and analyzed from audiotapes lasting between thirty and sixty minutes. (See Appendix C: Confidentiality and Privacy).

All interviews offered perspectives on the possibilities and gaps I was seeking to explore. I developed questions that were designed to help me discover if *Ethno-Drama* can be practiced by new drama educators seeking to mentor students to enrich cultural diversity and to develop their *aesthetic expression/appreciation*. Analyzing the possibilities and gaps from the collected data has helped me to unearth how drama educators might adjust or embrace *process* and *product*, in their adoption of *Ethno-Drama*. Therefore, the analysis of the data focuses on examining the designing of the curriculum and it explores how *Ethno-Drama* might become a guiding framework for teachers.

Ethno-Drama's Methodology

From grades 9 to 12 in the *Drama Program at Millcreek Secondary School*, all *themes of study* are created with big ideas in mind, connecting to *life* and *art* (see Appendix B), and in every *theme of study* there are corresponding lessons that are methodologically student centered. Students being elevated to the forefront of curriculum design means that their curiosities, their interests, and their lived histories are at the core of learning. In *Ethno-Drama*, data collected from students' lived histories is utilized to inform learning—like a cycle; it is an ongoing process of collecting, critically thinking about, synthesizing, and applying knowledge from grade to grade. *Ethno-Drama's* methodological structure offers opportunities for student voices to be heard, allowing them the experiences to move forward in inquiry-based learning in self-assured and positive ways. In the context of *Ethno-Drama*, the curriculum design focuses mainly on the dichotomous experience of 'life to the stage' – and in cyclical fashion – 'the stage to life'.

> "All the world's a stage, And all the men and women merely
> players; They have their exits and their entrances, And one man
> in his time plays many parts, His acts being seven ages…"
>
> (*As You Like It*, Shakespeare, Act II, Scene VII, Lines 139-143)

I want to stress how the reciprocal *fashioning* of *life to the stage* and *the stage to life* is foundational in *Ethno-Drama* curriculum design. In Chapter Two, I offered an analysis of process drama acting as the context for students to make useful links "to real world and imagined worlds [known as] metaxis" (Aitken et al 2007, 9). The *Six Achievements of Ethno-Drama* are requisites for this to exist—and an *Ethno-Drama* curriculum is designed so that the process moves onward into *action*, such as artistic products. Likewise, the *Six Achievements of*

Ethno-Drama ensure that artistic products in turn inform the process. For example, my students realize that the process will lead to a product and that this product often will become important to another process in the continuous development of the course. I frequently see this in their character analyses where understanding the historical background and life circumstances of a role leads to well-developed characters on the stage. But after a performance is complete, students in the *Drama Program at Millcreek Secondary School* are mindful to allow for their characters to inform their process in future drama works. For the character that was created one day, as a product, may, in turn, be utilized to support the process in another creative task. Thus, students regularly improve on and progress their prior knowledge. What was considered an innovative outcome one day may be a subject for enhancement on another day. In Appendix F, lessons from '*Comic Relief*'—the third *theme of study* in the grade 9 drama course (see Appendix B)—illustrate my point.

For Gallagher (2007),

> The 'world as a stage' metaphor has little to do with masks and magic and much to do with the dialectical interplay of life and art. [D]rama brings people together in concerted action and, thereby, people bring worlds into being. In this way, drama performs an act rather than simply makes a statement. And the 'suspension of belief,' rather than 'disbelief,' in drama worlds has the possibility of renewing our perception, challenging our assumptions, and making the familiar strange (129).

Gallagher's analysis about the dialectic interplay of life and art permeates the curriculum designs of the *Drama Program at Millcreek Secondary School*, and the recurrent nature of knowledge acquisition through *creating and presenting*, *reflecting responding and analyzing*, and *foundations*—at the hands of said interplay—cycles firmly in the methodological practice of *Ethno-Drama*; in the action and ideas of its curriculum.

The interplay of *life* and *art* is strongly similar to the give-and-take nature of *ideas* and *action* in the curriculum designs of *Ethno-Drama*. Such interplay in the dichotomous relationship of ideas and action (or, in turn, action and ideas) has been an important combination in the *Drama Program at Millcreek Secondary School*. Moreover, critically reasoning and interpreting the *interplay* of the dichotomous relationship of ideas and action (making sense of its cyclical status in the curriculum designs of *Ethno-Drama*) has directly influenced my ability to place significant ideas into action. I have created a visual diagram (Figure 4) to advance understanding of this interplay. The cyclical nature of *Ethno-Drama* offers a methodology that permits students to engage in two modes: processing or producing without losing sight of the reality that both ideas (process) and actions (product) work together/need each other for student success. This means that students learn to appreciate and work through generating ideas with the same commitment as finishing their products. They are mentored to see the idea and the action plan as the methodological approach in their drama courses. Students are encouraged to understand that in every assessment of learning tasks, there are connections to *Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice,* and *Artistic Expression*. In the four main categories that I believe make up the main areas of the drama education landscape, valuing the process and the product are prevalent as students explore within the interplay of *life* and *art* (see Appendix B).

In attempting to further communicate the importance of the interplay of ideas and action in my practice and to provide a snapshot as to how I have implemented *Ethno-Drama*, I turn to Richard A. Dunlap (2013) and his study *A Macroscopic Analogue of the Nuclear Pairing Potential* to address the phenomenon:

> Consider two identical masses in a gravitational potential. In a two level system the

masses may be in their ground state (both in the lowest energy level), in the first "excited" state (one in the lowest level and one in the higher level) or the second "excited" state (both masses in the higher level). These configurations are illustrated in Figure 2. The change in energy of the system is given by the work done against the gravitational force, *mg*, in changing the height of the mass; $\Delta E = \int Fdh = mgh$ (12)

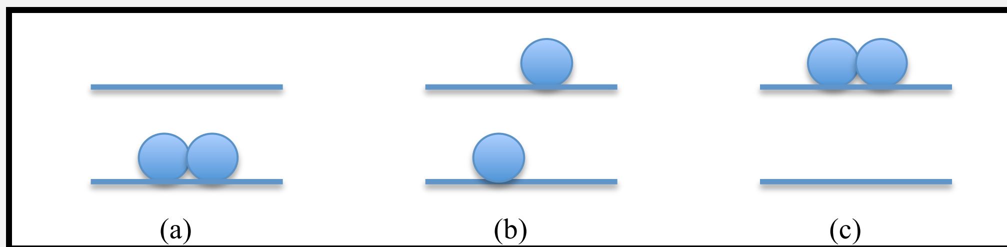
Methodologically, I see the interplay of process into product in *Ethno-Drama* curriculum design as being concurrent—energy is not created nor destroyed when students/groups engage in learning experiences concerning *life* and *art* (see figure 4). Rather, there is an axis of rotation/revolution concerning process into product and product into process (Figure 4), and one or the other will have more focus at certain times during assessments and evaluations.

Figure 4 ***Interplay of Process and Product in Ethno-Drama Curriculum Design***

Cycling in the *Six Achievements of Ethno-Drama* is the obvious interplay of *life* and *art*. Within this interplay reside two masses that are equal in value: ***process*** and ***product***.

Utilizing a two-level system, ***Gravitational Potential Energy*** can analogically explain how both masses – ***process*** and ***product*** – in *Ethno-Drama* classes/spaces exist at all times in a close reciprocal arrangement (see (a) in graphic below). However, depending on where the energy is most 'excited', one mass may operate with more force/power resulting in movement/kinetic energy (see (b) in graphic below).

However, ***process*** and ***product*** will always cycle together (experiencing axis of rotation/revolution) in the continuous learning activities which are at the core of ***Ethno-Drama*** (see (c) in graphic below): $\boldsymbol{\Delta E = \int Fdh = mgh}$



The analogy of Dunlap's (2013) study complements my suggestion that the *Six Achievements of Ethno-Drama* may provide insight into the ways I have implemented *Ethno-Drama* curriculum design and helps to make my thinking visible.

Observing process/ideas into product/action is a best practice in Ontario's schools (Ontario Ministry of Education, 2010a) and the province's Ministry of Education frequently creates protocols centering on collaborative inquiry and learning cycle models to support instructional effectiveness (2007). *Ethno-Drama* adheres to the Ontario Ministry of Education's goals in inviting ways, such as solving problems and exploring possibilities for effective pedagogical praxis. *Ethno-Drama's* structural nature also supports the investigation of possibilities in lived histories and aesthetic creation. This means students explore various possibilities that have direct application to their lives and their dramatic/theatre performances. "Denzin (1997) claims that ethnodrama is 'the single most powerful way for ethnography to recover yet interrogate the meaning of lived experience (94)'." (Denzin in Gallagher, 2007, 130). I agree, and believe that *Ethno-Drama* curriculum designs ask students to critique society (see Appendix B).

From a methodological point of view, I must note that attention being paid to one achievement to a greater extent over another depends on the dynamic and level of the course and the maturity of the classroom community. For example, I tend to gauge knowledge and experience of the class to evaluate if deeper explorations are warranted, or not, into certain areas of a *theme*. This is imperative for data collection to move the class forward for future learning goals. With that said, I firmly believe that education can exist within tension and that educators '*daring'* (Freire 1998) to delve deeper into uncomfortable or controversial issues is methodologically sound. This happens in the "collaborative settings" of the *Drama Program at Millcreek Secondary School*, where *Ethno-Drama* curriculum design employs learning cycles:

> In collaborative settings, significant learning is more likely to occur in the context of a learning conversation as opposed to a "great discussion." The key components of learning conversations that move them beyond "great discussions" is that they are both *planned* and *systematic* (General Teaching Council, 2004). Learning conversations do not just happen on their own when groups of people get together to "discuss," but instead are a result of intentional, systematic planning of the learning opportunity (Ontario Ministry of Education, 2016a, 2).

Just as students mature and cultivate 'habits of mind' (Knight 2013) to develop critical thinking and analytical capacities, so do teachers. Growth and development of learners, relative to culturally diverse and shared stories about *self, other, and the world*, can be evidenced in the lesson '*Stereotypes & Archetypes*' (see Appendix F).

In helping pre-service, newly to the field and seasoned drama educators who wish to practice *Ethno-Drama* and understand how its methodology works, I believe great consideration should be placed on routine—challenging students to shape culturally diverse perspectives concerning shared stories about *self, other, and the world*, as outlined in my the *Six Achievements of Ethno-Drama.* My hope is that by sharing what I have done in my practice through the use of the *Six Achievements of Ethno-Drama,* I will bring clarity to *the role of the teacher* within its model and demonstrate how *Ethno-Drama's* methodology operates in the classroom.

The Role of the Teacher

The *Six Achievements of Ethno-Drama*, both conceptually and methodologically, are absolutely necessary for *Ethno-Drama* to be realized in my practice. Instructing *Ethno-Drama* began with my desire to elevate to the forefront of my vision the *end goal* – the desired outcome for

student success. Designing curriculum in a reversed engineering approach, from the finish line to the starting point, is most commonly referred to as *backward design*— a best practice recognized in the field of Education. In Nelson Graff's study, *An Effective and Agonizing Way to Learn: Backwards Design and New Teachers' Preparation for Planning Curriculum* (2011), he discusses the reasons and transformative ideals behind the backward design method:

> Wiggins and McTighe (1998) describe the backwards design process as follows: "one starts with the end—the desired results . . . –and then derives the curriculum from the evidence of learning (performances) called for by the standard and the teaching needed to equip students to perform" (p. 8)….Wiggins and McTighe's framework has the benefit of being both systematic and flexible. It differs from… other approaches, importantly, in its central focus on what Wiggins and McTighe call "big ideas," "a concept, theme, or issue that gives meaning and connection to discrete facts and skills" (Wiggins & McTighe, 2005, p. 5) and "enduring understandings," which are "The specific inferences, based on big ideas, that have lasting value beyond the classroom" (Wiggins & McTighe, 2005, p. 342). Their emphasis with enduring understandings, big ideas, and core tasks is on learning that *transfers*, that students can take beyond a particular lesson into new learning experiences in school and outside of school… (155).

In regards to backward design, *the role of the teacher* implementing *Ethno-Drama* in practice takes persistence and perseverance to realize and can be quite challenging (Graff 2011) — a feeling I empathize with in terms of 'beginning journeys' or 'finding footing'. I strongly advise pre-service, newly to the field and seasoned drama educators who might be thinking about incorporating an *Ethno-Drama* curriculum design, to get through the initial challenge. For me, challenge is synonymous with 'critical thinking,' considering how growing up, I remember

hearing my peers lamenting, "it *hurts* to think!" Yes, it takes time to *think well* and *think deeply* about any interest. And in the interest of critically mapping out concepts and pragmatic approaches foundational in creating a passionate *Ethno-Drama* program, logically reasoning it through backward design, is necessary. Moreover, I stress that *the role of the teacher* carefully understanding and implementing the nuances of *Ethno-Drama* (nuances that have been cautiously unearthed thus far in this research), requires patience.

My role as a teacher designing this *Ethno-Drama* curriculum has meant taking care to integrate drama education theory and best practices—from the Ontario Ministry of Education, Southern District School Board, and other modalities of professional learning—to create a network of intelligence to inform instructional effectiveness.

> Networks, as a dynamic organizational form that can mediate between the personal and social worlds, have the potential to capture the complex and reciprocal relationship between individual and collective competencies. Networks can "feed the creative co-production of new knowledge that is the source of better professional practice and renewed professional pride" (Hargreaves, 2003, pg. 4). (Katz et al 2008, 113).

The role of the teacher in designing an *Ethno-Drama* practice, I believe, drives exciting opportunities for collaborative inquiry with colleagues, such as through networks and in professional learning opportunities (online or face-to-face), and may trigger new perspectives for learning. Student graduates speak more on collaborative inquiry in Chapter Five.

The role of the teacher practicing *Ethno-Drama* might also be challenged by the effort to achieve *high impact instruction*. For example, Knight (2013) explains:

> For many of us [educators], the journey toward a personal best, although highly attractive, can feel overwhelming, especially if we feel we are embarking on the

> journey all by ourselves. For example, teachers need a clear picture of the current reality in their classroom, but they may not know what data to gather to get an objective, accurate picture. They need a goal, but they may need help in defining an appropriate goal and measuring movement toward it. They need high-impact teaching strategies that can help them achieve their goal, but they probably don't know those strategies, or else they would already be using them. And they need someone who can help them learn and use those strategies until the strategies become habits of practice (8).

With the teacher at the helm of *Ethno-Drama*, mentorship is carefully utilized to facilitate healthy discourses amongst the learning community, which is the drama class—a recognised cultural group, and learning network, as well. Cultural proficiency/competency principles are practiced to promote and respond to equity and inclusion. *Ethno-Drama's* methodology is deeply rooted in a teacher's capacity to adequately thread equity with mentorship for students (see Chapter Five). As a result, and in moving the teacher in the direction of mentoring the discovery of knowledge, skills, and character attributes, as opposed to being the arbiters of knowledge, skills, and character attributes, *the role of the teacher* practicing *Ethno-Drama* certainly reflects Ontario Ministry of Education strategies for leadership (Institute for Education Leadership 2013; Ontario Ministry of Education 2016b, 2016c):

> In a culture of "collaborative professionalism" (see PPM no. 159, "Collaborative Professionalism"), we are all learners "working together, sharing knowledge, skills and experience to improve student achievement and [the] well-being of both students and staff." Formal leaders who are new to a position of responsibility may be inclined to believe that "it's my job to have the answers." The fact is that learning to lead is a fluid, dynamic and evolving process. As learning

> organizations, schools need leaders who are comfortable with being, and who view themselves as, "lead learners" (Fullan, 2014) (Ontario Ministry of Education 2016, 6b)

The role of the teacher is certainly as mentor in the practice of *Ethno-Drama*, and I believe that a mentor can, as Freire says, *dare* to permit any topic of interest, no matter how provocative, taboo or complex it may be (Freire 1998). If a mentor's role is to ultimately guide learners to reach inclusionary possibilities or conclusions, problem solve, and build cognition, then gone is the assumption that the teacher is the sole direct source of knowledge. In reflecting on my practice, I have considered *the role of* pre-service, newly to the field and seasoned drama educators who might be thinking about incorporating an *Ethno-Drama* curriculum and I recognize that this is a methodology that takes care to equip students with enough structure and leeway for them to meet success criteria and learning goals by committing to educate through the ***Six Modules for Instructing Ethno-Drama*** (Figure 5). The *Six Modules for Instructing Ethno-Drama* lists achievements that are characteristic of modern-day educational theory. In addressing the role of the teacher in delivering this *Ethno-Drama* curriculum, I turn attention to the sixth module for further analysis of *Ethno-Drama's* methodology. In considering the role of the teacher, I also include the comments of Kathleen Gallagher, in *Beckoning Hope and Care (2015)*, on the importance of 'hope':

> Looking ahead, I want to work methodologically to create new imaginaries of hope through theatre. Not sentimental, saccharine fantasies of an unlikely future, but hopes grounded in present social relations, politically clear-eyed, critically and affectively engaged. My new project will invite students to articulate to distant others what they care most about, as dreams through drama come into symbolic and material being, ready to be questioned and challenged by others (424).

The ‘hope’ that Gallagher speaks of is important to my role as teacher, and I strive to foster hope in the *Ethno-Drama* curriculum in my practice.

Figure 5	***Six Modules for Instructing Ethno-Drama***
1	Teachers practicing Ethno-Drama are primarily constructivist educators referencing scaffolding and direct instruction to meet the differentiated and diverse goals for student success;
2	Teachers practicing Ethno-Drama contextualize everyday life in the planning and delivery of curriculum to promote purposeful and engaging student inquiry and aesthetic exploration;
3	Teachers practicing Ethno-Drama support students to recognize and exercise the past, present, and future value of drama and theatre, as artists/ patrons;
4	Teachers practicing Ethno-Drama support students to develop a growth mindset strongly connected to building capacities in intrapersonal and interpersonal relations;
5	Teachers practicing Ethno-Drama respect the processes of devising drama/theatre to the same extent that they esteem the drama and theatre products represented on the stage;
6	Teachers practicing Ethno-Drama respect individual and collective miracles as the rule, be it large or small/global or local in its transcendence

I have reflected on how we, educators, sometimes forget the *childlike innocence* associated with learning something totally new or making a connection to existing knowledge that leaves us in awe. Adults may take advantage of the wisdom they have learned through their years. They may not remember the feelings of amazement and elation that come with new discoveries. These discoveries are moments undoubtedly resounding for the person experiencing them. As we chronologically progress in life and, hopefully, build our knowledge capacity, we remember those key moments when we gained wisdom—those moments of transcendence when latent connections (made within existing knowledge) changed us and gave

us more confidence in understanding. However, the standards for what qualifies as wisdom in adulthood cannot possibly be the threshold for students; therefore, I argue that said miracles are hidden from the forefront of the teacher's gaze. But, I challenge teachers to make a concerted effort to empathize and reflect on those eureka moments from their youth. Jonothan Neelands, in *Miracles are Happening: Beyond the Rhetoric of Transformation in the Western Traditions of Drama Education* (2004), argues that miracles should be the exception not the rule in drama education, and I contend the opposite. In the *Drama Program at Millcreek Secondary School*, I absolutely expect miracles to occur and for *teachers practicing Ethno-Drama* to *respect individual and collective miracles as the rule, be it large or small/global or local in its transcendence*. Neelands' research, where he discusses the exceptionality of the miracle as opposed to it being the expectation, does recognise how miracles can transcend; however only in small (localised) communities:

> There is a gap, I think, between the very 'real' local instances of drama being used in ways that, from a local perspective at least, transform particular students in particular ways and how these instances are generalised and theorised or 'proved' in the textual discourses of the field. Any local instance of a 'miracle' is intensely contextualised through the lived and shared experience of those closest to the 'miracle'. The scale, the surprise of the 'miracle' is mediated, and perhaps verified, by local knowledge of the school, the classroom, the teacher, the student, and the family. The miracle will seem 'truest' (plausible/credible) to those who are closest to it. As the communicative distance increases it becomes another anecdote, just another rhetorical example (48).

The plausibility/credibility of the miracle, according to Neelands seems more authentic when students and teachers are in close proximately to it, and although I do not argue that there is obvious truth to this point, I believe it to be too narrow in scope.

I believe that miracles do not merely stay, as Neelands' suggests, on the *anecdotal* or *rhetorical* level, and I argue how in the *Drama Program at Millcreek Secondary School*, through the practice of *Ethno-Drama*, those 'close miracles' conscientiously penetrate other aspects of life. For example, I frequently witness, encourage, and expect, as a rule, that students take their miracles, analyze and interpret meaning of said miracles, and integrate intelligences because of them. From a methodological perspective, I contend that the parameters around miracles in the processes and products of *Ethno-Drama* curriculum design transcend the actual happening of miracles. Thus students making connections from miracles, whether large or small/global or localized, to the community where it took place, or to far-reaching places beyond the walls of the drama classroom, is a normal outcome of *Ethno-Drama* methodology in practice. In conclusion, despite Neelands reservations, the idea of miracles, no matter how big or small, will not be excluded.

I suggest 'personal miracles' will and do occur through ideas of 'hope,' whether contextualized in moments of class, extrinsic to class, or years later in hindsight. The reality is that students are and do experience deep and intense revelations (in and out of the art form) and through experiences of 'hope,' as an example, I get to see students build their agency and reshape their works of art. I get to enjoy their cathartic or 'goosebumps moments' in class (I will speak more to this in Chapter Five). *Ethno-Drama*, led by teachers who understand its underlying methodology and theoretical background (see Chapter Four), may be prepared to hope for individual and collective transcendence to occur in their drama classroom. For those pre-service, newly to the field and seasoned drama educators who might be thinking about

incorporating an *Ethno-Drama* curriculum, anticipating student epiphanies is a key step. The four lessons encompassing the whole of ADA1O0's *theme* III, '*Comic Relief*,' demonstrates this, as well (see Appendix G).

From a methodological perspective, I propose, here, how *the role of the teacher* as mentor can enable *conditions* for *miracles* and *hope* to become commonplace. As an illustration, I contend that an *ordinary day* in an *Ethno-Drama* inspired drama program does not reflect the stereotypical monotony of the average *everyday*. An *ordinary day*, on the other hand, progresses with fresh insights and understandings arising from fruitful learning experiences/outcomes that, in turn, forms the basis for further fruitful learning experiences/outcomes. Again, the cyclical fashion of methodologically integrating *life* and *art*/*process* and *product* is present— lessons connect to culturally diverse and shared stories about *self, other, and the world*. For instance, in more than a decade of teaching drama, I have discerned the following pattern: students in the *Drama Program at Millcreek Secondary School*, on average, have impeccable attendance records. Through the years, I have, and this is methodologically important, periodically asked students (those with a history of truancy and unauthorized absences) why they attended their drama classes, on a consistent basis, compared to their other courses? The general responses tended to express some sort of FOMO: *'fear of missing out.'* From this reaction, I infer that students prize the *Drama Program at Millcreek Secondary School* as a continuous integrated experience. In short, if *you miss one class, you may miss the opportunity to connect a previous experience to an event occurring in the missed class.*

Returning to the *Six Modules for Instructing Ethno-Drama*, as a whole, I found it to be beneficial to develop competency in understanding the specific language relating to equity, mentorship, and arts education. In doing so, I believe that pre-service, newly to the field and

seasoned drama educators who might be thinking about incorporating an *Ethno-Drama* curriculum might wish to familiarize themselves with the methodology necessary to communicate *Ethno-Drama* effectively. This methodology includes, but not limited to, having a common language based on traditional literacies needed to formulate abstractions or to synthesize other ideas. Simultaneously, pre-service, newly to the field and seasoned drama educators should consider, from a methodological perspective, developing competency in abstract modes of thinking. In doing so, they would have an open mind to continue to learn, collaborate, and contribute possibilities to advance equity, mentorship, and arts education for student achievement.

Chapter Four: Personal Lived Experience and Professional Lived Experience

Setting the Stage

they come
different and the same
with each it is different and the same
with each the absence of love is different
with each the absence of love is the same

Samuel Beckett, *Collected Poems 1930-1978* (1999, 41)

When I reflect on the development and creation of the *Drama Program at Millcreek Secondary School*, and how my teaching approach has informed decisions to disseminate *Ethno-Drama* curriculum, I have become progressively aware of my childhood, and how those experiences and observations have impacted how I *see* past, present, and future. How I was raised and the environment I was nurtured in unquestionably influenced my vision for an inclusive drama program and, thus predisposed my gaze towards the implementation of *Ethno-Drama*. Locating *myself* as a first generation Canadian, Black, female, reared in a middle-class, single-parent household of Caribbean ancestry, I have confidently acknowledged the importance of my roots. Such elements of my identity have profoundly influenced my subconscious and conscious thoughts. Critically reflecting on and describing these generalities of *myself* allows me to provide readers of this study with foundational insight into *who* I am as a researcher, *how* I have formed my opinions as a researcher, *what* I have and still value as a researcher and *why* I perceive and form conclusions the way I do as a researcher. No facet of the aforementioned background information is irrelevant, nor is it marginally inconsequential in scope. Moreover, from my personal focus, and as I locate myself in my research, the relevance of my introductory sentiments are specifics that must be examined.

In this Chapter, I attempt to offer a survey of my epistemological approach, clearly and judiciously identifying the rationale behind the formation and implementation of *Ethno-Drama* at *Millcreek Secondary School*. I deconstruct the dominant influences that I believe have governed *Ethno-Drama's* assumptions and that were central to its maturation. Questioning how *Ethno-Drama* was formed will allow for the complexities relating to its conceptualization and its systemization to be scrutinized. Additionally, through deconstructing its parts and reconstructing it as a whole, I offer empirical evidence with the aim of placing my personal values for drama in context. I also provide supplementary perspectives to enhance why I believe *Ethno-Drama* is an ideal model for 21st Century drama education.

First, I will offer my mother as the predominant influence I have identified as central to the growth of *Ethno-Drama*, recognizing my upbringing as being essential to its development. In conjunction with identifying my mother's parenting values as foundational for honing my beginning perceptions and conclusions about equity, mentorship, and arts education, I will attempt to expose her morality, and how her integrity as a parent has facilitated my continued exploration for opportunities to expand knowledge on various perspectives. As a result of outlining how I came to appreciate the basic principles of ethnodrama and thus forming my own nomenclature, *Ethno-Drama*, I, correspondingly, *set the stage* for my receptiveness to appreciating culturally responsiveness, mentor and mentee relationships, and scholarship in the arts.

Subsequently, I link memories of how my upbringing intrinsically guided my desire to gain more insight into equity, mentorship, and arts education. Thus, there are the four main orientations synonymous with my understanding of *Ethno-Drama*: first, the way I was raised; second, aspirations for equity; third, the importance of mentorship relationships; and fourth, objectives for arts advocacy. I will explore their relationships and how they are mutually

exclusive in theory, yet, are profoundly integrated for the conception and creation of *Ethno-Drama*. To provide further support for perceiving *Ethno-Drama* theoretically, I bring together current positions from the Ontario Ministry of Education and the *Southern District School Board*. Specifically, conversations with three notable employees who hold positions of responsibility in the *Southern District School Board*, where Millcreek Secondary School resides, will be shared. Here, I establish how *Ethno-Drama* is current and resilient, suggesting how as a proposed model for 21st Century drama, it directly reflects and responds to contemporary research for equity, mentorship and arts education. The three prominent experts address equity, mentorship, and arts education, and provide powerful insights from the perspective of their respective positions.

Equity, Mentorship and Arts Education: from a Mother to a Daughter

From a young age my mother instilled in my two older sisters and me an awareness of equity. Her sensibilities seemed to continuously structure around ideas of impartiality, justice, neutrality and fairness. With any judgment or debate, no topic was ever rejected or ignored in light of our perceived maturity level; rather, in retrospect, her responses were always quite age appropriate. By age appropriate responses, I am arguing that my mother's mode of questioning grew into more complex and multifaceted ones, as our thirst for knowledge increased. As we developed and matured, trying to establish our own moral footing, trying to make sense of the human condition, my mother's analytical disposition supported us in becoming more questioning about *self, other, and the world*. She fostered introspection and interpersonal skills – one did not eclipse the other. Furthermore, in her wisdom and appreciation for encouraging

inquisitive minds, her responses appeared to reflect perfectly in the realm of equity, mentorship, and imagination through the arts. This is illustrated in the subsequent story:

When I was approximately 2.4 years of age, I can remember the evening of Halloween. Though fragmented in memory, key moments are clear in my mind. In context, my mother never ceased to shy away from turning family-recognized holidays into creative ventures. She made our costumes in the spirit of the festivities: I was a fluffy, white bunny rabbit with big floppy ears. I remember her getting us ready, in reversed chronological order (this seemed to be one of her idiosyncrasies), taking photos and painting the tip of my nose and balls on my cheeks rosy. I had on red rain boots, I suppose to *bring out* red highlighted on my face. I can recall the flash of the camera, the pattern of the recoil, and, to my annoyance, the repetitive procedure. My mother cooing, smiling and laughing, as she always did, indicating her delight in her daughters' excitement; my two older sisters' boisterous *hustle and bustle*, perhaps representing their anticipation of the act of trick-or-treating; and, my usual covert surveillance: sitting patiently on the brown sofa, indicating my usual disposition of trying to make sense of my surroundings. I remember an uncomfortable feeling: the tickly material against my skin – juxtaposed with its soft exterior – amid condensation permeating within the 'implied' rabbit fur making up my guise. One sister was a big orange pumpkin and the other a wicked witch.

When it was time to commence with the trick or treating ritual, I remember my mother handing us jack-o'-lanterns and taking note of the fact that my sisters' jack-o'-lanterns were bigger than mine. I was not fazed – it was a mere observation – and we went marching along, door to door, chanting, "Trick-or-treat!" I remember being happy and delighted with all the yummy sweets until there was no more room left for me to retrieve additional candy. This was when I realized that my sisters' larger jack-o'-lanterns meant they could and would be able to gather more candy. I recall being instantly sad, and though I am sure I could not reason the

feeling at the time, it was definitely one of my first experiences of injustice. I absolutely knew that the circumstance was not fair – that because I was the smallest (meaning youngest), did that really mean I deserved less. I was instantly upset. I pouted, stomped my rain boots, possibly even cried, and employed silence, carefully exhibiting my discontent. My mother permitted my sisters to continue on the adventure, and I was beyond livid. Why did not my mother stop this inequality? Why did she judge me as inferior by giving me a smaller jack-o'-lantern? How could she not see that I am visibly upset and that what she did had no merit? Yes, I cross-examined the situation (albeit with 2.4 year-old language and reasoning skills), however, and was pleasantly surprised with what happened when we returned home.

When we got back to our apartment unit, my mother had us sit down on the floor. She then instructed us to dump all of our collected candy into one pile. The individualised act of 'trick-or-treating', then, became one – on command, we created some sort of commonwealth. This outcome was all part of her master plan and I, her last born, who felt discriminated against, became so incredibly happy. In that moment with one huge mountain of treats, a moment that reflected the idea of sameness – it really did not matter about the size of our respective jack-o'-lanterns. My mother knew, in conclusion, that we were going to share, and that in the end, we would engage in one of our first lessons about equality. In reminiscing about that night it is clear to me that my mother taught us many aspects about life. She was able to showcase her parental values: employing a stance of equity, mentorship and arts education, all in one event. Firstly, equity was evidenced when my mother asked us to create one pile of our treats and collaboratively sort through it. Secondly, mentorship was executed when my mother allowed us, especially me, to reach our own conclusions about fairness and equity – from the act of trick-or-treating, to the act of equally dividing the combined pile. And thirdly, arts education prevailed when my mother immersed us in the craftsmanship, imaginings

and creative encounter of Halloween night. Of course, sharing the above narrative is just one of a plethora of memories that exhibit my mother's stance in child rearing – a sense of interconnected teachable moments that involved her daughters learning a multitude of life lessons. These life lessons, I believe, permitted her children to flourish on different pathways with passion, confidence and drive. For instance, all three of us have found personal gratification in our respective lives, including our educational outlets and career paths. With that said, it is hard to not recognize that my mother's desire to have us construct our own real sense of autonomy has defined how we currently see. For me, the thread of equity, mentorship and a value for the arts is deep-seated in my sense of morality.

From a young age, I knew that I could embark on any pathway I envisioned for myself; anything was conceivable. Any dream I had was achievable. My hopes were limitless. Any course of study was possible. I truly cannot remember a moment when the antithesis of these thoughts came to light. I grew up in a home where the promotion of independence reigned: an upbringing that strongly contrasted any divergence from favouring individuality. My mother inspired, in me, a love for being critical, and this capacity legitimized my feelings of being comfortable with whatever endeavours I indicated as great curiosities. Moreover, through self-refection, I also learned to respect a stance of having some kind of judicious scope regarding my mistakes and oversights -- hence, missteps were not met with contempt, but were welcomed as an element of learning. Thus, I built a competence threshold in:

- Reinforcing positive feedback and applying constructive criticism
- Developing a healthy sensibility concerning self, other perspectives, and worldviews
- Acquiring a genuine sense of creativity, innovation and vision

I think back to one of my mother's *legendary* quotes: "You may not have all the answers, but it is important to be incredibly resourceful in order to get the answer." For my mother, resourcefulness was paramount – the ability to *see* value in exploring and seeking possibilities outside of, and, inside of one's self. She wanted her children to search for this, to find relevance in this, to be conscious of this. Thus, through the elevation of resourcefulness, research was an unceasing theme in her rearing—a means to acquire success, to learn, to grow, to welcome imagination, to be aware and attuned to the world. Within my mother's guiding principles, my identity—being a minority in society—never restrained me from gaining the upward mobility I was seeking. Through my mother's guidance, education and knowledge acquisition was a powerful vehicle, and I utilized it in many fascinating contexts.

I was always inquisitive, a curious child fascinated by my inner world of making connections and the outer world of seeing possibilities. In my external explorations, I would constantly ask questions – as a result, I always wanted answers. I remember questioning my mother about everything I was discovering and how her responses echoed my quizzical dispositions. For example, in her replies, she would not *tell* me an answer, but would provide me with the necessary tools to survey *possible* solutions I would interrogate her on current events. I wanted to know everything about society: past, present, and future; yet, my mother's responses were often questions themselves. Every question I asked her, resulted in another question, in return. Suffice to say, my mother had a knack for having her daughters probe and speculate in deeper ways. Noticeable replies were, but not limited to: What do you think it means? Why don't you look it up? I hear what you are trying to determine; how do you feel about it/what do you think about the matter? At times I was frustrated with her retorts – ones that became predictable. From simple queries about the correct spelling or grammatical arrangement of words to more complex inquiries about historical events from the past and

present (slavery, natural disasters, politics, diseases, war), my mother never really provided definitive answers. But she did *mentor* me to find *my own* resolutions or theoretical understanding.

Through my mother's guidance and talent for inquiry-based learning, I became skilled in being resourceful and practical with searching for truth. That was her goal; she wanted me to find my own understanding about *self, other, and the world*. I have realized how my mother supported me to challenge my own and other's assumptions. She provided the cultural milieu to do so. Consequently, I learned to engage in the act of *conversation* with her instead of merely seeing her as the sole proprietor of knowledge. My mother expected from me to hold an opinion about that which made me curious, and this tactic supported a healthy conversation that was reciprocal. If I wanted to come to my own answers, I needed to, initially, investigate it and, as an outcome, I would gain alternate perspectives and clarification for what I was seeking from another. My home was a discursive space filled with rich viewpoints.

I developed a faculty, sense of responsibility, and a love for undertaking research before engaging my mother in any debate or discussion. I learned that, ultimately, there is no *single story* and how we, as humanity, can look at a canon of knowledge or policy or a law, and depending on its context, depending on life circumstance or depending on our own ontological perspectives, we all see the world differently. As Samuel Beckett (1977) expresses, "They come, different and the same, with each it is different and the same, with each the absence of love is different, with each the absence of love is the same" (39). Therefore, as irritated as I was about my mother not offering me answers to my inquiries, I learned to comprehend that she did so with an intent to celebrate difference – recognising that she never wanted to impose her own *truths* on my sisters and me. Notwithstanding the commonalities and shared experiences associated with growing up in the same home, she made a conscious effort not to

raise us under her ways of *knowing* and ways of *seeing*. My mother elevated our respective *autonomy*. Intentionally, our development outside of her worldview became the main focus.

My mother did not govern us by her own personal perspective; but it was her awareness of individual biases – her own ways of knowing – which she did not want to force on us. Naturally, I am sure her approach was not without shortcomings, nonetheless, her objective is being distinguished, here, as one that that has been incredibly motivational in how I educate. My mother intended for her children to develop and learn to see beyond *her* scope – to learn to understand and foster mindfulness of self while, simultaneously, cultivating an empathetic disposition of other people's outlooks – even if those particular perceptions did not align with our own judgments. My mother also wanted us to see outside our respective central gaze – to elevate those world issues and other beliefs we did not necessarily believe in, see, or understand, from the peripheral to the forefront of our vision. I learned how to value how my individual perspective was not and still is not the sole perception. And this capacity for grasping ideas of *self, other, and the world* was ingrained from my first memories. From my mother, I established an informed capacity to respect other people's *truths* and their corresponding realities, whilst valuing my own perspective.

Within cultivating values, my mother showed a clear understanding of fairness; she was someone who epitomized notions of equity. She was also a mentor, my *ultimate mentor*; whose parenting style was one based on human rights and inclusion. Through her assistance, I became cultured acquiring the necessary information to build proficiency that honoured my voice, other people's assertions and global consciousness. I made mistakes alongside positive decisions; however, within these moments, I was able to differentiate a sense of clemency for myself. How? I had the ability to be analytical – evaluating my choices and weighing their corresponding implications, appropriately. Illustrating this point: when I decided to major in

theatre, I remembered how my mother exposed me to the love of all things 'artsy' and how making a personal decision for my post-secondary education was never going to be an issue of contention. Specifically, I now recognize how my love for the arts – music, vocal, dance, visual arts and drama – was encouraged by my mother's will to cultivate my modes of expression: my thoughts, my emotions, my ideas were always easily expressed through these mediums, and she knew this. She never provided her own opinions as to what she felt about my major of study and, subsequently, encouraged the spark that led me to realize a future goal – becoming an arts education enthusiast.

I would eventually be certified to teach drama and visual arts and develop my practice of *Ethno-Drama* via a full timetable of drama. My cultivated passions fostered from childhood led me to a momentous opportunity in my career – the opportunity to envision and design the drama program for a new school – Millcreek Secondary School. My mother's fervour for championing social justice and fighting for those who were disenfranchised coalesced with her ability to nurture my strong creative sensibility. This was powerful, and aligned with her profound talent for mentoring her children to their respective dreams. She absolutely influenced my scholarship and lifelong learning objectives, which supported my vision for the *Drama Program at Millcreek Secondary School* and its *Ethno-Drama* curriculum design – one that bases itself on equity, mentorship, and arts education.

Equity, Mentorship and Arts Education: from a Board to a Teacher

As stated previously, through my mother's ways of knowing, I was able to foster my current position concerning equity, mentorship and arts education. In this section, I will align my childhood experiences with established directives from the *Southern District School Board*, in

which I teach, and the governing bodies that oversee its priorities. Doing so will help to synthesize key Ontario Ministry of Education objectives that are embedded in documents pertaining to the Ontario Human Rights Commission, for example, along with additional initiatives. These documents maintain equitable treatment for all stakeholders – students, staff, and parents – and promote administrative, instructional, and learning systems for equity, mentorship, and arts education to flourish.

We are all different. We have commonalities. We are individuals. We have different life goals, aspirations, morals, values and drives. In a push for acquiring a teaching approach supporting differentiated instruction for every student, the *Southern District School Board*, amongst other Boards, has recognized how professional development is essential in successful teaching and learning.

> Successful implementation of policy depends on the professional judgment of educators at all levels, as well as on educators' ability to work together and to build trust and confidence among parents and students. It depends on the continuing efforts of strong and energized professional learning communities to clarify and share their understanding of policy and to develop and share effective implementation practices. It depends on creative and judicious differentiation in instruction and assessment to meet the needs of all students, and on strong and committed leadership from school and system leaders, who coordinate, support, and guide the work of teachers (Ontario Ministry of Education 2010a, 2).

As a result of such goals, there are many opportunities and in-service workshops to facilitate Ministry priorities and seminal pedagogical initiatives. Furthermore, there are positions of responsibility, held by leading experts, guaranteeing that specific directives are administered, professionally and with merit. These senior positions are quality assurance for the *Southern*

District School Board, and the duties they preside over are carefully considered and implemented with due diligence. It is also evident how the aforementioned, along with the Ontario Ministry of Education's expectations for secondary school drama, reflect goals for equity, mentorship and arts education ideals. For example:

> Drama students extend their understanding and interpretation of dramatic texts, forms, characters, and theatrical productions. They incorporate a variety of dramatic elements and conventions in their performances and productions. Students engage in increasingly effective social interactions and collaboration as they create, perform, and analyse drama…. Students use the elements of drama (role/character, relationship, time and place, focus and emphasis, and tension) to create works that are related to their personal interest and experience…. Students examine how different styles and traditions of drama can affect social and cultural conditions in a variety of Canadian and global contexts. Students explore various opportunities for careers in drama and other arts while developing skills that can be linked to a range of careers. They enhance their ability to analyse and interpret a range of drama work, and reflect on and evaluate their own and others' creative work (Ontario Ministry of Education 2010f, 81).

Consequently, building a curriculum that educates students about the importance of understanding the discipline of drama and theatre must strongly connect to conceptual ideas of *self, other, and the world*, and these expectations strongly correlate with the overall vision for contemporary education. All educators must consolidate board priorities into lessons and curricular designs – it is mandated; it is law (The Ontario College of Teachers, 2012). The operative word, however, is *how*. How can drama educators, and educators alike, effectively, successfully, and resourcefully reinforce Ontario Ministry of Education goals in practice? To

elaborate, overall and specific expectations for drama do support educators to enlist goals meant to develop students' outlooks about life, in general:

> Through studying works of art from various cultures, students deepen their appreciation of diverse perspectives and develop the ability to approach others with openness and flexibility. Seeing the works of art produced by their classmates also helps them learn about, accept, and respect the identity of others and the differences among people. The openness that is fostered by study of the arts helps students to explore and appreciate the culture of diverse peoples in Canada… Students learn that people use the arts to record, celebrate, and pass on to future generations their personal and collective stories and the values and traditions that make us unique as Canadians (Ontario Ministry of Education 2010e, 3-5).

The advantage of such objectives is positive and should be perceived as supportive because they help teachers to scaffold knowledge. Scaffolding is:

> [A]n instructional approach that involves breaking down tasks so that students can concentrate on specific, manageable objectives and gradually build understanding and skill, with the aid of modelling by the teacher and ample opportunity for practice. Scaffolding provides students with a supportive structure within which to learn (Ontario Ministry of Education 2010a, 153).

The Ontario Curriculum for drama certainly and clearly communicates information needed to scaffold overarching concepts and visions for *Ethno-Drama*.

Using the resources one has, and adopting a work ethic that supports a particular system's policies and procedures, everyone can attain some relative success. This realization propelled my quest to learn a particular system – the institution of schooling in southern Ontario – and its goals for student success. I discovered a wealth of resources available

through the Ontario Ministry of Education and at Board level and they were greatly utilized as key materials, which allowed for my imagination to thrive in devising curriculum. Both institutional perspectives, Ministry and Board, worked towards the same goal – student success – and provided key requisites for *Ethno-Drama* to be structured within the *Drama program at Millcreek Secondary School*.

Professional development was imperative for *Ethno-Drama* to be conceived; it offered opportunities for me to seek the clarity and understanding I desired as a self-professed life-long learner. Being a life-long learner is a main focus/high expectation for the *Southern District School Board*, and was a primary reason why I wanted to work under its authority, especially significant in the early months of my career, considering I was a novice educator who needed support. The numerous experiences— from after work professional development sessions, to full day workshops— provided openings for me to comprehend, shape, and reshape a vision for comprehensive curriculum design, and the degree and extent of the information I was afforded through professional development offered a broad-spectrum of initiatives I required to become competent in theories and approaches for teaching and learning that I felt ethically responsible to truly grasp and apply.

Early in my career, I acknowledged that I was being instructed on indispensable knowledge, and the law – the Ontario College of Teachers – required me to seek understanding. Thus, professional learning was the obvious thread that knitted together my everyday practice. My career, aligned heavily with my mother's influence, with the Ontario Ministry of Education and, especially with my Board led me to ask questions such as: how do students learn? What do students want and desire out of schooling? What skills do students need? What do students want to have understood – new knowledge – upon graduation from secondary school? And, ultimately, how could I support their unique endeavours in implementing a drama program that

champions a spectrum of diversity? Furthermore, I asked how I could differentiate a drama program that recognizes the fluidity, connectedness and mutual exclusivity of *self, other, and the world* integrated with skills and knowledge that upholds the integrity of drama/theatre as a respectable discipline of study? As Oscar G. Brockett and Robert J. Ball share in the tenth edition of *The Essential Theatre* (2012), "If education and society are to stimulate and develop the full range of human intelligence, the potential of the arts in this process and the value of the arts in society need to be more fully acknowledged and encouraged" (23). Although Brockett and Ball's theory is inspiring, where is the action plan? These questions were the cause for my exploration and subsequent encounter with ethnodrama and, more importantly, for my development of *Ethno-Drama* – a fusion of equity, mentorship, and arts education philosophies that helped me create a theory of action for the *Drama Program at Millcreek Secondary School*.

Central to understanding the potential of *Ethno-Drama*, I needed to investigate the *literacies* that would help me communicate it as a whole. To achieve my objective, I embarked on interviewing three leading *Southern District School Board* employees considering how their respective teachings found resonances in my efforts to conceptualise *Ethno-Drama*. I knew equity, mentorship, and arts education were intertwined in my teaching practice because of my upbringing and because I was drawn to professional development sessions that linked the findings from their respective departments (For example: *The Arts - Ontario Curriculum Rollout - Grade 9-12 – Drama; Mentoring Matters Book Talk; Problem Solving Conversations; Teaching for Diversity & Social Justice; Courageous Conversations for Mentor Leadership Team: Supporting Climate for Learning and Working; Culturally Responsive Practices for Mentor Leaders; Annual Psychology Conferences; Building Your Leadership Capacity; Bill 157/Safe Schools Team Training - Elementary and Secondary – K-12 Focus; Drew Hayden*

Taylor's play about Residential Schools, "God and the Indian"; Instructional Coaching for Student Success with Jim Knight for Mentor Leaders)

The three leading experts I interviewed for further input on equity, effective mentorship, and arts education, currently hold or held positions connected to theorising *Ethno-Drama*. With their individual interviews, I attempt to extract the theoretical context situated within my application of *Ethno-Drama*; and I attempt to make sense of the literacies needed to communicate *Ethno-Drama's* structural design — a model that has afforded me the creative freedom and innovation to instruct a differentiated program. In the following section, I discuss how equity, mentorship, and arts education are central to the *Drama Program at Millcreek Secondary School* and to any *Ethno-Drama* practice. Here, I consider the impact of *Ethno-Drama* and also ask pre-service and seasoned drama educators to reflect on ideas about *self*, *other*, *and the world* while at the same time recognising the breadth and depth of the discipline of drama/theatre.

The intention of deconstructing key assumptions from my professional learning will offer a greater capacity to see the inner workings of *Ethno-Drama*. Like my mother's guiding principles, the three predominant *Southern District School Board* leaders I interviewed each encouraged me to establish the theory behind the landscape of *what* students see and *how* students see within the *Drama Program at Millcreek Secondary School*. Educators need to understand cultural phenomena, and to foster in students the ability to consider the *what* and the *how* of their and others' lives. My dialogues with Johnson, Cunningham, and Bucciero helped me find value within and give credence to drama, as a discipline, course of study or subject area, as well as an emotional outlet permitting students to creatively explore aspects of life through representations, symbolic meaning and performance.

Understanding the main goals of equity, mentorship, and arts education may help provide pre-service and current drama educators with the required knowledge to institute an *Ethno-Drama* curriculum. Each approach conceives *Ethno-Drama* as an inclusive model. Such a knowledge base may advance drama educators' personal ways of seeing, with the intention of mentoring students in developing *aesthetic expression*. The background for *Ethno-Drama* helps to contextualize the concepts behind its practice.

Johnson, Cunningham, and Bucciero each bring clarity to designing curriculum within the model of *Ethno-Drama* and, moreover contribute to the conversation of what *Ethno-Drama* is and can become. Their expertise provides a theoretical base for incorporating cultural diversity, awareness of *self, other, and the world*, into the context of my reflections on drama. I will first bring into discussion pedagogical documentation and supplementary research to situate their interviews in my study. Following this examination, I turn to Johnson, Cunningham, and Bucciero to offer specific examples of equity and culturally responsive practices, mentor and mentee relationships, and arts educations role in cultivating student-artists.

Equity: Culturally Responsive Practices and Cultural Proficiency

Linda Johnson was the *Southern District School Board's Staff Progressive Officer*: Inclusive Programming and Teaching Support Services. Under her direction, many new and seasoned educators received comprehensive instruction on the definition and standardisation of equity. Furthermore, her teachings directly related to the *Southern District School Board's* response to the issue of realizing equity in daily pedagogical praxis:

> The Board recognizes the importance of equity of opportunity, and equity of access, to the full range and delivery of programs, services, and resources. All are

> critical to achieving successful educational and social outcomes for those served by the school system, as well as those who serve the system. The Board is therefore committed to an equitable education system that upholds and reflects the principles of fair and inclusive education, which should permeate all policies, programs, practices, and operations. (Southern District School Board, 2010, 1).

With knowledge construction and prejudice reduction at the forefront of the equity strategy, “[s]tudents learn both the explicit and underlying curricula. To ensure inclusive curriculum and assessment practices, in content and delivery, the Board needs to recognize and affirm the life experiences of all students” (3). Equitable instruction and investing time to develop a healthy inclusive school culture are characteristic of the *Southern District School Board’s* directives. *The Future We Want* (2000) has become a prominent resource document based on the values of the *Southern District School Board*:

> As part of its commitment to excellence in education and to equitable education outcomes for all students, the Board confirms and upholds the principles enshrined in the Canadian Charter of Rights and Freedoms and the Ontario Human Rights Code. It is committed to removing institutional barriers, eliminating both systemic and individual forms of harassment and discrimination and ensuring that the needs of all students and staff are addressed. The Board acknowledges that students and staff need to understand, respect and appreciate the spectrum of diversity in our society and reject discriminatory attitudes and behaviours (Southern District School Board, 2000, 4).

As a result, for educators to achieve the best practice of inclusive pedagogy, the following key features must be realized:

Dimensions of an Inclusive Curriculum

> ***Content Integration***: using examples, data and information from a variety of groups to illustrate key concepts, principles, generalizations, and theories in particular subject areas or disciplines.
>
> ***Knowledge Construction***: understanding how people create knowledge and how implicit cultural assumptions, frames of reference, perspectives, and biases influence the ways that knowledge is constructed within a discipline.
>
> ***Prejudice Reduction***: using characteristics of prejudicial attitudes and strategies to help individuals develop more democratic attitudes and values.
>
> ***Equity Pedagogy***: using techniques and methods that facilitate the academic achievement of students from diverse groups.
>
> ***Empowering School Culture***: restructuring the culture and organization of the school so that students from diverse groups will experience educational equity and societal empowerment (Southern District School Board, 2000, 10).

Understanding equity and inclusion is significant because, as mentioned previously, the demographic of the *Drama Program at Millcreek Secondary School* mirrors the school and surrounding community – a demographic diverse in cultural, religious, socio-economic and ethnic backgrounds. Millcreek Secondary School's student body consists mostly of immigrant, first, and second-generation Canadians. Therefore, as an educator, I firmly understood the critical capacity of the *Dimensions of Inclusive Curriculum* regulation. However, to understand *Dimensions of Inclusive Curriculum*, *Southern District School Board* employees sincerely need to acquire knowledge concerning issues associated with cultural proficiency, responsiveness, and relevant teaching. Therefore, what does equity *look* like and *sound* like? To understand inclusive curriculum, is to not understand it for its generalities; it is, however, to understand how educators actively contract themselves to the possibilities of *cultural proficiency*.

> Gloria Ladson-Billings (1994) introduced the term "Culturally Relevant Teaching" to describe teaching that integrates a student's background knowledge and prior home and community experiences into the curriculum and the teaching and

> learning experiences that take place in the classroom. There are three central tenets underpinning this pedagogy: (1) holding high expectations for all students, (2) assisting students in the development of cultural competence and (3) guiding students to develop a critical cultural consciousness. In this student-centred framework, the uniqueness of each student is not just acknowledged, but nurtured (Ontario Ministry of Education 2013a, 1).

Educators need to consider placing effort in gaining appreciation for the ideals associated with theorizing and conceiving equity in the *day-to-day* both in curriculum and *hidden* curriculum (Giroux and Penna 1979). And this understanding is paramount within the goals accompanying student success in *Ethno-Drama*.

In *Educating Citizens in a Multicultural Society* (1997), James A. Banks examines equity within the ideology of fostering *culturally responsive practices*. I bring into focus the following excerpt to underline the point. Thus, equity is not only about understanding important principles; understanding equity is deeply entrenched in the realities of designing and envisioning inclusive curriculum:

> We define equity pedagogy as teaching strategies and classroom environments that help students from diverse racial, ethnic, and cultural groups to attain the knowledge, skills, and attitude to function effectively within and to help create and perpetuate a just, humane, and democratic society. This definition suggests that it is not sufficient to help students to learn to read, write, and compute within the dominant canon without questioning its assumptions, paradigms, and hegemonic characteristics. Helping students to become reflective and active citizens of a public, democratic society is at the essence of our conception of equity pedagogy…. Equity pedagogy is a dynamic instructional process that focuses not only on the identification and use of effective instructional techniques and methods

> but also on the context in which they are used…. Equity pedagogy challenges teachers to use teaching strategies that facilitate the learning process. Instead of focusing on memorization of knowledge constructed by authorities, students in classrooms where equity pedagogy is used learn to generate knowledge, construct interpretations, and create new understandings… (78-80).

Teaching to equity requires commitment, competency and knowledge building around self-efficacy within an equitable gaze; and doing so is attainable. But, some teachers find it difficult. In *Teachers as Cultural Workers: Letters to Those who Dare Teach* (1998), Paulo Freire addresses the concern:

> The problems of teaching imply educating and, furthermore, educating involves a passion to know that should engage us in a loving search for knowledge that is – to say the least – not an easy task. It is for this reason that I stress that those wanting to teach must be able to dare, that is, to have the predisposition to fight for justice and to be lucid in defense of the need to create conditions conducive to pedagogy in schools; though this may be a joyful task, it must also be intellectually rigorous. The two should never be viewed as mutually exclusive (4).

Being intellectually rigorous is significant for understanding the *Ethno-Drama* model and teaching within *Ethno-Drama* is not for the modest or the meek; it is a strenuous exercise requiring commitment and concentration. The outcome is for educators to foster a passion to build a knowledge capacity that speaks to equity and, in turn, re-directs prejudice and unfamiliarity when encountered.

To truly comprehend equity is to recognize its vision and strengths, and to also acknowledge injustices; it is a conscientious energy put forth to reliably welcome every facet of its meaning. Within the context of equity, the *Southern District School Board* systemizes a policy of being able to transform and inspire within its guidance and control. The *Equity and*

Inclusive Education, Policy 54 (2010), should be acknowledged as an important pillar of the Board's vision of education, and is a significant foundation for *Ethno-Drama* (the policy is included in Appendix D for further examination).

Ethno-Drama reflects policies and directives such as *Equity and Inclusive Education*, *Policy 54*. Thus, I hope to encourage educators to create or reshape drama curriculum that reinforces a humanistic point of view at the forefront of its design– a curriculum rich in diversity, one enhancing an equitable standpoint, and one that aligns with the assumption of self-worth.

The *Southern District School Board* believes that when equity is upheld with a stance that situates multivocality as being vital for curriculum design, students may begin to find a space where their emerging identities – through deconstruction and reconstruction – can safely be explored and formed. With drama educators elevating equity to the forefront of their priorities, the vision for developing a *community of trust* can be reinforced. I like to believe that the idea of the *community of trust* is grounded in human rights and prospects for the betterment of humanity in general. Therefore, I question if the *Drama Program at Millcreek Secondary School* may have flourished based on students' feeling that they are protected to explore, debate, and learn about topics that other programs or courses of study may cautiously or unconsciously repress. In *Philosophy of Art in Visual Culture: Aesthetics for Art Teachers* (2009), Dorit Barchana-Lorand and Efrat Galnoor bring credibility to the value of debate as a critique method in the arts:

> [P]hilosophical theories can be linked to artistic interests, despite difference between the disciplines and between points of view. Moreover, philosophical theories, even if they are not flawless themselves, help in turning vague discomforts into clearly phrased problems. It is in such a way that teachers'

> preparation programmes are able not only to develop students' content knowledge but also to provide an understanding of aesthetics as a philosophical tool that enhances their pedagogical expertise (145).

When discomforting moments present themselves in the classroom environment – for example: prejudicial or bigoted opinions – one must consider how trust between students and their teacher must be consciously formed. As I mentioned previously, building trust helps teachers facilitate the approach of redirection or restorative practices. And even in the event of tension, respect, positive relationships, and community connectedness cease to be severed. Hence, while protected by human rights, *Ethno-Drama* affords artistic licence to expand inquiry within complex systems of thought and within topics that could be controversial or obscure.

Johnson, the *Southern District School Board*'s Staff Progressive Officer: Inclusive Programming and Teaching Support Services, offered further insights into the foundation of equitable practices in *Ethno-Drama* curriculum design. Johnson's expertise directly relates to the *Southern District School Board's* response to the issue of equity. Moreover, her position allowed her the freedom to explicitly design opportunities for professional development focused primarily on equity and inclusion. Johnson's insights are represented across the board, and her professional development initiatives have been influential in programing and reaching out to educators to understand equity as a bridge to achieving aspirations of access initiatives and equality. As the *Southern District School Board*'s Staff Progressive Officer: Inclusive Programming and Teaching Support Services, Johnson was responsible for helping educators to recognize their positionality and how positions of power and privilege affect our assumptions, values and beliefs, especially in the context of teaching and learning. Therefore, in speaking with her, my goal was to explore how equity is pertinent to teaching and, of course, relevant to *Ethno-Drama* curriculum design.

Content integration, *knowledge construction*, *prejudice reduction*, *equity pedagogy* and *empowering a healthy inclusive school culture* are synonymous with the directives from the *Southern District School Board*. Johnson explains what equity in the context of school truly is:

> **Johnson**: *Equity essentially is starting where the student is, and giving him or her what they need to participate and be successful in school* (May 7, 2013).

Johnson introduces her thoughts on the subject of equity and the importance of the human rights code: before any board directive or equity workshop, we all must, as part of humanity, recognize the provision of access and how all citizens have the right to achieve mobility of any kind without systemic barriers hindering this right. *Southern District School Board* policies have been founded and formed in practicing equity and human rights:

> **Johnson**: *There are provisions that people are able to access education without discrimination. There is a whole list of protective grounds and initial work around equity in inclusive education and [within human rights] that is where it is grounded, that is where it started, and that is where our current policies now rest. 2009, brought many opportunities for the Southern District School Board to rethink some of the provisioning in the Human Rights Code and to think about other operating procedures on race and ethnic relations*.

Johnson speaks candidly about some of these *Southern District School Board* internal equity policies and operating procedures, which have greatly influenced my practice within the model for *Ethno-Drama*. Under the *Southern District School Board*'s Equity Strategy, valuing and understanding equity – diversity, multiculturalism, and inclusion – is based on the belief that educators would welcome discussions about difference instead of restricting their scopes. To accept that equity policy and regulatory procedures exist is one level of understanding; to reason, rationalize and comprehend the complexities of equity in practice takes much effort.

The intricacies embedded in and governing equity are evident on various levels: policy, operating procedures, administrative, and instructional, and these parts are all essential to student success. Therefore, supporting equity supports student success. The Ontario Ministry of Education strengthens this point:

> As educators, we must be prepared to teach all students while also being committed to preparing students for the reality of a diverse Canadian and global society. The journey towards equity and inclusivity in Ontario schools seeks to empower everyone in the learning environment. Such an approach validates and affirms the cultural capital that our students bring to the classroom each and every day. This journey also brings us closer to reaching our goal in Ontario – providing relevant and authentic learning opportunities every day for every student in every classroom (2013a, 7-8).

As Johnson argues, the heart of delivering equity in the classroom is directly linked to the educator truly developing a *culturally responsive practice*.

Culturally Responsive Practices is the *Southern District School Board*'s answer to the Ontario Ministry of Education's focus on Cultural Proficiency. Johnson explains:

> **Johnson**: *A culturally responsive practice mirrors the equity goal and is about starting with student needs. Looking at what a student needs to be successful. Teachers may define success differently for different students because their needs might be different. Therefore, through culturally responsive practices, we are asking educators to look at who they are and what they bring to the classroom and how their identity might actually inform or influence the learning environment for students. We want educators through culturally responsive practices to know who their students are. Therefore, we can begin to tailor activities, programing, and language that is more respectful and inclusive reflecting who students are. Having a culturally responsive practice means the ability to reach out to our students so that what they bring to the classroom is their lived experience. Their experience becomes important and relevant within*

> *the classroom: first, it reaffirms for students that they belong – hopefully affirming their self-esteem; and second, it also allows teachers to carefully, casually and sometimes directly deal with stereotypes and biases that student's might have towards one another. That teachers might have towards students; that students might have towards teacher, and, hopefully, culturally responsive practices creates that community of dialogue where we are able to share, knowing that what we shared is a valued part of our lived experience.*

Recognizing that student needs are different, as well as appropriately differentiating programming to reach their lived experiences and familiarities, are seminal attributes of culturally responsive practices that in turn facilitate healthy discourses in equitable ways.

> A wealth of research is available both nationally and internationally on culturally responsive instructional strategies. At the core of these strategies is a) holding high expectations for learning while b) recognizing and honouring the strengths that a student's lived experiences and/or home culture bring to the learning environment of the classroom. As Villegas and Lucas observe about culturally responsive educators, "they use what they know about their students to give them access to their learning" (2002, p. 27). Learning experiences are designed to be relevant and authentic, enabling students to see themselves in the daily learning of the classroom. This sends a message to students and the community that student, parent/community knowledge and experiences not only have value, but that they are also important to the learning in school (Ontario Ministry of Education 2013a, 6).

Therefore, "Culturally responsive teachers share a particular set of dispositions and skills – a mindset that enables them to work creatively and effectively to support all students in diverse settings" (Ontario Ministry of Education 2013a, 4). I appreciate how Johnson speaks to the casual and direct nature of addressing equity, for I have engaged in conversations with colleagues who have raised real fears about being able to meet the expectation of reaching the

needs of every pupil in the education system. Some teachers may feel it is almost an impossible task. However, taking the underlying principles of equity and engaging in respectful *talk* helps to alleviate such fears and establishes the basis for beginning the journey to understand the *how* of teaching within a culturally responsive practice. What is essential, then, is what can be learned through elevating student backgrounds from the margins. If the ultimate goal of culturally responsive practices is to design curriculum centralised around the diversity of student individual needs as a means to learn, the goal is certainly challenging to attain in reality. However, I believe taking culturally responsiveness from theory into practice is not impossible if educators situate themselves in a *mentor* role as opposed to an *expert* role. Accordingly, how can educators begin to take cultural proficiency from theory into pragmatic approaches for student success? What has the *Southern District School Board* done to provide support to do so?

Johnson argues how contemporary educational objectives for student success are evident in many different approaches to address equity in practice. For example, *inclusive education* and *social justice* are major orientations that are rooted in several current initiatives intended to support teachers in the *Southern District School Board* to become more mindful of their responses to multiculturalism and plurality. Moreover, Johnson points out how in her facilitated workshops, she stresses that educators should not be so pedantic concerning the Ontario Ministry of Education's theoretical terminology, emphasizing how the *jargon* behind an initiative is not as important as the *actions* educators take within the stance of securing culturally responsive practices:

> **Johnson**: *For me, culturally responsive practices or pedagogy is very important and covers many areas of schooling. In the work that I do, I try to break concepts down to its basic elements for teachers. I do not want teachers to see culturally responsive practices as this overwhelming piece of the puzzle that they*

have to implement. I point out to teachers that when they are implementing accommodations, religious accommodations, for example, that that, too, is seen as an opportunity to be culturally responsive. Basically, teachers just need to choose an instructional strategy and differentiate instruction. They need to put students at the centre of being culturally responsive. Doing so, gives them the opportunity to both challenge and, affirm what teachers are already doing so well.

Johnson also encourages educators to abstract from *Southern District School Board* and Ontario Ministry of Education language if it becomes onerous to take knowledge into action, thus recognizing how theoretical terminology can become a barrier for teachers to move their lessons towards advocacy. As a result, Johnson directs educators to borrow any descriptor that makes sense to them, as a means to transfer important principles of equity within the classroom. I asked Johnson what this looks like in effective instruction and she provides examples:

Johnson: *There are two approaches here: culturally responsive practices and cultural proficiency. You have the Ministry language, which is inclusive education, you have social justice education, and on and on it goes. One of the things that I try to point out to teachers when I am doing my workshops and my colleagues here in the Board is that it doesn't really matter what approach you use as long as it encompasses all the above mentioned. Because the Board has done a lot of work around cultural proficiency, we use that term. But, I like to tell people: look to terms that you find attractive in other researcher's approaches. Borrow it. Steal it. Give them credit for it. Whatever. But if it makes sense for you in your teaching practice to borrow terms and approaches from different studies that you read, then that is fine. It can be in the area of culturally responsiveness or inclusive education – as a teacher, do what makes sense to you. Do not necessarily think that one program or a boxed approach is going to be the answer. So much of being culturally responsive depends on who your students are and what it is that you are teaching. Sometimes what you are teaching your students may just change depending on the mood of the day. So, being culturally responsive is also*

> *in recognizing that maybe the lesson you are about to teach today may not be as important as checking in with your students because something just happened on the playground or in the cafeteria and you have to find a way, as an educator, to use your professional judgment to take a pause from the lesson and deal with what is happening. I don't think any program or approach gives teachers the flexibility that allows them to do that. But, what teachers might find as they are attending my workshops, reading books and literature on being culturally responsive are pieces that make sense and resonate with them. As long as teachers keep those main tenants of culturally responsiveness in place: knowing who your students are, knowing who you are, examining being that critically reflective practitioner, looking at power and privilege, then that is really the key to whatever theory it is that they want to use as a base or foundation to equity. This empowers the educator to really be sensitive to what student success actually means.*

Not one program or way of practicing equity is the solution; it depends on who you are as an educator and who your students are as learners. Therefore, in being culturally responsive, I believe it is highly important for educators to understand how specific demographics from the student community act as initial and pertinent data, waiting to be analyzed and used for meaningful instruction. Such competency leading to meaningful instruction is a result of cultural proficient leadership:

> Cultural proficient leaders unabashedly advocate for culturally proficient practices in all arenas. These educators have a strong sense of social justice, which is displayed by readily apparent moral value for doing what is right for students, their families, and their communities. The culturally proficient educational leader is strategic in keeping apprised of demographic shifts in the community, in anticipating emerging issues and planning them, and in using data to inform long term education plans (Lindsey, et al. 2009, 121).

Educators paying attention to employing professional judgment, then, enhances prospects for championing equity. Trusting decisions along with critical reflection concerning positionality as an educator leads to student success (Ladson-Billings 2014).

Johnson places significance on educators needing to locate *self* for the efficacy of cultural proficiency to be realized; it rests in the importance of locating personal and premeditated biases. Hence:

> Culturally proficient leaders display personal values and behaviours that enable them and others to engage in effective interactions among students, educators, and the community they serve. At the organizational level, culturally proficient leaders foster policies and practices that provide the opportunity for effective interactions among students, educators, and community members. Culturally proficient leaders address issues that emerge when cultural differences are not valued in schools and other organizations (Lindsey, et al. 2009, 4).

Being mindful of effective interactions – an attribute from culturally proficient leaders – is consciously included in *Ethno-Drama* as a model. *Drama Program at Millcreek Secondary School*, "Culturally relevant teaching constructs a vision of the teacher and students as capable, efficacious human beings. Rather than succumb to prevailing beliefs about 'at-riskness', culturally relevant teachers make demand for academic success for all students" (Ladson-Billings and Darling-Hammond 2000). Johnson strengthens this assessment explaining how educators can touch on many social justice themes to teach good citizenship and morality. This observation, as well, is synonymous with *Social and Cultural Capital* and *Moral Education and Social Justice*. Hence, Johnson's advocacy for culturally responsive practices may be further applied when considering the legitimacy of equity through the means of *Ethno-Drama*.

Johnson also provides possibilities about how educators have been able to tailor curriculum in deeper and more meaningful ways in the daily customs and norms of the classroom. Looking at power and privilege, for example, encourages dialectics concerning hierarchal structures and issues of empowerment. Examining power and privilege is important for educators to reconcile, for the educator as a significant knowledge source can strive to objectively instruct inclusivity and, consequently, support student's need for individual emancipation. Equity, then, becomes the drive and the hub as a necessary ingredient for fostering and instructing positive identities. That said, many pre-service, newly to the field, and seasoned drama educators may question the practicality of developing a culturally responsive practice. Realistically, they may have difficulties in knowing how to incorporate equity ideals within the demands of the everyday. Notwithstanding this concern, how do drama educators begin to transfer and realize equity in practice, while realizing that, in the context of play and dramatic encounters, they, too, have a responsibility to acknowledge plurality? Moreover, what, specifically, has been done to ensure culturally responsive practices are carefully interwoven in the breadth and depth of the *Drama Program at Millcreek Secondary School*? How is equity realized in *Ethno-Drama* curriculum design?

After speaking with Johnson, I have affirmed that the lessons and activities executed through an *Ethno-Drama* lens have always strived to employ language and experience embedded in equity (See Appendices B and F). I agree with Johnson that whatever approach works to teach towards equity is of true importance, however, I do also make it a point to use a vernacular that is not only age appropriate, but that also is universal. From grade 9, students in the *Drama Program at Millcreek Secondary School* are exposed to terms such as social justice, oppression, status and power, stereotypes, human rights, inclusion and marginalisation, for example, and it is expected that the use of such terms become part of their modes of

communication when critically explaining their work in and out of role. Through Johnson's expertise about equity, I have been able to confirm how *Ethno-Drama* is culturally responsive. Furthermore, I have been able to consciously examine how effective and transformative teaching to equity can be in a drama classroom. Therefore, Johnson assisted in confirming how equity is achievable in practice as a powerful connectivity and responsibility tool for teaching and learning.

Johnson reinforces for me possibilities about fairness and equity – one that has been part of my positionality from a young age and presently located firmly in my career. What Johnson clarifies is how important it is for educators to authentically adapt an equitable outlook by means of reconciling with their own individuality and cultural norms. Here she discusses an activity that she has asked educators to engage in, a foundational step on the journey towards being/reinforcing cultural competency. The activity is called *Forced Choice*:

> **Johnson**: *One of the activities we do to start teachers off in exploring their own positionality is Forced Choice. I read a number of statements pertaining to eight identities and ask teachers to reflect on the eight identities that have been posted around the room. I then ask teacher participants in the workshop to go to the identity that resonates when they hear a statement. So, a statement may be: what part of your identity do you think about most during the day? What part do you think least about? From what part of your identity do you garner the most privilege? What services your moral compass for work? The point of Forced Choice is to get teachers reflecting and thinking about their Identity. Then, in the debrief some of the views that come out are: "Wow. When we step back, we can think about ourselves in distinct identity pieces." Therefore, there are two things I try to get people to think about with this Forced Choice: One is to critically look at the questions and answers around privilege – from where do you get your most privilege and, the second: to identify what serves as your moral compass for work.*

I have been a participant in *Forced Choice* and found the activity gives permission for teachers to genuinely audit who they are. The activity was thought provoking, and I remember upon critically reflecting on my positionality, I was largely interested in understanding my own power/privilege in relation to my students in the classroom dynamic. Bearing in mind how I believed practicing *Ethno-Drama* certainly makes voice and agency permissible for my students. I was concerned about the inherent advantage teachers have in teacher-student relationships. In the act of critiquing the hierarchal nature of teacher-student relationships, I was also able to reconcile with the reality of the system. Though I could not change the systemic structure that places power in the hands of the teacher, I could honestly and sincerely address the circumstance through lessons. For instance, fostering a culture where all members understood that despite the fact that their teacher visibly inhabits an authoritarian position, all voices count. In *Ethno-Drama* curriculum design, students are welcomed to challenge the difficulties inherent in any institution where power and privilege resides.

In the *Drama Program at Millcreek Secondary School*, issues of power relations are regularly discussed in implicit and explicit ways (See Appendices B and F). Students learn how teachers, like themselves, are not one-dimensional nor are they homogenized in scope; rather, similar to students, teachers are individuals with differentiated truths, integrity, imaginings, and needs. This is why for drama educators *Forced Choice*, as a qualifier, can evaluate a beginning point in order to practice *Ethno-Drama*. The breadth of introspection due to one's moral compass allows for one to recognize the complexities of identity from self and other. Johnson highlights this phenomenon and encourages teachers in the *Southern District School Board* to ask: where is your privilege? Where is your morality? Therefore, I argue and reinforce to my students on a regular basis how it is not erroneous or faulty for teaching staff to be seen as individuals. Johnson surely offers validity to the thought that educators must

understand their positionality, as someone who has great power to impart knowledge – whether informed or bigoted – in implicit and explicit ways. This point reminds me of a professional learning series I participated in – Teaching Diversity and Social Justice – and that Johnson facilitated. As an introductory exercise, Johnson asked us to silently read Frank Fingarsen's (2006) literary piece "*Why Do You Force Your Ways?"* – a story about a teacher's confrontation with her own prejudice after the father of a *troublesome* student, Matthew, challenges her assumptions concerning knowledge.

I believe Johnson suggests for teachers to be aware of their own positionality when teaching, and to not discount how one's lack of awareness influences intelligence traps, specifically the *Dunning-Kruger* effect. Thomas Schlösser *et al* (2013) in *How Unaware are the Unskilled? Empirical Tests of the "Signal Extraction" Counterexplanation for the Dunning-Kruger Effect in Self-evaluation of Performance* explains:

> According to the effect, not everyone overrates his or her ability and performance. Rather, it is exactly low information individuals—that is, the incompetent—who supply much of the overestimation. They do so because they suffer a dual curse. First, gaps and corruptions they suffer in their expertise lead them to make many mistakes and errors. Second, and perhaps equally important, these exact same gaps and corruptions leave them unable to recognize that they are making errors, and to appreciate that the responses of their peers are more appropriate and wiser than their own. Because poor performers make what they believe are the most reasonable choices available, they think they are doing just fine when their actual performance is anything but. In effect, the Dunning–Kruger framework asserts that the expertise needed to judge performance in many intellectual and social skill domains is exactly the same expertise necessary to produce good performance in the first place. Thus, those failing to achieve good performance are also those the

> least able to judge when it has been attained or avoided—and they will fail to recognize just how incompetent their performances are. More than that, because of their imperfect expertise, they are simply not in a position to recognize the depths of their deficiencies…. Such a pattern of gross self-overestimation extends to real world settings (86).

In the context of schooling, the *dual curse* may result in teachers perpetuating errors of judgement leading to a lack of practical insight into their instructional methods. Confronting ignorance, wilful or otherwise, through carefully focused professional learning is the *Southern District School Board* response. Johnson has been proactive in the counteractive response – introducing intervention approaches for teachers to locate themselves, too, as learners who must have greater understanding about *self, other, and the world*. Of course, conscientious *intervention* leads to *competency* in the education setting, a direct consequence of *training*, as Thomas Schlösser *et al* share:

> [T]here is one intervention that has also been shown to make people more accurate in their self-assessments. That is to make them more competent. Training people to rid them of the gaps and corruptions in knowledge has been shown to make them more accurate self-assessors. Train people in logical reasoning, and people become more accurate in knowing their skill level, and just how impoverished their skill level was before (Kruger & Dunning, 1999) (99)

Through training, Johnson encouraged educators to be mindful of the ways their respective morality guides them and how individual morality can influence teaching and learning. However, Johnson also suggested how championing equity and its inclusive approach would facilitate cognizance in combatting intelligence traps.

In Johnson's challenge for teachers to expose their guiding principles, there is the reality that more culturally proficient leaders will consider how the teacher and the student *relationship*, is complex.

> Equity and inclusive education aims to understand, identify, address, and eliminate the biases, barriers, and power dynamics that limit students' prospects for learning, growing, and fully contributing to society. Barriers may be related to gender, race, ethnic origin, religion, socio-economic background, physical or mental ability, sexual orientation, or other factors. It is now recognized that several factors may intersect to create additional barriers for some students. These barriers and biases, whether overt or subtle, intentional or unintentional, need to be identified and addressed (Ontario Ministry of Education 2009, 6).

Many educators intrinsically acknowledge that *intersectionalities* exist, and not being attentive to one's own background can, as an outcome, act as obstructions in the effort of teaching and learning. Johnson strongly alludes to significant impediments in schooling, professing how we, educators, have a certain privilege over our students – one that must be located. The mere threat of the hierarchical placement of students and the teacher is evidence enough. We have the power to authorize the delivery of curriculum. We have the power to declare deadlines and corresponding punitive measures should deadlines not be met. With this point elevated to the forefront of an educator's gaze, one can metaphorically see Johnson's frame of reference: the institution of schooling is a natural power struggle in which educators must recognize this governing position and develop a disposition whereby all shareholders are aware of its implication on learning. The main truth is, "Achieving equity is a shared responsibility; establishing an equitable and inclusive education system requires commitment from all education partners" (Ontario Ministry of Education 2009, 6). Educators must be sensitive,

attuned, empathetic and mindful of our secondary students who are either coming into their own character or exploring issues of self. Subsequently, educators must elevate the diversity of their students from the peripheral to the forefront of their vision and commit to continuous learning about equity, as an orientation; it is the teacher who helps to cultivate awareness and guide students through equitable instruction in our practice.

The operative word here is *guide* as opposed to *impart*. I believe educators need to become *lead learners* and guide students to positively think about the complexity of their own and their students' intersectionalities and, as a result, becoming knowledgeable about the fluidity between *self, other, and the world*. We need to be the ones to mentor students to develop the necessary apparatuses to build flexible bridges in understanding *self, other, and the world* and to realize the fluidity that exists between one's own identity, other people's distinctiveness, and societal conditions:

> **Johnson**: *Our students for the most part are either coming into their own identity, exploring issues of identity or they just may be insensitive, not necessarily being aware to identity. Teachers need to be consciously aware of moments when students are embracing identity or discovering their identity and someone sees it as an opportunity to tease. Our students do not have that luxury of age and experience to put it all together. So, our educators who want to be culturally responsive need to realize our students may be acting out identity in very different ways. We need to be mindful of that. And we need to help them build those bridges between difference that they encounter every single day. It may be a difference that they also encounter where they are being one person in public, one person at school, and, then, having to be another person at home. Teachers need to appreciate that transition of identity that students have to make.*

For that reason, a sense of community and integrity must be infused in the philosophical approaches educators endorse to champion inclusivity, while students embrace what it means to live in a world of diversity and to acquire empathetic stances; it is about global citizenship,

caring deeply and acting thoughtfully. Students, then, must also know that they are valuable in order for educators to achieve that ideal:

> **Johnson**: *In 21st Century learning, some of the mechanics of delivering the curriculum are better served by making sure that students develop a sense of caring, appreciation and respect for difference, and that they know how to deal with it in a respectful manner when they encounter it. This will probably serve them better in the 21st Century, than knowing that they completed a certain expectation of a curriculum document. I am not saying that expectations are not important, but I am saying that educators need to make sure that the social justice piece is infused in what we are doing and in what we are teaching. This helps students embrace what it means to live in a world of diversity.*

Educators must make cultural adeptness an intrinsic part of their career and lifelong learning goals; it is a collective process, situated where one can hopefully observe the return in the heightened character of our students. Furthermore, "Cultural proficiency is a way of being that enables both individuals and organizations to respond effectively to people who differ from them. Cultural competence is the behaviour that is aligned with standards that move an organization or an individual toward culturally proficient interactions" (Lindsey, et al 2003, 5). Johnson strongly echoes this:

> **Johnson**: *Sharon, I think teachers, such as yourself, who go on and make equity and inclusion part of their continued education – coming back and talking to people and then looking at your own practice; hopefully having some recommendations to make – is, I feel that part of that growth, that maturing that Boards will hopefully be able to benefit from. It is a collecting process; it isn't just something that goes out from me as the Staff Progressive Officer, but it is something that, hopefully, we see the return in terms of how our students respond, how our educators respond, and how our parent community responds.*

Johnson is hopeful that, for 21st Century learners, educators will be more culturally responsive. The return on an investment that truly fosters culturally responsive practices will be students

becoming well-informed members of society. This is a hoped for outcome from *Southern District School Board*'s equity mission. Perhaps students taught within the practice of equity may one day become parents of learners who will be able to negotiate beyond the mechanics of grades. What Johnson holds confidently and aspires for is precisely what is being done in the *Drama program at Millcreek Secondary School* (see Appendices B and F).

With equitable principles elevated to the forefront of my gaze, I have recognized how implementing a sound culturally responsive stance is achievable because of another progressive area within my Board – goals for mentorship. Through the means of the mentor and the mentee relationship, I have become greatly cognizant about *how* mentorship programs and paradigms certainly have facilitated my actualization of equity in the classroom setting. In the practice of *Ethno-Drama*, the reciprocal and interchangeable relationship of the *mentor* and the *mentee* offers countless opportunities for culturally responsive practices and cultural proficiency to be evident in everyday *curriculum* and *hidden curriculum*. For this reason, in my efforts to deconstruct, analyze, and reconstruct my intuitive approach to envisioning *Drama Program at Millcreek Secondary School*, Johnson has validated the predominance of equity in the curriculum designs of *Ethno-Drama*. Understanding that human rights is foundational to the *Ethno-Drama* model, I turn to acknowledging the mentor and mentee relationship as the means of successfully carrying it out.

Mentorship: the Mentor & the Mentee

From 2010-2016, Denise Cunningham was the *Southern District School Board*'s *Staff Training and Teaching Coordinator:* Mentorship. Under her direction, there was a commitment to supporting opportunities for new teachers to the profession to liaise with seasoned teachers as a

means of facilitating induction. This approach supports new teachers to become oriented with copious elements related to being an effective educator. The mentorship initiative directly coincides with legalities, authorizations, and mandates sanctioned by Ontario's Ministry of Education:

> [The] Ministry of Education mandated New Teacher Induction Program (NTIP) undertaken by Ontario (Canada) school boards, in which new Ontario teachers are required to participate during their first year of teaching. The program components include an orientation to the school and board, in-school mentorship by experienced teachers, and professional development and training designed for new teachers (Ontario College of Teachers, 2007). Participants were asked to self-identify with regard to participation in an induction program…. Mentorship is guidance from a more experienced teacher colleague. This mentorship may be formal, as a part of the NTIP program; otherwise, it is considered informal (Rideout and Windle 2010, 4).

Specifically, the concept of the mentor and the mentee relationship is founded as a means to help retain and empower educators in the first years of their respective careers. There is a focus on fostering healthy relationships between novice and experienced teachers and, thus, NTIP establishes a sharpened emphasis on guidance. John Dewey said in 1922, "I do not under-estimate the value of the guidance which some time in the future individuals may derive from the results of prior collective experience" (2009, 5), and NTIP certainly answers the call through the collective experience of their mentorship initiative. Cunningham perceives NTIP as a means for continued teacher training and she employs ideas from Laura Lipton and Bruce Wellman's *Mentoring Matters: A Practical Guide to Learning-Focused Relationships* (2003) to organise and coherently provide the tools for facilitation of her instructional responsibilities.

From *Mentoring Matters: A Practical Guide to Learning-Focused Relationships*, Cunningham's goals as *Southern District School Board*'s *Staff Training and Teaching Coordinator:* Mentorship are clearly outlined:

> From the first day on the job, brand new teachers are expected to perform essentially the same tasks as experienced veterans. The trial-by-fire method of casting novices into the fray of the classroom has been the traditional welcome into the teaching profession. However, there is an increasing body of literature, research and professional activity in the area of teacher induction. Both this research and current practice indicate clearly that mentoring is a critical component in welcoming new teachers into the profession and supporting continual improvement in practice…. [Therefore it] is part of the mentor's role to… support novices in developing the capacity to make effective instructional choices, based on a variety of variables (ix).

Cunningham expands on Lipton and Wellman's position on mentorship in education and recognises the multifaceted nature of operating within it, admitting that the relationship between the mentor and mentee is complex, yet powerful when it is carried out effectively:

> **Cunningham**: *Mentorship is quite complex; it involves a number of activities. But fundamentally, I think the role is to guide novice teachers and to provide support, which is dynamic over the course of a school year. There are certain cycles of need that happen for the mentee and I think that mentorship is about providing a sort of supportive challenge for the novice teacher in those first five to seven years – a time for tremendous growth. Mentorship gives the novice teacher the understanding that we, as teachers, do want to challenge ourselves and we want to be learning and grow as we go forward in our career. Mentorship is also about being a role model of high professional standards, whereby mentors are really demonstrating some of those laudable qualities that are in our Ontario College of Teachers Standards of Professional Practice. Mentors can provide that contact*

> *for the mentee. They can talk about curriculum and instruction, vision and goals, equity, collaborative inquiry and sound practices. Mentors help their mentees understand Ministry mandates and that which is under the Board umbrella* (May 21, 2013).

In the mentor and mentee relationship, mentors guide mentees to greater understanding of the institution of schooling – a system that situates the role and responsibly of teachers as versatile and fundamentally linked to effective teaching.

Cunningham sees mentorship, when effective, as providing dynamic challenges for the mentee. She argues that setting goals for mentees to reach, and guiding them to comprehend how stagnation is contrary to the integrity of the profession, is significant for successful teaching. Hence, Cunningham also anticipates that mentees will develop habits for self-improvement, recognizing that being mindful of life-long learning is a high expectation all teachers should espouse. Of course, Cunningham's point reflects the *Ontario College of Teachers, The Standards of Practice for the Teaching Profession* (2012):

> **Commitment to Students and Student Learning**:
>
> Members are dedicated in their care and commitment to students. They treat students equitably and with respect and are sensitive to factors that influence individual student learning. Members facilitate the development of students as contributing citizens of Canadian society.
>
> **Professional Knowledge:** Members strive to be current in their professional knowledge and recognize its relationship to practice. They understand and reflect on student development, learning theory, pedagogy, curriculum, ethics, educational research and related policies and legislation to inform professional judgment in practice.

> **Professional Practice:** Members apply professional knowledge and experience to promote student learning. They use appropriate pedagogy, assessment and evaluation, resources and technology in planning for and responding to the needs of individual students and learning communities. Members refine their professional practice through ongoing inquiry, dialogue and reflection.
>
> **Leadership in Learning Communities:** Members promote and participate in the creation of collaborative, safe and supportive learning communities. They recognize their shared responsibilities and their leadership roles in order to facilitate student success. Members maintain and uphold the principles of the ethical standards in these learning communities.
>
> **Ongoing Professional Learning:** Members recognize that a commitment to ongoing professional learning is integral to effective practice and to student learning. Professional practice and self-directed learning are informed by experience, research, collaboration and knowledge (13).

All teachers in Ontario must understand, reinforce and advocate for the *Standards of Practice for the Teaching Profession* and the *Southern District School Board* uses the guidelines for professional in-service and development, consistently ensuring that all new teachers have opportunities to strengthen them. This mandate is done with access initiatives through encouragement, time, and funding.

Therefore, collaborative efforts – from the Ontario Ministry of Education, the College of Teachers, to, specifically, the *Southern District School Board* – are an apparent and visible process greatly schematizing continued learning and growth in the profession:

> The government passed the Students Performance Act on June 1, 2006. The act describes the requirement that as of the beginning of the 2006-2007 school year all publically funded school boards offer the NTIP to their new teachers and that all

> teachers new to Ontario's publically funded schools participate in the program (refer to sections 268 and 270 of the Education Act). Program accountability and reporting measures confirm that the program is available to every new teacher (Ontario Ministry of Education 2010b, 4).

In our interview, Cunningham suggests how the overarching principles embedded in the NTIP (New Teacher Induction Program) recognize *Southern District School Board* level goals for education and, as an outcome solidify the establishment of dependable mentor/mentee relationships. Reliability in mentor/mentee relationships is crucial, considering what research states about the first initial years of teaching.

> Research indicates that the first teaching assignment of a new teacher is critical. Key education partners advised that the teaching assignments for new teachers should specifically: set new teachers up for success in improving student learning; be linked to teachers' qualifications and strengths; be guided by a culture that supports the assignment of new teachers; ensure that new teachers have support in the school; ensure that new teachers have the resources they need and, in particular, support with student assessment (Ontario Ministry of Education 2010b, 15).

During new teachers' tenure in the NTIP, professional development focuses on structuring more coherent educational experience for students. Therefore, the effect on student experiences can be traced to conscientious attempts to support those new to the occupation.

Working within this model, Cunningham has and continues to support new educators transitioning from student (within a faculty of education context) to educator (within a classroom context). This transition is a valuable time for new teachers considering how:

> The first year of teaching is one of the most challenging periods of a teacher's career. Through the NTIP, [new teachers] will have the opportunity to work

> directly with, and benefit from, an experienced teacher as a consultant, a coach and a colleague (Ontario Ministry of Education 2010c, 4).

In efforts to support transitioning, Cunningham stipulates the following about programming initiatives:

> **Cunningham**: *Programming necessities are reassuring, in many forms, for the anticipated effect of student success and consistency are fundamental values to the whole of schooling.*

I agree with Cunningham here, and I, too, make another connection: from my observations and from researching other scholars (Knight 2006; Laframboise and Shea 2009; Lipton and Wellman, 2003; Lopez 2013; Merriweather and Morgan, 2013; West and Cameron 2013), I believe there is a real *reciprocal* nature associated with the duality of the mentor and the mentee, whereby the mentor can also gain knowledge and scope from the mentee; therefore, this phenomenon is valuable to both parties. Although a sense of reciprocity can exist, especially in the exchange of theoretical information between both the mentor and the mentee, I also understand that the breadth of knowledge from the mentor's practical *know-how* is what the mentee undoubtedly benefits from in the relationship. I believe this to be the prime challenge – the gap – that mentees face and, as a result, is the main area mentors are requested/trained to support.

In *Developing Understanding of Research-based Pedagogy with Preservice Teachers: An Instrumental Case Study*, Kathryn L. Laframboise and Kim Shea expose limitations mentees face as novice teachers. From their study, one can infer that these gaps are examples of areas in which mentors can help mentees build confidence:

> The educational significance of this study may lie in several areas. First, new teachers are provided little time to be novices. First year teachers are just as accountable for the learning of their students as 10th year teachers. Novice teachers

> need access to effective and research-based instructional practices and cannot spend several years trying to discover them. Second, teachers need to develop habits of investigation and reflection so their teaching will not devolve into a series of intuitions… Third, preservice teachers must interrogate their existing beliefs and not accept them without investigation. Cognitive dissonance, that is, the psychological discomfort they experience when confronted with new ideas that do not fit into existing schema, should be a welcome sign they are encountering an opportunity to scrutinize preconceived and unexamined ideas against new information, and this scrutiny can lead to new learning and better understanding (121).

In a mentor and mentee relationship, the mentee gains greater scope and awareness by comparing prior knowledge from their education to the diverse practical perspectives a mentor provides. Thus, with respect to the concrete and the everyday circumstances of classroom instruction, Cunningham communicates how new teachers "have to teach, but they also have to learn to teach." The pragmatic approach of teaching and being comfortable with its practicalities leads to effective pedagogy. This is the objective of the NTIP.

In the following excerpt from *Instructional Coaching: Eight Factors for Realizing Better Classroom Teaching Through Support, Feedback and Intensive, Individualized Professional Learning* (2006), Jim Knight locates one major concern situated in the daily practicalities of teaching and leading with an effective pedagogy lens:

> Facing intense pressure to improve student achievement, it is tempting to try anything that promises a quick solution. However, the trouble with quick fixes is they often make things worse in the long run. One common fix is what we refer to as the "attempt, attack, abandon cycle." During this vicious pattern, a new practice or program is introduced into a school and teachers make a half-hearted attempt to

> implement it. Then, before it has been implemented effectively and for a sufficient length of time, various individuals in the school or district begin to attack the practice or program and, not surprisingly, many of the teachers implementing it begin to lose their will to stick with the program. Eventually, even though it never had a chance to be implemented properly, leaders in the district reject the program as unsuccessful and abandon it, only to propose another approach that is soon pulled into the same vicious cycle. In this manner, schools stay on an unmerry-go-round of attempt, attack, abandon, without ever seeing any meaningful, sustained change in instruction taking place.

However, Knight further explores how effective pedagogy is attainable by having dynamic programing and vision for education, which strongly oppose the *vicious cycle* of *attempt, attack, abandon* that he has clearly articulated. His point also supports Cunningham's previously stated position concerning the provision of dynamic challenges for the mentee that may then penetrate successful teaching. Knight offers his perspective on the mentor (instructional coach), and the mentor's role in contextualising compelling instruction:

> Instructional coaching represents one way to end this vicious cycle by providing sufficient support for real change to occur. Coaching is a non-evaluative, learning relationship between a professional developer and a teacher, both of whom share the expressed goal of learning together, thereby improving instruction and student achievement…. Coaching requires a trusting relationship and sufficient time to provide the individualized professional learning that is most relevant to a teacher's needs. Coaches often employ collaborative conversations (sometimes referred to as conferences), model lessons, observations, and mutual problem solving to assist teachers in implementing and mastering new teaching practices…. Coaching can take many forms (2006, 37).

Knight validates Cunningham's goals for NTIP and, simultaneously, strengthens my search for establishing the principles at the core of *Ethno-Drama*. Developing this thought, I argue how effective pedagogy, central to delivering *Ethno-Drama* inspired curriculum, considers the same methodologies and techniques that permit a mentor and mentee relationship to thrive. For instance, in the *Drama Program at Millcreek Secondary School*, collaborative discourses and conversations are situated at the crux of students shaping their goals and meeting success criteria. Mentoring empowers students to critically evaluate and address their own desired outcomes in dramas and theatrical pieces. In conversations that positively and constructively critique artistic objectives, students learn to strengthen their products because of the mentor/mentee process. (See Chapter Three).

In speaking with Cunningham, I quickly understood how deeply this basic approach to mentorship has been habitual in my own classroom practice. In attempts to ensure that I am not the dominant voice directing students to create within my own gaze, the mentor/mentee relationship standardises in *Ethno-Drama* that the teacher is not all authoritative in putting fourth any vision. Locating myself as a mentor, then, contextualises my students to be able to cultivate their own understandings, competencies, and reasoning behind their creations on the stage. My students learn to shape their dramas and theatre performances to reflect their diverse perspectives and imaginings. They empower themselves as artists without any need to appease me as their teacher. It is important to note that I have found students to exhibit frustration when a clear answer is not provided when they are in the process of devising drama/theatre. Yet, more often than not, I appreciate the expression of elation and empowerment when those same students successfully complete tasks that were created entirely of their own conceptualisation and initiative. Students are used to being told what to do, and this can cause

tension when they are left to their own reasoning to solve problems. Thus, teaching within the method of mentorship can be challenging, but rewarding for both mentor and mentee:

> Engaging in mentoring relationships focussed on diversity and equity is complex. It is a mentoring relationship that ruptures existing ways of knowing and being, and requires both mentor and mentee to be committed to a path of equity. Both must be willing to be open and vulnerable with their tensions and uncertainties. The collaborative mentor, who is ideologically committed to equity, must guard against being the dominant voice that may serve to silence mentees. It is as complex a relationship as it is collaborative. The success of CM rests on the willingness of both mentor and mentee to be joint partners in the co-construction of knowledge (Lopez 2013, 306).

In my attempt to understand my intrinsic response to the *Southern District School Board's* priorities for student success in an *Ethno-Drama* curriculum design, I have discovered another layer of my investigation guiding me to the following: in my practice, I have been utilizing a teacher-to-teacher instructional model into another duality, namely the teacher-to-student relationship. I have been able to discern how mentorship, like equity, has been foundational in the development of *Ethno-Drama*. In particular, throughout my practice – from semester to semester – I have determinedly established the same principles of mentorship of teacher to student that have been traditionally designated for a teacher-to-teacher context. In the daily practice of *Ethno-Drama* the following principles permeate the entire curriculum design (as documented in Appendices A, B, and F):

Offering Support

- Attending fully—respectfully listening when our partner needs to share concerns, frustrations, experiences and new ideas;
- Responding empathetically—acknowledging feelings and perhaps a sharing of concerns, frustrations and experiences;

- Reviewing schedules—coordinating pockets of time that may be devoted to addressing pressing personal or professional concerns;

- Offering resources—providing time energy and materials to ease the difficult challenges beginners often face;

- Providing information—about the practices and policies…and about the craft [of drama/theatre and collaborative inquiry]…to support the development of sound educational practice (Lipton and Wellman 2003, 2).

Creating Challenge

- Structuring rigorous examination and analysis of practice;

- Engaging in goal-setting, and continuing to have gaol-driven conversations;

- Maintaining a focus on student learning, including assistance in analyzing student performance information and determining cause-effect relationships;

- Exploring samples of student work, considering the protégé's decisions and experiences and discussing both positive and negative results of instructional practice;

- Actively engaging protégés in problem-solving and decision-making by forming problem-solving partnerships, brainstorming options and generating solutions;

- Assisting in the identification and articulation of criteria for choices and consequences with think alouds and coaching sessions;

- Building connections between current theory and classroom practice;

- Constructing and conducting action research projects, building norms of experimentation and reflective practice (Lipton and Wellman 2003, 3).

Facilitating Professional Vision

- Setting high, yet achievable, expectations;

- Assisting in the identification of learning outcomes for students that are broader than one lesson or unit;

- Painting the bigger picture of content integration; connecting subject areas with real world applications;

- Developing action plans, prioritizing tasks and identifying resources for achieving goals;

- Encouraging collaborative opportunities with the mentor, other novices, and within the faculty;

- Modeling a professional identity that exemplifies the best we know how to be (Lipton and Wellman 2003, 4).

Thus, mentorship standards have supported the *Ethno-Drama's community of trust* whereby students navigate the daily conditions of adolescent life, which, unexpectedly, inevitably and predictably, seem to appear when students negotiate *self, other, and the world*. "The atmosphere in a classroom is of utmost importance. Students must be comfortable, and they must know that [teachers] care about them as individuals" (Huchingson 1990, 54). Mentorship provides the ingredients for *support*, *challenge* and *vision* to palpably intersect. In *The Learning Atmosphere* (1990), Rebecca Huchingson expands on the concept of trust and its impact on learning:

> How does one go about establishing an atmosphere of trust? I'm not sure. I do know it is essential. Students learn from one another. The teacher will change next year; the textbooks and curriculum guides can be incidental. Students stay together for twelve years and are the biggest influence on each others' lives. If they can exist in an atmosphere of trust, they can have a positive influence on each other. Because of this, their lives become enriched by camaraderie. Inherently, they know a learning atmosphere challenges and nurtures (55).

I believe mentoring students to elevate an open mind helps to foster their awareness within the aesthetic context of drama/theatre, and in the context of understanding intrapersonal and inter-personal relations. Here, Cunningham discusses trust in relation to the mentor and the mentee:

> **Cunningham**: *Trust is very important between the mentor and mentee relationship. In putting yourself in a position to disclose some of your professional challenges or discomforts, mentees need to know they are in a relationship of confidentiality and trust, and knowing that disclosure is not going to be a judgmental scenario. So, from that point of view, I think the relationship is important and the relationship evolves, too, over the course of the year. A mentor helping a new teacher to navigate those 'bumps' and 'bruises' of day-to-day trial and error of teaching is important to effective mentor/mentee relationships. It is kind of like a 'nested' thing, where you have two people working together, and if that*

> *relationship isn't solid or trusting, some disclosures will not happen. But if you have a relationship where you can talk freely and openly – thinking about some goals that you have and challenges that you are facing – there is a certain amount of transparency that is afforded to both parties when you are on the same page of trust.*

Embracing Cunningham's analysis of mentorship relationships and trust, one could surmise how learning in milieus that explore provocative topics would cease to exist if confidence is not established. This is why I believe the *community of trust* is so important to cultivate. What I find interesting is how my students in the *Drama Program at Millcreek Secondary School* seem to honour the mentor/mentee relationship even outside of the classroom setting. I have guided students in many areas of life because of the mentor role they see me in and that they have witnessed being practiced in the classroom. It does not go unnoticed how students have disclosed their *bumps* and *bruises* in various contexts, realizing that I never aim to judge them, as learners, as people, but would and do assist them in identifying action plans they desire to take. Sometimes, revelations are legal matters in nature, and in those particular moments, students understand that confidentiality cannot be kept. However, even in those moments, my students seem to appreciate being directed to available resources (student services, community officers), where appropriate measure can be taken. I have no doubt that trustworthy relationships founded in mentorship permit disclosures of any provocation to happen. Thus, in recognizing my mother's parental norms, the literature on mentorship, and Cunningham's perspective, mentorship certainly is a strategy and an important tool within the context of *Ethno-Drama* curriculum design. The idea of the teacher is not replaced, but is synonymous with *mentor*. In this context, the idea of the student is not substituted, but becomes akin with *mentee*, as a qualifier. My stance is that the focus on mentor and mentee relations, then,

pinpoints existential views nurtured in *Ethno-Drama's* vision for having students develop representations, symbolic meaning and performances created through individual and collaborative explorations in honest and passionate environments fostered because of trust.

In the development and staging of works of art, mentorship liberates students by encouraging their confidence as people and as drama/theatre artists. In strengthening the merit and execution of ideas, mentoring supports students' sense of artistic licence. For example, my students seem to endorse the idea and subsequent reality of a working environment where they are free to express personal opinions without feeling humiliated or overtly judged by their peers. Not feeling humiliated or judged can only be achieved in a *community of trust* – an environment where students feel safe to expose what they know and what they do not know. In the *Drama Program at Millcreek Secondary School*, reciprocally understood standards for equity and inclusion are mentored through effective inquiry-based learning. My *Southern District School Board*, refers to this practice as the *Seven Norms of Collaboration* (Figure 6), and in the *Drama Program at Millcreek Secondary School*, such norms continue to be useful in establishing and reaching desired outcomes in group work and mentorship praxis.

The desired outcome of any assessment in the *Drama Program at Millcreek Secondary School* aligns firmly with the conclusion that students will develop knowledgeable insights, informing their humanitarian (life) and aesthetic (drama/theatre) perspectives. For instance, my classroom environment and curriculum being grounded by *Ethno-Drama*, comprises a culture where students are mentored to understand how it is perfectly acceptable for them to not always have answers. This norm is firmly established and welcomes diversity of thought. What is not acceptable is wilful ignorance and through inquiry-based learning, willingness to learn and critically examine possibilities in an aesthetic and humanitarian context is clearly encouraged.

In the *Drama Program at Millcreek Secondary School*, I have witnessed students having advanced elevated views due to the acceptance of more comprehensive and multicultural points of view.

Figure 6	*Seven Norms of Collaboration*
1	**Pausing**: Pausing before responding or asking a question allows time for thinking and enhances dialogue, discussion and decision-making. Pausing after asking a question allows thinking time. Pausing after group members respond allows for time to retrieve additional or related information. Pausing before your own responses or additional questions allows you to model thoughtfulness and signals your need to think before responding.
2	**Paraphrasing**: Using a paraphrase starter that is comfortable for you "So..." or "As you are..." or "You're thinking..." and following the starter with a paraphrase assists members of the group to hear and understand one another as they formulate decisions. There are three broad categories of paraphrase types: acknowledge and clarify content and emotion; summarize and organize by offering themes and 'containers' to organize several statements or separate jumbled issues; shift to a higher or lower level of abstraction (goals, values, and assumptions).
3	**Putting inquiry at the centre**: Inquiring to explore perceptions, assumptions and interpretations and inviting others to inquire into their own thinking.
4	**Probing for specificity**: Using gentle open-ended probes or inquires such as, "please say more..." or "I'm curious about..." or "I'd like to hear more about..." or "Then, are you saying...?" increases the clarity and precision of the group's thinking. Facilitators and facilitative group members ask questions to elicit or clarify deleted, distorted or over generalized statements. They ask clarifying questions to construct shared understanding and to increase the meaning of what others are saying. Pausing and paraphrasing should precede the probe for specificity.
5	**Placing ideas on the table**: Ideas are the heart of a meaningful dialogue. Label the intention of your comments. For example, you might say, "Here is one idea..." or "One thought I have is..." or "Here is a possible approach...". Knowing when to pull ideas off the table is equally important. "I think this idea is blocking us; let's set it aside and move on to other possibilities." In this case, continued advocacy of the idea is not influencing other group members' thinking.
6	**Paying attention to self and others**: Meaningful dialogue is facilitated when each group member is conscious of self and of others and is aware of not only what he or she is saying, but also how it is said and how others are responding. This includes paying attention to learning style when planning for, facilitating and participating in group meetings. Responding to others in their own language forms is one manifestation of this norm.
7	**Presuming positive intentions**: Assuming that others' intentions are positive promotes and facilitates meaningful dialogue and eliminates unintentional put downs. Positive presuppositions reduce the possibility of the listener perceiving threats or challenges in a paraphrase or question. Instead of asking "Does anybody here know why these kids aren't listening?" the skilled group member might say, "Given our shared concern about student achievement, I'd like to examine our assumptions about what might be causing gaps in learning." The second approach will most likely lead to speculation, exploration, and collective understanding.

Southern District School Board; Adapted from: Robert J. Garmston and Bruce M. Wellman (2013) *The Adaptive School: A Sourcebook for Developing Collaborative Groups*

As a result, pre-service, newly to the field, and seasoned drama educators wishing to practice *Ethno-Drama*, should also take care to remember that through mentoring, student mentees will receive differentiated instruction in lessons and thematic study. In the mentoring stance, differentiation is an aspect of teaching that is predictable, and, thus, teaching and learning through *Ethno-Drama* naturally caters to the individualised needs and unique dynamic of any drama class.

In mentoring, the teacher is the facilitator and, thus, guides pupils towards their own revelations as learners and student-artists. Through *coaching*, *collaboration* and *consulting* strategies pertinent to mentorship (Lipton and Wellman, 2003), students negotiate their own interpretations of the world, and, at the same time, their own existential growth as individuals. In the *Drama Program at Millcreek Secondary School*, students have developed wide-ranging perspectives in the processes and products of their creations. As such, it is not unlikely for drama students to trust that their performances will be synonymous with improved competency (and professionalism) concerning drama/theatre aesthetics (structure and form), and humanism (realization and growth). Here, I offer an excerpt from Jean-Paul Sartre's *Existentialism Is a Humanism* (1948), as a means of giving credence to the idea of the mutually exclusive, yet interconnected ideals embedded in art and humanity, artist and human. Again, because *Ethno-Drama* is a model, meaning that it embraces all four categories of drama education that have been previously identified (*Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice, and Artistic Expression*), it also permits the chemistry for both process and aesthetic understanding to be synthesised on numerous levels. It is because of these rich layers that I believe endorsing mentorship in the arts is critical, because through mentorship students can rationally form their own conclusions from assessments that are grounded in the method:

> [D]oes anyone reproach an artist, when he paints a picture, for not following rules established *a priori*. Does one ever ask what is the picture that he ought to paint? As everyone knows, there is no pre-defined picture for him to make; the artist applies himself to the composition of a picture, and the picture that ought to be made is precisely that which he will have made. As everyone knows, there are no aesthetic values *a priori*, but there are values which will appear in due course in the coherence of the picture, in the relation between the will to create and the finished work. No one can tell what the painting of tomorrow will be like; one cannot judge a painting until it is done. What has that to do with morality? We are in the same creative situation. We never speak of a work of art as irresponsible; when we are discussing a canvas by Picasso, we understand very well that the composition became what it is at the time when he was painting it, and that his works are part and parcel of his entire life (41).

What is interesting is how Sartre eloquently states what I have always believed: drama educators should uphold a curriculum design that instructs the elements and principles of drama and theatre, and aspects of life – art and humanity – in meaningful ways. In the *Ethno-Drama* program at Millcreek Secondary School, art is created by students' stories, even in moments where students are provided a canonised script of writing, because student stories are immersed in the making of art. *Ethno-Drama* curriculum design mentors multiple orientations that provide critical evaluation and application of *Social and Cultural Capital*, *Cross Curricular/Interdisciplinary Approaches*, *Moral Education and Social Justice*, or *Artistic Expression*. Hence, together, equity and mentorship ideologies allow drama educators practicing *Ethno-Drama* to reflect on self, engage others, and view external factors of the world with more engaging understandings.

If teachers commit to fully value a sense of fairness, become competent in sharing their expertise with others, and are aware of their own biases and boundaries within systems of power, these specific factors, which are already situated in best practices in drama education (Boal 1979; Belliveau 2006; Gallagher *et al* 2013; Goldstein 2007; Grady 2000; O'Connor 2010), can naturally form a beginning understanding of best practices in *Ethno-Drama*. However, while teachers can venture into professional development with great vigour and agility in order to welcome prevailing pedagogical modes and references concerning equity and mentorship (for example) the reality is that actualizing theory can be challenging. A possible perception may lead to the conclusion that the purpose of school and education is not clearly identified. In drama education, teachers can certainly agree that in the 21st Century, the institution of schooling wants to educate informed citizens (Freire 1998) who are productive and endorse a transformative gaze, advocating for a just society. Subsequently, teaching and learning frameworks or paradigms, steered by differentiated instruction – not just at the skill level, but at the human level, as well – will openly appreciate individuality and celebrate the personal interests of every student. According to the Ontario Ministry of Education, in *Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools* (2010a), differentiated instruction is:

> An approach to instruction designed to maximize growth by considering the needs of each student at his or her current stage of development and offering that student a learning experience that responds to his or her individual needs. Differentiated instruction recognizes that equity of opportunity is not achieved through equal treatment and takes into account factors such as the student's readiness, interest, and learning preferences (146).

Therefore the task of teaching is not so much daunting, but *daring* (Freire 1998). Daring, in the sense, to go beyond one's own cultural or "enthocentrism" in order to endorse "cultural relativism" (Mcauliffe et al 2012, 120), and I believe the practice of mentorship supports the cause.

Once again, I bring into focus Paulo Freire's (1998) *Teachers As Cultural Workers: Letters To Those Who Dare to Teach*, as a means to emphasize the point I am arguing relating to *cohesion* of equity and mentorship in order to make sense of differentiation in *Ethno-Drama*. It is significant for any educator attempting to intellectualise *Ethno-Drama* to not only be aware of their mutual significance in educational policy, but to fully understand the importance of equity and mentorship as a *virtue* of one's *Ethno-Drama* practice:

> The task of the teacher, who is also a learner, is both joyful and rigorous. It demands seriousness and scientific, physical, emotional, and affective preparation. It is a task that requires that those who commit themselves to teaching develop a certain love not only of others but also of the very process implied in teaching. It is impossible to teach without the courage to love, without the courage to try a thousand times before giving up. In short, it is impossible to teach without a forged, invented, and well-thought-out capacity to love…We must dare, in the full sense of the word, to speak of love without the fear of being called ridiculous, mawkish, or unscientific, if not antiscientific. We must dare in order to say scientifically, and not as a mere blah-blah-blah, that we study, we learn, we teach, we know with our entire body. We do all of these things with feeling, with emotion, with wishes, with fear, with doubts, with passion, and also with critical reasoning. However, we never study, learn, teach, or know with the last only. We must dare so as never to dichotomise cognition and emotion (Freire 1998, 3).

Like many other educators, and foundational pedagogical documents, I strongly agree with Freire and I connect his educational philosophy to my personal ideas about equitable and mentorship beliefs. Culturally responsiveness and mentoring should not be daunting tasks for teachers to lead by, nor should they be perceived as only conceivable in theory. However, such a commitment to conceive and implement mentorship and equity goals takes continuous dedication – through *logic* and *heart*. As Dewey voiced in his 1922 essay *Education as Engineering*, what we (teachers) "need above all else is the creatively courageous disposition. Fear, routine, sloth, identification of success with ease, and approbation of others are the enemies that now stand in the way of educational advance" (2009, 5). Essentially, teachers who strive to understand, and be open outside of self, will inherently have the foundation to instruct *Ethno-Drama* curriculum design. As a result, *Ethno-Drama* relies on the efforts of educators to genuinely locate self and to critically reflect on the subject of individuality, connectivity, and the big idea of humanity. Role modeling these ideals ultimately transfers to students and their own ideals for individuality, connectivity and humanity (see Chapter Five).

In *Removing the Threat in the Air: Teacher Transparency and the Creation of Identity-Safe Graduate Classrooms* (2008), Franklin Tuitt describes students wants and needs in relation to ideal locations for learning:

> …a range of pedagogical practices and learning conditions that they believed facilitated their engagement in the learning process… political and racial consciousness, explicit about ideological perspectives and openness to others, humanistic teaching (including the use of personal narrative), utilization of diverse content and perspectives, and clear and direct feedback. In theory, teacher transparency speaks to the ability of professors to name their particular historical and social identity, to locate themselves as they enter the learning environment

(181).

Hence, the threat of only understanding self is threatening teaching and learning. That being said, supporting students to reach their individual competencies is paramount. *Ethno-drama* allows seemingly disparate thoughts about effective schooling to coexist. Herein lies another compelling aspect for *Ethno-Drama*: "There is no room for the authority of the 'know-it-all' in the genuine relationship between teacher and learners, educator and those who are educated" (Kakkori and Huttunen, 2012, 362). In setting curriculum design that regulates the *authority of the know-it-all*, they suggest that the mentor proposes the following:

1. Instead of pedagogical horror, there is a wondering, natural curiosity and ability to ask questions. There is no dichotomy between nature and culture.

2. The language is the world. There is not one proper language that supersedes all others.

3. Education is itself the occurrence and it belongs to everyone. There is no distinction between the educator and the educated.

4. Freedom is those possibilities, which we encounter in our own being in the world with others.

5. Truth is an occurrence and an historical event. No one can claim that she has exclusive access to the truth (362).

Also, if educators can recognize how the intricacies of effective mentorship can lead to meaningful curriculum designs, then they can feasibly seek to understand the value of facilitation through coaching, consulting, and collaboration. Cunningham broadens this angle:

> **Cunningham**: *Co-constructing ideas or solutions around student learning and helping students be more successful is a result of a tier, here, with the mentor/mentee relationship; but, ultimately, some of that translates to student teacher relationships.*

Cunningham's thought reinforces a belief I have always had about mentor and mentee relationships: mentor and mentee relationships can be found at all levels, systemically, in the

institution of schooling. There is general agreement about the mentor and mentee relationship between colleagues; however, I firmly believe and continue to position myself in a practice whereby my students benefit from the facilitation of coaching, consulting, and collaboration. Again, regarding the teacher as mentor, and the student as mentee the inverse is also realized, as an opportunity for learning. I should mention the Socratic method briefly to clarify a point about mentorship. I am attempting to connect mentorship ideals to Socratic elements, such as effective dialoguing. Mentoring the mentee is analogous to a *Socratic Dialogue*; there is a pursuit for learning to respect and embrace a sense of wonderment, curiosity, and individualised success. "Thus, critical mentorship is needed to identify and build upon students' strengths and needs, and promote educational equity so that students can collectively experience a high level of expectations for academic excellence" (Liou *et al* 2016, 105). In *Leadership and Integrity: Are They Compatible?–The Role of Socratic Dialogue in Learning From Our Own and Others' Experiences* (2004), Dorothy Moir contributes to the stance I am articulating about the effect educators can have through facilitation as mentors:

> [From] the classroom to the boardroom, a Socratic Dialogue draws on specific and concrete experiences of participants in response to an initial question… Participants are guided by a trained facilitator who takes responsibility for the structure and flow of the dialogue, but not its content. Together, they seek to forge a consensus on principles and ethical ideals which inform everyday behaviour and decision-making. These might include concepts of integrity, respect, power, influence and responsibility. The process of the search for consensus deepens the collective investigation….Those who participate in Socratic Dialogue comment favourably on the process as a means of thinking both individually and in a group

> about issues which may have facets and where philosophical and ethical concerns merit close examination in a structured and supportive setting (Moir 2004, 30).

In addition, Moir refers to the impact of facilitation when the mentor provides the space for curiosity to bridge knowledge gaps into new intelligence and informed opinions. Thus students see the process of knowledge acquisition as favourable in a learning environment that allows them to process information and make connections in non-judgmental ways. To understand the practice of *Ethno-Drama* is to understand mentorship, which is progressive in 21st Century teaching and learning.

In practicing *Ethno-Drama,* the educator takes on a role that is not traditionally expert oriented in favour of progressive mentorship. In *Drama as Literacy: Perceptions of an Interactive Pedagogy* (2015), Katherine Macro shares her thoughts about the progressive nature of drama education:

> I have been working in and out of classrooms for almost 20 years now, and I have found that certain things hold true when it comes to what 'works'. In my estimation, something works when it has helped to facilitate a lasting memory and meaningful experience for a community of learners. When talking about literacy, and New Literacy Studies, or meaning-making in many forms, I would argue that drama is perhaps the thing that most always 'works'. As a teacher, and teacher educator, I have come to a deeper understanding of and appreciation for what this kind of pedagogy offers to students and teachers. There is possibility in drama. Possibility for many things: new roles, new identities, embodied learning, deeper understanding of texts, problem solving, and lasting, meaningful experiences where true meaning – original thought – has been fostered and made. I would argue that drama is a literacy in and of itself; drama provides us with a method of making

> meaning and understanding the world around us, and it is something that should be part of literacy pedagogy in every discipline in our schools today (339).

As I previously communicated, I was a curious child – always persistent in my search for truth. Hence, asking, "*Why*?" was my prompt that encouraged daily explorations. As a student, I can remember how I was never really interested in anything just for the sake of knowledge acquisition. My report cards certainly told that narrative. If I was genuinely interested in something, I now realize that it had to do with seeing how important that piece of information was to me, and how that information applied or gave possibilities to the outside world. The knowledge I was taught frequently went through a self-imposed filter; one that quickly assessed if what I was learning was relevant. How did I discern this? I did so in many conscious and sub-conscious ways. One litmus test being: is this information meaningful and would it permit me to do the usual – my constant need for introspection? Or, is this information applicable to what I wanted to do with my life, allowing me to engage in further wonderment and imagination? Another assessment: is this information what I wanted for my present and future existence? In other words, does it offer me advancement and mobility of any kind in terms of a creative outlet possibly pertaining to life? Observably, I was not exclusively a linear thinking and certainly did not thrive in a traditional learning environment.

> The traditionalist orientation centres on learning a set of predetermined facts and skills which are in the possession of an elite group. The role of the school is seen as transmitting essential knowledge and perpetuating the predominant culture. Strong authority roles for teachers, passive roles for students, and drill and practice are valued. Effectiveness is a product of quantifiable cognitive achievement…. The progressivist orientation encourages students to discover 'facts' and learn skills that are most relevant in the students' relationships to the world. The school's role is to

> foster the intellectual process through the inquiry method of learning, with teachers as facilitators and students actively involved. The purpose of education is to produce outcomes in the cognitive, but also the affective and behavioural domains. Effectiveness is equated with success in producing 'productive' citizens (Rideout and Windle, 45).

The open-ended and exploratory courses (that also had structure), allowed me to interpret my own meaning. Classrooms and teachers who do this truly educate for all and when the reciprocal relationship of the mentor and mentee is employed it provides the means to reach every pupil's sense of autonomy, pathway for success and self-actualization, as opposed to stereotypical (traditional) student/teacher relationships.

Teaching and learning models that are affiliated with mentor and mentee relationships were predominantly found at the higher education level (Liou *et al* 2016, 105). Undergraduates and postgraduate students, alike, would learn in opportunities placing them at the centre of critical thinking. This instructional approach is called *andragogy*. Comparatively, traditional *pedagogy* was seen as the opposite to andragogy – students would engage in rote learning, memorising information that their teacher would distribute or convey based on specific schemes and knowledge sets. In *Infusing the Mentorship Model of Education for the Promotion of Critical Thinking in Doctoral Education* (2008), Genevieve Pinto Zipp and Valerie Olson, explain the contrasting perspectives of pedagogy and andragogy:

> Two philosophical perspectives associated with teaching are pedagogy and andragogy. Pedagogy is the art and science of teaching children (Simpson & Weiner, 1989), conveying timeless unchanging knowledge to a passive student. Alternately, andragogy is the art and science of teaching adults (Rosenback, 1921) for the development of independent actively engaged thinkers. The

> learning assumptions associated with pedagogy suggest that the learning environment is teacher centered with learners who are dependent and bring little to the learning environment. Thus, the need to know develops from the external environment. Conversely, the learning environment associated with the andragogy philosophical view focuses on the problem centered approach to learning where the learners are active and bring resources to the learning environment (10).

What Pinto Zipp and Olson contribute to my discussion about mentor and mentee relationships is how contemporary pedagogy has adopted andragogy methods for educating students – they no longer discriminate from each other in terms of placing learners at the centre of critical inquiry. Although this point is common knowledge in 21st Century instruction, I have frequently witnessed fellow teachers understanding student-centred learning but failing to reach it in practice. In situating *Ethno-Drama* in contemporary models of education, effective teaching and learning focuses on student-centred learning, which is, of course, an inherent part of pedagogy – in *theory* and in *practice*. And, perhaps failing to reach student-centered learning in practice is the direct result of teachers not being exposed to the fruits of effective mentorship.

What I truly appreciate is how the world of contemporary arts, and drama education research certainly understands the interconnectedness and integration of student-centred learning – from philosophical understanding to pedagogical practice. In contemporary pedagogical models – from elementary to secondary schooling – the desired mentor and mentee relationship echoes andragogy; it is integral in current best practices relating to student success. Although my study is not situated in an adult education context, I believe many students in the *Drama Program at Millcreek Secondary School*, appreciate the autonomy to make drama

experiences uniquely their own. On many occasions, I have heard students express appreciation for being treated "*like adults*." (See Chapter Five). Of course, they are not adults nor would I expect my students to hold a moral compass similar to the multiple experiences a wise adult can draw from. But what I am expressing here is how I understand their "*like adults*" sentiment to mean that they appreciate being treated like fellow *human beings*. Students have appreciated the mutual respect for their ideas, thoughts, reflections, and feelings. Students felt as though they sincerely mattered; as if they were on *par* with other grown-ups – other teachers who seem to naturally garner respect due to their positionality. I suggest that such anecdotes are directly correlated to a mentor and mentee *rapport*, as opposed to hierarchies or power struggles systemic in conservative teacher/student relationship. Educational theorist Henry Giroux (1981) states in "Hegemony, Resistance, and the Paradox of Educational Reform":

> …power (as a form of production, which, rather than constraining the subject, becomes its constituting feature) represents both a negative and positive moment. As a negative moment, it strips ideology of its critical possibilities and institutionalizes it as a form of hegemony. As a positive moment, it refers to latent and manifest modes of critical discourse and practice that constitute the core of ideology. The duality of power and control represents a crucial concept for viewing such sites as schools as instances of both hegemonic and counter-hegemonic struggles (18).

Power is accessibly interchangeable in the practice of mentorship, thus *Ethno-Drama* is contemporary and progressive in its conscientious approach to respect counter-hegemonic relations concerning the mentor and the mentee. In thinking about the *Drama Program at Millcreek Secondary School*, students quickly learn to have a voice and, in doing so, to present

an opinion of their own. Their learning and acquired intelligence does not need to reflect that of their teacher's point of view. In speaking about the difficulties of the duality of hegemony and the proactive approach of counter-hegemonic praxis in schooling, Giroux (1981) discusses real limitations:

> Hegemony and ideology represent important concepts in educational theory and practice because they expose the political nature of schooling and point to possibilities for developing alternative modes of pedagogy. But helpful as these concepts are, in the end they are incomplete because they do not provide the theoretical framework for developing a notion of totality that reveals how a society reproduces and mediates a wide range of conflicting social formations, ideologies, and structures that either give it a specific historical location or expose its underlying determinations. For this we have to turn to the concept of culture (18).

I argue how *Ethno-Drama* is a workable pedagogical model that evidences real solutions to discussing, negotiating and artistically expressing diversity and paradoxical understanding. I have positioned mentorship as the means to *deconstruct* the traditional *power position* of the teacher and, thus, have created a practice where students are immersed in a culture that respects *discourses* of difference and the *reframing* of ignorance. For instance, student products from assessments developed in *Ethno-Drama* curriculum design do not need to be tailored to the ethical attitudes of their teacher. As long as student perspectives exhibit elevated scopes that are diverse, and positively advance society in some way (through arts and ideas), their respective works of art will always move forward because their individual/collective goals are placed at the centre of inquiry and application. To me, interviewing Cunningham underlined the need to articulate *how* and *why* mentorship is essential to *Ethno-Drama*, and that mentorship will create equity in the mentor/mentee relationship.

Comprehending equity and mentorship approaches has been integral to understanding the inner workings of *Ethno-Drama*. And, not surprisingly, the third component that is equally important in grasping the theoretical whole of *Ethno-Drama*, is the philosophy of arts education. Within the context of schooling, I will provide current goals for arts education to help flesh out its foremost ideologies that have and continue to be distinguished in teaching and learning. I will also endeavour to generally identify, describe, and analyze the predominant and salient best practices that the *Southern District School Board* considers as being central to arts education. Drama continues to be a concentrated area of focus, as I continue to critically think about its discipline in secondary classrooms. Louisa Bucciero, *Past Teaching Coordinator*: *the Arts*, assists with my objective. Bucciero outlines a framework concerning the values and standards for arts education, carefully weaving central principles within and external to the *Southern District School Board*. What is more apparent is that interviewing Bucciero contributed to a fuller understanding of arts education, deepened my efforts to theorise *Ethno-Drama,* and extended my thinking about contextualizing *Ethno-Drama* curriculum design. Through Bucciero's expertise, she offers historical references for supporting the development of progress and transformation in students as artists, patrons of the arts, and citizens of society.

Arts Education: Supporting the Twenty-First Century Student

Louisa Bucciero, *Past Teaching Coordinator: the Arts*, contributes a survey of knowledge of the present-day goals for arts education. Bucciero's background in the world of arts education is extensive. She is a retired music arts educator who has served as an innovator and developer within curriculum design. It should not be ignored how Bucciero has been regarded as a trailblazer by many staff working for the *Southern District School Board*. Bucciero's

perspectives about arts education span all levels of education: Elementary, Secondary, community involvement, and Higher Education. With her analysis, Bucciero calls attention to current and influential ideals for a vision of arts education in 21st Century schooling.

I introduce Bucciero by having her communicate personal thoughts and feelings about arts education. Bucciero effectively weaves together key questions, insights, and measures for success:

> **Bucciero**: *Teachers today must have a good foundation of arts education. For example, why are we doing what we do? What draws us? What is the bottom line? What is it that enraptures our hearts and what brings us fulfillment? So, what is the purpose of quality arts education? I always thought that unless teaches have that pivotal understanding of arts education as they teach, they will never know the foundation upon which to build from it. Teachers would not know how to develop their program. Teachers would not know how to have a vision because they don't know what is important in arts education. Like a school success plan Arts Educators must have a vision, and a mission, and know what is valued and what they are committed to. Arts educators have to know what knowledge they want kids to graduate with when they leave school* (May 14, 2013).

I firmly agree with what Bucciero is articulating: arts educators need to truly understand the complexities that are presently governing arts education. Unquestionably, student artists, in any arts program, will achieve success from mentors who equally value passion and proficiency in the field. Bucciero expresses how seeing the end result of any arts program helps to develop curriculum designs that are of substance – lessons and instruction that intuit the importance of student voice and agency; lessons that offer a purpose in the beginning, with the end in mind.

> Do the Arts Develop Balanced Thinkers? When taught well, art and design education prepare students with a balance of thinking and process skills (critical, creative, and practical), as well as the social-emotional dispositions to navigate the

> changes that 21st century life promises to bring. Nurturing creative, and flexible, yet critical, lifelong learners is the goal (Vanada 2016, 5).

Educators who teach within any arts discipline need to make sense of the arts and its contemporary philosophies in order to develop dynamic programming that has vision. Bucciero suggests the necessity of arts educators having guiding frameworks to encompass their curricular goals; and this point is true for all educators in all subjects. Comprehending the big idea or the *enduring understanding* is essential not only to student success, but also to real student engagement in efforts to cultivate genuine student artists. For example, as a student, I certainly experienced arts classes where I perceived my teacher to lack sincere interest or competency in the overarching direction of the course. There was a sense of lack of mastery of the subject matter, and there appeared to be an *air* of deficiency in instructional methods. I would wonder why my teacher was unable to take me on a journey that was evocative – moving me beyond surfaced meaning toward greater discoveries and analysis.

> A surface approach to learning has its own identifying aspects: students are given limited opportunities to consolidate new knowledge or to relate it to what they already know; disproportionately high levels of staff/student contact time, which augur against students' need to be independent and active in their learning and to have opportunities to discuss their learning with peers. Excessive contact time may also encourage the view that learning is passive, which is likely to encourage a surface approach: the guru-driven 'do as I do' approach. We often see this on programs which seem to be saying that students can make any type of work they like as long as it is also the type of work that tutors like. Reliance on overly prescriptive material: this is about the dread emulation rather than innovation, about making work 'in the style of', so that students engage in mock-ensembles in their by-rote study of Brecht, turning influence and inspiration into regurgitation.

> The lack of opportunity to study subjects in depth is linked to this: if students have no opportunity to develop their learning in depth in any particular areas then their ability to make personally meaningful sense of it is likely to be diminished (Freeman 2012, 16-17).

I agree with Bucciero's point about the need for quality arts education by way of quality programming. Furthermore, though not every student can articulate the felt injustices of haphazard programming, I am stating that students can perceive feeble attempts by teachers who lack proficiency in course material. Conversely, I believe students observe, notice, sense, or intuit when teachers assuredly have deep command of the discipline they are certified to teach.

> [W]hen taught well and for both skills and dispositional development, arts-based learning is uniquely suited for providing curricular balance to educational systems, while strengthening and deepening learning for students (Luftig, 2000). Educational equity is a more near reality when the arts are at the core of a well-rounded curriculum and teachers purposefully build cultures of thinking and learning (Ritchhart, 2002)—an aspiration that is poorly served by decreased arts instruction in schools (Vanada 2016, 6).

Those teachers who are simply not prepared in arts education may find that students lose continued interest in the arts.

Arts courses are often trivialised, marginalized or unacknowledged for their wide-ranging potential and far reaching capabilities. "Eisner (1989) suggests that, in many countries, arts education is considered peripheral to the real mission of the school, namely, to prepare children for the world of work" (Garvis and Pendergast 2010, 9). Furthermore, "This notion seems to reflect the role of… arts education as a method to enrich education, as opposed to an

integral part of education, leading to career and life opportunities" (9). If arts courses are considered amateurish, then this generalisation is certainly futile for students considering personal growth or mobility through arts education. Thus, "the arts are often seen as peripheral to the 'real business' of school and schooling" (Dimitriadis *et al*, 2009, 361), and students may declare the field as being irrelevant with respect to their particular pathways for success. For that reason, while it is reasonable to infer that arts educators may be responsible for such negative responses, we should realize that we hold the capacity to become the agents to change such perspectives. To circumvent the predicament of arts education being perceived as insignificant, teachers can elevate its status by means of expertise and vision. Teachers can enlist confidence. "Making self-efficacy judgments therefore requires consideration of the teaching task and context where one's strengths and weaknesses are assessed (Garvis and Pendergast 2010, 5)." Through critical analysis of the *Drama Program at Millcreek Secondary School*, I have discovered how in sustaining a program in which students find value, arts educators need to invest and stay current with general best practices for schooling. Not only are aesthetic nuances significant, but Bucciero also suggests that staying connected and committing to comprehending contemporary research for education is significant.

> **Bucciero**: *Simply providing students with the tools and the materials and a snippet of art history will not suffice. Arts education is about calibrating a program that facilitates a space for students to realize proficiency in the discipline – skills and theory – as well as a space where they can negotiate their own identity.*

Bucciero's point strongly links to *Ethno-Drama* because it reflects the multilateral nature of the field.

> …the aim of arts education is not only to prepare students for later life. The aim is also to bring moments of joy and beauty into their lives at school. By engaging

> students wholly in the present moment – in forging relationships, making things, and using their bodies – art prepares students for the future by encouraging them to become strong citizens with a finely attuned sense of social responsibility. These outcomes are all possible when the arts are a central part of the education of the whole child (Upitis 2011, iv).

Like Bucciero, I place value on the importance of teachers staying current and connected to contemporary arts education research. As such, I have come to realize how I continue to highly regard the significance of lifelong learning, and staying up-to-date with best practices through a concerted effort to seek out opportunities for professional development and learning. I have been able to conclude how the act of attending professional development has been a major factor and asset in spearheading my intention to deeply make sense of the whole of *Ethno-Drama*, and in the achievements of teaching and learning through *Ethno-Drama* as well. Specifically, I have come to appreciate how being able to isolate *equity*, *mentorship*, and modern philosophical approaches for *arts education*, directly connect to my proactive participation in professional development – I had the prior knowledge to synthesise new understanding. Clearly, I have made professional development a priority in my teaching practice and, observably, I visibly endorse Ontario College of Teacher standards – particularly, as stated above, lifelong learning. This discovery of how my attentive participation in current professional learning opportunities has also led me to raise the following questions: are students attracted to the *Drama Program at Millcreek Secondary School* because of their teachers' ability to instruct curriculum through the most current instructional and theoretical methods? Does doing so strongly relate to student engagement and strong interest?

With confidence, I believe my attention to the predominant best practices directed by the *Southern District School Board* (policy and research strongly influencing effective models,

resources, and theories for teaching and learning in the 21st Century), assisted my ability to understand and communicate the interconnectedness of equity, mentorship, and arts education, necessary in practicing *Ethno-Drama*. As I inferred from my conversation with Bucciero, it is essential for arts educators to have mastery of disciplines they are qualified to teach, and in such strong learning environments, "a wide variety of benefits to students engaged in the arts, including the development of arts skills, the exploration of curriculum topics through the arts, and the foundation for a lifelong love of the arts" will hopefully thrive (Upitis 2011, 15). For me, mastery of disciplines that I am authorized to instruct are evidenced on my official Ontario College of Teachers public profile. However, what I have truly recognised in critically thinking about and in synthesising the knowledge I have learned in this research demonstrates how much knowledge I have acquired through self-initiative in pursuing professional development opportunities and other learnings, which I then integrated into my practice. Separate from my formal qualifications certified on my Ontario College of Teachers public profile, is my *private profile* of ongoing professional development and learning, courtesy of the *Southern District School Board* and my love for knowledge. Furthermore, integrated and intersected in the *Drama Program at Millcreek Secondary School* is a mix of both platforms (my qualifications and ongoing learning), leading me to ask: could the *multilateral* nature of *Ethno-Drama* curriculum design be a principal attraction for students?

Educational and pedagogical research suggests that students learn in environments, and are more likely to meet curricular thresholds, in courses of study that are relevant to who they are and the times in which they live, reflecting their lived history, their culture, their interests, their future possibilities, and their identities (Banks 1979a, 1979b, 1982, 1993; Dewey 2009; Gardner 1979; Giroux 1980, 1981; 2004; Ladson-Billings 2014; Piaget 1975). Indeed, such relevancy of content and context inform student artworks, patronage of the arts, and learning

through the arts. In *Philosophy of Art Education in the Visual Culture: Aesthetics for Art Teachers* (2009), Dorit Barchana-Lorand and Efrat Galnoor expand on this thought:

> In order to allow the boldness of emotion to execute reason's plan, society has to be free from the rigidity of reason as well as from the fluidity of emotion. Society needs an educator to teach it how to gain such freedom. The artist is the person to lead this liberating transition because the artist can create objects – works of art – that allow for freedom of play between our cognitive forces (138-139).

Thus, the goal for students as they encounter their dual role as students and artists, is to find value in learning settings that impact their creations:

> **Bucciero**: Students need to value meaning behind their works of art. For this to happen, both educator and student need to find mutual investment in the vision of the course.

I agree with Bucciero and contend that value comes from arts educators equally respecting both process and product through purposeful explorations of *content* and *context*. In this reciprocal relationship of processing and producing, both modalities of thinking or feeling are consciously attuned to otherness and the world while simultaneously understanding the value of personal psychology and morality that allows one to envision and create (Bamford 2008; Eisner 1976; 1998; Garvis and Pendergast 2010; Greene 1973; Ladson-Billings and Darling-Hammond 2000; Upitis 2011; Upitis and Smithrim 2002). Arts educators who equally respect both process and product through purposeful explorations of *content* and *context* also recognise that "The Arts celebrate diversity (Eisner 1998, 44)." As Eisner (1998) states:

> While the teacher of spelling is not particularly interested in ingenuity of response from students, the arts teacher seeks it. The arts celebrate multiple conceptions of virtue. They teach that there are many ways to see and interpret the world and that people can look through more than one window (44).

In a way, contemporary student artists deconstructing and reconstructing *self, other, and the world* through powerful exhibitions in content and form (in intrinsic and extrinsic ways), are doing so as *revisionists*, offering fresh perspectives to their own and other's histories. In *Identities and Contours: An Approach to Educational History* (1973) Maxine Greene shares on the concept of *revisionist*:

> There is, it follows, a doubleness in the new revisionist history. On the one hand, having broken with moralistic approaches, the historians are disclosing phenomena long hidden by official pieties and myths. Their researches have taken them to open fields where they have learned to penetrate relationships between social structures and social purposes. They have demonstrated the long neglect of pluralism, the exclusion of immigrants and ethnic groups from concern, the curious conservatism previously ignored between the school and politics, education and social stratification, class values and racism; they have exposed the rationalizations of professionalism. Questioning the inexorability in the development of organizational structures, they have displayed movements for and resistances to local control (3-4).

Art does not negate personal growth nor does growth negate art, and student artists instructed in programs that endorse revisionist ideals engage in curriculum designs that support *artistic licence*, giving way to deep-rooted visual and literary *spectacles*. As Greene (1968) masterfully communicates:

> To make a work available to a student is, I think, to function as the good critic functions: to disclose and to articulate nuances of expression, turns of phrase, uses of imagery, possibilities of meaning emerging from unobserved relationships within the work. The good teacher, like the good critic, points to facets of a novel,

> a poem, a short story; he tries to lead the reader into the work—but to leave its possession (and appreciation) to him (44).

Building on Greene's perspective on good critiquing, Bucciero says teachers need to support artistic contexts for both "*intrinsic motivation* and *extrinsic motivation*" to be analytically explored by students in rich Arts programing. This point on motivation reflects Jean Piaget whose research on *cognitive development* "was… more concerned with how the child thinks rather than with what the child thinks and how quickly his or her thinking will progress" (Tyler 2012, 6).

> [Piaget] posited that the motivation for development was within the child. Piaget's (Flavell 1996) cultural and educational milieu included schooling that instructed and transmitted knowledge and methods that he rejected; contending that, "children should be able to ask their own questions and complete their own research." Teachers, of course, can guide to the extent that the intellectual teacher leads learners by guiding, by discussing, by questioning, and by examining, in which schooling, is able to render service. Currently, educators describe this methodology as constructivism…Construction of mental activity presumes some kind of intellectual structure, some sort of organization within which it proceeds. However, mental activity is considered a process of adaptation to the environment. Is it possible for the growing infant child or learner to determine her present structure of knowledge or provide for new information, data, or experiences to enter the structuring brain? Only an adult, mentor, facilitator, teacher, or guide can assess what may be needed and determine appropriate data experiences and information to allow for construction of cognitive structures (Tyler 2012, 2).

In the 21st Century, any educator would be amiss not to agree with Piaget's research on students *thinking* about *thinking*. And in contextualising motivation in arts education aesthetic

sensibility in the arts is not removed for the sake of students finding self; rather, identity formation works in tandem with aesthetic sensibility, resulting in learning aspirations that strengthen educational goals for self (identity formation) and the art form (artistic expression) (Eisner 1998; Greene, 1983; Piaget 1966; Upitis and Smithrim 2002). Thus, the concept of developing the *whole* student is synonymous with arts education and arts in education.

Bucciero offers her perspective, as to the purpose of arts education and 21st Century learning, as a whole:

> **Bucciero**: *What is the purpose of arts education? I think the purpose is to develop the mind, body and soul. For example: the cognitive part – our mind; the psychomotor part – which is kinaesthetic; and our reflective domains. These are 'Bloom's Taxonomy' objectives: affective means of developing the soul, the heart. In studying the arts and being involved in creating the arts, not only are you getting to know what beauty is, which we use all of our lives – beauty in relationships; beauty between people; beauty in nature; beauty in art – we have to know and experience beauty to know how to evaluate it – so we know what it is. Arts education is also what makes us human because it is so 'feelingful,' whether it is visual arts or drama or media arts or music or dance. Awareness of your mind controls the creation of the art – process into product is a beautiful circle. Arts educators do need to give our students 21st Century skills in any area; but, the arts give skills that are transferable.*

I certainly agree with Bucciero's holistic view on how transformative the arts is, and in *Critical Thinking in the Management Classroom: Bloom's Taxonomy as a Learning Tool*, Nicholas Athanassiou *et al* (2003), corroborate Bucciero's evaluation regarding holistic development of the *mind*, *body* and *soul* in 21st Century learning, where discussion focuses on higher-level thinking and how such guiding instruction of higher-level thinking in one's teaching practice/curriculum design enhances overall meaning making for students:

> In curriculum discussions, the taxonomy serves well as a common language to describe increasing levels of cognitive sophistication within the competency-based curriculum…. Using Bloom's taxonomy as a scaffolding device requires that the student determine the level of his or her work. This self-analysis, then, allows students to use the taxonomy to support their own higher level thinking. Such an approach would seem suitable for many integrative courses, including those whose goals include critical thinking. We have found its use in introductory level management courses helpful…. Use of the taxonomy as a scaffolding device may be especially apt in courses that interpret multiple, functional areas in new contexts. Courses such as strategy, diversity management, negotiation, public affairs, organizational behavior, organizational communications, and international management, among many others, interpret multiple functional areas in new contexts and, as such, could be thought of as metacognitive. For students to capture the full extent of the richness of these courses… requires complex thinking and writing. Students are challenged in these metafunctional courses (Athanassiou, et al, 2003, 537-539).

In theorizing about *Ethno-Drama*, and in trying to discern how the *Drama Program at Millcreek Secondary School* has become a yearly attraction for students, Bloom's Taxonomy has obvious relevance in assessment and instruction. "The six stages of learning that comprise the cognitive domain of the taxonomy are: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation" (Ugur *et al* 2015, 93), and are heavily structured in life and art, process and product components of the *Ethno-Drama* model. Consequently, *Ethno-Drama* curriculum design operates with the same intellectual vigour, standards and intensity as any core subject, seeing how students are learning in linear and lateral ways that are intrinsically and extrinsically motivated. Once again, I argue how the model of *Ethno-Drama* affords a

comprehensive drama program that speaks to actualizing diversity and plurality not only in valuing culture, gender and ethnicity, but in valuing cerebral and emotional intelligence as well. Bloom's Taxonomy (see Appendix E), amongst other intellectual methods, continues to support students' unique discoveries and observations that intersect identity formation and knowledge acquisition:

> …if learning is to involve not only intellectual passion but what Thomas Green calls "the grasp of truth…and, therefore, the removal of ignorance" (1971, p. 29), students must be imaginatively and conceptually located by the teacher, socially as well as psychologically (Greene et al 1984, 14).

Thus, in the *Drama Program at Millcreek Secondary School*, there is integrity and accountability in measurements that help students classify and organize learning expectations and outcomes analogous to their cognitive development and personal motivation. For example, *Ethno-Drama* supports self-regulation of knowledge between seemingly disparate and congruent pieces of information; but it does so whilst experiencing and realizing (processing and producing) the creation of art (see Appendix B). This is an important point in understanding the inner-workings of the *Drama Program at Millcreek Secondary School*: Barchana-Lorand and Galnoor (2009), suggest philosophical methods help to conceptualize process and product, and, furthermore, acknowledge the significance of a process and product dichotomy in education:

> There are different ways of tackling aesthetics when teaching future art teachers. We could, for instance, introduce them to a few selected topics in aesthetics that they in turn will teach their pupils, or we might aspire to provide them with a wider acquaintance with the field in order to enable them to choose their own materials more freely. Apart from acquiring familiarity with the main theories, teachers may

> also use aesthetics as a means of reflecting upon the very foundations of their social role as teachers of art, as well as on the nature of art itself and its function in society. There are several ways of teaching philosophy of art to future art teachers, and they can be grouped into three: the historical approach, the workshop approach and the social-critical approach (2009, 133-134).

Merging a *historical approach*, a *workshop approach* and a *social-critical approach* (self and other), is where I align, where Bucciero positions herself, and where the *Southern District School Board* resides along with other educational paradigms. A *historical approach*, a *workshop approach* and a *social-critical approach*, are integral in all of the explorations of *Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice, and Artistic Expression* in *Ethno-Drama.* Through *Ethno-Drama* as a model, constant effort is made to understand traditional skills, theory and current ideologies for arts education while allowing students the necessary time to make aesthetic and cognitive discoveries that may reflect/inform self and other. Bucciero reminds arts educators that "the arts help develop that *humanity piece* that students can show," and specific to extending my research, "drama education falls within the field of aesthetic education, and involves learners in both creating and responding to the art of drama through a blending of thoughts, senses and emotions" (Anderson 2016, 3).

Quality arts education through rich curriculum designs was important to the work Bucciero advocated for in her tenure with the *Southern District School Board*. As an outcome, developing quality student artists, patrons of the arts, and lifelong learners through the arts can be achieved. However, for such achievement to be realized, Bucciero suggests that Arts educators, must cultivate a deep awareness of the vision for contemporary art, and prepare

programs that are of value. In *Arts-Based Research: Weaving Magic and Meaning* (2012), Janinka Greenwood asserts:

> While art-based research is a relatively new and emergent field at the academic level, it has a long history within the traditions of making art work. Artists constantly research both previous solutions of form (from the canons and from their own previous work) and the specific elusive relationship between form and meaning that suits their present purpose. Painters and dramatists, in particular, have over the ages used their art to analyse and critically interpret aspects of the society in which they live, and in some cases have deliberately used the art-based report of their understandings to provide a platform for public debate, strategic analysis and provocation for change (4).

In thinking about *Ethno-Drama*, I have aspired to create a curriculum design which reflects the ideals of arts-based research and thus speaks to society in many ways. *Ethno-Drama* speaks through concepts such as *art for art's sake*— where *"*The aesthetic-orientation accentuates the formal construction of aesthetic artifacts and generally, the reproduction of the Western dramatic canon, along with new contributions, which generally favor mimesis and the realisms" (Berkeley 2011, 4), and through ideologies that instruct a "way to understand and describe the complex layers of meaning within an art work or an art form" (Greenwood 2012, 3). Unquestionably, Bucciero has encouraged me to broaden my analysis of employing cultural proficiency and mentorship praxis in arts programing. Furthermore, Bucciero helped to contextualise my practice, in which thoughts on well established programing could lead to deeper comprehension for the student artist. For example: student artists who can *think outside of the box* permits the development of one's imagination, and how not continuously thinking in

a linear fashion could lead to realizing that a task requiring a solution has many feasible and creative possibilities within its conclusion. (See Chapter Five).

In extending thinking about arts education, I also suggest that *Ethno-Drama* may be a viable model that realizes Bucciero's point of view regarding progressive arts programs since the *Drama Program at Millcreek Secondary School* has continually been structured to meet such ideals for the field. Bucciero expands on this ideal:

> **Bucciero**: *The arts allow you to show people your thoughts on various issues. You can show them in ways other than language even though language is beautiful. The arts are about developing all of your multiple intelligences. For example, drama helps develop logical, kinaesthetic, musical intelligence, interpersonal, intrapersonal, connections with people. It allows for differentiated instruction developing their creative thinking skills. I know students can get these skills in other areas too, but going through that creative process into product allows the circle of going back for redefining and reflection. You generate the idea, then you workshop it in order to work through the idea, and then you go back and revise the idea. You also get other people's feedback on the idea. Then you do a final product and go through the whole process again. And then you reflect and you rewrite. This develops our humanity and it joins us – we are unified in our diversity. We are unified because we are so diverse and in any arts related subject, Arts educators allow students to explore that. Basically art is mimesis: Does art imitate life or does life imitate art?*

Bucciero's exploration of *mimesis* and Gardner's theory of *Multiple Intelligences*, also illustrates the empirical nature of *Ethno-Drama*—a pragmatic approach in understanding/experiencing *self, other, and the world* in contexts that respect diverse ways of knowing and doing. For example: within the curriculum designs of *Ethno-Drama*, individuals are celebrated for their strengths and unique qualities—there is a natural ebb and flow between students being able to leverage their assets at the same time they are identifying areas for improvement. *Ethno-Drama* observes this salient point of respecting all kinds of minds and,

here, I emphasize how as a model, it effectively provides opportunities for students to voice their judgments or perceptions regardless of being part of popular opinion or not. For instance, when a new *theme of study* is introduced in the curriculum of the *Drama Program at Millcreek Secondary School*, students are expected to converse through the overarching *big idea*. Employed to help them learn and synthesise new intelligences, *themes* support students to critically speculate and analyze, as individuals and communally. In these moments, I appreciate the diversity of individual voices being shared, and take pleasure in witnessing healthy negotiations— students accepting or debating one another's perspectives with respect to shared interests: moving along on a journey to be understood and/or to understand. My students are mentored not always to compete (realizing healthy competition is a curious feat in schooling), and are coached to practice collaborative inquiry skills through opportunities to develop personal and mutual ideology. Consequently, a major priority in *Ethno-Drama* has been to support intelligences that help students elevate their own and other's perspectives to the forefront of processing and producing. However, such a priority is truly grasped when healthy conversations take place in *'safe'* discursive spaces. I realize this and thus reinforce mutual respect in the expectations of *Ethno-Drama* curriculum that also develops one's facility to *know*. This location reflects a significant point from Howard Gardner and Seana Moran's (2006) study, *The Science of Multiple Intelligences Theory: A Response to Lynn Waterhouse*: "relatively independent yet interacting intelligences provide a better understanding of the variety and scope of human cognitive feats than do competing accounts" (227). As Bucciero and I unequivocally advocate for, intelligence and the celebration of diverse ways of accomplishing goals – artworks – impact "biopsychological potential [for students] to process information that can be activated in a cultural setting to solve problems or create products that are of value in a culture" (Gardner and Moran 2006, 227). I agree, for when student voices are

valued autonomously and jointly by their peers, their dramas and theatre performances evoke greater commitment and deeper meaning. *Ethno-Drama* helps students develop their critical awareness in fictional and non-fictional worlds and challenges their negative preconceptions about self and other (see Chapter Five).

In *Drama and Diversity: A Pluralistic Perspective for Educational Drama* (2000), Sharon Grady illustrates the point, arguing "how a critical awareness of bias, stereotyping, prejudice, and normalized assumptions about 'the way it is' can encourage students to, as Nicholson (1995) says, 'produce interesting, challenging and increasingly sophisticated work' (35) (xiv-xv)." Furthermore, "This kind of sophistication can result in work that goes beyond merely reflecting reality, striving instead, as Nicholson points out, to rewrite it" (36) (xv).

I am confident that the *Drama Program at Millcreek Secondary School* has strengthened student dramas and theatre performances in the realm of elevating greater commitment and deeper meaning in their work. In such a space I believe the program provides an equitable environment, whereby students learn through best arts education praxis and are mentored to facilitate the elevation of differing thoughts and ideas relating to artistry. This results in increased expertness or ingenuity related to students building artistic capacity aesthetically and through meaning within a context of explorations of cultural diversity, *self, other, and the world*. In *Ethno-Drama* inspired curriculum, thinking in innovative ways is ingrained in teaching and learning, solidifying respect for current arts education praxis whereby the vision of developing one's *self*, one's *empathy for other*, one's *cognition*, and one's *respective imagination* thrive. Thus I believe in 21st Century arts education the acceptance of linear patterns of thinking are challenged and not marginalised by realizations that any task requiring a solution has many feasible and creative possibilities for its outcome.

Understanding the aforementioned system priorities and prevailing philosophies of my governing institutions (alongside anecdotes of my childhood, adolescent and novice teacher experiences), I can affirm the significance of professional learning as strongly influencing the structural model of *Ethno-Drama*. The knowledge that I have accumulated has left imprints on my practice – furnishing me with the theoretical scope and literacies necessary to communicate a model that I believe is a contribution to arts education, and specifically to drama education. Openly listening and questioning the respective perspectives from the *Staff Progressive Officer*: Inclusive Programing and Teaching Support Services, the *Staff Training and Teaching Coordinator*: Mentorship, and the *Past Teaching Coordinator*: the Arts, has revealed how life-long learning remains influential in shaping and reshaping the quality of the *Drama Program at Millcreek Secondary School*. I firmly credit the *Southern District School Board* for building my knowledge capacity and providing the pedagogical outlook needed to explain what I intuitively understood about *Ethno-Drama*, and for strengthening my overall understanding of the necessary literacies needed to communicate the model. For instance, in critically reasoning *Ethno-Drama*, I am now able to call on key terms to communicate competencies. To explain *Ethno-Drama* more clearly, literacies related to emotional intelligence (identity, empathy, and mindfulness), numeracy (critical thinking, logical reasoning and problem solving), and arts and creativity (skill, innovation and expression), have been identified, and these literacies guide students in the *Drama Program at Millcreek Secondary School* to reinforce knowledge and bridge connections to assignments and tasks (see Appendix F). In my habit of valuing and participating in professional learning, I sustained the standard of seeking knowledge and diverse perspectives; not only did professional learning identify the literacies of *Ethno-Drama*, but the experiences strengthen them, as well. As I previously stated, I knew when my teachers had strong command of the curriculum being taught as, "Teachers cannot fake being interested

(Lundy 2015, 11)" and, likewise, my students may sense the passion nurtured in *Ethno-Drama*. Thus, my commitment and constant improvement to the program comes from conscientious investment in learning—perhaps another attraction of the *Drama Program at Millcreek Secondary School*.

Synthesising all three perspectives in this chapter has, without doubt, supported my epistemological stance relating to the *how* and the *why* of *Ethno-Drama*. I would not be able to communicate *Ethno-Drama* – its purpose and methodology– if not for directly theorizing about what contributed to its design. In my view, understanding *equity* is about developing competency in the literacies to understand, be culturally responsive, and communicate human rights. Understanding *mentorship* is about developing competency in the deconstruction of the expert/single story and in the de-centralization of information from the expert/single story. And understanding *arts education* is about developing competency in the polarity of art for art's sake and art for meaning making and how both ideologies can mutually exist and richly interconnect in teaching and learning. Because of the theoretical variables of equity, mentorship and arts education informing *Ethno-Drama*, I believe the model procures a broader context of drama that simultaneously frames possibilities to reach benchmarks in the institutionalized demands of the 21st Century. Through *Ethno-Drama*, equity, mentorship, and arts education form a seamless relationship, building value in purposeful ways to extend thinking about 21st Century schooling.

Through this study, I have become fully aware that the *Ontario College of Teachers*, *Ontario Ministry of Education*, *Southern District School Board*, and *Millcreek Secondary School* are single unit systems of great influence in my practice. Each system has its own principles and mission statement that any educator, regardless of discipline, should uphold with professionalism. However, what commonly goes amiss, I feel, is how the litany of information

and knowledge acquired from professional learning opportunities from different systems realistically connect together. Effectively responding to current and new policy directives, mandates and regulations is challenging. For example, health and safety regulations can impact scenic design and costuming in drama education. Equally, the new mental health guidelines from the Board (2016) impact subjects that can be chosen for performance in drama education. All of this adds complex layers to all aspects of education and must be integrated into the *Ethno-Drama* design and practice (the need for integration is often referred to as *systemness*).

Thus, *Ethno-Drama* is a model that offers an integrated strategy to fit the complexities and system priorities prevalent in 21st Century learning. I position *Ethno-Drama* as an example as to how educational goals, central to student success, can be evidenced in reality. In one of Kathleen Gould Lundy's recent educational resources, *Conquering the Crowded Curriculum* (2015), she identifies the complexities associated with 21st Century learning and expounds on the difficulties teachers may face in implementing learning goals in the times in which we live. Considering the predicament, Lundy offers feasible solutions for teachers to amalgamate 21st Century priorities into achievable and impactful lesson planning. Focusing on big ideas, she shares the following:

> Integrating themes and topics, within and across subjects, are some ways that teachers can conquer a crowded curriculum. Teachers can look for and then take up the threads in the very busy tapestry called the curriculum. Sometimes the threads mesh together beautifully, and the final product works. And other times, threads need to be dropped if the whole thing seems forced and unworthy of work that should be done…The knowing eyes of teachers will encourage a kind of reflection that can permit a change in direction, abandonment of certain aspects of the project that might not be working, and help in pursuing other goals. A great

> thing about working this way is that the students are co-developers of the learning. Their input, imagination, and innovative thinking will have an impact on the outcomes of every project. Because the integrated classroom is a negotiated space open to disruption, risk, and new ideas, there needs to be a push-back against any kind of restraint (103).

I believe *Ethno-Drama* addresses specific needs in secondary drama education where drama programing may be marginalized, not taken seriously or willfully ignored. Being an open-ended model, curriculum design is principled to take in past, present and future possibilities with a stance that Lundy (2015) speaks of. An answer to a *crowded curriculum* is to have a model that integrates expectations from different governing institutions.

Ethno-Drama welcomes the challenge of realizing *systemness* into rich programming that makes volumes of information accessible for students to discover, form new knowledge, intelligence and wisdom. I have identified three key traits of an *Ethno-Drama* practice, which are: to never stop learning (staying true to the *Standards of Practice*); to understand that in the profession of teaching, responsibility and duty is explicitly about educating; and to evaluate lifelong learning in the realm of seeing ourselves as lifelong students, ready to integrate new explorations with our pre-existing knowledge. When these three key traits are lived out in an *Ethno-Drama* practice, both teachers and students will benefit significantly. The next chapter addresses the student experience.

Chapter Five: Ethno-Drama and Student Voices

Setting the Stage

In everyday life, 'if' is a fiction, in the theatre 'if' is an experiment.
In everyday life, 'if' is an evasion, in the theatre 'if' is the truth.
When we are persuaded to believe in this truth, then the theatre and life are one.
This is a high aim. It sounds like hard work.
To play needs much work. But when we experience the work as play, then it is not work any more.
A play is play.

Peter Brook, *The Empty Space* (1968, 157)

As stated in Chapter One, the *Drama Program at Millcreek Secondary School* was founded in 2005 and students' continued enrolment established it to be a valued and desired program of study. In Chapters Two and Three, the practice, the methodology, and the theory was deconstructed and analyzed in order to explore *Ethno-Drama* curriculum design; Chapter Four examined my lived history, which I hope advanced appreciation and clarity regarding what steered me to ethnodrama and, subsequently, to *Ethno-Drama*. In a study that started with a desire to discover why there was, and continues to be, student interest in the *Drama Program at Millcreek Secondary School*, I now extend my research to the students specifically. This chapter focuses on the voice of student graduates, surveying their thoughts and feelings around *why* the *Drama Program at Millcreek Secondary School* was valuable and appreciated. In examining their experiences, more evidence is collected to further consider *Ethno-Drama* as an alternative *drama education* model that champions secondary drama curriculum design in the 21st Century.

In such a diverse population—a demographic diverse in cultural, religious, socio-economic and ethnic backgrounds—Millcreek Secondary School's student body of mostly immigrant, first, and second-generation Canadians, the drama program has become a space

where students can find success and personal fulfilment. Here, in Chapter Five, former students voice their perspectives as to why they believe this to be the case. They converse about parental influences as being barriers or support for their repeated enrolment in the *Drama Program at Millcreek Secondary School*. They offer recollections concerning the benefits and excitement of processes leading to products. They also expose musings, *goosebump* moments, which express how many experiences in the *Drama Program at Millcreek Secondary School* stood the test of time. Students speak about lessons, *themes of study* and *big ideas* that were present in curriculum design, as permitting explorations or negotiations of cultural diversity and *self, other, and the world* alongside other occurrences that connect to *Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches*; *Moral Education and Social Justice; and Artistic Expression*. Certainly, *Ethno-Drama* is fundamental in their reflections on the *Drama Program at Millcreek Secondary School* and they speak to the influence of its curriculum design.

Student Voices

As described in Chapter Three, 12 student graduates, six females and six males, volunteered to offer their thoughts and feelings about the impact the *Drama Program at Millcreek Secondary School* had on them. At the time the interviews were conducted, in May – July 2013, they were between 18-20 years, recent Ontario secondary school graduates. Their identities have been concealed through *pseudonyms*, and they are representative of the demographic of Millcreek Secondary School and the Drama Program, respectively. All student graduates sharing their experiences about the *Drama Program at Millcreek Secondary School* had to have been taught by either Cynthia Bickmore (teaching partner) or myself, and had to have

taken drama as a course of study for at least three out of the four successive grade levels that drama, as a course, was offered at Millcreek Secondary School between September 2007 and June 2012. In focus groups, students responded to six questions in sessions that lasted approximately one hour. These sessions were highly participative and collaborative, with each student being assured a voice in the sessions. The questions were as follows:

Student Graduates (focus groups)	
1.	After receiving your one arts credit, why did you stay in the Drama Program at MSS?
2.	Did your parents encourage you to take drama or did they expect you to embark on a different pathway?
3.	Tell me about an experience in drama when, for you, the process led to a polished performance that stood the test of time?
4.	We did a lot of work around process. Is there anything important or interesting that stands out?
5.	We did a lot of work around product. Is there anything important or interesting that stands out?

I then interviewed two students together to discuss the following question:

Student Graduates (focus groups)	
6.	Our drama program was designed to help you see things beyond your perspective – to consider other people's viewpoints. How did drama support you in recognizing/understanding ideas of self, other, and the world?

I now present the feedback from the focus groups and summarize with an assessment of their observations of the impact of *Ethno-Drama* on their lives.

Impressions and Memories: 'Why I Chose Drama'

Student graduates of the *Drama Program at Millcreek Secondary School* report that fiction merged with real life experiences, and real life experiences merged with processes and products that left lasting impressions and memories. In order to protect identities and privacy, I provided pseudonyms both for the school and for participants in focus groups. Like Gallagher, "The social descriptors included in parentheses when speakers are introduced throughout the text are, by no means, meant to express fixed unitary categories of identity" (Gallagher 2007, 9). To begin with the data collection, student graduates explained why they chose to enroll in drama and continue their studies in the *Drama Program at Millcreek Secondary School*:

> **Evelyn** *(South Asian, female, first generation Canadian, graduated in 2012, currently attending university studying Business and Human Resources)*: *I always loved drama and I loved the Arts. When I was a kid, my parents would never tell me to go down the arts path. So, when grade 9 came, it was a requirement to take some sort of arts credit and I was so relieved. I didn't have to make up an excuse and I could take drama because I like it and enjoy it. So, when I was in drama in grade 9, I was really confused because I didn't know that you could do the things we did in school and with teachers. Personally, I never been exposed to an older adult figure that I can just talk to and kids around me that are my age that I can just express myself to and interact with like the way I did in drama* (May 18, 2013 and July 22, 2013).

> **Bashir** *(Middle Eastern, male, immigrated to Canada as a young child, graduated in 2011, currently attending university to become a Lawyer or Teacher): I loved the Drama Program at Millcreek Secondary School because it pushed my imagination. I was able to stretch it to whatever limits I could think* of (April 30, 2013).

> **Zaid**: *(South Asian, male, immigrated to Canada as a child, graduated in 2012, currently attending university studying Business): For me, I stayed in the Drama Program at Millcreek Secondary School simply because I just loved it. I was*

always trying to find the best way to grow and put to use whatever outgoing personality I had. Going into high school, I was more of a Visual Arts person. I never got a chance to really take drama in previous years, so, coming into drama in grade 9, I realized and said, "This is awesome!" I gravitated toward it instantly. I can only speak for myself here, but I never looked at credit or program progression, and that sort of stuff, when I was in grade 9 and grade 10. But it was always just kind of natural for me to continue in drama because I liked the course. I liked this class. I liked what we studied. I liked the teacher. So, I kept going with it [in subsequent years]. There were other people who shared that mindset, as well. So, we continued on. You make connections and drama brought me out of my comfort zone and really pushed me to my limits and tested myself and what I could produce (May 18, 2013 and July 22, 2013).

Shantel: *(African Canadian, female, first generation Canadian, graduated in 2011, currently attending university to become a Nurse or an Actress): Really quickly, as a grade 9 student, I remember my mentality and my decision-making wasn't about life and practical stuff. I didn't care at that time. What I cared about was escaping. I hated school and drama helped me cope and survive. But definitely what my peers are saying, I realized all of that later on* (April 30, 2013).

The gravitational pull toward drama, for reasons more than fun and excitement, seemed to be a common assertion. Manvir, Helen, and Azah parallel Zaid's thoughts, offering further perspective on the advantages that they associated with remaining in the *Drama Program at Millcreek Secondary School*:

Manvir: *(South Asian, male, first generation Canadian, graduated in 2011, currently attending university to become a Secondary School Physical Education and Drama Teacher): I just knew what I took from drama class would benefit me five years down the road more than what I would take from a Science or Math class, for example. What I am saying is real life experiences. Especially with drama, it connects with real life because you are not going to always work with your best friend. And you are not always going to cooperate with everyone. Things are not always going to be all great ten or fifteen years down the road in the workplace. I get tons of people coming up to me at work saying, "I hate this*

guy at work," or "I can't really get along with this guy at work." But, you got to work with them. Same with drama: in grade 9, I would work with people and we wouldn't get along. Like, our ideas would clash – we wouldn't mesh; but you got to make it work. In the end, you have to make it work. This was the Drama Program at Millcreek Secondary School (April 30, 2013)..

Helen: *(East Asian, female, first generation Canadian, graduated in 2011, currently attending university, with an interest in Biochemical Medical Applications, Pharmaceutical Development, Educational Development, Editing or Entertainment): There was a definite emphasis on life skills, I found. I feel like this was the only place where we got to practice that. I mean, you don't really get to practice anywhere else in your life. Everywhere else in your life is applied. And in drama class, I found, you can make a lot of mistakes and you can try things out; its kind of like if you were paying attention to it, it was sort of like a game. Think of yourself in a managerial position? How can you get this team to work for you or work in your direction or to be more productive? Human behaviour is interesting and valued in a way* (April 30, 2013).

Aaliyah: *(South Asian, female, first generation Canadian, graduated in 2012, currently attending university studying Commerce) Why I loved drama is because it is something that you can't really do on your own. So, in drama, you have all these creative people and it was just really inspiring to continue in the program. Also, I consider how in grades 9 and 10 that I used to be very insecure about myself, through drama, you get to become someone that you are not and I think that was something that I really liked about it. I liked being able to take on different personalities that were not myself. We really got to connect with other people. In all of our other classes, we really didn't get a chance to make such close connections or friends and in drama, you really got to get that opportunity. Drama definitely builds your confidence for sure* (May 18, 2013).

What Aaliyah is referring to is the association of empathy in the teaching and learning experiences of drama education (Belliveau 2006; Downey 2005; Holland 2009; Zanitsch 2009), which is foundational to *Ethno-Drama*. Empathetic viewpoints are embedded in every *theme of*

study in the *Drama Program at Millcreek Secondary School* (see Appendix B), and here, Jessica, expands on this thought:

> **Jessica**: *(East Asian/European, female, Canadian born, graduated in 2012, currently attending university, with an interest in Social Sciences, and Family and Community Building): Well, I took drama because you have to communicate with other people. It was one of the most important things that I learned. I used to be a little more aggressive when I talked to people. But, obviously, that doesn't work all of the time. If we had an issue with someone, we would talk about it* (May 18, 2013).

Jessica discussed a real learning opportunity that *Ethno-Drama* curriculum design affords, namely, having authentic experiences with collaborative inquiry in project-based learning. In collaborative inquiry and project-based learning there are wonderful opportunities for engagement, but frustrations and challenges are almost always faced as students work to accomplish learning goals.

In collaborative inquiry and project-based learning, students are at the centre of curriculum design. Every *theme of study* from grades 9 to 12 builds off of each other, while students explore and foster appreciation for viewpoint diversity (see Appendix B). The learned skills and knowledge are a direct result of the interplay of *life* and *art*. Of course, *Ethno-Drama* curriculum design weaves together life and art through conscientious integration of *Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches*; *Moral Education and Social Justice; and Artistic Expression*. The student graduates of the *Ethno-Drama* program pointed out how this integrated curriculum design supported them in cultivating an appreciation of their individuality, whilst carefully and methodically guiding them to listen to the *truths* of their peers. Moreover, they desired and anticipated the exploratory nature of ideas, thoughts, and feelings, as they worked on creative solutions and artistic products. In addition, learning about

cultural diversity and *self, other, and the world*, and about aesthetic understanding, was valued in the *Drama Program at Millcreek Secondary School*. In the understanding of theatre norms, elements and principles of design, and codes and conventions, for example, student graduates spoke of not only welcoming, but also anticipating diverse opinions and scholarship central to learning by way of the discipline, because of the discipline, and about the discipline. They normalised high expectations as student researchers and student artists in collaborative inquiry and project-based learning, holding true to best practices evident in arts education (Bamford 2008; Eisner 1976; 1998; Garvis and Pendergast 2010; Greene 1973; Ladson-Billings and Darling-Hammond 2000; Upitis 2011; Upitis and Smithrim 2002). Student graduates seemed to value responsible practices in arts education and suggested appreciation, as Bamford (2008) articulated, of the following understandings endorsed in the field:

- The arts are important because they are intrinsic components of human culture, heritage and creativity and are ways of knowing, representing, presenting, interpreting and symbolising human experience.
- Contact with the arts requires the abilities to question, explore and collaborate; and to extend and develop one's ideas, and the ideas of others.
- The creation of art requires a sense of structure, discipline, rigour, and a positive response to challenge (5).

Two of the student graduates, Carlos and Zaid, extended their thoughts on the exploratory nature of ideas, thoughts, and feelings when working on creative processes and artistic products. They addressed how responsible practices in collaborative inquiry and project-based learning — grounded in the *Drama Program at Millcreek Secondary School* — seemed to be influential:

Carlos: *(European, male, Canadian born, graduated in 2012, currently attending university, studying Theatre Production): In my Theatre program at University, the first year is a generalist program where we all work together. We had to do a group ensemble where we were given an ancient legend to create a piece of theatre. It was very clear from what I learned from the Drama Program at Millcreek Secondary School that ensemble work focuses a lot around working as a team and community, and generally being there for each other and supporting each other's ideas. But not just being, "Oh my God, my idea is the best." You worked as a team and not just as an individual. That experience really made me excel in my theatre assignment, whereas other people in my group were all like, "Oh, I want to be the lead role!" or, "We are directing this way and that way!" or, "Your idea's stupid, let's not do this!" I remember thinking how I am very thankful I went to Millcreek for their drama program. I feel like we learned to reinforce working together rather than just shooting down someone right away. I feel it allowed us and me to work with others better than some other people in my theatre program who were just focused on themselves to get anything done* (May 18, 2013).

Zaid: *In terms of the empathy, and the understanding of what that even means, I think that being in first year Business in University, and working in a lot of groups, the understanding of how to navigate in different situations and understand what other people are thinking and their approach to a certain situation, I feel I have such a better understanding of what to do in those situations and how to interact – to make sure decisions are democratic. Making sure we are in a situation where we are working together effectively.*

Through the perspective of student graduates of the *Drama Program at Millcreek Secondary School*, it is clear that respect for an *Ethno-Drama* model was esteemed in diverse ways. Within their assessments and learning goals, effectively developing the skills and knowledge to meet success criteria in group work was as significant as other areas for growth. For instance, student graduates suggest having an equal appreciation for the practice of drama/theatre in the same way that they respected unpacking and transforming *self, other, and the world*. Student

graduates appeared to genuinely acknowledge critical thinking in ways that they may not have previously thought possible in other learning environments. Examples of this would be: learning increased aptitude in other disciplines/ideologies; learning to develop healthy personal identities; learning to mentor good-citizenship within the national context; learning to mature culturally diverse perspectives, challenging consideration of the world as a global community resulting in fair-minded unprejudiced views; learning to promote drama class as a space where they learn a variety of life skills; learning to respect and educate a versatile understanding of drama, theatre and performance.

Aaliyah extends the point about critical thinking:

> **Aaliyah**: *One of the things we learned in drama was to explore different ideas. We were given themes where we could branch off and it made you realize how things are not always so black and white – there are always different interpretations of problems. Sometimes there is a question given to you and when you read it the first time, you always look at it in a black and white sense. But in drama, we used to always have different ways of looking at something. We would always end up with a more creative solution to whatever we were doing. Thinking of things in an outside of the box kind of way.*

From what Aaliyah communicated, a sentiment echoed by others interviewees, it is clear that the student graduates valued critical thinking by way of the *Six Achievements of Ethno-Drama*—achievements that are heavily integrated in every single *theme of study* taught in *Ethno-Drama* curriculum design (see Appendix C). For me, this kind of integration in teaching and learning is analogous to being a culturally responsible educator.

> Culturally responsive educators build upon the varied lived experiences of all students in order to bring the curriculum to life. Through this approach, they integrate locally situated learning into daily instruction and learning processes. Constructivist approaches promote inquiry-based learning – they support students

> asking questions and creating new knowledge based on their natural curiosity about their own experiences. Knowledge building is reciprocal because students play an active role in crafting and developing learning experiences for themselves and their peers. This results in making learning relevant and accessible for all students in the classroom as they are able to see themselves in the curriculum (Ontario Ministry of Education 2013a, 5).

Students have alluded to the idea of how important it was for them to have drama educators who were proficient in the course of study, because of the many layered impressions and memories they had from the experiences of *Ethno-Drama* curriculum design. With that said, students graduates also appeared to truly grasp how important it was for students in the *Drama Program at Millcreek Secondary* School to adopt the same philosophical and theoretical approaches as they expected from their educators. They, too, were governed by culturally responsive practices. And through equity, mentorship, and arts education approaches, students learned required Ontario Ministry of Education curriculum, while becoming more culturally, ethically, and critically aware of their perspectives as people and as student artists. Probing deeper into their impressions and memories about the *Drama Program at Millcreek Secondary School*, what were their goals? How did they learn? What did they learn and how had they applied/practiced it in environments intrinsic and extrinsic to drama? Evelyn and Zaid share:

> **Evelyn**: *The Drama Program at Millcreek Secondary School was like a shock and a surprise. I realized later on it was the freedom, and it was like a safe house. This sounds kind of cheesy, but it brought out the good in people. We felt comfortable to open up about our life.*

> **Zaid**: *In the Drama Program at Millcreek Secondary School, we had lessons that had a greater theme that had a truth or a social justice message behind whatever the culminating task was. And, as soon as it was over, I would see what I learned. I think the thing about drama was that we did it for three-four years*

> *and I can honestly say it was the defining period of my high school experience. I learned so much and I bring it back to the teaching and to the program. Everything that I learned was so transferable. Even in my relationship with you, as my teacher: I looked to you for advice. The program taught me a lot about soft skills, but, more so, I think the reason was your method of teaching. Reflection was a big thing, as were discussions, and classroom setting talks when we would talk before an assignment and after an assignment. For example: verbal critiques forced you to actively reflect and get in tune with how you feel and how the performances brought out emotion.*

In discovering how students learned, two points were expressed that I find interesting to analyze: Evelyn alluded to freedom by way of comfort, and Zaid implied how in freedom to create, verbal critiques supported achievement. To help students become comfortable to freely create in drama spaces, establishing a respectful environment is required for meaningful processes and products to occur (Gallagher 2013; Holland, 2009; Lundy 2015). Throughout my study, I referred to this as a *community of trust*, and in a *community of trust*, quality processes and products are forged. What is more is that a *community of trust* also allows for real conversations about student progress and accomplishments to transpire. This usually happens in verbal critiques, a standardised practice in the *Drama Program at Millcreek Secondary School* that for student graduates, like Zaid, was helpful.

Verbal critiques are conversations, dialogues and discussions around student processes and products, which are primarily done as a class, but can be done in small groups, as well. Verbal Critiques are interlaced throughout *Ethno-Drama* curriculum design and are intended to help assess two main areas of learning. First there is student progress concerning subject specific content, critical and creative thinking, conveying meaning, and ability to make connections (Ontario Ministry of Education 2010e, 2010f). Second, in *showcases* and *workshops* verbal critiquing, is the act of providing quality feedback for student improvement.

Showcases are a teaching and learning strategy where students present diagnostic assessments/exploratory findings to inform instruction. Workshops are a teaching and learning strategy where students present their rough work in order to be informed about their level of competency in meeting success criteria/learning goals. Showcases and especially workshops allow students opportunities to take risks in their work, considering how those presenting their rough products are not being evaluated. Students are only evaluated during workshops if they are not performing and are members of the audience and provide the verbal critique. The primary reason for workshops is to allow students to play and take chances within the creative process without feeling that the final outcome, the product, is the most important part of their overall success.

Although a high achievement for quality drama and theatre works is expected in *Ethno-Drama* curriculum design, so is a high achievement for students being able to *talk* (verbal critique) about their ideas and actions in terms of process and product. In the *Drama Program at Millcreek Secondary School*, students are mentored to reflect, respond, and analyze the reasons behind the creative process of their products, and about *life* and *art*—drama, theatre, and performance—in general. Student graduates substantiate how mentorship supports artistic endeavours and learning about life in deeper ways. In designing the curriculum for the *Ethno-Drama* model, my teaching partner, Cynthia Bickmore, and I make attempts to structure *themes of study* and lessons around mentorship principles, which, in turn, contribute to students' agency, artistic sensibility and citizenship (see Appendix F). Analogous to this thought is the perception and mantra serendipitously chanted by students: "Drama is life." For student graduates, the *Drama Program at Millcreek Secondary School* was about life, and in understanding life, there were real moments of autonomous goal setting.

Shantel: *How do we solve an issue without looking to our leaders? How do we as a community connect and try to solve issues that are going on? When I think about it, and our assignments in the Drama Program at Millcreek Secondary School, the answers are not always external. They are also internal.*

Assignments in the *Drama Program at Millcreek Secondary School*, in all levels of study, were not limited to, but more fittingly, connected to considerations relating to present and future possibilities for self. In every *theme of study* there are lessons that provide students with opportunities to negotiate their personal identities. I clearly evidence this in the lesson plans from the *theme of study* '*Comic Relief*' (see Appendix F). However, as previously mentioned, in every *theme of study* offered in the *Drama Program at Millcreek Secondary School*, there were always opportunities for students to connect to, leverage interests, and make new discoveries. Zaid offers insight into learning through the *themes of study*:

Zaid: *You look at the themes of study in the program and you realize they are so interconnected. For example, I didn't stop learning about choices and consequences [from Theme I] in grade 10. I am still learning about choices and consequences in University. My understanding of it from grade 10 is helping me cope when I slip up or when I 'fall from grace' [a reference from grade 9, Theme II, 'It's A Tragedy'].*

My teaching partner, Bickmore, expands on learning from the interconnected nature of *Ethno-Drama* curriculum design:

Bickmore: *I valued what we taught and it was very clear to see that Ethno-Drama was impactful. After the first year I taught in the program, it was an interesting perspective to see how our students were learning. So for me, I had invested interest in Ethno-Drama after seeing how it manifested itself in the classroom and the value that it could have* (July 23, 2013).

Student graduates, along with Bickmore, appear to voice how curriculum was conceived in purposeful ways, and this seemed to be another reason why they stayed in the *Drama Program*

at Millcreek Secondary School.

Student graduates believed the *Drama Program at Millcreek Secondary School* to be a place where they could authentically share, and creatively explore, while building social and cultural capital, without judgment. Verbal critiques were important, and the conditions in the *Drama Program at Millcreek Secondary School* made the reception of feedback possible. The reception of feedback was akin to student graduates' impressions and memories. Naturally emerging from the conversation on its own, students extend thinking/feeling about receiving criticism (positive and constructive):

> **Shantel**: *Verbal Critiques and Workshops: I remember when we used to be upset in grade 9 [ADA1O0] during constructive criticism and you, our drama teacher, would say, "It's okay. When you make mistakes, you learn." We then were so excited to get constructive criticism. It was about improvement. In other classes, getting a bad grade meant you were devastated – there seemed to be no way you were getting your mark changed and no way that you were recovering from this. But in drama class, it was like; "I have a second chance at this! I have a second chance to improve and getting constructive criticism isn't bad; it's okay."*

> **Bashir**: *We were all encouraged to provide constructive criticism and it helps you criticize yourself when you can take criticism from others. And, you can improve from your own perspective.*

> **Helen**: *Definitely learning to use constructive criticism and welcome it was important. I feel like our drama class was definitely like a mini community and we learned in this setting how to be 'model citizens' in and outside of the classroom. There were so many opportunities where you had to be the best of yourself for other people so that they would be the best for you. Of course this is in the same circumstance of critiques and for general interaction. There was very little belittling or putting down, but there was positivity.*

Zaid: *For me, a lot of people admire and appreciate the soft skills that I have and they always look at me and say, "Wow! You are a great communicator." "You have no fear when it comes to speaking with a large audience." I naturally have a tendency to take on a leadership role in a group. For me, speaking, communicating my thoughts in an assignment, in discussions, and in a brainstorm [are easy now]. I am always someone who values constructive criticism more because that was something that was engrained in me from drama. We always got constructive criticism first and we never had a workshop that was better than our final performance.*

Ethan *(East Asian/Middle Eastern, male, first generation Canadian, graduated in 2011, currently attending university with an interest in Academia for either Engineering, Chemistry, or Education)*: *I felt like the Drama Program at Millcreek Secondary School was the only place where the constructive criticism and the critique was the most important part. Nowhere else in any other class did I look forward to the person's notes saying criticism. It was like we didn't care about the grade, but we did care about the reflection and the feedback. I feel like nowhere else in high school did I even get that kind of criticism. In University, it is like you write your exam, they don't tell you what you did wrong, and you get your mark at the end of the course. You don't even know what you did wrong. So, in drama, it was nice to know where you went 'wrong' so you could hopefully fix it and better yourself. Critique was the most important part* (April 30, 2013).

Through the analysis of the students' reflections and those of my teaching partner, I have recognized that what mattered to the graduates of the *Drama Program at Millcreek Secondary School* was the intrinsic ways in which they felt a genuine sense of reciprocity in being valued. For student graduates, building skills and knowledge from *Ethno-Drama* curriculum design was developed through the reciprocity of such entities as time, effort, thoughts, feelings, and ideas. Patterns that are evident in *Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice, and Artistic*

Expression, are interconnected in the *Ethno-Drama* model.

Student graduates' descriptions of their experiences inside and outside the *Drama Program at Millcreek Secondary School*, help to account for the continued commitment in subsequent years of enrolment. Their accounts are also factors suggesting the efficacy of *Ethno-Drama* as a meaningful model. Bickmore reinforces my outlook:

> **Bickmore**: *Ethno-Drama is about looking at people. Product and process go hand-in-hand, not one over the other and in the Drama Program at Millcreek Secondary School, we tend to value both. Those students who absolutely want to go into Theatre programs and want that skillset are still getting this from the instruction. But they are also getting process based stuff, which I believe ultimately led them to doing better beyond the program. They have a more well-rounded Theatre education because they are critical thinkers. They are not just blindly doing theatre. Aesthetics are very important – we are in a drama classroom – but it is not the be-all-and-end-all such as in years past.*

Knowledge from the canon of education, knowledge from the drama and theatre fields, empirical knowledge, knowledge from others, knowledge from self, and knowledge from previous levels of instruction are overarching bodies of information making up datasets in each course of study.

As student graduates continued to reveal what they experienced from the *Drama Program at Millcreek Secondary School*, this greater perspective outside of not merely learning through one category was apparent; this impact was clear in Bickmore's recollections, as well. Hence, information in *Ethno-Drama* curriculum design seems to be valued for its relevance and incorporation of micro and macro explorations of *Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice, and Artistic Expression*.

In *Ethno-Drama*, the welcoming of several philosophical ideas is noticeable, and

envisioning curriculum that reaches beyond the subject of study is not a new concept. Gallagher (2001) adds to this perspective:

> Learners are seen as active participants in the learning process who construct meaning through personal and social experiences. Pitman (1998, 119) makes a strong case for excellence in education... He argues that the assessment processes found in school that have quality arts education programs are a more reliable test of students' accomplishments in the skills and intelligences that will count most beyond the classroom than the objective tests for language, literacy, maths, and sciences. Many would argue that the singular goal of engaging a student's affective learning makes drama a requisite of any student's experience of school…. We certainly cannot deny the effects a Drama program will have on students who may otherwise be involved in more traditional and often mechanistic experience of education in school, particularly at the secondary level (126-127).

Student participants chose to stay in the *Drama Program ay Millcreek Secondary School* because of creative avenues, intrinsic and extrinsic to it.

In Gallagher's ground-breaking study, *Drama Education in the Lives of Girls: Imagining the Possibilities* (2001), she speaks to the power that holistic drama programs can have: "The students themselves are well able to describe the 'difference' they feel in drama class. But drama also demands higher-order thinking, as students negotiate the construction of social realities. The goal of emancipatory curriculum in the arts is the creation of a curriculum of discernment that will ask students to understand their particular location in social reality and make choices that advance that reality" (127). Therefore, the community fostered within *Ethno-Drama* acted as a model—one, which student graduates recognised as being comprehensive in how it paid attention to the *whole* student – their actions, cognition,

experiences, behaviours – and utilized the data for further thematic exploration:

> **Evelyn**: *As a class, we were our own voice, but we still had our own individual voice. Obviously we had different beliefs and opinions, but because that was all respected, I think we were able to come to conclusions and be on common ground. We would negotiate with each other and agree on certain things. There was a class voice. But you still presented in your own.*

Important to the student graduates of the *Drama Program at Millcreek Secondary School* was the belief that they had a trustworthy mentor (the educator) who did not scold them for their *voice* that, at times, may have been naïve. Rather, in instances of ignorance, narrow-mindedness, and unfamiliarity, student graduates allude to feeling safe to learn and grow from their inexperience. Doing so provided comprehensive outlooks, and the *Drama Program at Millcreek Secondary School* may have been the *time* and the *space* for students to learn from others in moments of challenge, change, and difference:

> **Zaid**: *In one of the conventions that we learned, choral speaking and chanting [from grade 10, Theme III, 'Cultural Experiences'], we had a collective voice. All grades did. There was a vision for the program [and each grade]. But within the program vision, each class had its own character, approach and message. Further, each individual had his or her own growth. So for me, drama was also a vehicle – something I used for my own personal growth. Independent research that I was forced to do through the program helped me develop into who I am.*

Student graduates learned how an independent and exclusive way of seeing and knowing may actually impede both collective and individual success. Thus, individual success (marks and grades) was derived from the capacity and willingness to work as a group, and to use each other's perspectives and thoughts in order to further individual skills and knowledge (see Appendix F). What Zaid mentioned is integral—*Ethno-Drama* curriculum design elevates student's ability to listen to others' ideas and respectfully agreeing or disagreeing with them. While in Chapter Three, I made my thinking visible by sharing *the role of the teacher* in how I

instruct *Ethno-Drama* curriculum design, I now take time to share and address how I envisioned *the role of the student* in the *Drama Program at Millcreek Secondary School*, before continuing with the feedback and discussion of graduate student inputs during the focus groups.

The Role of the Student

Being an independent thinker within a collective and helping to move the collective forward for the betterment of learning is imperative to *the role of the student* in *Ethno-Drama* curriculum design. For students, *Ethno-Drama* provides the infrastructure for them to imagine—giving them a space to explore ideas and stories that are relevant, but may not have been part of the broader narrative or dominant discourses of society. Although linear thinking is also endorsed in the learning, seeing how foundational skills and knowledge are important in the *Drama Program at Millcreek Secondary School*, lateral thinking is key for students to create and present and reflect, respond, and analyze about *life* and *art* (see Appendices B and F). A.S. Arul Lawrence and S. Amaladoss Xavier (2013) explain this in *Lateral Thinking of Prospective Teachers:*

> Edward de Bono invented the term "*lateral thinking*" in 1967. It was first written up in a book called "The use of Lateral Thinking". Lateral thinking is closely related to creativity. But whereas creativity is too often only the description of a result, lateral thinking is the description of a process. One can only admire a result but one can learn to use a process (Karl Albrecht, Steven Albrecht, 1987, p.104). Lateral thinking is concerned with the generation of new ideas (Stephen E. Kohn, Stephen E. Kohn and Vicent D. O'Connell, 2007, p, 167). Lateral thinking involves restructuring, escape and the provocation of new patterns (Edward De Bono, 1970, p.11). Liberation from old ideas and the stimulation of new ones are twin aspects of

> lateral thinking (Edward De Bono, 1977, p.11). There are three practical situations which encourage the use of lateral thinking and they are: description, problem solving and design (Educational Research Information Center, 1973, p.45)….Lateral thinking methods provide a deliberate, systematic process that will result in innovative thinking. Lateral thinking teaches thinking tools that will generate solutions to intractable problems and areas of growth, through unorthodox methods (28-29)

From my own observations over the years of educating, I have witnessed adolescents beginning to form unique identities and build stronger relations. I believe it is in this time of forming and building intrapersonal and interpersonal perspective that knowledge and informed opinions develop (see Appendix F). In the *Drama Program at Millcreek Secondary School*, this is a high expectation (grounded in the *Six Achievements of Ethno-Drama*)—to learn to think and think well. Thus, students mirror their teachers in respecting the purpose of networks for skills and knowledge acquisition. Steven Katz et al (2008) describes networks as follows:

- Networks offer a means of assisting in the policy implementation process by linking policy both horizontally and vertically.
- Networks provide a process for cultural and attitudinal change, embedding reform in the interactions, actions, and behaviour of a range of stakeholders. Networks provide an opportunity for shared and dispersed leadership and responsibility, drawing on resources in the community beyond education.
- Networks can be capacity building insofar as they are able to produce new knowledge and mutual learnings that can then feedback and inform public policy.
- Networks can move attention away from a preoccupation with micro-level change at the individual site and function at the meso-level to strengthen

interconnections and spread innovation across all levels - micro, meso, and macro (113).

One may consider that networking may not be relevant to students and their learning journeys. I argue that they are, and that we should consider how these points are fruitful in classroom spaces and curriculum. Policy is integrated in the *Ethno-Drama* curriculum when the mentor teacher guides students to consider responsible practices in processes and products (see Appendix F). When the reciprocal relationship of the mentor and mentee is employed it provides the means to reach every pupil's sense of autonomy, pathway for success and self-actualization (see Chapter Three).

Through the drama strategy of "character profiling," students take time to invest in the creation of another's life, which can lead to empathy. In the development of rich characters, students critically analyze the intentions, motivations, objectives, obstacles and stakes of another. Students playing members of a gang have an opportunity to delve deeper into the actions and choices of such behaviours—not to judge outright, but to consider the reasons behind another's lived history. Through the development of rich character by profiling, *the role of the student* is to begin to see outside of self, learning to ask *why* and imagine possible reasons behind outcomes of life choices.

The role of the student embraces lateral thinking and students have many opportunities to strengthen knowledge of expectations in a variety of contexts throughout their time (3-4 years) in the spaces of the *Drama Program at Millcreek Secondary School*. They have opportunities to strengthen understanding about cultural diversity and *self, other, and the world*, and about artistry/patronage of drama and theatre, together with performance. What is taught in the first *theme of study* in the drama program, '*Art for Art's Sake: an Introduction to Drama, Theatre, and Performance*' (see Appendix B), for instance, is not isolated knowledge

to that particular *theme*. Students have many opportunities to elevate understanding and apply skills and content knowledge (including ideologies, terminology, and concepts, for example), in subsequent *themes of study* in ADA1O0 and in succeeding levels (e.g., ADA2O0, ADA3M0, and ADA4M0. See Appendix B). Moreover, looking at the entirety of the *Drama Program at Millcreek Secondary School*, in hindsight, the very last theme of ADA4M0, *The Dramatist's World*, is an obvious consolidation of previous learning. *Ethno-Drama* being grounded and motivated by ethnography can ethically place the teacher in a position of equitable observation (scientifically being skeptical, empirical, objective, and methodically controlled with their perceptions). For *the role of the teacher* is to mentor and facilitate the journey of knowledge, not to be the bearer of absolute knowledge. As such, pre-service, newly to the field, and seasoned drama educators adopting *Ethno-Drama* should use both a "constructivist" and "intensive-explicit pedagogy" (Knight 2013, 12), where lateral and linear thinking methods are integrated in curriculum design to help learners meet success criteria and learning goals. When students embrace their role as students of *Ethno-Drama* programing, by following the ***Six Modules for being a Student of Ethno-Drama*** (Figure 7), then learning can occur in progressive and inspiring ways. Just like their teachers, students are responsible for, and understand their ownership of their own achievements. I created these modules in order to mirror the modules I created for *the role of the teacher* in ***Six Modules for Instructing Ethno-Drama*** (Figure 5). These modules are not prescriptive, but are intended to be descriptive, describing the experiences of the student and the teacher in my practice of *Ethno-Drama*).

Cognitive development concerning students' interplay of *life* and *art* is important in *Six Modules for being a Student of Ethno-Drama*, and even in the artistic elements and principles of drama/theatre For example, students learn to make sound artistic choices applicable to the process and product (See Appendix F). *The role of the student* is to build equitable focus, learn

through mentorship, and become theatre artists, patrons and researchers.

Figure 7	***Six Modules for being a Student of Ethno-Drama***
1	Students learning through Ethno-Drama are constructivist, embracing linear and lateral thinking to reference information when meeting diverse success criteria and learning goals;
2	Students learning through Ethno-Drama contextualize everyday life whilst learning curriculum and engaging in inquiry-based learning, collaborative inquiry and aesthetic exploration;
3	Students learning through Ethno-Drama support self and other to recognize and exercise the past, present, and future value of drama and theatre, and performativity, as artists/patrons;
4	Students learning through Ethno-Drama support self and other to develop a growth mindset strongly connected to building capacities in intrapersonal and interpersonal relations;
5	Students learning through Ethno-Drama respect the processes of devising drama/theatre to the same extent that they esteem the products represented on the stage;
6	Students learning through Ethno-Drama respect individual and collective miracles, as the rule, be it large or small/global or local in its transcendence and are challenged to revisit and/or utilize said miracles to inform their ongoing learning (intrinsic and extrinsic to drama/theatre/performance)

In order to ensure the attainment of my goals and hopes as a drama educator, I designed *Ethno-Drama* so that student could learn to control and influence their own pathways through understanding how they learn, while entering into deeper conversations concerning their development. In addition, the design enables students to continue to receive current instruction moving away from sweeping generalizations taking into account means, hopes and inherent components of cultural diversity, and *self, other, and the world*, and drama, theatre and performance.

Drama educators employing *Ethno-Drama* curriculum design equally value its

theoretical and its practical components, realizing how integrating equity, mentorship and arts education can authentically support students toward constructing a sense of agency. Becoming an expert in supporting student agency is not emphasized; yet, having a genuine grounding in understanding how *Ethno-Drama* is a conduit for agency is a necessary condition for unearthing students' genuine interests. This way of thinking helps to leverage knowledge acquisition. Further, in mentoring the novice student to move from ignorant, narrow-minded, or unfamiliar perspectives into having a broader perspective, avoiding the issue or naiveté is not the answer. Teachers who might consider adopting an *Ethno-Drama* curriculum in teaching and learning will be prepared to champion healthy exchanges of opinion, resulting in *daring* (Freire 1998) to appreciate any curiosity from students as teachable. *Daring* to teach is a perspective that students seem to suggest as prevailing in their impressions and memories about the *Drama Program at Millcreek Secondary School*, and from the impressions and memories of student graduates, I have discovered how significant *daring* to teach truly is.

In every *theme of study*, I have experienced moments when I have had to handle difficult and challenging issues. One notable difficulty and challenge is that students at times perpetuate harmful stereotypes in their creative processes and drama/theatre works. Typically, grade 9 students perpetuate stereotypes when they create stories, character profile, make costume choices, construct sets/scenic designs, and when they are playing/acting a role. However, by following the *Six Achievements of Ethno-Drama* and the *Six Modules for Instructing Ethno-Drama*, students commonly become more mindful and learn to use archetypes to positively express or comment on the human condition (see Appendix F). Indeed, when daring to teach, teachers should unpack their own bias and respect the *Six Modules for Instructing Ethno-Drama*, just as their students should respect the *Six Modules for Being a Student of Ethno-Drama*.

In the *Drama Program at Millcreek Secondary School*, student participants voiced how they felt compelled to share, as learners, performers, and spectators, and recognized the process of developing multifaceted creations. With this said, there was greater awareness of being vulnerable, and then empathizing and appreciating other's points of view, thus creating a community of trust that left lasting memories in the students and caused them to appreciate the choices they had made in enrolling in *Ethno-Drama*. I will now return to graduate student feedback and analysis of the focus group discussions.

From Process to Product

The *Drama Program at Millcreek Secondary School* effectively defused stereotypes about drama courses existing only to *shape* the future *theatre star* or *actor*. Student graduates suggest how the impact of drama class was because of a vision for a program that was more profound at every level; it was not a program that had one goal. This was a main perspective that was stated in their impressions and memories. Student graduates indicated that *Ethno-Drama*, its innovation, creativity and novelty, captured the goals for 21st Century learning. Here student participants speak of such appreciation without truly realizing how the *Drama Program at Millcreek Secondary School* authentically aligns with objectives from other governing bodies:

> **Shantel**: *With the curriculum of the class, we had different learning styles. It wasn't just about getting up and moving around. We did have essays and other non-performance assignments and different learning styles were respected. I liked that about drama. ADA1O0 was the first time in my life that I figured out that with answers, sometimes you just need the right questions to figure it out yourself. I think because we had such an open learning style environment we were able to figure that out a lot.*

> **Bashir**: *I didn't realize it back then when I was in drama, but more so now how the way we took in things – the process of learning – you gave us the opportunity to*

figure it out ourselves and make our own conclusions with guidance given. I think that's what made drama different and better. Even now with trying to learn more about anything, for example religion, I find it better to know the reasons and the story behind it rather than just being told "Don't do this and don't do that." So, the process of having us figure it out is the best way of learning.

Evelyn: *The way drama was taught at Millcreek Secondary School made us question everything. It makes me now, for example, question the media. Like, why is the media telling me this and only portraying one side? Why isn't the other side being talked about?*

Gileem: *(South Asian, male, immigrated to Canada as a child, graduated in 2011, currently taking time off before attending University, aspires to become a Producer, Reality Television Star, or a Teacher): In the Drama Program at Millcreek Secondary School, you were treated like as an adult. You knew what you had to do and you had to get it done. Just like how it is in the real world. You have tasks ahead of you, you have to work with others, you have to use your resources, and you have to think on your own* (April 30, 2013). .

Student graduates valued the differentiated instruction found in *Ethno-Drama* curriculum design because *themes of study* (see Appendix B) and its corresponding lessons serve all kinds of learning interests (see Appendix F). Students have a chance to learn within a style that reflects their inherent preferences for knowledge acquisition, and they also get to experience developing understanding in areas that are not natural for them—hence the focus on cultural diversity, and self and other, and the world. Student graduates share the wisdom gained from the interplay of process and product—and, consequently, the interplay of *life* and *art*:

Zaid: *In terms of the product and the way we got to it, in the Drama Program at Millcreek Secondary School, well you can't discuss it without talking about process because they are so connected. I remember just being in the audience of so many great works of art that we did through the four years. I remember seeing the portrayals, the expression, and the emotion. There was no barrier*

between what the actor felt and what I saw as an audience member. So, performance was a product, but I had never looked at it like that.

Ethan: *I felt like for each type of theatre, there were different ways to approach the process. Obviously for ADA4M0's 'Puppetry & Puppet Masters: Plight in an Adolescent's Reality,' many of us hadn't tried puppetry before. So, the process involved in that, and the majority of its understanding was about how do you make a puppet, and then how do you control it? So, there was a whole different way to look at an assignment depending on what it was. You really had to think about things and tackle it in a different way.*

Gileem: *There were always introductions. You got to know the theme and the convention. And that really started the creative senses working.*

Shantel: *Under a style of theatre that you had to do, it was not a topic, but it was a focus and so even though things were broad, underneath what we were given was narrowed down at the same time.*

Manvir: *Whether your convention was a scene or a play, it had to revolve around the theme. For example: it wasn't so specific as, "Create a 'puppet show' about this, and this and that." It was more like, "Create a 'puppet show' revolving around the theme." So, there were so many possibilities under one theme.*

Student participants validate *Ethno-Drama* curriculum design being able to facilitate teaching and learning that is novel and unique. For instance, some students loved the *Drama Program at Millcreek Secondary School* because of the interpersonal connections that were made. Others appreciated it for performance, seeing the stage as an aesthetic outlet:

Shantel: *I don't want to 'toot my own horn' – the performance part of my exam in ADA3M0 was amazing. My group members and I knew that we wanted the audience to get something out of it. We had a purpose for it. Even if you are uncomfortable with a theme or script that is given to you, you have to make it your own.*

Helen: *Sometimes when you are on the stage, no matter how many times you rehearsed, something new comes out. That was always the best moment.*

Gileem: *Ever since I was young, I had a lot of anger and I was never really able to express it or talk to anyone about it because growing up in my family and culture we are supposed to be very disciplined, abide by everything your parents say. I'm from Pakistan and we are Muslim, as well. So, there was not a lot of 'talking back' and if you never really agreed with something you couldn't say anything. I hand a lot of anger in me because of this. I was mad at a lot of people. I was mad at the situation I was in. So, in drama, especially in ADA1O0, I would usually play angry roles. I would play roles where I would be mad at people and yell at people, and it really, really, really helped me. At first, I was just getting that anger out, but then, I don't know what it really was, but something inside clicked. I wanted to keep going and keep exploring. Through the different roles that I would do, it was a part of me and, as a child, I either put away in my mind, or something that I wanted to do, but never had the chance to do. I felt that through the characters that I would play or the performances that I would watch or the readings I would do, I could feel that person. It was like an out of body experience*

Student graduates appeared to understand the significance of the creative process leading to performance. They, too, seem to comprehend how their performances also led back to informing their creative processes. They seem to value the interplay of actions into ideas and ideas into action.

> [T]heatre has one special characteristic. It is always possible to start again. In life this is a myth; we ourselves can never go back on anything. New leaves never turn, clocks never go back, we can never have a second chance. In the theatre the slate is wiped clean all the time. (Brook 1968, 157).

Student graduates seemed to be attuned to the ways drama and theatre (in process and product) could transform and change. They also have confirmed how *Ethno-Drama* is quite relevant to

their own experiences—how its curriculum design is not only about the imaginary but it, too, is about life in every sense, relating to past, present and future possibilities. Hence, "drama is life!" whether life takes shape and place in moments of processes and/or products.

Goosebumps Moments: Standing the Test of Time

Student graduates of the *Drama Program at Millcreek Secondary School* used to chant the following mantra "drama is life!" and I remember hearing it in refrain when moments of transformation or enlightenment occurred for them—*miracles*. These miracles, although personal, were deep-rooted experiences—whether from process or product—and resembled some kind of transformation or enlightenment. Previous to this study, I used to coin my observation of student *miracles* as *goosebump moments*, a term I embraced from drama scholar, Dr. Belarie Zatzman (who was referencing Jane Wagner's play *The Search for Signs of Intelligent Life in the Universe*, 1991), and, similar to miracles, *goosebump moments stand the test of time*. I asked student graduates to share their *goosebump moments* from their experiences in the *Drama Program at Millcreek Secondary School*:

> **Malaika**: *(African Canadian, female, first generation Canadian, graduated in 2011, currently is taking time off to consider her future, aspires to become an Entrepreneur, a Lawyer, or a Teacher): For my exam in ADA4M0, Scene Study for the play 'The Anger in Ernest and Ernestine' it was a challenge. Just coming together with my partner was the hardest thing ever. We were two completely different individuals and I just didn't know how to go about it. I didn't know the first step. I didn't know what to do. I didn't know how to communicate with my partner. When my partner came up to me, it caught me off guard because I didn't expect him to sit down and actually listen. He didn't even say a word. So, we had our scripts and were going through analyzing it and I was like, "You need to be a little more intimate." I thought it was probably because of his cultural background because he wasn't really comfortable with it. So, I did find*

it challenging because I was ready to do anything and thinking along that line. Throughout the process, it was so hard to get him to break out of his shell and I just didn't know what he was going to come with next. I am the type of individual who needs to know how things are going to be done and be put together. And he sort of calmed me down in that sense where I didn't have to worry so much. But, it was kind of weird because he didn't say anything. His silence was calming. This memory stood the test of time for me because our scene from the 'The Anger in Ernest and Ernestine' was about a couple that had quite a lot of issues: working together, getting to understand each other. But, at the same time, they still managed to keep that love. And with my partner and I, it was pretty much the same. I mean, I wouldn't say I love him like that, but it worked out for us working together. We always had similar issues going on – we just couldn't understand each other. But in the end, it is like we pulled it all together and the scene just came out amazing. From the point in which we got that scene to when we performed it, I just cannot forget that moment. It was the best moment for me. The whole scene taught me a lot about life lessons in relation to me personally. I just loved it! It even helps me to calm down in my lifestyle now. It stood out for me (April 30, 2013).

Zaid: *We carry the lessons of the Drama Program at Millcreek Secondary school with us wherever we go. The themes and assignments connected with us right away and reflecting on them now, I can pick up ways the themes apply to me now. This program has taught me life. This program has taught me things that will always be a part of life. This dynamic will never change. These ideas from drama stand the test of time. My time in the Drama Program at Millcreek Secondary School was the most creative period of my life thus far. I remember the 'AWESOME Theatre Festival' and the performance that me and two other students did and it was primarily based on world events. About ignorance to what is going on in the world. People shutting off the television and then keeping it on. How it is important to know what is happening in the world around you. We used the prop of a television very symbolically to represent what is going on around us. I remember specifically in ADA3M0 when we had a class discussion about 'truths' and 'Social Justice,' not so much Social Justice because that was an [ideology] throughout drama—but regarding 'truths.' I*

think that was the first time [I had heard about] 'truths.' It was a teachable moment made its way into our performance.

The *'AWESOME Theatre Festival'* is a culminating show that is entirely written, performed and produced by senior drama students taking a drama in the semester it runs in—usually in the Spring. Senior drama students not currently taking drama in that semester are still invited to participate. The idea behind the '*AWESOME Theatre Festival'* is that it is created *for the students by the students*. Meaning that the primary audience is the student community. Frequently, the *'AWESOME Theatre Festival'* is a field trip for junior drama grades, and an event that the student body looks forward to attending.

Carlos: *In University, one of my Theatre classes was about Ancient Greek plays in the past and how we can make it apply to us now. And a lot of it had to do with Social Justice. For example, in my group we did 'Lysistrata'. On the surface, it is about a bunch of horny guys upset that they can't have sex with their wives. And the women are saying, "No! You can't have sex with us because you are at war. Stop the war and then we will have sex with you." That's what 'Lysistrata' is about on the surface. But, then you look at the story: it is showing women with power and having that power over men at a time when men were dominant. And, so, it's bringing up the idea that women can be in charge and could be in charge back then, too. And if you compared that idea to now, the idea is almost the same thing, just more empowering rather than saying, "It could happen," it really does happen and today, women are powerful persons. My point is I feel everyone from the Drama Program at Millcreek Secondary School would have got that and picked that up almost instantly. They would have gotten the meaning.*

Jessica: *Out of all the performances that stood out in the Drama Program at Millcreek Secondary School*, ADA3M0's *theme of study 'The Naming Project: a Balance of Self & Other' stands out the most. At first, we started with a play. We wanted to interact with the audience with different emotions on our hands. But*

then we were like, "This is horrible. We can do so much better than this. We are so creative." In the end, there was a song that we heard, a lot of us wanted to incorporate dance and the play was just going horribly wrong. The play just didn't express what it was that we wanted to put out. All of the emotions seen during process made us feel how the convention of a 'play' just didn't do justice to what we wanted to express. So then, we discovered how using dance and a resonating song seemed to work so well – we wanted to move to that chosen song. I think we wanted to express our 'Naming Project' through our bodies because our actions speak louder than words. When we connected the theme with the song, it started working together. There was also 'clash' as to who would play certain roles. So, we rehearsed at people's houses and spent lots of time outside of class because we wanted to create something beautiful. It didn't matter if it was a weekday or a weekend; we wanted our time spent on it and our effort to be worthwhile. We wanted to show the audience that this is what happened after the process. This is how we feel. Everyone goes through problems; our [collective] story about 'struggle' was a story we all agreed on. We all feel this thing called 'struggle' and our performance was our solution. Theatre doesn't always need to be happy; our piece ended in an abstract way. But, we wanted that. We wanted to do that so the audience could analyze it in their own way. For example: our lead roles were a male and female and the story was about their separation. So, you can either look at it as they had struggles and they had issues and it was healthy for them to leave each other. Or you could say something else. We showed this through [the convention] 'dancedrama' [and our question was] do you want to stay with your problems and work with it or not? The 'dancedrama' helped us express a universal feeling of 'struggle' where the audience could make their own interpretations.

Evelyn expanded on Jessica's revelation as she, too, esteemed the *theme of study* '*The Naming Project: a Balance of Self & Other,*' and its major assessment '*The Naming Project*,' as a *goosebump moment* that *stood the test of time*:

Evelyn: *Our dancedrama for 'The Naming Project' was about us wanting the audience to feel our individual and group struggle. So when we put that out*

> *there, we wanted the audience to feel the same emotion but to have a different story relating to struggle. A person would feel one way and another audience member would feel something different. There are different interpretations; but with one universal message: we all have problems. We all go through things and challenges. But there are opportunities in struggles. That was the overall universal message.*

I was introduced to '*The Naming Project*' in an upper year drama education course taught by Dr. Belarie Zatzman. I remember feeling how the assignment had a real connection to artistry and meaning. Although I understood the significance of interweaving drama works with purpose—as per my secondary education and other university experiences with drama/theatre—'*The Naming Project*' was different. Something *clicked* for me; primarily in the sense of truly taking the time to learn from reflecting, responding, and analyzing lived histories. Not in a way where I looked outside of self to develop a role, but in a way where I recognised that the process is and can be as significant as the product. From Zatzman's '*The Naming Project*,' I became mindful of how the process is not simply a *means to an end*; it is not necessary steps to achieving a goal. I realized that learning in/from the process is complementary to learning in/from performance. In Chapter Three, I referred to the ways in which *Ethno-Drama* curriculum design works in relation to process and product. My introduction to *'The Naming Project'* was my very own *goosebump moment: standing the test of time.* With respect to comprehensive education, it is clear how *goosebump moments* are inevitable, reflecting student success and achievement in many forms.

Student graduates' success and achievement was shown in a systematic approach to respect the discipline of drama, and theatre, and to support the comprehensive scope for student development in the area of becoming contributing members of society. Moreover, in understanding the reasoning behind their artistic judgments, their processes and performances

reflected deep understanding and quality work. Perhaps the *Drama Program at Millcreek Secondary School* survives because of its unified respect for valuing this outlook on curriculum design. Even in the artistic elements and principles of drama, theatre, and performance, students learn to make sound artistic choices applicable to production values: genre, style, directing, acting, costuming, lighting, scenic/set design, property design, etcetera. In asking *why* in making decisions concerning the generalities and details of artistic choices, students become more attuned to the creative process (see Appendix F). They build equitable focus, learn through mentorship, and become drama/theatre artists, patrons of the arts and researchers of *life* and *art*.

The structures and processes influenced by theory need to be in place for deep associations and *goosebump moments* to exist. *Ethno-Drama* as a model promotes this form of learning in powerful ways. Furthermore, in the 21st Century, and in the practice of *Ethno-Drama* curriculum design, educators are not expected to be the expert in shaping students' processes and products. Rather, the educator's role is to present information, to encourage and support curiosity (*daring* to teach), and to continue to grow as learners and professionals (Ontario College of Teachers, 2012). Jessica shares her perception on mentorship:

> **Jessica**: *I remember you, Ms. Connelly, would say how you were the lead learner and it felt like we could communicate with you if we didn't understand something or if we needed guidance. You would always monitor our progress. You made drama class a democracy, but at the same time, you were still authoritative. You had the power to teach us and just give us paper; but you didn't. You let us learn by ourselves—with other people through critical thinking and conversation. Ms. Connelly taught us that as long as you say what needs to be said, if you work hard enough, put in the effort, consider everyone's ideas and then push yourself further, then you [find] purpose. There is always something bigger than what your surfaced ideas are.*

Jessica's recollection of teaching and learning in the *Drama Program at Millcreek Secondary School* reflects *Ethno-Drama* curriculum design and helps to support the idea that *Ethno-Drama* could be a possible contributing model to drama education, one which reflects teaching and learning in the 21st Century.

Ethno-Drama and 21st Century Learning

In this chapter, I drew on the voices of student graduates who were given the opportunity to expand on impressions and memories that led to their continued enrolment in the *Drama Program at Millcreek Secondary School.* They revealed how the interplay of *process* and *product* greatly impacted their learning and, additionally, disclosed those *goosebump moments* that measured transformation and enlightenment from their learning. Conceivably, *Ethno-Drama*—a model that carefully attends to addressing ideals for 21st Century schooling (from theory into practice)—is a fruitful contribution to the field of drama education.

> **Bickmore**: *I gave Ethno-Drama a try in my first year at Millcreek Secondary School. I obviously valued it and built my understanding from there. Thus, whether or not I was 100% that first year, I still put forth my best effort to uphold the curriculum design in the Drama Program at Millcreek Secondary School. When I was in high school, drama was very theatre based—we did a lot of assignments pertaining to the theatre. Not necessarily drama education, but theatre based. There were teachers who tried to make it more meaningful in exploring 'self' or the 'world'. But most of the time, it was about the skills of theatre. Any of my peers could tell you that they did a unit in 'Tableau'; it is usually the first unit in ADA1O0. You do a unit in 'Monologue', in 'Scene Study' and you do 'Directing.' If you ask students today in most drama programs, that's what they are going to tell you; rather than telling you other things that they may have learned that came out of those experiences. But, what do you really learn in a unit called 'Tableau? How to freeze? It is not that tableau is not a valuable convention, but do we really need a whole unit on its skill? Drama*

> *teachers, from my perspective, tend to focus more on product. That was my experience as a student and what I see from my drama colleagues now. What is different in the 'Drama Program at Millcreek Secondary School' is that we are not focusing on the skill, per se. It is not that they don't learn it, but they learn the convention as a part of the theme we are in, and through the means of learning other knowledge—for example, Social Justice. So the theatre skill is not the focus, but it is a part of what students are learning. The process is just as important as the product…. The Drama Program at Millcreek Secondary School is different. It will continue to persevere, and I think that that is great as long as there is vested interest in the program. Students are invested and you can tell from enrolment.*

I have always known that continued and increased enrolment has indicated that the *Drama Program at Millcreek Secondary School* is special and impactful.

This study has carefully established how *Ethno-Drama* can be considered as a viable model permitting all four major categories in drama education—*Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches*; *Moral Education and Social Justice; and Artistic Expression*—to mutually coexist and deeply interconnect. The model of *Ethno-Drama* has proved to be both lucid and fluid in its approach and welcomes many fields to its curriculum design. Thus, ideas pertaining to cultural diversity, and *self, other, and the world* are important ingredients for 21st Century drama programing, as are cultivating aesthetic sensibility and other competencies in the processes and products of students learning. I argue that *Ethno-Drama's* benefits are evidenced in the explorations of "creating and presenting," in "reflecting, responding, and analyzing," and in the "foundations" competencies—data sets of skills and knowledge recommended by the Ontario Ministry of Education (2010e/f)—concerning the interplay of *life* and *art*.

Ethno-Drama curriculum design has challenging assessments and high impact instruction that the institution of schooling desires for competency development in 21st Century learning. Listed below, in greater description than in Chapter Four, are the competencies:

- 21st century competencies are associated with growth in the cognitive, interpersonal, and intrapersonal domains.
- 21st century competencies have measurable benefits for multiple areas of life and therefore are critical for all students.
- Competencies in the intrapersonal domain contribute significantly to students' well-being, character development, and success.
- Competencies associated with metacognition and a growth mindset are essential for ongoing success in the 21st century.
- Competencies related to local, global, and digital citizenship enhance individuals' ability to respond constructively in changing or challenging circumstances.
- Competencies associated with creativity and innovation are important elements in entrepreneurial activity.

(Ontario Ministry of Education 2015b)

Student graduates' considerations of the *Drama Program at Millcreek Secondary School* mirror 21st Century learning competencies:

> **Zaid**: *Regarding 'self', and in terms of my own ideas of 'self,' other people's perspective and viewpoints, and in the context of moving away to University, I was exposed to so many different things, people and new experiences. I believe that that kind of experience could be very overwhelming. But the Drama program at Millcreek Secondary School, and the education I got from it, kind of helped me compartmentalize it all. I have friends who are gay. I have friends of many races, and it doesn't matter to me. I think that's a huge thing about the*

program. Especially in our earlier years, it was about eliminating stereotypes. That was big for me especially in living in residence. I had to work with a lot of people who I may not share the same ideals with or viewpoints, but you work past that, you find common ground and you work towards a common goal much like we worked in drama class. You learn how to work in difference. Whether or not your relationship prospers after that point is irrelevant and the quality of work will stand for itself.

Zaid voiced another, more in-depth, perception:

> **Zaid**: *The Drama Program at Millcreek Secondary School was so frustrating for me sometimes. I didn't want to take ADA4M0 because I thought I was done. I didn't think there was anything more that I needed to do. I was done. But then it hit me when I was going through my old drama stuff looking for supplementary application material for University applications and I was like, "What am I doing? This is a terrible idea." I still think about that and even now, I am not done with drama. There is so much more that I want to learn. It frustrates me that I am studying Business now because I want to do other creative things. I loved high school because I had drama class for four years.*

I remember this moment Zaid spoke of. He came to me, rather decisively, expressing how he had had three rewarding years of drama classes, but he was ready to utilize his last year of high school to concentrate on his studies and future. He had especially found grade 11 drama (ADA3M0) challenging on account of meeting success criteria taking a lot of time and effort. He resolved that he wanted an easier workload in his studies the following semester, in grade 12 (ADA4M0). In my mentor role, I assured Zaid that his decision was sound, after all, he was correct; the *Drama Program at Millcreek Secondary School* does have high expectations and high impact instruction for student success. However, I was not surprised when Zaid enrolled back into the *Drama Program at Millcreek Secondary School*. He cited, as mentioned above, missing the learning that took place. Again, in his own words: "There is so much more that I want to learn." Observably, Zaid was attracted to *Ethno-Drama* curriculum design for its

challenging assessments and high impact instruction (Knight 2013), which is grounded in 21st Century learning – namely, the desire for skills and knowledge acquisition to lead to strong competency development.

Although the Ontario Ministry of Education in *Towards Defining 21st Century Competencies for Ontario: 21st Century Competencies Foundation Document for Discussion* (2015b), states how, "21st century competencies has implications not only for curriculum design and development but also for curriculum implementation and support (25)," I believe I have demonstrated in this study, how competencies can be successfully interwoven in teaching and learning. The *Ethno-Drama* model and its corresponding curriculum design support achievability and implementation of 21st Century competencies, and student graduates corroborate the argument:

> **Aaliyah**: *Coming into high school, I was initially accepted to a regional arts drama program. At the end of the day, I am so happy I took drama at Millcreek Secondary School because of the environment: the way we got to grow and learn for ourselves. We weren't just forced information. We always had to work and think for ourselves to create.*

> **Carlos**: *If everyone in my University Theatre program got what we got from the Drama Program at Millcreek Secondary School, things would move just so much smoother. Pretty much everyone in our ADA4M0 class would excel so well in my Theatre program because we learned to be mature enough to deal with conflict and not be self-centered and selfish. Students in my Theatre program are talented, but the way the community works together are like little cliques. And you don't really talk to each other. Everyone smiles, but then behind curtains, they just talk bad about each other. It was shocking.*

> **Evelyn**: *It is beautiful how in the Drama Program at Millcreek Secondary School, we come up with our own creativity and our own personal beliefs because of drama. And we integrate that in our work. Drama helped me with my life in the*

way I talk to people in normal conversation. Something I may want to say will come out differently than somebody else because I am more conscious about how I speak to people in terms of relaying my message. How am I going to say what it is that I want to say to someone with the idea of being respectful and saying it in a constructive way rather than a negative way? In that transition from grade 9, to ten, to eleven, to twelve, well, we only just built from that. I think that that skill of communication, the way I perceive things, and understand and the way people communicate to me, I believe is like a circle. You are [always] reflecting. I am just more cautious about that because of the methods and the means of [learning in] the Drama Program at Millcreek Secondary School.

Zaid: *It is not drama education and it is not theatre specifically, but it is the way it is instructed at Millcreek Secondary School. Honestly, I met people at University and from other high schools and they obviously did drama differently. [For them] it seems like the emphasis was on the codes and conventions of theatre and how to 'act' or how to do a 'play.' But it is not that simple. Like, life is not about mere codes and conventions; it is about 'big picture.' My take is that we in the Drama Program at Millcreek Secondary School—the senior students could excel in post-secondary Theatre programs. And the reason is because we got the other side. We got the 'big picture.' There were students who didn't really click with understanding the codes and conventions because theory is hard. Theatre theory is not easy. There were times when I was not motivated to read theory, but I loved drama classes so much and realized the theory supported the 'big picture.' And I loved what we learned on the other side of that. I knew and understood from being in the program for so long and the trust that I built with the curriculum, with the way it was taught, and with my teacher, that whatever resources were provided, they were provided for a reason. There was a point to doing all of it.*

In the *Drama Program at Millcreek Secondary School*, student participants stated that they were able to see how the classroom experience was able to draw from them a consensus around individual and collective learning goals, and that their teachers wove this consensus into the evolution of the learning goals throughout the semester. There was an understanding of what

each student wanted out of education. This coincides with the desire of the Ontario Ministry of Education to "support the development and assessment of 21st Century competencies" (2015b, 42) culminating in an outcome "for the personalization of curriculum" (40) for all students:

> **Ethan**: *I felt like drama was one of the classes and few places where there was actually a quality. Even compared to the rules of the school. If there is one thing that I hate it is arbitrary rules. When I don't see the purpose in it, it just drives me nuts. It is the fact that the school system treats you like a child, but they expect you to act like an adult. In the Drama Program at Millcreek Secondary School, you were treated like an adult and you were responsible as opposed to just following rules.*

> **Malaika**: *I do feel that the student and teacher relationship, and how Ms. Connelly related to the whole class, in general as a body, was special. She catered to each individual and she knew what we were all capable of doing. It was like she could see through us. It is not a regular occurrence when you have your instructor sit down with you in a circle and look at you and listen to you talk. I appreciated that.*

> **Zaid**: *I don't know if the Drama Program at Millcreek Secondary School will ever be replicated. But, I wouldn't change anything about it based on the way it was taught. It blows my mind how compact and how dense all of it was. You can still find importance from grade 9.*

> **Evelyn**: *I still question the structure. I want to know how you, Ms. Connelly, integrated the discussions? I still don't understand how the Drama Program at Millcreek Secondary School was planned.*

Evelyn's inquiry about the inner mechanics operating the *Drama Program at Millcreek Secondary School* has been addressed in this study. Equally, through the voices of student graduates who experienced *Ethno-Drama* curriculum design first hand, this study also evidences real results of the impact of the model. Responding to Zaid's observation, the *Drama Program at Millcreek Secondary School* can be replicated, and this study carefully

explains how. Student graduates expressed how they enjoyed building critical perspectives in original ways. Respecting lateral modes alongside linear modes of thinking supported critical perspectives—individually and collectively. Their processes and products permitted introspection and self-actualization together with building world viewpoints greater than themselves, based on cultural diversity, and *self, other and, the world* as focal points for exploring *life* and *art*. Value was bestowed through "creating and presenting, reflecting, responding and analyzing, and foundation" (Ontario Ministry of Education 2010e/f) knowledge causing the development of proficiency in the subject of drama, and theatre and performance, as well as in the discipline of progressed learning beyond the walls of the fictional landscapes of the discipline. The *Ethno-Drama* model enabled drama curriculum design to influence and measure effectiveness in the lives and artworks of students. Based on student graduate responses in focus groups, the *Drama Program at Millcreek Secondary School* has generated student artists, patrons of the arts, and citizens of the 21st Century.

Chapter Six: Conclusion

Setting the Stage

Suddenly the head of the dragon on his neck weighed a ton, and he unhooked the head and rested it on the ground beside him and wiped his face with a handkerchief and watched the Carnival ending; masqueraders, so splendidly dressed earlier in the day, moving across the streets leaving a trail of bits and pieces of their costumes, dragging their swords and spears and banners, going home now, leaving it now. And he thought, Aldrick thought: 'You know, tomorrow is no carnival.' And he understood then what it meant when people said that they wished every day was Carnival. For the reign of kings and princesses was ending, costumes used today to display the selves of people were going to be taken off. What of those selves? What of the selves of these thousands? What of his own self?

Earl Lovelace, 'The Dragon Can't Dance' (1979)

This study has attempted to demonstrate that *Ethno-Drama* is a viable model that contributes to the 21st Century educational landscape, while maintaining the integrity and competency for learning (acquired knowledge, critical thinking, communication, and application) drama and theatre. In Chapter One, I explored what the *Ethno-Drama* model is and clarified my thinking by sharing my practice at Millcreek Secondary School as an example. In Chapter Two, I explored current thinking on the needs for 21st Century education and linked this to the theoretical assumptions used in *Ethno-Drama* design. In Chapter Three, I outlined the methodology used in surveying educational experts and how this data was collated, how student graduates of the *Drama Program at Millcreek Secondary School* responded to a survey and how this data was collated in addition to communicating my own methodology for the *Ethno-Drama* model. Chapter Four then explored the theory of *Ethno-Drama* with emphasis on mentorship, equity, and arts education. Chapter Five presented the findings from the graduate student survey described in Chapter Three. The results of the survey corroborated the viability of *Ethno-Dra*ma as a successful example of a model in 21st Century secondary curriculum for drama education.

At present, I have accomplished something that has taken many years to complete, and that is to define *Ethno-Drama* with its multifaceted infrastructure where the interplay of *life* and *art* concurrently influences processes and products in the classroom. Given the curriculum documents and my extensive review of current literature, I created four categories in order to present a clear analysis of *Ethno-Drama*. The categories are: *Social and Cultural Capital, Cross Curricular/Interdisciplinary Approaches, Moral Education and Social Justice,* and *Artistic Expression*. Through research and reflection, I am pleased to have been able to use this study as a vehicle to articulate the overarching theories through which *Ethno-Drama* was formed. In doing so I am now aware that careful consideration of equity, mentorship, and arts education are necessary conditions for communicating and implementing *Ethno-Drama* from theory into practice. My hope is that *Ethno-Drama* may contribute an innovative pedagogical category in drama curriculum design. I believe *Ethno-Drama* offers a real response to the questions I have asked at the outset of this study, namely, in a community so concerned with STEM (Science, Technology, Engineering, and Math) pathways, how has drama been embraced by the student population as a highly valued program for their futures? How and why is this the case? In addressing the '*how'* and '*why'* of continued student involvement in the *Drama Program at Millcreek Secondary School*, I explored the *infrastructure* and *conceptual relationships* contained in the program, and that have allowed and continue to allow drama to flourish in a rich assessment culture that purposes learning and promotes high student achievement.

Through careful consideration of equity, mentorship, and arts education theory, I have demonstrated how *Ethno-Drama* operates as a model in which all four categories that have contributed to the field of drama education—*Social and Cultural Capital; Cross*

Curricular/Interdisciplinary Approaches; *Moral Education and Social Justice; and Artistic Expression*—can, as a whole, be celebrated, explored, critically thought about, and applied with dignity and integrity. What then are the implications of this study?

Limitations, Implications and Next Steps

Obviously, from a methodological point of view, the sample size of students and the period addressed has been quite limited; the focus has been on one school only; and by extension, one school board. However, as a first step in a longitudinal survey of graduates it is more than adequate. This study did not pursue the disappointment expressed by many student graduates on the lack of availability of equivalent learning spaces similar to *Ethno-Drama* in the world in which they are creating their careers and in their lived experiences.

Nevertheless, I have attempted to demonstrate that *Ethno-Drama* is a productive model in 21st Century secondary curriculum for drama education. In fact, *Ethno-Drama* responds to the questions set out by the Ontario Cooperative Education Association in *Towards Defining 21st Century Competencies for Ontario: 21st Century Competencies Foundation Document for Discussion* (2015b) (See Appendix I):

- How should curriculum policy be reconceptualized to strengthen a focus on 21st century competencies?
- What is the student's role in the learning and development of 21st century competencies?
- What changes are needed to the structure of curriculum policy documents (including their front matter, subject-specific content, achievement charts, and instructional prompts) to ensure that the identified competencies are addressed in all learning opportunities?

- What can be done to provide students with improved access to experiential learning opportunities that build 21st century competencies, including opportunities for academic service-learning connected to their community?
- How can graduation requirements authentically reflect the fact that students develop competencies not only through formal learning but through informal learning as well? (47)

It follows that *Ethno-Drama* could be more widely available not only for pre-service and newly to the field teachers, but also for seasoned drama educators. In order for this to happen, could *Ethno-Drama* be explored, within the context of the questions raised by the *Towards Defining 21st Century Competencies for Ontario: 21st Century Competencies Foundation Document for Discussion* (2015b) (quoted above), in Faculties of Education as well as at the Ministry of Education level? This study could be published and then debated at the faculty and provincial level within the context of *Towards Defining 21st Century Competencies for Ontario: 21st Century Competencies Foundation Document for Discussion* (2015b). I believe this might open many doors for educators and policy makers to move forward in innovative responses to the challenges we face and which are addressed in *Ethno-Drama*. This could begin by my leading workshops on *Ethno-Drama* at the various school boards in Ontario and other organizations such as the Council of Ontario Drama and Dance Educators (CODE). In addition, I hope to continue to instruct at the faculty level in the Additional Qualification program for current teachers, as well as separately for pre-service teachers, focusing on how to integrate *Ethno-Drama* into their current and anticipated practices. I would like to combine this level of teaching with access to the Ontario Ministry of Education in order to facilitate the integration of practice and research in the development of drama education curriculum. I

would also welcome opportunities to be mentored in the further development and expansion of *Ethno-Drama*.

Finally, I would recommend that serious consideration be given to conducting a longitudinal survey of student graduates of *Ethno-Drama* curriculum design in order to examine the long-term value derived from *Ethno-Drama*, as well as to explore the ways in which *Ethno-Drama* may have helped them to navigate the possibilities and disappointments encountered in their post-secondary experiences. Clearly the value of the longitudinal survey would be greatly enhanced if it could be expanded to include other schools. Such a longitudinal survey would enrich the debate on *Ethno-Drama* and enable further dissemination and development of this model, which could have significant implications for the issues raised in *Towards Defining 21st Century Competencies for Ontario: 21st Century Competencies Foundation Document for Discussion* (2015b).

Table 1.	**The *Drama Program at Millcreek Secondary School* Section Data**			
	2005-2006 School Year			
Course	**Class Maximum**	**Students Enrolled**	**Sections Allocated**	**Students Per Class**
ADA1O0 Grade 9 Dramatic Arts - Open	28	102	5	21
ADA2O0 Grade 10 Dramatic Arts - Open	28	38	2	19
ADA3M0 Grade 11 Dramatic Arts – University/College	31	16	1	16
ADA4M0 Grade 12 Dramatic Arts – University/College	31	N/A Course Not Offered	N/A Course Not Offered	N/A Course Not Offered

Table 2.	**The *Drama Program at Millcreek Secondary School* Section Data**			
	2006-2007 School Year			
Course	**Class Maximum**	**Students Enrolled**	**Sections Allocated**	**Students Per Class**
ADA1O0 Grade 9 Dramatic Arts - Open	28	87	4	22
ADA2O0 Grade 10 Dramatic Arts - Open	28	72	3	24
ADA3M0 Grade 11 Dramatic Arts – University/College	31	32	1	32
ADA4M0 Grade 12 Dramatic Arts – University/College	31	18	1	18

Table 3. The *Drama Program at Millcreek Secondary School* Section Data

2007-2008 School Year

Course	Class Maximum	Students Enrolled	Sections Allocated	Students Per Class
ADA1O0 Grade 9 Dramatic Arts - Open	28	117	5	23
ADA2O0 Grade 10 Dramatic Arts - Open	28	41	2	21
ADA3M0 Grade 11 Dramatic Arts – University/College	31	26	1	26
ADA4M0 Grade 12 Dramatic Arts – University/College	31	29	1	29

Table 4. The *Drama Program at Millcreek Secondary School* Section Data

2008-2009 School Year

Course	Class Maximum	Students Enrolled	Sections Allocated	Students Per Class
ADA1O0 Grade 9 Dramatic Arts - Open	28	131	5	26
ADA2O0 Grade 10 Dramatic Arts - Open	28	55	2	28
ADA3M0 Grade 11 Dramatic Arts – University/College	31	28	1	28
ADA4M0 Grade 12 Dramatic Arts – University/College	31	17	1	17

Table 5. The *Drama Program at Millcreek Secondary School* Section Data

2009-2010 School Year				
Course	**Class Maximum**	**Students Enrolled**	**Sections Allocated**	**Students Per Class**
ADA1O0 Grade 9 Dramatic Arts - Open	29	167	6	28
ADA2O0 Grade 10 Dramatic Arts - Open	29	77	3	26
ADA3M0 Grade 11 Dramatic Arts – University/College	32	28	1	28
ADA4M0 Grade 12 Dramatic Arts – University/College	32	13	1	13

Table 6. The *Drama Program at Millcreek Secondary School* Section Data

2010-2011 School Year				
Course	**Class Maximum**	**Students Enrolled**	**Sections Allocated**	**Students Per Class**
ADA1O0 Grade 9 Dramatic Arts - Open	28	148	6	25
ADA2O0 Grade 10 Dramatic Arts - Open	28	136	5	27
ADA3M0 Grade 11 Dramatic Arts – University/College	30	54	2	27
ADA4M0 Grade 12 Dramatic Arts – University/College	30	23	1	23

Table 7. The *Drama Program at Millcreek Secondary School* Section Data

2011-2012 School Year				
Course	**Class Maximum**	**Students Enrolled**	**Sections Allocated**	**Students Per Class**
ADA1O0 **Grade 9** **Dramatic Arts - Open**	29	145	6	24
ADA2O0 **Grade 10** **Dramatic Arts - Open**	29	79	3	26
ADA3M0 **Grade 11** **Dramatic Arts – University/College**	32	86	3	29
ADA4M0 **Grade 12** **Dramatic Arts – University/College**	32	34	1	30

Table 8. The *Drama Program at Millcreek Secondary School* Section Data

2012-2013 School Year				
Course	**Class Maximum**	**Students Enrolled**	**Sections Allocated**	**Students Per Class**
ADA1O0 **Grade 9** **Dramatic Arts - Open**	28	177	7	25
ADA2O0 **Grade 10** **Dramatic Arts - Open**	28	77	3	26
ADA3M0 **Grade 11** **Dramatic Arts – University/College**	30	60	2	30
ADA4M0 **Grade 12** **Dramatic Arts – University/College**	30	62	3	21

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The Arts Program at Millcreek Secondary School

Drama: *Course Profile* — ADA1O0 Grade 9 Open

Course Description

This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.

Prerequisite: None

Ministry of Education, Overall Expectations/Learning Goals

A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;
A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;
A3. Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes;
B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;
B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.
C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
C2. Contexts and Influences: demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

The Drama Program @ Millcreek Secondary School

Themes of Study

Theme I

Art for Art's Sake
An Introduction to *Drama*, *Theatre*, and *Performance*

Theme II

It's a Tragedy!

Theme III

Comic Relief

What we teach (Curriculum *Ministry of Education*)

In ADA1O0 students engage in learning experiences that focus on acquiring skills and knowledge pertaining to art and life. Opportunities to individually and collectively create and present, reflect, respond, and analyze, and develop important foundations situate students to respect the discipline of drama while helping them make connections intrinsic and extrinsic to drama, theatre and performance well beyond the classroom walls.

Why we teach it (Pedagogy)

As responsible practices, students begin to understand the basics of drama, theatre, and performance, using these foundational skills and knowledge as building blocks to inform not only the quality of their creating and presenting, and reflecting, responding, and analysing, but also to meet success criteria for further studies in the drama program. Thus, assessments focus on past, present, and future considerations of the craft, with a simultaneous focus on the power and impact of drama, theatre and performance relative to self, other, and the world. In inquiry-based learning and collaborative efforts, students work on projects that encouraged them to lead with their value/strengths while developing/improving their gaps in learning (skills and knowledge). Curriculum design is dynamic and holistic, carefully integrating the following drama education categories: Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches; Moral Education and Social Justice; Artistic Expression.

How we teach it (Methodology)

- Themes of Study
- Scaffolding/Building Blocks (skills & knowledge)
- Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- Activities/exercises (In Role/Out of Role)
- Elements of Drama
- Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime)
- Reviews (e.g. play, movie)
- Theatre History
- Ensemble work
- Playing/Gaming
- Drama Works, Theatre, Performance
- Integrated technology
- 21st Century Competencies
- Characterization
- Willing Suspension of Disbelief/Imagination
- Analysis (e.g., script, character, text)
- Field Trips/Experiential Learning
- Tests (e.g., content, skills, concepts & knowledge)
- Collective Creation
- Conferences
- Dialogues/Discussions
- Reflective/Creative Writing (individual and group)
- Critiques (Verbal/Written)
- Genres and Styles
- Peer/Self Assessment
- Storytelling/Narrative
- Improvisation
- Research/Projects
- Workshops
- Showcases
- Meaning/Interpretation
- Presentations

Who should take this course (the *Ideal* student)

Social & Cultural Capital:
- Students who want to improve on building their teamwork and leadership capacities in project-based learning contexts and collaborative inquiry (e.g., communication, citizenship, social interaction, conflict resolution)
- Students who want to improve intrapersonal and interpersonal relationships

Cross Curricular/Interdisciplinary Approaches:
- Students who want to acquire an arts credit through the integration of different fields and disciplines (e.g., media studies, philosophy)
- Students who want to develop competencies pertaining to critical/computational thinking, creativity, innovation, and problem solving alongside other 21st Century literacies

Moral Education and Social Justice:
- Students who want to create and critique drama and theatre works from the lens of identity, society, and power relations.
- Students who want to become mindful of how drama, theatre, and performance can be utilized as outlets for understanding self and other, learning to understand the rich diversity of lived histories/experiences in our world

Artistic Expression:
- Students who have an intrinsic/developed appreciation for drama, theatre, and performance
- Students who want to create drama and theatre works that entertain and have meaning/purpose.
- Students who want to pursue drama or theatre as a career and/or in post secondary schooling

The Drama Program @ MSS After School Programing

School Production | Drama Club | Improv Club/Team | Dance Club | MSS ARTs Council | SEARS Drama Festival | AWESOME! Theatre Festival

The Arts Program at Millcreek Secondary School

Drama: *Course Profile* — ADA2O0 Grade 9 Open

Course Description

This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.

Prerequisite: None

Ministry of Education, Overall Expectations/Learning Goals

A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;
A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;
A3. Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes;
B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;
B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.
C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
C2. Contexts and Influences: demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

The Drama Program @ Millcreek Secondary School

Themes of Study

Theme I

Choices & Consequences

Theme II

Inclusion & Exclusion in *Society*

Theme III

Cultural Experiences

What we teach (Curriculum *Ministry of Education*)

In ADA2O0 students engage in learning experiences that focus on acquiring skills and knowledge pertaining to art and life. Opportunities to individually and collectively create and present, reflect, respond, and analyze, and develop important foundations situate students to respect the discipline of drama while helping them make connections intrinsic and extrinsic to drama, theatre and performance well beyond the classroom walls.

Why we teach it (Pedagogy)

As responsible practices, students begin and/or continue to understand the basics of drama, theatre, and performance, using these foundational skills and knowledge as building blocks to inform not only the quality of their creating and presenting, and reflecting, responding, and analyzing, but also to meet success criteria for further studies in the drama program. Thus, assessments focus on past, present, and future considerations of the craft, with a simultaneous focus on the power and impact of drama, theatre and performance relative to self, other, and the world. In inquiry-based learning and collaborative efforts, students work on projects that encouraged them to lead with their value/strengths while developing/improving their gaps in learning (skills and knowledge). Curriculum design is dynamic and holistic, carefully integrating the following drama education categories: Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches; Moral Education and Social Justice; Artistic Expression.

How we teach it (Methodology)

- Themes of Study
- Scaffolding/Building Blocks (skills & knowledge)
- Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- Activities/exercises (In Role/Out of Role)
- Elements of Drama
- Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime)
- Reviews (e.g. play, movie)
- Theatre History
- Ensemble work
- Playing/Gaming
- Drama Works, Theatre, Performance
- Integrated technology
- 21st Century Competencies
- Characterization
- Willing Suspension of Disbelief/Imagination
- Analysis (e.g., script, character, text)
- Field Trips/Experiential Learning
- Tests (e.g., content, skills, concepts & knowledge)
- Collective Creation
- Conferences
- Dialogues/Discussions
- Reflective/Creative Writing (individual and group)
- Critiques (Verbal/Written)
- Genres and Styles
- Peer/Self Assessment
- Storytelling/Narrative
- Improvisation
- Research/Projects
- Workshops
- Showcases
- Meaning/Interpretation
- Presentations

Who should take this course (the *Ideal* student)

Social & Cultural Capital:
- Students who want to improve on building their teamwork and leadership capacities in project-based learning contexts and collaborative inquiry (e.g., communication, citizenship, social interaction, conflict resolution)
- Students who want to improve intrapersonal and interpersonal relationships

Cross Curricular/Interdisciplinary Approaches:
- Students who want to acquire an arts credit through the integration of different fields and disciplines (e.g., media studies, philosophy)
- Students who want to develop competencies pertaining to critical/computational thinking, creativity, innovation, and problem solving alongside other 21st Century literacies

Moral Education and Social Justice:
- Students who want to create and critique drama and theatre works from the lens of identity, society, and power relations.
- Students who want to become mindful of how drama, theatre, and performance can be utilized as outlets for understanding self and other, learning to understand the rich diversity of lived histories/experiences in our world

Artistic Expression:
- Students who have an intrinsic/developed appreciation for drama, theatre, and performance
- Students who want to create drama and theatre works that entertain and have meaning/purpose.
- Students who want to pursue drama or theatre as a career and/or in post secondary schooling

The Drama Program @ MSS After School Programing

School Production | Drama Club | Improv Club/Team | Dance Club | MSS ARTs Council | SEARS Drama Festival | AWESOME! Theatre Festival

The Arts Program at Millcreek Secondary School

Drama: *Course Profile* — ADA3M0 College/University

Course Description

This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.

Prerequisite: Drama, Grade 9 or 10 Open

Ministry of Education, Overall Expectations/Learning Goals

A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;
A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;
A3. Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes;
B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works;
B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts;
C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
C2. Contexts and Influences: demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

The Drama Program @ Millcreek Secondary School

Themes of Study

Theme I

The "**NAMING**" Project:

A Balance of Self & Other

Theme II

When *Silence* Communicates

Theme III

Humanity: A **Celebration** of our **Existence**

What we teach (Curriculum *Ministry of Education*)

In ADA3M0 students continue to use previously explored competencies from ADA1O0 and/or ADA2O0 to expand on their understandings in creating and presenting, reflecting, responding, and analyzing, and foundations. Rich performance tasks are evidenced through inquiry and project-based learning. A deepened awareness of the interplay of life and art is explored, as students sharpen their skills and knowledge to produce dramas, theatre, and performances through diverse perspectives, genres, and styles. Students progress their practice as artists by devising original works and interpreting ideas that entertain and transform. Artistic licence is expressed beyond the walls of the classroom in the AWESOME Theatre Festival, Arts Night, and the Annual School Production.

Why we teach it (Pedagogy)

As responsible practices, students continue to understand the basics of drama, theatre, and performance, using these foundational skills and knowledge as building blocks to inform not only the quality of their creating and presenting, and reflecting, responding, and analysing, but also to meet success criteria for further studies in the drama program. Thus, assessments focus on past, present, and future considerations of the craft, with a simultaneous focus on the power and impact of drama, theatre and performance relative to self, other, and the world. In inquiry-based learning and collaborative efforts, students work on projects that encouraged them to lead with their value/strengths while developing/improving their gaps in learning (skills and knowledge). Curriculum design is dynamic and holistic, carefully integrating the following drama education categories: Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches; Moral Education and Social Justice; Artistic Expression.

How we teach it (Methodology)

- Themes of Study
- Scaffolding/Building Blocks (skills & knowledge)
- Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- Activities/exercises (In Role/Out of Role)
- Elements of Drama
- Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime)
- Reviews (e.g. play, movie)
- Theatre History
- Ensemble work
- Playing/Gaming
- Drama Works, Theatre, Performance
- Integrated technology
- 21st Century Competencies
- Characterization
- Willing Suspension of Disbelief/Imagination
- Analysis (e.g., script, character, text)
- Field Trips/Experiential Learning
- Tests (e.g., content, skills, concepts & knowledge)
- Collective Creation
- Conferences
- Dialogues/Discussions
- Reflective/Creative Writing (individual and group)
- Critiques (Verbal/Written)
- Genres and Styles
- Peer/Self Assessment
- Storytelling/Narrative
- Improvisation
- Research/Projects
- Workshops
- Showcases
- Meaning/Interpretation
- Presentations

Who should take this course (the *Ideal* student)

Social & Cultural Capital:
- Students who want to improve on building their teamwork and leadership capacities in project-based learning contexts and collaborative inquiry (e.g., communication, citizenship, social interaction, conflict resolution)
- Students who want to improve intrapersonal and interpersonal relationships

Cross Curricular/Interdisciplinary Approaches:
- Students who want to acquire an arts credit through the integration of different fields and disciplines (e.g., media studies, philosophy)
- Students who want to develop competencies pertaining to critical/computational thinking, creativity, innovation, and problem solving alongside other 21st Century literacies

Moral Education and Social Justice:
- Students who want to create and critique drama and theatre works from the lens of identity, society, and power relations.
- Students who want to become mindful of how drama, theatre, and performance can be utilized as outlets for understanding self and other, learning to understand the rich diversity of lived histories/experiences in our world

Artistic Expression:
- Students who have an intrinsic/developed appreciation for drama, theatre, and performance
- Students who want to create drama and theatre works that entertain and have meaning/purpose.
- Students who want to pursue drama or theatre as a career and/or in post secondary schooling

The Drama Program @ MSS After School Programing

School Production | Drama Club | Improv Club/Team | Dance Club | MSS ARTs Council | SEARS Drama Festival | AWESOME! Theatre Festival

The Arts Program at Millcreek Secondary School

Drama: *Course Profile* — ADA4M0 College/University

Course Description

This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.

Prerequisite: Drama, Grade 11, University/College Preparation

Ministry of Education, Overall Expectations/Learning Goals

A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;
A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;
A3. Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes;
B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works;
B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts;
C1. Concepts and Terminology: demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
C2. Contexts and Influences: demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

The Drama Program @ Millcreek Secondary School

Themes of Study

Theme I

Our Community: Local, National, and Global Perspectives

Theme II

Puppetry & Puppet Masters: Plight in an Adolescent's Reality

Theme III

The Dramatist's World

What we teach it (Curriculum *Ministry of Education*)

In ADA4M0 students continue to use previously explored competencies from ADA1O0, ADA2O0 and ADA3M0 to expand on their understandings in creating and presenting, reflecting, responding, and analyzing, and foundations. Rich performance tasks are evidenced through inquiry and project-based learning. A deepened awareness of the interplay of life and art is explored, as students sharpen their skills and knowledge to produce dramas, theatre, and performances through diverse perspectives, genres, and styles. Students progress their practice as artists by devising original works and interpreting ideas that entertain and transform. Artistic licence is expressed beyond the walls of the classroom in the AWESOME Theatre Festival, Arts Night, and the Annual School Production.

Why we teach it (Pedagogy)

As responsible practices, students continue to understand the basics of drama, theatre, and performance, using these foundational skills and knowledge as building blocks to inform not only the quality of their creating and presenting, and reflecting, responding, and analyzing, but also to meet success criteria beyond secondary school. Thus, assessments focus on past, present, and future considerations of the craft, with a simultaneous focus on the power and impact of drama, theatre and performance relative to self, other, and the world. In inquiry-based learning and collaborative efforts, students work on projects that encouraged them to lead with their value/strengths while developing/improving their gaps in learning (skills and knowledge). Curriculum design is dynamic and holistic, carefully integrating the following drama education categories: Social and Cultural Capital; Cross Curricular/Interdisciplinary Approaches; Moral Education and Social Justice; Artistic Expression.

How we teach it (Methodology)

- Themes of Study
- Scaffolding/Building Blocks (skills & knowledge)
- Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- Activities/exercises (In Role/Out of Role)
- Elements of Drama
- Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime)
- Reviews (e.g. play, movie)
- Theatre History
- Ensemble work
- Playing/Gaming
- Drama Works, Theatre, Performance
- Integrated technology
- 21st Century Competencies
- Characterization
- Willing Suspension of Disbelief/Imagination
- Analysis (e.g., script, character, text)
- Field Trips/Experiential Learning
- Tests (e.g., content, skills, concepts & knowledge)
- Collective Creation
- Conferences
- Dialogues/Discussions
- Reflective/Creative Writing (individual and group)
- Critiques (Verbal/Written)
- Genres and Styles
- Peer/Self Assessment
- Storytelling/Narrative
- Improvisation
- Research/Projects
- Workshops
- Showcases
- Meaning/Interpretation
- Presentations

Who should take this course (the *Ideal* student)

Social & Cultural Capital:
- Students who want to improve on building their teamwork and leadership capacities in project-based learning contexts and collaborative inquiry (e.g., communication, citizenship, social interaction, conflict resolution)
- Students who want to improve intrapersonal and interpersonal relationships

Cross Curricular/Interdisciplinary Approaches:
- Students who want to acquire an arts credit through the integration of different fields and disciplines (e.g., media studies, philosophy)
- Students who want to develop competencies pertaining to critical/computational thinking, creativity, innovation, and problem solving alongside other 21st Century literacies

Moral Education and Social Justice:
- Students who want to create and critique drama and theatre works from the lens of identity, society, and power relations.
- Students who want to become mindful of how drama, theatre, and performance can be utilized as outlets for understanding self and other, learning to understand the rich diversity of lived histories/experiences in our world

Artistic Expression:
- Students who have an intrinsic/developed appreciation for drama, theatre, and performance
- Students who want to create drama and theatre works that entertain and have meaning/purpose.
- Students who want to pursue drama or theatre as a career and/or in post secondary schooling

The Drama Program @ MSS After School Programing

School Production | Drama Club | Improv Club/Team | Dance Club | MSS ARTs Council | SEARS Drama Festival | AWESOME! Theatre Festival

Appendix B. Themes of Study

The Arts Program at Millcreek Secondary School

Drama: Theme Profile — ADA1O0 Grade 9 Open

Overarching Learning Goals (Ontario Ministry of Education Expectations)

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, & ANALYSING	C. FOUNDATIONS
A1. The Creative Process Use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;	**B1. The Critical Analysis Process** Use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;	**C1. Concepts and Terminology** Demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
A2. Elements and Conventions Use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;	**B2. Drama and Society** Demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;	**C2. Contexts and Influences** Demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
A3. Presentation Techniques and Technologies Use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.	**B3. Connections Beyond the Classroom** Identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.	**C3. Responsible Practices** Demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

Themes of Study

Theme I

Art for Art's Sake
An Introduction to *Drama, Theatre,* and *Performance*

Art for Art's Sake: An Introduction to *Drama, Theatre,* and *Performance*, is a theme of study that provides students with a survey of knowledge about the origins of theatre along with situating their learning experiences in the context of how and why drama, theatre, and performance have been utilised to entertain and transform people's lives. The theme commences with various opportunities for play/games, which permit students to secure a safe space (e.g., community of trust) for inquiry-based learning and collaboration. In one of their first tasks, students unpack their preconceived notions about drama, as a course of study, creating freely within their own understanding of the subject. Students are then taken on a journey whereby they are introduced to foundational skills (e.g., willing suspension of disbelief, elements of drama, techniques, conventions of drama, positive and constructive critiquing, inquiry-based learning) and knowledge (e.g., concepts, theory, historical context, terminology) that will help them form deeper understandings (e.g., creating and presenting; reflecting, responding, and analyzing; foundations) intrinsic and extrinsic to the course. This learning goal is done through rich assessment as, for, and of learning tasks. Exploring such polarising movements as Art for Art's Sake versus Social Justice grounds students in their assessment goals, as they meet success criteria that respects the discipline of drama, and theatre and performance, while interconnecting competencies and life lessons well beyond art.

Theme II

It's a Tragedy!

It's a Tragedy! is a theme of study that provides students with learning experiences within the genre and style of Tragedy. The first half of the theme considers Classical Tragedy where students research, analyze and apply its characteristics (e.g., the supernatural, catharsis, internal/external conflict, protagonist and antagonists, fate, catastrophic events, stories with unfortunate/sad endings), in diverse contexts that have them understanding the genre and style in imaginary and real world contexts. Central to understanding Classical Tragedy, a main focus of interest that students explore, in and out of role, is the idea of the classic hero, his/her high status in society, and subsequent fall from grace/reversal of fortune due to a tragic flaw in character. Although students visit ancient and Elizabethan perspectives to acquire skills and knowledge pertaining to the historical background of Classical Tragedy, most of their learning is situated in modern day, where they discuss, critique, create and engage in drama works based on real world and fictitious tragic heroes/stories. The second half of the theme focuses on Modern Tragedy where students compare and contrast its style (e.g., main characters with low status eventually falling to even lower status) to Classical Tragedy. While students have opportunities to critically analyze, apply, and present influences of Modern Tragedy, great emphasis is, however, placed on one contemporary event—the murder of Reena Virk (a true Canadian crime). Through this real-life story about a teenage girl who exemplifies ideologies concerning the bully, the bullied and the bystander, students use the creative process (e.g., reading newspaper articles, constructing developed empathy) to inform their learning in a variety of drama conventions (e.g., teacher in role, monologue, collective creation).

Theme III

Comic Relief

Comic Relief is a theme of study in which students learn presentation techniques and forms attributed to the genre and style of Comedy (e.g., the rise in fortune of the Comic Hero; the Sub Genres of Comedy; Commedia dell'arte; rules of improvisation) along with experiencing the unique quality of laughter that exudes from it (e.g., laughter as entertainment, as catharsis, as inference). Together with previously studied and newly introduced drama/theatre structures and forms, students make connections as to how Comedy can be a platform to play, perform, present and witness perceptions and insights in relation to humour. Students critically think and inquire about the motives behind Comedy's stimulation of laughter from humour (e.g., Comedy's use of humour to entertain and interest people; to invite amusement and laugher from willing audiences; to comment on civilisation and the human condition; to defuse and pacify situations of tension; to provoke a response; to persuade and strengthen one's position) and, consequently, participate in thoughtful exercises, conversations, and observations exploring the historic implications concerning the apparent or actual motives behind Comedy's stimulation of laughter from humour. Students learn how the genre of Comedy, and its stylistic decisions certainly have, and continue to cause offense and perpetuate disparaging stereotypes. Yet, they also learn about the duality of stereotypes in life and art, seeing how stereotypes in drama/theatre practices consciously, regularly, and readily contextualise ideas or emotions for an audience, drawing on archetypes and generalities to inform aesthetic choices. Students identify and apply in their drama works how stereotypes quickly convey meaning (e.g., stock characters), learning about the skills, techniques and laughter embedded in the qualities of Comedy's rich history. Conversely, they are also educated about the social, moral, cultural and political marginalisation associated with Comedy as a genre and style of drama, theatre, and performance.

The Arts Program at Millcreek Secondary School

Drama: *Theme Profile* — ADA2O0 Grade 10 Open

Overarching Learning Goals (Ontario Ministry of Education Expectations)

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, & ANALYSING	C. FOUNDATIONS
A1. The Creative Process Use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;	**B1. The Critical Analysis Process** Use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;	**C1. Concepts and Terminology** Demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
A2. Elements and Conventions Use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;	**B2. Drama and Society** Demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;	**C2. Contexts and Influences** Demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
A3. Presentation Techniques and Technologies Use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.	**B3. Connections Beyond the Classroom** Identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.	**C3. Responsible Practices** Demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

Themes of Study

Theme I **Choices & Consequences**	**Choices and Consequences**, is a theme of study that provides students with learning experiences concerning making sound and informed decisions. The theme allows students to scrutinise conflicts and/or tensions that may act as barriers to realising positive outcomes (e.g., peer pressure, social codes, efficacy, identity politics, intersectionality). Using their own and other people's lived histories, students delve deeper into the creative process (e.g., Theatre of the Oppressed), where they learn more about how drama, theatre, and performance can build significant relationships between its players and audience (e.g., Spect-actors, Forum Theatre, protests, mise en scène). Assessments challenge student competency in creating and presenting their discoveries as student-artists, having them critically think about and interpret choices and consequences in known and new conventions (e.g., tableaux, character profile/analysis, writing in role, producing a play). Thus, this theme of study helps students learn to make informed decisions and predict outcomes within both the fictitious and real world, and, as such, the interplay of art and life equips them to reflect on, and communicate how choices can have positive or negative impacts. Students utilise their research to bridge learning in and outside of the class, discussing (e.g., online and in person) and generating drama works that identify, describe, and demonstrate learned skills and knowledge. However, students also identify, describe, and demonstrate how decision making can be incredibly complex, leading to outcomes that may be beneficial for some, and harmful/disruptive to others (e.g., war, innovation). The major assessment of learning in this theme of study is a 10-minute production, where students work in large groups to develop a play addressing possible choices that resulted in a teenage boy being stabbed and left critically wounded. Through a stronger concentration on presentation techniques and technologies, students demonstrate greater understanding of production roles (e.g., producer, director, stage manager, light designer, sound designer, publicity crew, costume designer, set designer) while evolving their artistic licence.
Theme II **Inclusion & Exclusion in *Society***	**Inclusion & Exclusion *in Society*** is a theme of study in which students learn about the practice of inclusion and exclusion in a variety of context in society. Although the inclusion and exclusion is explored through differentiated criteria (e.g., health care, safety measures, categorising research, age factors, clinical trials, physical barriers, study groups, childcare), the principal focus of the theme is to investigate the social implications of both ideologies. Reasoning the who, what, when, where, why, and how of social inclusion and exclusion helps students to identify, analyze, discourse about, and creatively express the ways in which discrimination is harmful and how equity for all can be championed. The two major assessments of learning employ mime as the style and performance medium to investigate implications surrounding social inclusion and exclusion. Having learned and met success criteria about the history of mime, its cultural significance, and its qualities in performance art and physical theatre, students embark on completing rich performance tasks that evaluate inclusion and exclusion through literal (e.g., universal symbolic meaning and understanding) and abstract (e.g., emotionally driven to convey meaning and interpretation) modes of expression. Through literal mime, students use the convention of 'Anthology' to showcase comedic 'Mimedramas,' which employ the senses to share tales of exclusion and, subsequently, hopes for inclusion. Students demonstrate an understanding of the nature and function of mime as a form, becoming skilled in its unique elements (e.g., weight, shape, smell, taste, sight, balance) and techniques (e.g., using the body to manipulate illusions of our physical world, time and space). Through abstract mime, students continue to develop their new knowledge and skills in the convention of 'Dancedrama,' where movement-based artistic expression is appreciated to convey the emotionally tense side of mime. Done in a collective creation, the class writes and produces their 'Dancedrama' to directly confront the feelings and emotional unrest that is often associated with social exclusion in adolescent life.
Theme III **Cultural Experiences**	**Cultural Experiences** is a theme of study in which students learn about how culture has and continues to evolve and shape society, as a whole. Students research and discover how a cultural paradigm is not static but is fluid and dynamic, influencing our daily lives, attitude, and belief systems, and valuations of the past, present, and future. Responding to students' sensibilities and logical reasoning about cultures and subcultures, the major assessment of learning has students using the convention of 'Choral Speaking and Chanting' to present drama works. Students learn the skills and knowledge (e.g., elements and principles) needed to create a 'Choral Speaking and Chanting' performance, specifically how voice and the manipulation of voice can lead to lively spectacles of theatre. Making connections beyond the classroom is visible throughout this theme, notably cross curricular/interdisciplinary approaches, considering how compiled data (e.g., diverse pieces of literary texts), about a specific culture/subculture, is used to present arguments outside of written frameworks.

The Arts Program at Millcreek Secondary School

Drama: *Theme Profile* ADA3M0 Grade 11 College/University

Overarching Learning Goals (Ontario Ministry of Education Expectations)

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, & ANALYSING	C. FOUNDATIONS
A1. The Creative Process	**B1. The Critical Analysis Process**	**C1. Concepts and Terminology**
Use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;	Use the critical analysis process to reflect on and evaluate their own and others' drama works;	Demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
A2. Elements and Conventions	**B2. Drama and Society**	**C2. Contexts and Influences**
Use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;	Demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;	Demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
A3. Presentation Techniques and Technologies	**B3. Connections Beyond the Classroom**	**C3. Responsible Practices**
Use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.	Identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts.	Demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

Themes of Study

Theme I

The "NAMING" Project: A Balance of Self & Other

The Naming Project ***A Balance of Self & Other*** is a theme that asks students to explore the multifaceted nature of identity – deepening their investigations of who they are and how they continue to find commonality with fellow humankind. Students engage in lessons where they deepen their awareness of intrapersonal and interpersonal relations – locating their respective positionalities and becoming mindful of their peers' unique and distinctive qualities. The Theme begins with an intense game, 'The Game of Survival,' requiring that students compete in groups strategizing to win the game by proving that their plan is the best idea that will help them exist on a tropical islands for one year. With the Drama Program's mantra being, "Every game/activity/lesson has a purpose," students soon realize that the 'The Game of Survival' is a parable, used to instruct the lessons of group dynamics, temperament, valuation, and gaps in learning/knowing within collaborative inquiry and project-based learning. In a Theme that expects students to deconstruct/unpack who they are in order to effectively work within difference, the major assessment of learning is the 'The Naming Project.' In this rich performance task– one that simultaneously introduces the practical application of costumes, sets, and properties for meaning making– students utilize intra/interpersonal knowledge to critically express notions of identity and voice. Using foundational and new elements and conventions of drama successfully to create a drama work from the ensemble's lived histories and experiences, students deepen their understanding of how the creative process, rooted in the integration of intrapersonal and interpersonal connections, can be the cause of wonderful artistic expressions on the stage.

Theme II

When *Silence* Communicates

When Silence Communicates is a theme of study that provides students with learning experiences where they collectively and individually investigate the notion of *silence*. Investigations of silence are grounded in literal and abstract ways of thinking, taking students on journeys where they develop knowledge and skills pertaining to the creative process, reflecting, responding, and analyzing, and foundations. Elements and conventions of drama, theatre, and performance are rooted in understanding non-verbal cues and subtext as modes of communication. In one of their first tasks, students are instructed to 'unpack' their own communication style, paying carful attention to how they engage others, in person and online, when words are not spoken. Students connect their understanding of silence well beyond the classroom researching how silence has been employed for great benefits (e.g., yoga, meditation, showing respect), and how it can be used as a form of abuse and bullying (e.g., stonewalling, suppressing voice). Silence and how it exists in our subtext in real life contexts is critically examined; it is also explored for entrainment value, as well (e.g., pantomime and mime; emoting and expressing ideas through facial expression and/or physicality; masquerade). The two major structures and forms that students are introduced to are 'Minimal Script' and 'Mimedrama.' In these rich performance tasks, students have opportunities to work with peers (Minimal Script) and in a collective creation (Mimedrama) where their subtext and physical theatre understanding propels them to meet success criteria and learning goals inherent to the Theme.

Theme III

Humanity: A **Celebration** of our **Existence**

Humanity: **a Celebration of our Existence** is a theme of study that provides students with educational opportunities to become more aware of the origins of drama and theatre, and performance. This theme is existential in nature; thus, learning goals and success criteria measure students' capacity to demonstrate knowledge and understanding concerning the origins and development of drama and theatre arts and how both fields have influenced past and present societies in areas of performance. Students learn how humankind has employed diverse methods to celebrate existence in many ways (e.g., ritual, storytelling) and share about how and why these celebratory events have informed their own/other's lived histories (e.g., birthdays, worship, festivals, family get-togethers, proms, playing masque, weddings, funerals, national holidays, meditation/healing). Students, as a means to continue engaging in healthy discourses of difference, also research and investigate ritualistic praxis that do not align with equity, human rights, or religious/moral dogma of their own. Building responsible practices around the interplay of art and life/life and art have students learning to critically think about audience attention and/or participation. Accordingly 'Ritual' and 'Storytelling" are two conventions that ground students to understand the nature and function of primal drama forms, elements, conventions, and techniques in their assessments (e.g., creating and presenting; reflecting, responding, and analyzing; foundations). First, students deconstruct the art of effective 'Storytelling' and evoke purpose and value from a variety of sources (e.g., photos, artefacts). Second, students create 'Rituals' that celebrate some aspect of their realities, bringing meaning to multivocality in significant and expressive ways.

The Arts Program at Millcreek Secondary School

Drama: *Theme Profile* ADA4M0 Grade 12 College/University

Overarching Learning Goals (Ontario Ministry of Education Expectations)

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, & ANALYSING	C. FOUNDATIONS
A1. The Creative Process	**B1. The Critical Analysis Process**	**C1. Concepts and Terminology**
Use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;	Use the critical analysis process to reflect on and evaluate their own and others' drama works;	Demonstrate an understanding of the nature and functions of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
A2. Elements and Conventions	**B2. Drama and Society**	**C2. Contexts and Influences**
Use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;	Demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;	Demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
A3. Presentation Techniques and Technologies	**B3. Connections Beyond the Classroom**	**C3. Responsible Practices**
Use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.	Identify knowledge and skills they have acquired through drama activities, and demonstrate an understanding of ways in which they can apply this learning in personal, social, and career contexts.	Demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

Themes of Study

Theme I **Our Community:** Local, National, and Global Perspectives	**Our Community: Local, National, and Global Perspectives**, is a theme of study that begins with students discoursing about the concept of community (e.g., its benefits and structural inequalities). From both microscopic and macroscopic perspectives, dynamic discussions centre on basic ideas of community (e.g., geographical, online/digital) to more specialised or circumstantial focuses of its meaning and purpose for connection (e.g., identity, political, cultural, interest groups). Using computational thinking to define and analyze "community" in a variety of activities, the main area of focus for the Theme is on the community of children. Through many hours of investigative research to find and understand the community of children (e.g., their interests, hobbies, fears, dreams, and their lived history compared to past and future generations), and by utilizing the convention 'Collective Creation' to produce a 25-35 minute play, the class embarks on creating a story that instructs an important life lesson to children. Concentrating on the community of children, one that is growing up in the 21st Century, the class's play is created to challenge fables and fairy-tales of the past where issues of marginalisation, exclusion of certain voices, and assumptions of one's station/identity in society (e.g., gender roles) were prevailing norms. Assessments of learning correspondingly focus on individual student expertise, which is needed to produce a large-scale theatrical work. Each student is responsible to take on a theatre position (e.g., Producer, Director, Playwright, Dramaturge, Set/Scenic Designer, Costume Designer, Choreographer/Movement Designer, Sound Designer, Lighting Designer, Hair and Make-up Designer) that will contribute to the collective meeting its success criteria. In conjunction with learning how to perform and tweak acting for children, and in becoming proficient in the theory/practical application of the knowledge and skills required to produce a 25-35 minute play, students broaden perspectives about the interplay of life and art/art and life.
Theme II **Puppetry & Puppet Masters:** Plight in an Adolescent's Reality	**Puppetry & Puppet Masters:** Plight in an Adolescent's Reality is a theme of study that provides students with learning experiences centering on the genre and style of puppetry, including its principles and techniques. Students discover how puppets (e.g., marionette, rod, mechanical, shadow, body, finger, stick, hand and glove) and the artistry of puppetry have a rich history; having stood the test of time is many cultures (e.g., as entertainment, as an instructional tool, as a form of therapy, as resistance). The theme also critically analyzes the psychological and philosophical ideas associated with a "puppet" and a "puppet master," evaluating how both stances together not only represent a material 'object' and its physical 'controller,' but, too, become a metaphor for power relations. It is in this concept of 'power' that the theme's major assessment of learning converges with the artistry of puppetry. Students reflect on the contexts and influences of power relations in their lives and tell these stories concerning their plight in puppet shows. In studying different types and styles of puppets/puppetry, success criteria are co-constructed to reflect the diversity of storytelling and puppet methods.
Theme III **The Dramatist's World**	**The Dramatist's World** is a theme of study where assessments of learning not only elevate the interplay of life and art/art and life, but also celebrate the totality of learning in the drama program. Students are challenged to utilize foundational knowledge to reflect, respond, and analyze within broader scopes to inform their creative process and artistic accomplishments. The name of the theme suggests that students, who are about to complete their last theme of study, are considered practicing artists, in their own right. Thus, each project in the theme ('Lip-Synch Theatre,' the 'AWESOME Theatre Festival,' and 'Scene Study') requires a level of professionalism and competence. Meeting success criteria follows the tradition of devising drama works that develop students' *social and cultural capital* perspective, that inform their *cross curricular/interdisciplinary approaches* to learning, that foster their *moral education and social justice* stance, and that enlighten their *artistic expression* in and outside of the classroom. Unlike the other themes that came before, there is greater concentration on students sharing their expertise as dramatists with a larger community/audience. Commencing with 'Lip-Synch Theatre' (e.g., transforming lyrics into dialogue and creating a theatrical marvel), journeying in to the 'AWESOME Theatre Festival (e.g., showcasing curricular and original works to junior drama students along with a talkback about the creative process) and ending with 'Scene Study' (e.g., working with a specific section of a previously read play – from the interpretation of the human condition, to a presentation of an accomplished piece of drama), emphasis is placed on students' understanding and valuing all overarching learning goals. Students are provided with the core – the underlying language, reinforcing and learning new skills and knowledge about creating theatre that is their own while at the same time paying careful attention to what it means to complete a drama program, and to recognise the depth of their own artistic practice.

Appendix C. Interview Questions

Staff Progressive Officer: Inclusive Programing and Teaching Support Services

1. People tend to interchange the following terms: Equality and Equity. On the subject of education, how would you separate both terms and, how might they relate to, or complement each other?

2. Focusing specifically on Equity in Education, what are some board policies and/ or documents that we currently have in place to ensure it exists in the classroom?

3. How would you define Culturally Responsive Practices?

4. There is a big push in the Board for teachers to develop Culturally Responsive Practice/ Cultural Proficiency. What does this look/ sound like and why is it important for today's educational goals for student success?

5. Is it important for teachers to locate their own positionality in order to endorse Equity and to be more culturally responsive in their practice? Why/ why not?

6. How might Equity and Culturally Responsive Practices support students and their future goals?

Staff Training and Teaching Coordinator: Mentorship

1. In your role as Staff Training and Teaching Coordinator: Mentorship, you have a firm grasp of the idea of mentorship. What is mentorship?

2. What are key characteristics a mentor must have?

3. What are key characteristics you would appreciate seeing in a mentee?

4. Is it important for the mentor and mentee to establish a relationship of some sort? Why/ why not?

5. How important is mentorship in fostering learning focused relationships with the mentee?

6. There is a big push in the Board for mentors to develop a stance of coaching, consulting and collaboration with their mentee. What does this look/ sound like and why is it important?

Past Teaching Coordinator: the Arts

1. What is the purpose of arts education?

2. What are some current goals for arts education and how have the Board/other educational institutions embedded these goals for the 21st Century learner?

3. Why is arts education important and how significant is it for student success?

4. How have goals/objectives for arts education changed, shifted or been reshaped over the years? Have there been any significant changes or transformations to curriculum? If so, can you identify and discuss them?

5. Is it important for students to:

a) Have an aesthetic understanding/appreciation of the arts?
b) Utilize the arts as a medium for identity construction?
c) All of the above?

6. Is arts education (*dance, drama, music, media/visual arts*), where it needs to be or do you feel we still have far to go? Why/why not?

Dramatic Arts Teacher

1. What were your initial thoughts/reactions of the Drama Program at Millcreek Secondary School?

2. How was Drama instructed to you? What did your teachers focus on and from your perspective, how have things changed?

3. Would you have taught Drama similarly or differently before teaching at Millcreek Secondary School?

4. How do you instruct the *Ethno-Drama* at MSS? What have you learned and how has it manifested/developed your practice?

5. Is equity, cultural responsiveness/proficiency, mentorship and arts education important in your daily practice? How might this look/sound? What kind of lessons do you instruct?

6. Can you share a story about how a theme changed/shifted your student's/students' perspective about self, other, and the world?

7. What are some next steps? Where do you see the program going as we move forward in the 21st Century?

Student Graduates (focus groups)

1. After receiving your one arts credit, why did you stay in the Drama Program at MSS?

2. Did your parents encourage you to take drama or did they expect you to embark on a different pathway?

3. Tell me about an experience in drama when, for you, the process led to a polished performance that stood the test of time?

4. We did a lot of work around process. Is there anything important or interesting that stands out?

5. We did a lot of work around product. Is there anything important or interesting that stands out?

6. Our drama program was designed to help you see things beyond your perspective – to consider other peoples' viewpoints. How did drama support you in recognizing/understanding ideas of self, other, and the world?

Confidentiality and Privacy:

All information supplied during the research will be held in confidence unless otherwise specifically indicated with consent. Data was collected through handwritten notes, video/audio tapes, and digital devices, and is safely stored in a locked cabinet. Data will be stored and safely archived electronically for future use only for the purpose of advancing data analysis in a password only accessible file. Confidentiality has and will continue to be provided to the fullest extent possible by law.

Appendix D. Equity and Inclusive Education, Policy 54

POLICIES AND REGULATIONS **Policy 54**

EQUITY AND INCLUSIVE EDUCATION

Statement of Policy

The [redacted] School Board is committed to providing and maintaining safe and healthy environments conducive to learning and working for all. The Board recognizes that encouraging, inclusive and respectful environments help students achieve to the best of their ability. To improve student success and achievement, we must ensure that students know they are safe, nurtured, welcomed, respected and included.

The *Equity and Inclusive Education Policy*, and related policies and procedures, reflect the Board's philosophies and framework, as outlined in its strategic plan, the *Report Card for Student Success*. One of the Board's key goals is the following: "Achieve equity for students and staff—we provide equity of access and opportunity for students and staff to learn, work and develop in an environment that is safe, nurturing, engaging, respectful and inclusive."

The policy is also aligned with and supports the expectations of the Board's Human Rights policy (Policy 51) and Safe Schools policy (Policy 48) to provide a learning and working environment free of negative factors. The Board upholds the principles of respect for human rights and fundamental freedoms enshrined in the *Canadian Charter of Rights and Freedoms, Constitution Act, 1982* and confirmed in the Ontario Human Rights Code (the ―Code‖). The Board and its staff are also committed to the elimination of all types of discrimination as outlined in Ontario's *Equity and Inclusive Education Strategy* (the ―Strategy‖); and in the Ontario Ministry of Education's (the ―Ministry‖) Policy/Program Memorandum No. 119 (2009), *Developing and Implementing Equity and Inclusive Education Policies in Ontario Schools*.

The Board recognizes the importance of equity of opportunity, and equity of access, to the full range and delivery of programs, services, and resources. All are critical to achieving successful educational and social outcomes for those served by the school system, as well as those who serve the system. The Board is therefore committed to an equitable education system that upholds and reflects the principles of fair and inclusive education, which should permeate all policies, programs, practices, and operations.

This policy has been developed in accordance with the *Equity and Inclusive Education Strategy* and the Ministry's Policy/Program Memorandum No. 119, and is consistent with the principles of the Code.

The Equity and Inclusive Education Policy is divided into eight sections:

A. Board Policies, Programs, Guidelines and Practices
B. Shared and Committed Leadership
C. School-CommunityRelationships
D. Inclusive Curriculum and Assessment Practices
E. ReligiousAccommodation
F. School Climate and the Prevention of Discrimination and Harassment
G. Professional Learning
H. Accountability and Transparency

A. Board Policies, Programs, Guidelines and Practices

The Board will ensure that its policy review cycle will result in aligning and integrating the requirements of the Code, Policy/Program Memorandum No. 119, and the *Strategy* into all Board policies, programs, procedures, and practices.

Respect for the diverse perspectives of the entire school community will be reflected in all areas of the teaching, learning and administrative culture. The Board will make every effort to identify and remove discriminatory biases and systemic barriers that may limit access to, and opportunity for, effective student engagement and achievement. The goal is to ensure that schools are inclusive and reflect the makeup of their diverse communities.

Guiding Principles

- Commit to the principles of equity and inclusive education in all existing and new Board policies, guidelines, strategic plans, practices, programs, procedures and organizational structures, consistent with the principles of the Code.
- Commit to removing systemic barriers to meet the needs of all students and staff.
- Establish the appropriate mechanisms to ensure accountability for achieving these goals.

B. Shared and Committed Leadership

The Board subscribes to a leadership philosophy that inspires, empowers, and supports all stakeholders in a critical task – implementing institutional practices and behaviours that cultivate equity and inclusive education. The Board is committed to providing informed and shared leadership to improve student achievement and close achievement gaps. This will be done in part by identifying, addressing, and removing all barriers and forms of discrimination, consistent with the Code.

The Board recognizes the critical connection between student leadership and improved student achievement, and will strive to include the student voice in implementing equity and inclusive education.

In accordance with the Ministry's *Ontario Leadership Strategy*, Board and school leaders will encourage and promote a collaborative approach to all dimensions of equity and inclusive education – one that ensures the participation of students, parents, unions, colleges and universities, service organizations and other diverse community partners.

Guiding Principles

- Recognize that informed leadership, committed to the principles of equity and inclusive education for the elimination of systemic barriers, is required at all levels of the organization.
- Exercise this leadership in partnership with parents and diverse communities, to prepare students to live in a diverse society.

C. School-Community Relationships

The Board recognizes that the effective review, development, implementation and monitoring of equity and inclusive education policies and practices requires the involvement of all members of the entire school community. The Board values the assets that all stakeholders can bring to enable each student to learn effectively and enhance educational opportunities for all.

The Board is committed to maintaining, developing and expanding collaborative relationships with parents, family members and diverse communities that support system and school improvement. The Board will undertake to identify, examine, and remove barriers that may prevent full participatory school-community relations.

Guiding Principles

- Increase the involvement of diverse communities in the development, implementation and monitoring of school board policies, procedures and programs.
- Nurture effective collaborative relationships between the Board, its schools and its diverse communities, to ensure that we include and account for the perspectives, experiences and needs of all – students, families, employees and communities.

D. Inclusive Curriculum and Assessment Practices

Students learn both the explicit and underlying curricula. To ensure inclusive curriculum and assessment practices, in content and delivery, the Board needs to recognize and affirm the life experiences of all students.

The Board recognizes that language proficiency is necessary for all students to achieve their academic potential, and that many students use a first language other than the two official Canadian languages. The Board affirms and values the linguistic and cultural diversity of its population.

The Board also acknowledges the importance of the guidance and counselling program in enabling all students to maximize their academic potential and realize their educational and career aspirations.

Providing multiple opportunities for formative assessment (assessment for learning) is an essential component of an inclusive curriculum. This promotes varied means of measuring student learning and instruction, and varied opportunities to demonstrate learning. Effective evaluation includes researched effective practices that truly reflect the current level of achievement of the student. A student perspective on assessment and evaluation practices increases the depth of understanding.

Guiding Principles

- Promote an equitable and inclusive curriculum that offers a balance of perspectives; enables students to see themselves reflected in their learning; and provides students with the knowledge, skills, attitudes and behaviours needed to live in a diverse, complex world. Students and teachers need to understand and respect all cultures, appreciate diversity and reject discriminatory attitudes and behaviours.
- Commit to a program of instruction that lets students achieve academic competence in English or French, and that respects and recognizes the international languages of

students and their social and cultural language variations. The primary task is to provide all students with a proficiency in the language of instruction, to maximize their potential to learn, communicate and realize their aspirations.

- Deliver a comprehensive outcome-based guidance program that is equitable and inclusive, and train all counsellors to meet the individual needs of a diverse student population.
- Commit to accurate, equitable and bias-free evaluation, assessment and placement – considering the diversity of the student population – to ensure that all students are successful and can achieve their potential.
- Deliver an instructional program that complies with Ontario's *Equity and Inclusive Education Strategy*, 2009 including the following:

  - give students and staff authentic and relevant opportunities to learn about diverse histories, cultures and perspectives;
  - support effective instructional practices that reflect the diverse needs and pathways of all students (e.g. differentiated instruction);
  - support evidence-based instructional and assessment practices across all subjects
  - support Student Success strategies for secondary students that engage students by meeting their diverse needs and interests;
  - review assessment and evaluation policies for discriminatory bias;
  - inform parents and students about board assessment and evaluation policies and practices;
  - ensure parents understand (linguistically and culturally) the assessment and evaluation policies and practices.

- Deliver an instructional program that is based on the principles of Universal Design for Learning and Differentiated Instruction as articulated in the 2009 draft of the Learning for All document, including the Principles of Differentiation for both instruction and assessment.
- Deliver a program that respects the Seven Fundamental Principles of assessment, evaluation and reporting as articulated in *Growing Success: Assessment, Evaluation and Reporting in Ontario Schools, Covering Grades 1-12, First Edition, 2010*.
- Commit to a program that is aligned to Assessment and Evaluation Enduring Understandings and board policies included in updated and current versions of Peel handbooks for assessment, evaluation and reporting, elementary and secondary.

E. Religious Accommodation

The Board recognizes and values the religious diversity within its community. The Board is committed to providing a safe, respectful and equitable environment for all, free from all forms of discriminatory or harassing behaviour, including those based on religion.

Freedom of religion is an individual right and a collective responsibility. The Board and the community it serves must work together to foster an inclusive learning environment – one that promotes acceptance and protects religious freedom for all. While the Board and its staff will take all reasonable steps to ensure such freedom, students and their families are expected to help the Board understand their religious needs, and work with the Board and its schools to determine appropriate and reasonable accommodations.

Guiding Principles

- Acknowledge each individual's right to follow, or not to follow, religious beliefs and practices free from discriminatory or harassing behaviour.
- Take all reasonable steps to provide religious accommodations to staff and students.
- Through the Faith Forward program, the Board will provide resources to help broaden the awareness of various faith and cultures, and their religious celebrations.

F. School Climate and the Prevention of Discrimination and Harassment

The school climate must welcome all stakeholders and encourage the active participation of parents, students and staff in ensuring that the principles of the Code, the *Occupational Health and Safety Act* and the *Equity and Inclusive Education Strategy* are applied in our schools. Further clarification and direction is provided in the guiding principles of PPM 144, *Bullying Prevention and Intervention* and PPM 145, *Progressive Discipline and Promoting Positive Student Behaviour*.

A respectful school climate includes the active participation of underrepresented peoples. It is a climate that values all students, staff and families, regardless of their race and ethnicity; gender; gender identity; place of origin; citizenship; religion; creed; cultural and linguistic background; social and economic status; sexual orientation; age; ability/disability; and any other immutable characteristics.

The ██████ School Board will use a range of strategies, including an equity lens and Code principles, to examine its policies, procedures and practices to address discriminatory practices. The Board will work towards eradicating these practices by ensuring that all members of the school community act in a timely manner in responding to claims of discrimination or harassment, including harassment not based on a prohibited ground of discrimination. PPM 145 requires schools to conduct anonymous school climate surveys of their students, staff and parents every two years in order to inform prevention and intervention planning. These surveys must include questions on bullying/harassment related to homophobia, gender-based violence, and sexual harassment.

Schools will share climate survey results with their safe schools teams, called Climate for Learning and Working Teams in ███, and build strategies into their school improvement plans to improve the school climate regarding issues identified through their climate surveys.

In the school and elsewhere in the Board, we also believe that part of maintaining an inclusive and equitable climate is ensuring the broadest representation of diverse populations.

Guiding Principles

- Maintain an environment free from harassment and discrimination – at any school or Board property or event, including off-site activities – for all staff, students and parents.
- Ensure respect for the dignity and well-being of each person.
- Eliminate both systemic and individual forms of harassment and discrimination
- Recruit, hire, train and promote staff who reflect the diversity of the community. The Board will work to remove any barriers to ensure fair, equitable and transparent employment practices, for all staff at every level.

G. Professional Learning

Professional learning increases the knowledge and skills that teachers bring to their craft, and thus engages the student with increasing complexity and precision teaching. Ongoing professional learning is the groundwork for positive changes in the schools of the Board.

Professional learning must include knowledge creation and knowledge sharing, to ensure that all voices are represented.

Guiding Principles

- Commit to staff development in equity and inclusive education for all teachers, as well as other staff, administration, and trustees.
- Encourage personnel, through this process, to acquire the knowledge, skills, attitudes and behaviours necessary to identify and eliminate discriminatory biases and systemic barriers under the Code.

H. Accountability and Transparency

As a publicly-funded education system, the Board acknowledges and assumes the responsibility for its policies, actions, and decisions.

In pursuing greater transparency and accountability, the Board, in respectful collaboration and communication with the whole school community, will report on its goals and progress in the areas of policy review, school improvement planning, and implementing Ontario's *Equity and Inclusive Education Strategy.*

Guiding Principles

- Assess and monitor Board progress in implementing the Equity and Inclusive Education Strategy.
- Embed the principles into all Board policies, programs, guidelines and practices.
- Communicate these results to the community.

Approved February 23, 1988
Revised December 18, 1991
Revised April 27, 1993
Approved March 31, 1995 (incorporates &replaces Policy 54 - Multiculturalism/Race Relations)
Revised January 1, 1998 (to reflect change in Board name)
Reviewed January 2000
Reviewed February 25, 2003
Reviewed December 2005
Approved August 24, 2010 (replaces former Policy 54 - Antiracism & Ethnocultural Equity)
Approved February 25, 2014

Appendix E. Bloom's Taxonomy

Miss Hooban's Blog. Applying Blooms Taxonomy in the Classroom.
http://5j2014misshooban.files.wordpress.com/2013/11/stobaugh_bloomstaxonomy_600.png

Applying Bloom's Taxonomy in Your Classroom

1. REMEMBER

Students are expected to retrieve information from memory, but aren't expected to change it in any way.

In-Class Instruction
Students memorize a definition of an associative property.

Assessment
Students are given a multiple choice question and asked to recognize the answer, or are asked to recall the answer and fill in a blank.

2. UNDERSTAND

Students are building new connections in their minds.

In-Class Instruction
Students identify the key characteristics needed for an organism to survive in a particular ecosystem.

Assessment
When given the description of a fictitious animal, students explain whether the animal will survive in a given ecosystem.

3. APPLY

Certain procedures or steps are expected to be followed in order to answer new problems.

In-Class Instruction
Students learn about Newton's three laws.

Assessment
Students are asked to examine the information about a car crash and determine which if any of Newton's laws apply to the situation.

4. ANALYZE

Students utilize lower-level thinking skills to identify key elements and examine each part.

In-Class Instruction
Students read a student lab report and identify the evidence to support the finding.

Assessment
Read the results of the scientific study and find supporting statements for each conclusion or finding.

5. EVALUATE

Informational sources are examined to assess their quality and decisions are made based on identified criteria.

In-Class Instruction
Students read about the physical effects of exercise on humans.

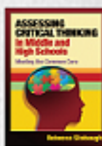
Assessment
Read an article about a famous athlete. Identify one piece of information in the article that fails to support the author's case that hard work was the main reason for the athlete's exceptional athletic skills.

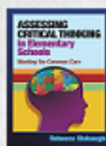
6. CREATE

Learners organize information in a new or different way.

In-Class Instruction
Students research the role of economics in business.

Assessment
Students brainstorm reasons for a problem and generate suggested solutions, and design and implement a campaign designed to solve the identified problem.





Adapted from
Assessing Critical Thinking in Middle and High Schools: Meeting the Common Core and
Assessing Critical Thinking in Elementary Schools: Meeting the Common Core
by Rebecca Stobaugh

www.eyeoneducation.com

Lesson 1 of 4

What is Comedy?

Course: ADA1O0 **Theme:** *Comic Relief*

Ontario Ministry of Education Expectations/Overarching Learning Goals

By the end of this lesson, students will:

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, AND ANALYSING	C. FOUNDATIONS
A1. The Creative Process	**B1. The Critical Analysis Process**	**C1. Concepts and Terminology**
☑ A1.1 use a variety of print and non-print sources ☑ A1.2 select and use appropriate forms to suit specific purposes in drama works ☑ A1.3 use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works	☑ B1.1 use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works ☑ B1.2 interpret short drama works and identify and explain their personal response to the works ☑ B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes	☑ C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects ☑ C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama ☑ C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works
A2. Elements and Conventions	**B2. Drama and Society**	**C2. Contexts and Influences**
☑ A2.1 use the elements of drama to suit an identified purpose and form in drama presentations ☑ A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations	☑ B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past ☐ B2.2 explain how dramatic exploration can contribute to personal growth and self-understanding ☐ B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values ☑ B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions	☑ C2.1 describe the origins and development of various drama forms, elements, conventions, and techniques ☐ C2.2 describe ways in which contemporary dramas show the influence of social trends
A3. Presentation Techniques and Technologies	**B3. Connections Beyond the Classroom**	**C3. Responsible Practices**
☐ A3.1 identify and use a variety of techniques or methods for establishing a rapport between performer and audience ☑ A3.2 use a variety of expressive voice and movement techniques to support the depiction of character ☐ A3.3 use a variety technological tools to communicate or enhance specific aspects of drama works	☐ B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities ☐ B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life ☐ B3.3 identify and describe various roles, responses, and competencies of key personnel in theatre work	☑ C3.1 identify and follow safe and ethical practices in drama activities ☑ C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works ☑ C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts

Lesson Topic:

The focus of **What is Comedy?** is for students to learn knowledge about Comedy as a genre and style of drama/theatre. First, students utilize prior knowledge to reflect on and communicate their understanding of the genre and style of Comedy. Commencing with the learning goals for **What is Comedy?**, students study the genre and style, working as individuals and collaboratively in a variety of contexts to explore, understand, identify, and analyze Comedy's key characteristics, qualities and attributes. Concluding the lesson, and demonstrated in rich performance tasks, students evidence the degree of learning that has been achieved by communicating and applying the knowledge and skills learned. These assessments provide opportunities for students to meet success criteria for the lesson, **What is Comedy?**, the *theme* of study, ***Comic Relief!***, and the Overarching Learning Goals governing the entire course and Drama Program, as a whole.

Steps:

Getting Started/Minds On:

- Students silently reflect on the genre and style of Comedy. (Teacher prompt: *"What is Comedy?" "When you hear someone refer to Comedy, what is the definition that comes to mind?"*). In pairs, students share their thoughts.
- The class is divided into 3 groups. Using markers and chart paper, each group records all perspectives from the collective, making sure that every group member's insights have been honoured and written down.
- Using their comprehensive data on the subject of Comedy, each group consolidates

Learning Achievements

- ☑ Knowledge/Understanding
- ☑ Thinking/Inquiry
- ☑ Communication
- ☑ Application

Assessment Strategies

- ☑ Observations
- ☑ Conversations
- ☑ Products

Form of Assessment

- ☑ Assessment *as* Learning
- ☑ Assessment *for* Learning
- ☑ Assessment *of* Learning

Materials/Resources

- ☑ ICT *(Information and Communication Technologies)*
- ☑ Graphic Organisers
- ☑ Blackline Masters
- ☑ Markers/Pencils/Pens

their findings, comparing and contrasting information to provide one cohesive definition for Comedy. They are instructed that their definition can only be one sentence long. Furthermore, once they have agreed on a definition for comedy, each group cannot change it, for they will be utilizing that particular understanding of Comedy for the next exercise.

- A representative from each group is chosen to present the definition to the class.
- Each group uses their definition for Comedy as the basis for their next rich performance task, which is to create a play. The play must evidence their chosen definition for Comedy and is 5-6 minutes in length.
- Students are informed that they have 4-5 days to work on their plays.
- Students are reminded to utilize prior knowledge and skills from Themes I and II, making sure to employ the codes and conventions of drama, theatre, and performance (e.g., concepts, form, elements of drama, and terminology) to ensure that learning is holistic/comprehensive. (Teacher prompt: *"In Theme I, you learned how to write a story with an appropriate plot structure, how to develop rich characters that have been carefully analyzed, and how to accept a fictional world through willing suspension of disbelief. How will you continue to apply this foundational knowledge while you explore new content?" "Although Theme II focuses on Tragedy, what information can you apply to the work that you are exploring right now?"*)

Working On It/Action:

- Each group has 4-5 periods to create their plays.
- Each group uses the creative process, elements and conventions, and presentation techniques and technologies from previous lessons in order to ground their storyline and characters within their definition for Comedy.
- Each group uses the critical analysis process, to profile rich characters (e.g. using character analysis), and create a story that has well developed plot structures (e.g., exposition, inciting incident, conflict, rising action, climax, falling action, denouement).
- Each group completes a run-through time sheet (a standardised backline master) to keep track of and record that they are meeting the success criteria for timing.
- Each group submits their plot structure and meets with the teacher, holding a conference, to ensure that past expectations for storytelling are being integrated into current learning.
- Each student submits their character analysis (online/in person) and receives feedback as to meeting success criteria for developing rich characters.
- Each group showcases their play to the class. Students are instructed to remember/take notes from two perspectives: what they observed as audience members, and what they experienced in the process/performance space as players. Doing this task prepares them for learning about the canon of Comedy.

Consolidation & Connections/Debrief:

- Students are provided with their Theme III package (a collection of literature surveying linear and lateral perspectives on Comedy in society) and are instructed to read selected sections concerning the following: historical context, salient characteristics, qualities and attributes that inform it as a genre and style of drama/theatre/performance (e.g., where it originated; the Comic Hero; stories that end happily).
- Through small and large group discussions, students are instructed to contextualise their new knowledge by providing examples of how Comedy is evidenced in diverse forms of entertainment.
- In pairs/small groups, students use iPads (a tangible graphic organiser is also available) to compile a list of 5-10 examples of characters (e.g., from movies, television shows, plays, novels) and explain why each character would be considered a comic hero (e.g., rise in fortune, likeable, clever).
- Students present their findings to the class (electronically or orally)
- Returning back to their original groups, students revisit their 5-6 minute play to compare and contrast their prior knowledge with their new knowledge about the genre and style of Comedy.

Teaching & Learning Strategies

- ☑ • Themes of Study
- ☑ • Scaffolding/Building Blocks (skills & knowledge)
- ☑ • Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- ☑ • Activities/Exercises (In Role/Out of Role)
- ☑ • Elements of Drama
- ☑ • Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime, Teacher in Role)
- ☑ • Reviews (e.g. play, movie, literature)
- ☑ • Theatre History
- ☑ • Ensemble work
- ☐ • Playing/Gaming
- ☑ • Drama Works, Theatre, Performance
- ☑ • Integrated technology
- ☑ • Characterization
- ☑ • Willing Suspension of Disbelief/Imagination
- ☑ • Analysis (e.g., script, character, image)
- ☐ • Field Trips/Experiential Learning
- ☐ • Tests (e.g., skills, concepts, & knowledge)
- ☐ • Collective Creation
- ☑ • Conference
- ☑ • Dialogue/Discussion
- ☑ • Reflective Writing (individual and group)
- ☐ • Critiques (Verbal/Written)
- ☑ • Genres and Styles
- ☑ • Peer/Self Assessment
- ☑ • Storytelling/Narrative
- ☑ • Improvisation
- ☑ • Research/Projects/Rich Performance Tasks
- ☐ • Workshops
- ☑ • Showcases
- ☑ • Meaning/Interpretation
- ☑ • Presentation

Considerations

- ☑ • Special Education Needs: Accommodations/Modifications
  - *Instructional* *Environmental* *Assessment*
- ☑ • English Language Learners (*e.g., Second Language [ESL] Literacy Development [ELD]*)
- ☑ • Environmental
- ☑ • Mental Health/Healthy Relationships
- ☑ • Equity and Inclusion
- ☑ • Multiple Literacies (*e.g., Numeracy, Human Rights, Communication [oral, written, visual], Critical, Technology*)
- ☑ • Health & Safety (*e.g., equipment*)
- ☑ • Ethics (*e.g., intellectual ownership, copyright material*)

Six Achievements of Ethno-Drama	Integration in Curriculum
1. Increased aptitude in other disciplines (However, not at the expense of potentially risking students' ability to see the value of drama and theatre for its own intrinsic artistic value)	Multiple Literacies such as Numeracy, Human Rights, Communication (oral, written, visual), Critical, and Technology are used in this lesson. Mathematical reasoning/Numeracy, for instance, is increased in learning when students record their participant findings, using graphic organisers to reflect, respond, and analyze their research (e.g., each group is instructed to complete their run-through time sheets [a standardised backline master] to keep track that they are staying within time constraints for the task. Both the plot structure and the character analysis recording devices are further examples of other standardised graphic organisers [online and tangible] that students repeatedly use in all grades of the program to meet success criteria). Multiple Literacies are also evidenced in this lesson when students work together using integrated thinking in their processes and products to meet success criteria. In project-based learning, from the practice of fairness, equity, respect, and inclusion, to the practice of utilizing integrated technologies to support thinking and the communication of drama works (e.g., 5-6 minute play), students consistently employ Multiple Literacies to reach learning goals. Students learn about Comedy outside of drama, theatre, and performance, focusing on how the genre and style has influenced other disciplines such as Film, Media Studies, History, and Literature.
2. Development of healthy personal identities (However, not at the risk of students viewing the world exclusively from local, narrow-minded, or biased perspectives)	In this lesson, students meet success criteria by reinforcing a cardinal rule in the class: valuing and leveraging their respective strengths by leading with skills and knowledge in which they are competent. Simultaneously, the expectation is that while students lead with their strengths, they, in turn, recognise, observe, explore, and attempt to work on developing gaps (knowledge and skills) in their respective learning. Students learn to improve their identities by working collaboratively. For instance, in this lesson, there are opportunities for students to be analyzers of research findings, organisers of data, writers of action plans, leaders of goal setting, and doers in accomplishing tasks. Upon finishing the Drama Program, the eventual goal is for all student-artists to have a healthy balance of being able to analyze, organise, write, lead, and accomplish any task as part of their individuality.
3. Mentoring of good-citizenship within the national context (However not at the risk of students experiencing a loss of individuality in favour of the morals and values of any governing body)	
4. Matured culturally diverse perspectives, challenging consideration of the world as a global community resulting in fair-minded unprejudiced views (However, not at the risk of endorsing homogeneity and sameness resulting in students' losing a sense of self along with their own cultural awareness)	
5. Promotion of drama as a space where students learn a variety of life skills (However, not at the risk of pressuring students and teachers to have a constant need for impact)	Collaborative inquiry and respecting the plurality of voice is a constant life skill students develop in the Drama Program. When the class is divided into 3 groups and they embark on examining their individual definitions for Comedy, careful attention is directed toward all perspectives being heard and appreciated in the collective. Every group member's insights are written down, regardless of expertise. Thus, collaborative inquiry and knowing how to find worth in diverse perspectives is part of the mindfulness of responsible practices in the classroom norms. Within collaborative inquiry, students learn how to authentically listen to each other in order to integrate different perspectives into an answer/possible solution.
6. Respecting and educating a versatile understanding of drama, theatre and performance (However, not at the risks of devaluing authentic, engaging and meaningful experiences for learners in favour of teaching, singularly, to product – the outcome of art)	Students are introduced to Comedy, reading about the salient characteristics, qualities and attributes that inform it as a genre and style of theatre. Selections of readings respect the cannon and field of theatre and students learn how Comedy was and continues to be integral to spectacle, entertainment, and making meaning in life.

Lesson 2 of 4 **The Magic of Laughter and Comic Relief**

Course: ADA100 **Theme:** *Comic Relief*

Ontario Ministry of Education Expectations/Overarching Learning Goals

By the end of this lesson, students will:

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, AND ANALYSING	C. FOUNDATIONS
A1. The Creative Process	**B1. The Critical Analysis Process**	**C1. Concepts and Terminology**
☑ A1.1 use a variety of print and non-print sources ☑ A1.2 select and use appropriate forms to suit specific purposes in drama works ☑ A1.3 use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works	☑ B1.1 use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works ☑ B1.2 interpret short drama works and identify and explain their personal response to the works ☑ B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes	☑ C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects ☑ C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama ☑ C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works
A2. Elements and Conventions	**B2. Drama and Society**	**C2. Contexts and Influences**
☑ A2.1 use the elements of drama to suit an identified purpose and form in drama presentations ☑ A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations	☑ B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past ☑ B2.2 explain how dramatic exploration can contribute to personal growth and self-understanding ☐ B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values ☑ B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions	☑ C2.1 describe the origins and development of various drama forms, elements, conventions, and techniques ☑ C2.2 describe ways in which contemporary dramas show the influence of social trends
A3. Presentation Techniques and Technologies	**B3. Connections Beyond the Classroom**	**C3. Responsible Practices**
☑ A3.1 identify and use a variety of techniques or methods for establishing a rapport between performer and audience ☑ A3.2 use a variety of expressive voice and movement techniques to support the depiction of character ☐ A3.3 use a variety technological tools to communicate or enhance specific aspects of drama works	☑ B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities ☑ B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life ☐ B3.3 identify and describe various roles, responses, and competencies of key personnel in theatre work	☑ C3.1 identify and follow safe and ethical practices in drama activities ☑ C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works ☑ C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts

Lesson Topic:

The focus of **The Magic of Laughter and Comic Relief** is for students to learn about how and why Comedy, as a genre and style, has and continues to stimulate release of positive emotions. First, students utilize prior knowledge to reflect about and communicate their understanding of Laughter and Comic Relief. Commencing with the learning goals for **The Magic of Laughter and Comic Relief**, students work as individuals and collaboratively in a variety of contexts to explore, explain, describe, understand, identify, and analyze laughter and comic relief in historic contexts and in their own lived histories. Concluding the lesson, and demonstrated in rich performance tasks, students evidence the degree of learning that has been achieved by communicating and applying their knowledge and skills about laughter and Comic relief. These assessments provide opportunities for students to meet success criteria for the lesson, **The Magic of Laughter and Comic Relief**, the *theme* of study, ***Comic Relief!***, and the Overarching Learning Goals governing the entire course and Drama Program, as a whole.

Steps:

Getting Started/Minds On:

- Independently, students use diverse methods of print and non-print sources (e.g., software programs and applications, performance, visual iconography, written/creative reflection, video) to explore and communicate their personal understandings of laughter. (Teacher prompt: *"without having access to search engines or any other means to acquire information information, how will you explain what laughter is? Remember that this is a personal exploration and any idea, feeling, or thought you have to describe laughter is acceptable. Consider how laughter is utilized in your daily lives, and identify, analyze, and explain your personal opinions using the provided requirements and criteria for success"*).
- In small groups, students present their findings.

Learning Achievements

- ☑ Knowledge/Understanding
- ☑ Thinking/Inquiry
- ☑ Communication
- ☑ Application

Assessment Strategies

- ☑ Observations
- ☑ Conversations
- ☑ Products

Form of Assessment

- ☑ Assessment *as* Learning
- ☑ Assessment *for* Learning
- ☑ Assessment *of* Learning

Materials/Resources

- ☑ ICT *(Information and Communication Technologies)*
- ☑ Graphic Organisers
- ☑ Blackline Masters
- ☑ Markers/Pencils/Pens

- 3-5 students volunteer to present their findings to the class.
- The class engages in a teacher facilitated discussion about laughter allowing students the opportunity to make connections and further insights that support their mutual learning and understanding (Teacher prompt: *"How and when do people employ humour to defuse tension or conflict in a situation?" "Provide an example from your lived history when you or someone else used laughter to defuse tension/conflict or to add entertainment to a moment." What was the circumstance and how did humour help to alleviate the conflict/tension or add entertainment value?"*).
- Students are introduced to the concept of comic relief (this definition is found in the Theme III package, as well), and how the discussion they just engaged in was a conversation about how comic relief can be utilized in diverse ways (e.g., Comedy's use of humour to entertain and interest people; to invite amusement and laughter from willing audiences; to comment on civilisation and the human condition; to defuse and pacify situations of tension; to provoke a response; to persuade and strengthen one's position).
- Returning to their Theme III package, students read about 6 Sub-Genres of comedy (Comedy of Characters, Situation Comedy, Romantic Comedy, Comedy of Ideas, Comedy of Manners, Dark Comedy) and in small groups, they reflect about how each Sub-Genre uses and draws laughter/comic relief in different ways

Working On It/Action:

- Students reinforce how laughter and comic relief are important attributes/characteristics of the genre and style of Comedy, referring back to the previous lesson **What is Comedy?**, along with referencing their Theme III package to complete rich performance tasks.
- Students create monologues (prior knowledge from Theme II) that evidence their understanding of laughter and comic relief from one of three images that have been posted around the classroom (colour images). These images are also available in the Theme III package in black and white. In this assessment of learning, students contextualise their monologues in one of the 6 Sub-Genres of Comedy, making sure to also pay attention to and to understand the audience that they are writing for.
- Students work in peers to workshop (providing positive and constructive criticism) each other's monologues. They go over the success criteria, making sure that key components of creating monologue are present (e.g., insight into the inner world of a character; expression of thoughts and emotions about a conflict and/or desire, etc.).

Consolidation & Connections/Debrief:

- Students present their monologues to the class and submit a written copy on the online forum (e.g., Google Classroom).
- Each student comments on 2-4 of their classmate's monologues (250 words), providing feedback on how well the monologues met success criteria for the assignment (see above).
- In groups of 4-6, students create a game (instructional exercise) and a subsequent lesson plan (prior knowledge from Themes I and II) centralised around understanding Comedy in deeper ways. Each game must support further learning and meet the learning goals that have been established for **The Magic of Laughter and Comic Relief**. Games can be grounded in theory and/or can be skilled based. Games must certainly bring enjoyment, laughter, and comic relief the learning, as well. (*Teacher prompt: "'Every game has a purpose,' and you and your group will create a game that helps your classmate's increase their competency level with regard to understanding key attributes that we have learned so far about Comedy.*)
- Each game is 10-15 minutes in length (including the explanation of instructions in addition to receiving some quick feedback from their peers at the end of the lesson). Their lesson plan and handout of instructions is submitted in hardcopy and online
- After playing each game, students respond to one group online, explaining 'how' and 'why' the game supported/advanced their learning about Comedy
- Students complete a written test further evidencing their knowledge and understanding of Theme III specific content learned thus far in **What is Comedy?**, and **The Magic of Laughter and Comic Relief**. The test is taken up in the same period so that students have immediate feedback/access to their areas of knowing and gaps in learning.

Teaching & Learning Strategies

- ☑ Themes of Study
- ☑ Scaffolding/Building Blocks (skills & knowledge)
- ☑ Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- ☑ Activities/Exercises (In Role/Out of Role)
- ☑ Elements of Drama
- ☑ Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime, Teacher in Role)
- ☑ Reviews (e.g. play, movie, literature)
- ☑ Theatre History
- ☑ Ensemble work
- ☑ Playing/Gaming
- ☑ Drama Works, Theatre, Performance
- ☑ Integrated technology
- ☑ Characterization
- ☑ Willing Suspension of Disbelief/Imagination
- ☑ Analysis (e.g., script, character, image)
- ☐ Field Trips/Experiential Learning
- ☑ Tests (e.g., skills, concepts, & knowledge)
- ☐ Collective Creation
- ☑ Conference
- ☑ Dialogue/Discussion
- ☑ Reflective Writing (individual and group)
- ☑ Critiques (Verbal/Written)
- ☑ Genres and Styles
- ☑ Peer/Self Assessment
- ☑ Storytelling/Narrative
- ☑ Improvisation
- ☑ Research/Projects/Rich Performance Tasks
- ☑ Workshops
- ☐ Showcases
- ☑ Meaning/Interpretation
- ☑ Presentations

Considerations

- ☑ Special Education Needs: Accommodations/Modifications

Instructional | *Environmental* | *Assessment*

- ☑ English Language Learners (*e.g., Second Language [ESL] Literacy Development [ELD]*)
- ☑ Environmental
- ☑ Mental Health/Healthy Relationships
- ☑ Equity and Inclusion
- ☑ Multiple Literacies (*e.g., Numeracy, Human Rights, Communication [oral, written, visual], Critical, Technology*)
- ☑ Health & Safety (*e.g., equipment*)
- ☑ Ethics (*e.g., intellectual ownership, copyright material*)

Six Achievements of Ethno-Drama	Integration in Curriculum
1. Increased aptitude in other disciplines (However, not at the expense of potentially risking students' ability to see the value of drama and theatre for its own intrinsic artistic value)	Multiple Literacies: Numeracy, Human Rights, Communication (oral, written, visual), Critical, and Technology mutually interconnect in this lesson. This is evident when students are instructed to use diverse methods of print and non-print sources (e.g., software programs and applications, performance, visual iconography, written/creative reflection, video) to explore and communicate their personal understandings of laughter. Multiple Literacies are also evidenced in this lesson when students work together using integrated thinking in their processes and products to meet success criteria. In project-based learning, from the practice of fairness, equity, respect, and inclusion, to the practice of utilizing integrated technologies to support thinking and the communication of drama works (e.g., monologue, game, written test), students consistently employ Multiple Literacies to reach learning goals. Philosophy is grounded in this lesson when students are instructed to communicate their personal knowledge and subsequent understandings about laughter.
2. Development of healthy personal identities (However, not at the risk of students viewing the world exclusively from local, narrow-minded, or biased perspectives)	In this lesson, students meet success criteria by reinforcing a cardinal rule in the class: valuing and leveraging their respective strengths by leading with skills and knowledge in which they are competent. Simultaneously, the expectation is that while students lead with their strengths, they, in turn, recognise, observe, explore, and attempt to work on developing gaps (knowledge and skills) in their respective learning. Students learn to improve their identities by working collaboratively. For instance, in this lesson, there are opportunities for students to be analyzers of research findings, organisers of data, writers of action plans, leaders of goal setting, and doers in accomplishing tasks. Upon finishing the Drama Program, the eventual goal is for all student-artists to have a healthy balance of being able to analyze, organise, write, lead, and accomplish any task as part of their individuality.
3. Mentoring of good-citizenship within the national context (However not at the risk of students experiencing a loss of individuality in favour of the morals and values of any governing body)	When students are asked to work in peers to workshop each other's monologues by verbally critiquing that key components of creating monologue are present (e.g., insight into the inner world of a character; expression of thoughts and emotions about a conflict and/or desire, etc.), this is in fact mentorship and good-citizenship. When students are instructed to create a game (instructional exercise) and a subsequent lesson plan (prior knowledge from Themes I and II) centralised around understanding Comedy in deeper ways, they become experts in understanding certain content in order to support extending learning for their peers. This, too, is mentorship and good-citizenship. Students actively seek mentorship when they write written tests, and have an opportunity to speak with their peers about their gaps in knowledge.
4. Matured culturally diverse perspectives, challenging consideration of the world as a global community resulting in fair-minded unprejudiced views (However, not at the risk of endorsing homogeneity and sameness resulting in students' losing a sense of self along with their own cultural awareness)	
5. Promotion of drama as a space where students learn a variety of life skills (However, not at the risk of pressuring students and teachers to have a constant need for impact)	Collaborative inquiry and respecting the plurality of voice is a constant life skill students develop in the Drama Program. When the class discourses about laugher and comic relief, when they work in peers to workshop their monologues, when they create their instructional games, and when they take up their written test, careful attention is directed toward all perspectives being heard and appreciated. In the Drama Program, it is expected that, from the beginning of grade 9 and reinforced all the way to grade 12, students learn how to have meaningful conversations, even within differences of opinion. Thus, collaborative inquiry and knowing how to find worth in diverse perspectives is part of the mindfulness of responsible practices, and is part of the classroom norms. Within collaborative inquiry, students learn how to authentically listen to each other in order to compute different perspectives into an answer/possible solution.
6. Respecting and educating a versatile understanding of drama, theatre and performance (However, not at the risks of devaluing authentic, engaging and meaningful experiences for learners in favour of teaching, singularly, to product – the outcome of art)	Students complete a written test further evidencing their knowledge of Theme III's specific content (e.g., facts, terms, definitions, elements and principles) learned so far in **What is Comedy?**, and **The Magic of Laughter and Comic Relief**. Students also continue to reinforce salient characteristics, qualities and attributes that inform Comedy as a genre and style of theatre by learning about laughter, comic relief, and 6 the sub-genres of Comedy. The also continue to respect drama/theatre/performance by learning more about the artistic expression (e.g., the creative process, monologue, gaming).

Lesson 3 of 4

Stereotypes & Archetypes

Course: ADA100 **Theme:** *Comic Relief*

Ontario Ministry of Education Expectations/Overarching Learning Goals

By the end of this lesson, students will:

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, AND ANALYSING	C. FOUNDATIONS
A1. The Creative Process	**B1. The Critical Analysis Process**	**C1. Concepts and Terminology**
☑ A1.1 use a variety of print and non-print sources ☑ A1.2 select and use appropriate forms to suit specific purposes in drama works ☑ A1.3 use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works	☑ B1.1 use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works ☑ B1.2 interpret short drama works and identify and explain their personal response to the works ☑ B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes	☑ C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects ☑ C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama ☑ C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works
A2. Elements and Conventions	**B2. Drama and Society**	**C2. Contexts and Influences**
☑ A2.1 use the elements of drama to suit an identified purpose and form in drama presentations ☑ A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations	☑ B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past ☑ B2.2 explain how dramatic exploration can contribute to personal growth and self-understanding ☑ B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values ☑ B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions	☑ C2.1 describe the origins and development of various drama forms, elements, conventions, and techniques ☑ C2.2 describe ways in which contemporary dramas show the influence of social trends
A3. Presentation Techniques and Technologies	**B3. Connections Beyond the Classroom**	**C3. Responsible Practices**
☑ A3.1 identify and use a variety of techniques or methods for establishing a rapport between performer and audience ☑ A3.2 use a variety of expressive voice and movement techniques to support the depiction of character ☑ A3.3 use a variety technological tools to communicate or enhance specific aspects of drama works	☑ B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities ☑ B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life ☑ B3.3 identify and describe various roles, responses, and competencies of key personnel in theatre work	☑ C3.1 identify and follow safe and ethical practices in drama activities ☑ C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works ☑ C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts

Lesson Topic:

The focus of **Stereotypes & Archetypes** is for students to critically explore the duality of stereotypes and archetypes in life and art. First, students participate in thoughtful exercises, conversations, and drama works that allow them to learn about the historic implications connected to the genre and style of Comedy. Students reflect, analyze and respond to the historic implications of Comedy—including evaluating and becoming more aware of their use of stereotypes and archetypes in their own artistic practice. Commencing with understanding the duality of Comedy, students learn how stereotypes in drama/theatre/performance consciously, regularly, and readily contextualise ideas and emotions for an audience, drawing on iconographic imagery and generalities to inform or pronounce aesthetic choices. The learning goals for the lesson **Stereotypes & Archetypes** situate students to work as individuals and collaboratively in a variety of contexts to explain, describe, understand, identify, and analyze how Comedy's stylistic decisions certainly have and continue to cause offense, and how they, as student-artists, need to make responsible choices when they, too, use archetypes and generalities to make meaning in their rich performance tasks.

Learning Achievements

- ☑ Knowledge/Understanding
- ☑ Thinking/Inquiry
- ☑ Communication
- ☑ Application

Assessment Strategies

- ☑ Observation
- ☑ Conversations
- ☑ Products

Form of Assessment

- ☑ Assessment *as* Learning
- ☑ Assessment *for* Learning
- ☑ Assessment *of* Learning

Materials/Resources

- ☑ ICT *(Information and Communication Technologies)*
- ☑ Graphic Organisers
- ☑ Backline Masters
- ☑ Markers/Pencils/Pens

Steps:

Getting Started/Minds On:

- Students choose their own groups (5-7 groups people/per group) and are provided with a set of markers (both multicultural and standard packs) and chart paper that has been previously divided into eight rectangle spaces, numbered 1 to 8. In each group, a 'resident visual artist' is chosen to help complete the learning goal. The learning goal is for each group to draw a full-bodied human representation of the image/iconography (revealed one by one) that is written on the board. Each group has 5 minutes to discuss and draw their interpretation of the image/iconography. (Teacher prompt: *"For number 1, your group will draw a Princess." "2…a Terrorist." "3…an Athlete." "4…a Slave." "5…a Married*

Couple" "6…a Nurse." "7…a Model." "8…an immigrant.")

- Each group posts their chart paper on the walls of the drama classroom.
- Individually, students are instructed to walk around and observe the drawings, taking care to look at the differences and similarities between all 8 images/iconography.
- As a whole, the class engages in a discussion about their observations. (Teacher prompt: *"What were some differences and similarities that you observed between the images/iconography?" "Which images/iconography had the most differences between all of the groups and why do you think/feel that may be the case?" "Which images/iconography had the most similarities between all the groups and why do you think/feel that may be the case?")*
- Students are introduced to the concept of stereotypes (this definition is found in the Theme III package), and how the drawing exercise was facilitated to help them 'unpack' their own biases and become more aware of personal prejudice and preconceptions. Simultaneously, students learn about how drama, theatre, and performance, along with other disciplines (e.g., Film and English), use archetypes—which are marginally different, but importantly distinguished from stereotypes— to consciously, regularly, and readily contextualise ideas and emotions for an audience, drawing on iconographic imagery and generalities to inform or pronounce aesthetic, character development, and narrative choices. (Teacher prompt: *"While stereotypes are like caricatures and tend to emphasize one or several commonalities at the expense of others, often in a prejudicial way, archetypes are generalized and tend to represent what is universal or common to all without malice. What are examples of stereotypes and archetypes?")*

Working On It/Action:

- Students returning to the groups they were in for their 5-6 minutes comedic plays. They begin to reshape their play's story and characters by explaining, describing, understanding, identifying, and analyzing how their stylistic decisions to create within the genre/style of Comedy may have and continue to cause offense (e.g., to self and to the audience). (Teacher prompt: *"As student-artists, what kinds of stereotypes, if any, were pervasive in your story and characters, and how will you use archetypes and generalities to make meaning in your rich performance tasks in responsible ways, as opposed to further perpetuating stereotypes?")*.
- With deeper understanding about stereotypes/archetypes, deconstructing and reconstructing their stylistic choices, the class has 3 periods to restructure their 5-6 minute comedic plays. (Teacher prompt: *"Remember when working together, collaboratively, to lead with your strengths to meet learning goals. Support each other with understanding, and do your personal best to improve areas of the creative process that you may find difficult. Also, don't forget to consider how the strategies and tools you use may be connected to problem solving in and outside of drama class.").*
- Students are provided with the success criteria for their 5-6 minute comedic plays. (Teacher prompt: *"looking over your success criteria for your learning goal, have you stayed within the time constraints for the assignment? Have you incorporated key characteristics and qualities of Comedy, evidencing knowledge and understanding about the genre and style [e.g., Comic Hero; a story that ends with a happy ending; consideration for one of the 6 Sub-Genres]? Have you created a comedic story and characters that are culturally responsive?")*
- Each group presents their 5-6 minute comedic plays to the class.

Consolidation & Connections/Debrief:

- Students participate in a 'Teacher-in-Role' exercise (2 periods) to consolidate learning about stereotypes and archetypes in society. In-role, students imagine that they are members of the school community (e.g., students, parents, staff, neighbours) who have just heard that the annual school production may be cancelled due to growing concerns about stereotyping. The mandate has come from the Board and directly links to the new equity and inclusion policy 'Justice in Art.' Notably, arts related shows were listed as problematic. School productions were listed due to issues about casting practices and the content of some plays. (Teacher prompt [in-role as the Principal]: *"Now, I know as a community we do not want to lose the tradition of the annual school production, nor do we want artistic license to be censored. However, we do need to understand that moral progress is ever evolving and that the Board put a lot of research into creating the policy with a reason. So, we need to reflect on our past practices, and move forward with a new plan of action to make sure all stakeholders are happy and, more importantly, that our school continues with the tradition of having the annual school production. Where do we go from here?")*
- Students complete and submit a Challenging Stereotypes assignment that instructs them to provide an alternate/new perspective for 1 of the 8 images/iconography that was previously explored. This is in visual form (e.g., produced by any type of media), and a corresponding reflection shares how the common stereotype was challenged.

Teaching & Learning Strategies

- ☑ Themes of Study
- ☑ Scaffolding/Building Blocks (skills & knowledge)
- ☑ Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- ☑ Activities/Exercises (In Role/Out of Role)
- ☑ Elements of Drama
- ☑ Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime, Teacher in Role)
- ☑ Reviews (e.g. play, movie, literature)
- ☑ Theatre History
- ☑ Ensemble work
- ☑ Playing/Gaming
- ☑ Drama Works, Theatre, Performance
- ☑ Integrated technology
- ☑ Characterization
- ☑ Willing Suspension of Disbelief/Imagination
- ☑ Analysis (e.g., script, character, image)
- ☐ Field Trips/Experiential Learning
- ☑ Tests (e.g., skills, concepts, & knowledge)
- ☐ Collective Creation
- ☑ Conference
- ☑ Dialogue/Discussion
- ☑ Reflective Writing (individual and group)
- ☑ Critiques (Verbal/Written)
- ☑ Genres and Styles
- ☑ Peer/Self Assessment
- ☑ Storytelling/Narrative
- ☑ Improvisation
- ☑ Research/Projects/Rich Performance Tasks
- ☑ Workshops
- ☐ Showcases
- ☑ Meaning/Interpretation
- ☑ Presentations

Considerations

- ☑ Special Education Needs: Accommodations/Modifications (*Instructional, Environmental, Assessment*)
- ☑ English Language Learners (*e.g., Second Language [ESL] Literacy Development [ELD]*)
- ☑ Environmental
- ☑ Mental Health/Healthy Relationships
- ☑ Equity and Inclusion
- ☑ Multiple Literacies (*e.g., Numeracy, Human Rights, Communication [oral, written, visual], Critical, Technology*)
- ☑ Health & Safety (*e.g., equipment*)
- ☑ Ethics (*e.g., intellectual ownership, copyright material*)

Six Achievements of Ethno-Drama	Integration in Curriculum
1. Increased aptitude in other disciplines (However, not at the expense of potentially risking students' ability to see the value of drama and theatre for its own intrinsic artistic value)	Multiple Literacies: Numeracy, Human Rights, Communication (oral, written, visual), Critical, and Technology mutually interconnect in this lesson. This is evident when students are instructed to complete a drawing exercise that helped them 'unpack' their own biases to become more aware of personal prejudice and preconceptions. Doing so was a Human Rights focus. Simultaneously, students learn about how drama, theatre, and performance, along with other disciplines (e.g., Film and English), use stereotypes—referred to as archetypes—to consciously, regularly, and readily contextualise ideas and emotions for an audience, drawing on iconographic imagery and generalities to inform or pronounce aesthetic choices. Multiple Literacies are also evidenced in this lesson when students work together using integrated thinking in their processes and products to meet success criteria. In project-based learning, from the practice of fairness, equity, respect, and inclusion, to the practice of utilizing integrated technologies to support thinking and the communication of drama works (e.g., using archetypes instead of stereotypes), students consistently employ Multiple Literacies to reach success criteria and compete learning goals.
2. Development of healthy personal identities (However, not at the risk of students viewing the world exclusively from local, narrow-minded, or biased perspectives)	In this lesson, students meet success criteria by reinforcing a cardinal rule in the class: valuing and leveraging their respective strengths by leading with skills and knowledge in which they are competent. Simultaneously, the expectation is that while students lead with their strengths, they, in turn, recognise, observe, explore, and attempt to work on developing skills/knowledge gaps in their respective learning. Students learn to improve their identities by working collaboratively. For instance, in this lesson, there are opportunities for students to be analyzers of research findings, organisers of data, writers of action plans, leaders of goal setting, and doers in accomplishing tasks. Upon finishing the Drama Program, the eventual goal is for all student-artists to have a healthy balance of being able to analyze, organise, write, lead, and accomplish any task as part of their individuality.
3. Mentoring of good-citizenship within the national context (However not at the risk of students experiencing a loss of individuality in favour of the morals and values of any governing body)	A large group discussion that occurs after the image/iconography drawing exercise, supports academic discourse as a means to learn from each other and correct misinformation (e.g., stereotypes and their implications in society).
4. Matured culturally diverse perspectives, challenging consideration of the world as a global community resulting in fair-minded unprejudiced views (However, not at the risk of endorsing homogeneity and sameness resulting in students' losing a sense of self along with their own cultural awareness)	Students critically explore the duality of stereotypes and archetypes in life and art by participating in thoughtful exercises (e.g., drawing full-bodied human representations of 8 images/iconography as a means to unpack bias) and conversations (e.g., discoursing about stereotyping in society), to help them improve the artistic integrity of theirs and other's drama/theatre works. They learn about the historic implications connected to the genre and style of Comedy and how stylistic decisions certainly have, and continue to cause offense. Yet, as student-artists, they learn to make responsible choices when they, too, use stereotypes and archetypes to make meaning in their rich performance tasks. When referencing the lives of others in the context of their 5-6 minute Comedic play assessment, the lesson helped students to take care not to normalise people's identity (race, gender, sexuality, culture) in their works/fictional landscapes, and to conscientiously elevate more culturally responsive praxis in narrative/character development.
5. Promotion of drama as a space where students learn a variety of life skills (However, not at the risk of pressuring students and teachers to have a constant need for impact)	Collaborate inquiry and respecting the plurality of voice is a constant life skill students develop in the Drama Program. When the class discourses about stereotypes and its implications (in and out of role play), careful attention is directed toward all perspectives being heard and appreciated. In the Drama Program, from the beginning of grade 9 and reinforced all the way to grade 12, students learn how to have meaningful conversations, even within difference— this is an expectation. Thus, collaborative inquiry and knowing how to find worth in diverse perspectives is part of the mindfulness of responsible practices, and is part of the classroom norms. Within collaborative inquiry, students learn how to authentically listen to each other in order to compute different perspectives into an answer/possible solution. Also with respect to skill development, improved empathy is also a hallmark deep-seated in the lesson.
6. Respecting and educating a versatile understanding of drama, theatre and performance (However, not at the risks of devaluing authentic, engaging and meaningful experiences for learners in favour of teaching, singularly, to product – the outcome of art)	Students strengthen their artistic creation and theatrical sensibilities throughout the lesson by progressing acting techniques in two diverse contexts: a rehearsed play and an improvised 'Teacher-in-Role.' Students also realise how artists deepen experiences that are more purposeful and engaging for audiences.

Commedia dell'Arte

Course: ADA1OO **Theme:** *Comic Relief*

Ontario Ministry of Education Expectations/Overarching Learning Goals

By the end of this lesson, students will:

A. CREATING AND PRESENTING	B. REFLECTING, RESPONDING, AND ANALYSING	C. FOUNDATIONS
A1. The Creative Process	**B1. The Critical Analysis Process**	**C1. Concepts and Terminology**
☑ A1.1 use a variety of print and non-print sources ☑ A1.2 select and use appropriate forms to suit specific purposes in drama works ☑ A1.3 use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works	☑ B1.1 use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works ☑ B1.2 interpret short drama works and identify and explain their personal response to the works ☑ B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes	☑ C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific purposes or effects ☑ C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama ☑ C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works
A2. Elements and Conventions	**B2. Drama and Society**	**C2. Contexts and Influences**
☑ A2.1 use the elements of drama to suit an identified purpose and form in drama presentations ☑ A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations	☑ B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past ☑ B2.2 explain how dramatic exploration can contribute to personal growth and self-understanding ☑ B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values ☑ B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions	☑ C2.1 describe the origins and development of various drama forms, elements, conventions, and techniques ☑ C2.2 describe ways in which contemporary dramas show the influence of social trends
A3. Presentation Techniques and Technologies	**B3. Connections Beyond the Classroom**	**C3. Responsible Practices**
☑ A3.1 identify and use a variety of techniques or methods for establishing a rapport between performer and audience ☑ A3.2 use a variety of expressive voice and movement techniques to support the depiction of character ☑ A3.3 use a variety technological tools to communicate or enhance specific aspects of drama works	☑ B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities ☑ B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life ☑ B3.3 identify and describe various roles, responses, and competencies of key personnel in theatre work	☑ C3.1 identify and follow safe and ethical practices in drama activities ☑ C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works ☑ C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts

Lesson Topic:

The focus of **Commedia dell'Arte** is for students to learn about one of the oldest and seminal forms of Comedy that has transformed and influenced trends in modern day Western forms of entertainment. First, students learn about Commedia dell'Arte as a theatrical form– identifying, describing and explaining its unique qualities in style, technique, historical context, and cultural significance. Second, students engage in activities that support learning, individually and collaboratively, about the performance side of Commedia dell'Arte. A strong focus centres on how to use stock characters, improvisation and scenarios to create theatre works that humorously engage audiences. Learning goals focus on both the rich history and practical application of Commedia dell'Arte. As **Commedia dell'Arte** is the last lesson in Theme III, students complete a conclusive reflection that recaps, synthesises and bridges learning inside and outside of the classroom.

Steps:

Getting Started/Minds On:

- Individually or in small groups, students read (Theme III package) and watch videos (DVDs or YouTube) about Commedia dell'Arte (e.g., origins; key terms; masks; scenarios; costumes; traveling troops; acting style/techniques; company ownership; employment of women; narrative premise in storytelling; stock characters).
- As a class, students play games (e.g., Jeopardy) to go over the material and to clarify that the big ideas of Commedia dell'Arte are understood in different contexts.
- The class participates in a question and answer session to check for clarity and understanding, and to make connections to modern day influences and trends relating to Commedia dell'Arte (Teacher prompt: *"Do you see aspects of Commedia dell'Arte in modern day forms of entertainment? If yes, how?"*).

Learning Achievements

- ☑ Knowledge/Understanding
- ☑ Thinking/Inquiry
- ☑ Communication
- ☑ Application

Assessment Strategies

- ☑ Observation
- ☑ Conversations
- ☑ Products

Form of Assessment

- ☑ Assessment *as* Learning
- ☑ Assessment *for* Learning
- ☑ Assessment *of* Learning

Materials/Resources

- ☑ ICT *(Information and Communication Technologies)*
- ☑ Graphic Organisers
- ☑ Blackline Masters
- ☑ Markers/Pencils/Pens

- Students are introduced to stock characters (e.g., Arlecchino, Brighella, Il Capitano, Il Dottore, Inamorata/Inamorato La Ruffiana, Pantalone, Pedrolino, Scarramuccia) learning how each archetype is unique in the roleplaying and storytelling of Commedia dell'Arte (e.g., costumes, wearing masks or not, lazzi style, expression, characterization and profiling, temperament and personality, intention and motivation).
- Students are introduced to scenarios (development and implementation), taking care to understand how each stock character has an archetypal way of representing themselves in the narrative premises of Commedia dell'Arte storytelling.

Working On It/Action:

- Students participate in an in-role activity in which they walk around the class transforming their characterization (facial expression, voice [including language register], and physicality/gestures) into different stock characters.
- Students have have an opportunity to work with different Commedia dell'Arte masks, learning how movement and gesturing is pronounced more through characterization when masks are adorned compared to when they are not. Students learn the skills needed to use mask effectively, becoming more knowledgeable about how each Commedia dell'Arte mask is constructed with the archetypal nuances of the stock character at the forefront of its structure. Students try the different masks on and use mirrors and peer evaluation to improve their techniques.
- Students go on a field trip to attend a production based on either Commedia dell'Arte or contemporary Comedy, and write a review (500-750 words) centred on the stock characters/the influence of stock characters. (Teacher prompt: "*In small groups, you will write a review that shares your perspective about the production you have watched. You will reflect, analyze, and share your thoughts as to how stock characters/stock character influences were used well in the production*).
- Students are divided into 3 groups and their learning goal is to perform Commedia dell'Arte. To meet the success criteria, each group member becomes an expert at performing one stock character. Each group is provided with 5 scenarios that they familiarise themselves with, and have two periods to plan the basic narrative premise for each scenario, making sure that the stock characters are featured and are part of the plot. Each of the groups do not know which scenario they are to perform, giving them the opportunity to feel how professional actors of the time relied heavily on improvisation, and playing with reactions of their audience. (Teacher prompt: *You have more time to develop, profile, and play around with your character, however, you do not have as much time to plan your stories for each of the five scenarios. Knowing more about Commedia dell'Arte, why do you think/feel rehearsal time has been divided this way?" "While working on your Commedia dell'Arte presentations, do not forget to apply, reinforce, progress, and synthesise your prior knowledge to your new knowledge. This includes improving foundational ideas and skills relevant to working on drama/theatre [e.g., creativity, innovation], bridging connections in and out of drama class, and building your teamwork/leadership capacity*).

Consolidation & Connections/Debrief:

- Each group presents their Commedia dell'Arte performances to the class.
- The scenarios are posted online (e.g., Google Classroom) and each student contributes one comment for two performances, discussing something that they appreciated or liked about each presentation.
- Students complete a written test further evidencing their knowledge and understanding of Theme III specific content learned in **Commedia dell'Arte**. The test is taken up in the same period so that students have immediate feedback/access to their areas of knowing and gaps in learning.
- Students reflect about Theme III as a whole, drawing from skills and knowledge learned in **What is Comedy?**, **The Magic of Laughter and Comic Relief**, **Stereotypes & Archetypes**, and **Commedia dell'Arte**. In an in-role activity, 'Mantle of the Expert,' students imagine themselves as professors and reporters. In the first round of 'Mantle of the Experts,' the reporters ask the professors about skills and knowledge that are inherent in the genre and style of Comedy. For the second round, students switch roles, and the reporters ask the professors about what people and society can learn from studying and or being entertained by the genre and style of Comedy.

Teaching & Learning Strategies

- ☑ Themes of Study
- ☑ Scaffolding/Building Blocks (skills & knowledge)
- ☑ Ideology/Art Movements (e.g., Social Justice; Equity & Inclusion; Art for Art's Sake; Theatre of the Oppressed; Morality; Brechtian/Epic Theatre)
- ☑ Activities/Exercises (In Role/Out of Role)
- ☑ Elements of Drama
- ☑ Conventions of Drama (e.g., Tableau, Monologue, Play, Choral Speaking & Chanting, Productions, Anthology, Mime, Teacher in Role)
- ☑ Reviews (e.g. play, movie, literature)
- ☑ Theatre History
- ☑ Ensemble work
- ☑ Playing/Gaming
- ☑ Drama Works, Theatre, Performance
- ☑ Integrated technology
- ☑ Characterization
- ☑ Willing Suspension of Disbelief/Imagination
- ☑ Analysis (e.g., script, character, image)
- ☑ Field Trips/Experiential Learning
- ☑ Tests (e.g., skills, concepts, & knowledge)
- ☐ Collective Creation
- ☑ Conference
- ☑ Dialogue/Discussion
- ☑ Reflective Writing (individual and group)
- ☑ Critiques (Verbal/Written)
- ☑ Genres and Styles
- ☑ Peer/Self Assessment
- ☑ Storytelling/Narrative
- ☑ Improvisation
- ☑ Research/Projects/Rich Performance Tasks
- ☑ Workshops
- ☐ Showcases
- ☑ Meaning/Interpretation
- ☑ Presentations

Considerations

- ☑ Special Education Needs: Accommodations/Modifications

Instructional	Environmental	Assessment

- ☑ English Language Learners (e.g., Second Language [ESL] Literacy Development [ELD])
- ☑ Environmental
- ☑ Mental Health/Healthy Relationships
- ☑ Equity and Inclusion
- ☑ Multiple Literacies (e.g., Numeracy, Human Rights, Communication [oral, written, visual], Critical, Technology)
- ☑ Health & Safety (e.g., equipment)
- ☑ Ethics (e.g., intellectual ownership, copyright material)

Six Achievements of Ethno-Drama	Integration in Curriculum
1. Increased aptitude in other disciplines (However, not at the expense of potentially risking students' ability to see the value of drama and theatre for its own intrinsic artistic value)	Multiple Literacies: Numeracy, Human Rights, Communication (oral, written, visual), Critical, and Technology mutually interconnect in this lesson. Multiple Literacies are evidenced in this lesson when students work together using integrated thinking in their processes and products to meet success criteria. In project-based learning, from the practice of fairness, equity, respect, and inclusion, to the practice of utilizing integrated technologies to support thinking and the communication of drama works (e.g., play review, Commedia dell'Arte presentations; written test), students consistently employ Multiple Literacies to reach learning goals.
2. Development of healthy personal identities (However, not at the risk of students viewing the world exclusively from local, narrow-minded, or biased perspectives)	In this lesson, students meet success criteria by reinforcing a cardinal rule in the class: valuing and leveraging their respective strengths by leading with skills and knowledge in which they are competent. Simultaneously, the expectation is that while students lead with their strengths, they, in turn, recognise, observe, explore, and attempt to work on developing gaps (knowledge and skills) in their respective learning. Students learn to improve their identities by working collaboratively. For instance, in this lesson, there are opportunities for students to be analyzers of research finding, organisers of data, writers of action plans, leaders of goal setting, and doers in accomplishing tasks. Upon finishing the Drama Program, the eventual goal is for all student-artists to have a healthy balance of being able to analyze, organise, write, lead, and accomplish any task as part of their individuality.
3. Mentoring of good-citizenship within the national context (However not at the risk of students experiencing a loss of individuality in favour of the morals and values of any governing body)	When students have completed their written test, further evidencing their knowledge and understanding of Theme III specific content learned in Commedia dell'Arte, the test is taken up in the same period so that students have immediate feedback/access to their areas of knowing and gaps in learning. In doing so, students having opportunities to speak with/learn from their peers about their gaps in knowledge. This is mentorship and also established good citizenship praxis.
4. Matured culturally diverse perspectives, challenging consideration of the world as a global community resulting in fair-minded unprejudiced views (However, not at the risk of endorsing homogeneity and sameness resulting in students' losing a sense of self along with their own cultural awareness)	
5. Promotion of drama as a space where students learn a variety of life skills (However, not at the risk of pressuring students and teachers to have a constant need for impact)	Collaborate inquiry and respecting the plurality of voice is a constant life skill students develop in the Drama Program. When the class discourses about laugher and comic relief, when they work in peers to workshop their monologues, when they create their instructional games, and when they take up their written test, careful attention is directed toward all perspectives being heard and appreciated. It is an expectation in the Drama Program, from the beginning of grade 9 and reinforced all the way to grade 12, that students learn how to have meaningful conversations, even within differences of opinion. Thus, collaborative inquiry and knowing how to find worth in diverse perspectives is part of the mindfulness of responsible practices, and is part of the classroom norms. Within collaborative inquiry, students learn how to authentically listen to each other in order to integrate different perspectives into an answer/possible solution.
6. Respecting and educating a versatile understanding of drama, theatre and performance (However, not at the risks of devaluing authentic, engaging and meaningful experiences for learners in favour of teaching, singularly, to product – the outcome of art)	Students learn about Commedia dell'Arte as one of the oldest and seminal forms of Comedy that has transformed and influenced trends in modern day Western forms of entertainment. First, students learn about Commedia dell'Arte as a theatrical form— identifying, describing and explaining its unique qualities in style, technique, historical context, and cultural significance. Their learning is contextualised in both the rich history and practical application of Commedia dell'Arte. Theatre history is respected and assessed when students complete a written test further evidencing their knowledge of Theme III's specific content (e.g., facts, terms, definitions, elements and principles) learned in Commedia dell'Arte. Practical application of theatre styles and forms is evidenced when students learn and apply knowledge of acting techniques (e.g., stock character development) to their Commedia dell'Arte performances. Furthermore, students strengthen their artistic creation and theatrical sensibilities in the 'Mantel of the Expert' in-role activity.

Appendix G. Assessment and Evaluation of Student Achievement in the Arts

The Ontario Curriculum: The Arts – The Ontario Secondary School Drama Course, Grades 9 & 10. (Ontario Ministry of Education 2010e)

ASSESSMENT AND EVALUATION OF STUDENT ACHIEVEMENT

BASIC CONSIDERATIONS

Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools, First Edition, Covering Grades 1 to 12, 2010 sets out the Ministry of Education's assessment, evaluation, and reporting policy. The policy aims to maintain high standards, improve student learning, and benefit students, parents, and teachers in elementary and secondary schools across the province. Successful implementation of this policy depends on the professional judgement of educators at all levels as well as on educators' ability to work together and to build trust and confidence among parents and students.

A brief summary of some major aspects of the assessment, evaluation, and reporting policy that relate to secondary schools is given below. Teachers should refer to the *Growing Success* document for more information.

Fundamental Principles

The primary purpose of assessment and evaluation is to improve student learning.

The following seven fundamental principles lay the foundation for rich and challenging practice. When these principles are fully understood and observed by all teachers, they will guide the collection of meaningful information that will help inform instructional decisions, promote student engagement, and improve student learning.

To ensure that assessment, evaluation, and reporting are valid and reliable, and that they lead to the improvement of learning for all students, teachers use practices and procedures that:

- are fair, transparent, and equitable for all students;
- support all students, including those with special education needs, those who are learning the language of instruction (English or French), and those who are First Nation, Métis, or Inuit;
- are carefully planned to relate to the curriculum expectations and learning goals and, as much as possible, to the interests, learning styles and preferences, needs, and experiences of all students;

- are communicated clearly to students and parents at the beginning of the school year or course and at other appropriate points throughout the school year or course;
- are ongoing, varied in nature, and administered over a period of time to provide multiple opportunities for students to demonstrate the full range of their learning;
- provide ongoing descriptive feedback that is clear, specific, meaningful, and timely to support improved learning and achievement;
- develop students' self-assessment skills to enable them to assess their own learning, set specific goals, and plan next steps for their learning.

Learning Skills and Work Habits

The development of learning skills and work habits is an integral part of a student's learning. To the extent possible, however, the evaluation of learning skills and work habits, apart from any that may be included as part of a curriculum expectation in a course, should not be considered in the determination of a student's grades. Assessing, evaluating, and reporting on the achievement of curriculum expectations and on the demonstration of learning skills and work habits *separately* allows teachers to provide information to the parents and student that is specific to each of the two areas of achievement.

The six learning skills and work habits are responsibility, organization, independent work, collaboration, initiative, and self-regulation.

Performance Standards

The Ontario curriculum for Grades 9 to 12 comprises *content standards* and *performance standards*. Assessment and evaluation will be based on both the content standards and the performance standards.

The content standards are the curriculum expectations identified for every discipline – the overall and specific expectations for each course.

The performance standards are outlined in the achievement chart (see pages 24–25). The achievement chart is a standard province-wide guide and is to be used by all teachers as a framework within which to assess and evaluate student achievement of the expectations in the particular subject or discipline. It enables teachers to make consistent judgements about the quality of student learning based on clear performance standards and on a body of evidence collected over time. It also provides teachers with a foundation for developing clear and specific feedback for students and parents.

The purposes of the achievement chart are to:

- provide a common framework that encompasses all curriculum expectations for all courses across grades;
- guide the development of high-quality assessment tasks and tools (including rubrics);
- help teachers to plan instruction for learning;
- provide a basis for consistent and meaningful feedback to students in relation to provincial content and performance standards;
- establish categories and criteria with which to assess and evaluate students' learning.

Assessment *for* Learning and *as* Learning

Assessment is the process of gathering information that accurately reflects how well a student is achieving the curriculum expectations in a course. The primary purpose of assessment is to improve student learning. Assessment for the purpose of improving student learning is seen as both "assessment *for* learning" and "assessment *as* learning". As part of assessment *for* learning, teachers provide students with descriptive feedback and coaching for improvement. Teachers engage in assessment *as* learning by helping all students develop their capacity to be independent, autonomous learners who are able to set individual goals, monitor their own progress, determine next steps, and reflect on their thinking and learning.

Evaluation

Evaluation refers to the process of judging the quality of student learning on the basis of established performance standards and assigning a value to represent that quality. Evaluation accurately summarizes and communicates to parents, other teachers, employers, institutions of further education, and students themselves what students know and can do with respect to the overall curriculum expectations. Evaluation is based on assessment of learning that provides evidence of student achievement at strategic times throughout the course, often at the end of a period of learning.

All curriculum expectations must be accounted for in instruction and assessment, but *evaluation focuses on students' achievement of the overall expectations*. A student's achievement of the overall expectations is evaluated on the basis of his or her achievement of related specific expectations. The overall expectations are broad in nature, and the specific expectations define the particular content or scope of the knowledge and skills referred to in the overall expectations. Teachers will use their professional judgement to determine which specific expectations should be used to evaluate achievement of the overall expectations, and which ones will be accounted for in instruction and assessment but not necessarily evaluated.

Reporting Student Achievement

The Provincial Report Card, Grades 9–12, shows a student's achievement at specific points in the school year or semester. The first report in both semestered and non-semestered schools reflects student achievement of the overall curriculum expectations, as well as development of the learning skills and work habits, during the first reporting period.

Although there are two formal reporting periods for a semestered course and three formal reporting periods for a non-semestered course, communication with parents and students about student achievement should be continuous throughout the course, by means such as parent-teacher or parent-student-teacher conferences, portfolios of student work, student-led conferences, interviews, phone calls, checklists, and informal reports. Communication about student achievement should be designed to provide detailed information that will encourage students to set goals for learning, help teachers to establish plans for teaching, and assist parents in supporting learning at home.

THE ACHIEVEMENT CHART FOR THE ARTS: GRADES 9–12

The achievement chart identifies four categories of knowledge and skills in the arts and four levels of achievement. An explanation of the components of the chart is provided on pages 26–28.

Categories	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
	The student:			
Knowledge of content *(e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions)*	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Understanding of content *(e.g., concepts, ideas, styles, procedures, processes, themes, relationships among elements, informed opinions)*	demonstrates limited understanding of content	demonstrates some understanding of content	demonstrates considerable understanding of content	demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
	The student:			
Use of planning skills *(e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming/bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation)*	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with a high degree of effectiveness
Use of processing skills *(e.g., analysing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing)*	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes *(e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing)*	uses critical/creative thinking processes with limited effectiveness	uses critical/creative thinking processes with some effectiveness	uses critical/creative thinking processes with considerable effectiveness	uses critical/creative thinking processes with a high degree of effectiveness

Categories	Level 1	Level 2	Level 3	Level 4
Communication – The conveying of meaning through various forms				
	The student:			
Expression and organization of ideas and understandings in art forms (dance, drama, media arts, music, and visual arts) *(e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques)*, **and in oral and written forms** *(e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)*	expresses and organizes ideas and understandings with limited effectiveness	expresses and organizes ideas and understandings with some effectiveness	expresses and organizes ideas and understandings with considerable effectiveness	expresses and organizes ideas and understandings with a high degree of effectiveness
Communication for different audiences *(e.g., peers, adults, younger children)* **and purposes through the arts** *(e.g., drama presentations, visual arts exhibitions, media installations, dance and music performances)* **and in oral and written forms** *(e.g., debates, analyses)*	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in dance, drama, media arts, music, and visual arts *(e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic forms, movement vocabulary)* **and arts vocabulary and terminology in oral and written forms**	uses conventions, vocabulary, and terminology of the arts with limited effectiveness	uses conventions, vocabulary, and terminology of the arts with some effectiveness	uses conventions, vocabulary, and terminology of the arts with considerable effectiveness	uses conventions, vocabulary, and terminology of the arts with a high degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
	The student:			
Application of knowledge and skills *(e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions)* **in familiar contexts** *(e.g., guided improvisation, performance of a familiar work, use of familiar forms)*	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills *(e.g., concepts, strategies, processes, techniques)* **to new contexts** *(e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project)*	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts *(e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects)*	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

INFORMATION ON THE ACHIEVEMENT CHART

Categories of Knowledge and Skills

The categories represent four broad areas of knowledge and skills within which the subject expectations for any given course can be organized. The four categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories help teachers to focus not only on students' acquisition of knowledge but also on their development of the skills of thinking, communication, and application.

The categories of knowledge and skills are as follows:

Knowledge and Understanding. Subject-specific content acquired in each course (knowledge), and the comprehension of its meaning and significance (understanding).

Thinking. The use of critical and creative thinking skills and/or processes.

Communication. The conveying of meaning and expression through various art forms.

Application. The use of knowledge and skills to make connections within and between various contexts.

In all of their courses, students should be given numerous and varied opportunities to demonstrate the full extent of their achievement of the curriculum expectations across all four categories of knowledge and skills.

Teachers will ensure that student learning is assessed and evaluated in a balanced manner with respect to the four categories, and that achievement of particular expectations is considered within the appropriate categories. The emphasis on "balance" reflects the fact that all categories of the achievement chart are important and need to be a part of the process of instruction, learning, assessment, and evaluation. However, it also indicates that for different courses, the *relative* importance of each of the categories may vary. The importance accorded to each of the four categories in assessment and evaluation should reflect emphasis accorded to them in the curriculum expectations for the course, and in instructional practice.

To further guide teachers in their assessment and evaluation of student learning, the achievement chart provides "criteria" and "descriptors", which are described below.

Within each category in the achievement chart, criteria are provided, which are subsets of the knowledge and skills that define each category. The criteria identify the aspects of student performance that are assessed and/or evaluated, and serve as a guide to what teachers look for. In the arts curriculum, the criteria for each category are as follows:

Knowledge and Understanding

- knowledge of content (e.g., facts, genres, terms, definitions, techniques, elements, principles, forms, structures, conventions)
- understanding of content (e.g., concepts, ideas, styles, procedures, processes, themes, relationships among elements, informed opinions)

Thinking

- use of planning skills (e.g., formulating questions, generating ideas, gathering information, focusing research, outlining, organizing an arts presentation or project, brainstorming/bodystorming, blocking, sketching, using visual organizers, listing goals in a rehearsal log, inventing notation)
- use of processing skills (e.g., analysing, evaluating, inferring, interpreting, editing, revising, refining, forming conclusions, detecting bias, synthesizing)
- use of critical/creative thinking processes (e.g., creative and analytical processes, design process, exploration of the elements, problem solving, reflection, elaboration, oral discourse, evaluation, critical literacy, metacognition, invention, critiquing, reviewing)

Communication

- expression and organization of ideas and understandings in art forms (dance, drama, media arts, music, and visual arts) (e.g., expression of ideas and feelings using visuals, movements, the voice, gestures, phrasing, techniques), and in oral and written forms (e.g., clear expression and logical organization in critical responses to art works and informed opinion pieces)
- communication for different audiences (e.g., peers, adults, younger children) and purposes through the arts (e.g., drama presentations, visual arts exhibitions, media installations, dance and music performances) and in oral and written forms (e.g., debates, analyses)
- use of conventions in dance, drama, media arts, music, and visual arts (e.g., allegory, narrative or symbolic representation, style, articulation, drama conventions, choreographic forms, movement vocabulary) and arts vocabulary and terminology in oral and written forms

Application

- application of knowledge and skills (e.g., performance skills, composition, choreography, elements, principles, processes, technologies, techniques, strategies, conventions) in familiar contexts (e.g., guided improvisation, performance of a familiar work, use of familiar forms)
- transfer of knowledge and skills (e.g., concepts, strategies, processes, techniques) to new contexts (e.g., a work requiring stylistic variation, an original composition, student-led choreography, an interdisciplinary or multidisciplinary project)
- making connections within and between various contexts (e.g., between the arts; between the arts and personal experiences and the world outside the school; between cultural and historical, global, social, and/or environmental contexts; between the arts and other subjects)

"Descriptors" indicate the characteristics of the student's performance, with respect to a particular criterion, on which assessment or evaluation is focused. In the Knowledge and Understanding category, the criteria are "knowledge of content" and "understanding of content"; assessment of knowledge might focus on accuracy, for example, and assessment of understanding might focus on the depth of an explanation. *Effectiveness* is the descriptor used for each criterion in the Thinking, Communication, and Application categories. What constitutes effectiveness in any given performance task will vary with the particular

criterion being considered. Assessment of effectiveness may therefore focus on a quality such as appropriateness, clarity, accuracy, precision, logic, relevance, significance, fluency, flexibility, depth, or breadth, as appropriate for the particular criterion. For example, in the Thinking category, assessment of effectiveness might focus on the degree of relevance or depth apparent in an analysis; in the Communication category, on clarity of expression or logical organization of information and ideas; or in the Application category, on appropriateness or breadth in the making of connections.

Levels of Achievement

The achievement chart also identifies four levels of achievement, defined as follows:

Level 1 represents achievement that falls much below the provincial standard. The student demonstrates the specified knowledge and skills with limited effectiveness. Students must work at significantly improving in specific areas, as necessary, if they are to be successful in a course in the next grade.

Level 2 represents achievement that approaches the standard. The student demonstrates the specified knowledge and skills with some effectiveness. Students performing at this level need to work on identified learning gaps to ensure future success.

Level 3 represents the provincial standard for achievement. The student demonstrates the specified knowledge and skills with considerable effectiveness. Parents of students achieving at level 3 can be confident that their children will be prepared for work in subsequent courses.

Level 4 identifies achievement that surpasses the provincial standard. The student demonstrates the specified knowledge and skills with a high degree of effectiveness. ***However, achievement at level 4 does not mean that the student has achieved expectations beyond those specified for the course.***

Specific "qualifiers" are used with the descriptors in the achievement chart to describe student performance at each of the four levels of achievement – the qualifier ***limited*** is used for level 1; ***some*** for level 2; ***considerable*** for level 3; and ***a high degree of*** or ***thorough*** for level 4. Hence, achievement at level 3 in the Thinking category for the criterion "use of planning skills" would be described in the achievement chart as "[The student] uses planning skills with ***considerable*** effectiveness".

Appendix H. Empowering Modern Learners

Infographics from the Southern District School Board's *Empowering Modern Learners: Inspire, Innovate, Ignite* project (2017).

WE BELIEVE

Each LEARNER is CURIOUS, COMPETENT and able to take an ACTIVE ROLE in their own learning.

Effective EDUCATORS EMPOWER ALL LEARNERS TO ACHIEVE *personal excellence by being* OPEN, *FLEXIBLE* and responsive to their needs.

A POSITIVE, INNOVATIVE LEARNING ENVIRONMENT empowers all of us to GROW through RICH, AUTHENTIC RELATIONSHIPS both locally & globally.

Together as a COMMUNITY of *families, educators and leaders* we share responsibility to INSPIRE our modern learners to be ACTIVE, CRITICALLY ENGAGED, GLOBAL CITIZENS.

INNOVATIVE ELEMENTS

Learning Culture

Values and priorities that support a growth mindset and allow us to build knowledge together as a community

Informative Assessment

Ongoing strategies and practices that continuously inform learning and teaching

Access to Technology

Reliable and equitable access to information, resources and other digital technologies

21st Century Competencies

Knowledge, skills and attitudes needed to learn and be successful in a modern world

Learning Environments

Dynamic physical, virtual and inclusive spaces designed to support learning and well-being

Models of Learning

Instructional approaches that empower modern learners

***Together,* these six innovative elements will help drive our work moving forward.**

7

Appendix I. Competencies included in Frameworks across Canada and Internationally

Towards Defining 21st Century Competencies for Ontario: 21st Century Competencies Foundation Document for Discussion (Ontario Ministry of Education 2015b). This Study raises questions about the competencies needed for 21st Century Education, which I have addressed in my study. The attached table is for illustrative purposes, but underlines the challenges facing our Province and Country in the field of education.

Competencies Included in Frameworks across Canada and Internationally

21st Century Skills Frameworks Across Canada and Internationally (as of July 2014)	Accountability / Responsibility	Adaptability / Flexibility	Analytical skills	Character	Citizenship / Civic & Community	Collaboration / Teamwork	Communication
CANADA: Government/Education							
Government of Alberta: Education and Training (2013)	✓				✓	✓	✓
British Columbia Ministry of Education: Premier's Technology Council (2010)		✓			✓	✓	
Employment and Social Development Canada (2014)						✓	✓
New Brunswick Department of Education: Anglophone Sector (2010)	✓	✓	✓		✓	✓	✓
Nova Scotia School Boards Association (2014)	✓	✓		✓	✓	✓	✓
Ontario Ministry of Education: Achieving Excellence (2014)					✓	✓	✓
Ontario Ministry of Training, Colleges, and Universities (2012)							✓
Prince Edward Island: Minister's Summit on Learning (2010)	✓	✓	✓		✓	✓	✓
CANADA: Other							
Canadians for 21st Century Learning: C21 Canada (2012) - Non-profit	✓			✓	✓	✓	✓
Conference Board of Canada (2012) - Non-profit	✓	✓				✓	✓
Canadian Council of Chief Executives (2012) - Non-profit		✓				✓	✓
Council of Ontario Directors of Education (2012) - Non-profit						✓	✓
Don Tapscott (2008) - Canadian Businessman						✓	✓
Education Quality and Accountability Office (2012) - Non-profit			✓				✓
Michael Fullan (2013) - Canadian Educator				✓	✓	✓	✓
Pearson Canada (2014) - Corporate		✓				✓	✓
Royal Bank Canada (2014) - Corporate						✓	✓
Seneca College (2014) - Postsecondary Institution	✓		✓				✓
INTERNATIONAL							
Assessment and Teaching of 21st-Century Skills (2012) - Finland, Singapore, USA, Australia, University of Melbourne, Microsoft, Intel, and Cisco	✓				✓	✓	✓
Cisco Systems, Inc. (2008) - Corporate		✓				✓	✓
Deloitte International (2014) - Corporate		✓				✓	
Organisation for Economic Co-operation and Development (2012) - Non-profit		✓				✓	✓
Singapore Ministry of Education (2014) - Government	✓			✓	✓		
The Partnership for 21st Century Skills (2009) - U.S. Department of Education, AOL, Apple, Cable in the Classroom, Cisco, Dell, Microsoft, National Education Association, and SAP	✓	✓			✓	✓	✓
U.S. National Research Council (2012) - Non-profit	✓	✓	✓		✓	✓	✓