

Playbuilding for Environmental Literacy: A Guidebook Resource for  
Secondary Educators

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Submitted in partial fulfillment  
of the requirements for the degree of  
Master of Education

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**Abstract**

This MRP presents a guidebook resource for secondary educators who wish to use the method of Playbuilding (PB) in the classroom to investigate the environmental literacy (EL) of their students. EL is a set of skills that enables people to read, write, and interpret information and opinions about the environment and translate them into personal, contextual meaning that impacts people's ability to take action and agency with environmental issues in their lives. This research project first presents a literature review of all relevant PB and EL research and resources for secondary educators. Then, this study collects and analyses data to inform a new Ontario-based resource for using PB to explore EL that includes the planning, facilitating, and evaluating components of implementing a learning lesson with secondary students.

Keywords: playbuilding, environmental literacy, environmental education, Ontario Ministry of Education, drama

### **Acknowledgments**

First and foremost, I want to thank my advisor Dr. Kari-Lynn Winters. She has been an invaluable resource for me as I navigated this personal and academic journey. Particularly, I am thankful for our meetings where timelines, expectations, focus, and emotions were re-adjusted and re-aligned. I will remember our so-called ‘chiropracademic’ sessions fondly. Thank you for your experience, your guidance, your advising, but most importantly your kindness.

I would also like to thank the various professors and staff within the Brock University Faculty of Education who were enormously helpful and inspirational throughout my time in the program. Specifically, Dr. Shelley Griffin for being on my committee and providing thoughtful research and writing support. Others I wish to thank are; Dr. Mary-Louise Vanderlee, Dr. Leanne Taylor, Dr. Vera Woloshyn, Dr. Spy Dénomme-Welch, Dr. Diane Collier, Dr. Sharon Moukperian, Dr. Robert McGray, Dr. Joe Norris, Wanda Burger, and Betty Chambers.

To my family and friends from both St. Catharines and Smiths Falls, thank you for the encouragement and support while I took on this personal and academic endeavor.

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## CHAPTER ONE: INTRODUCTION

The purpose of this Major Research Project (MRP) is to provide a framework (represented in a guidebook) for how secondary classroom educators or theatre facilitators can effectively explore and unpack a specific topic through *playbuilding* (PB), which is defined herein as a collaborative, collective script and devised drama experience (Tarlington & Michaels, 1995). This MRP uses environmental literacy (EL) as the specific topic of exploration with PB as the mechanism, demonstrating PB's unique potential to create descriptive information about studies that otherwise are typically studied quantitatively. EL is a central component of environmental education (EE): it promotes individual knowledge, behavioural, and attitude changes towards a more sustainable lifestyle and the ability to react thoughtfully to environmental challenges with meaningful context (Bissinger & Bogner, 2018).

As a secondary level drama and geography teacher, I am interested in weaving together the education of non-arts subjects – specifically, EE and EL – with the practice of dramatic PB, thereby creating an interdisciplinary and uniquely enriching experience for students. I have endeavoured to create a detailed guidebook, created for educators exploring EL topics within the classroom, that outlines how to plan, facilitate, and evaluate PB from start to finish. This guidebook includes easily replicable suggestions for activities and extensions of learning for educators of all levels of drama experience. This project aligns with the current versions of the Ontario Ministry of Education (MOE) curriculum documents as of January 2020, informing two fields of study: the Integrated Arts (through PB) and EL. Accompanying the guidebook is a series of chapters that



review and analyze existing relevant research and methodologies, thus situating this MRP within the scope of PB and EL education research.

### **Personal Interest in the Topic**

As a primary and secondary student in the Upper Canada District School Board (UCDSB) in Ontario, I was encouraged to explore my own personal interests, both academically and within extracurricular activities. Through my engagement with my local Scout troop and local community theatre, I was able to explore my growing love of theatre and community, in addition to my environmental awareness. In 2002, as part of the requirements for completing the Chief Scout Award, I implemented an anti-idling campaign that educated my school community about the harmful effects of leaving a car running. After this rewarding experience in elementary school, I continued to join the environmental club for three years in secondary school. It was here that I experienced the positive influence of the drama curriculum, and at the same time, saw myself as a leader and active citizen of environmental education.

Later, I was invited to participate in an applied theatre project in my undergraduate degree at Brock University in a Theatre for the Community class that used collective drama creation (PB) to build plays for specific communities in the Niagara area. It was in this endeavour that I was introduced to PB as a form of qualitative research. During my following five years in the drama program, I realized drama's potential to make lifelong impressions on students. It also became apparent to me after reading Dr. Joe Norris' book, *Playbuilding as Qualitative Research* (2009), that the real impact that PB might have on students' learning is that it is adaptable to any subject or

curriculum, but also that it draws upon a creative approach to research students' understandings of EE and, in turn, EL.

In the Spring of 2016, I participated in a PB experience as the dramaturg and stage manager for a collaborative performance called *Decolonizing Canada through Art and Artistry - We Want to Paint on the Walls of the Cave*. Here, a group of undergraduate and graduate students, instructors, researchers, composers, and professors collaboratively created the play over four months for the 2016 St. Catharines' *In The Soil Arts Festival*. The group performed twelve times to different audiences in an attempt to expand the conversation about the experiences of immigrant and refugee women coming to Canada. Participating in this powerful PB project allowed me to experience the versatility of PB and its ability to generate data and meaning making for important subjects like the experiences of marginalized groups of people.

### **Definition of Terms**

Below, I define a variety of terms that this MRP frequently employs to provide conceptual clarity for the reader. These terms include *environmental education*, *environmental literacy*, the *Ontario Ministry of Education*, and *playbuilding*.

#### **Environmental Education (EE)**

Although the concept of environmental education (EE) is difficult to concretely and universally define, this MRP leverages the definition from the MOE since it focuses on an Ontario context. This definition comes from *Shaping Our Schools, Shaping our Future* (OME, 2008):

Environmental education is education about the environment, for the environment, and in the environment that promotes an understanding of, rich and active experience in, and an appreciation for the dynamic interactions of:

The Earth's physical and biological systems.

The dependence of our social and economic systems on these natural systems.

The scientific and human dimensions of environmental issues.

The positive and negative consequences, both intended and unintended, of the interactions between human-created and natural systems. (p. 6)

### **Environmental Literacy (EL)**

The MOE provides a very brief outline of EL, and currently, no document from the MOE concretely defines EL. However, the MOE provides a brief statement of what an environmentally literate student should be able to do:

EL is an important outcome of environmental education. An environmentally literate student will have the knowledge and perspectives required to understand public issues and place them in a meaningful context. Thus, EL requires a mix of knowledge, vocabulary, key concepts, history and philosophy. (OME, 2007, p .6)

Moreover, researchers Bissinger and Bogner (2018) provide a definition for EL that relates to how students in school may approach the subject:

EL is a key concept to promote individual behavioral changes toward a more sustainable lifestyle to consciously react to environmental challenges such as climate change. Promoting knowledge, attitudes and behaviors provides a reasonable basis to prepare adolescents for their future. (p. 278)

**Ontario Ministry of Education (MOE)**

The MOE is the governing body responsible for delivering early years, childcare, and publicly funded education throughout the province of Ontario from Kindergarten to Grade 12.

**Playbuilding (PB)**

The definition of PB in both research literature and drama literature is primarily taken from Tarlington and Michaels' (1995) book *Building Plays: Simple Playbuilding Techniques at Work*. Herein, the researchers describe PB as,

a unique method of working with groups of actors to create a play. Unlike writing a play or rehearsing a play that has been written by a playwright, PB is a collaborative venture that involves the entire group in the Creative Process.

Collaboration occurs in both the developing of the script and the performing of the final product. (Tarlington & Micheals, 1995, p. 7)

PB is one of the diverse theatrical forms of applied theatre, which refers to “theatre not usually made within traditional theatre buildings but made with and within communities . . . constructed to address key social issues, or to tell the stories of people who have been routinely dismissed or silenced” (O’Connor & Anderson, 2015, p. 31).

**Playbuilding as Qualitative Research**

As a mechanism for qualitative research, PB allows performers to generate data around chosen topics – from addiction and sexuality to qualitative research – by compiling scenes from their disparate voices. Audience members become involved in the investigation, and the performed scenes do not end the conversation; rather, they

challenge and extend it. Through discussion and audience participation, the process examines how knowledge is defined and how data is mediated (Norris, 2009, p. 8).

### **Background to the Problem**

In order to better understand the context of why using PB to explore environmental literacy is significant, four trends are discussed below: i) growing the field of PB as a qualitative research method; ii) defining EL; iii) the process of learning EL as reflected in arts-based research; and iv) a lack of Ontario-focused EL research and PB research.

### **Growing the Field of PB as Qualitative Research**

Research on the positive effects of what was first referred to as *collective creation drama* – now known as PB – began in 1995 with Tarlington and Micheals' important book *Building Plays: Simple Playbuilding Techniques at Work*. This book documents PB's potential to influence meaning-making and collaborative community creations of understanding. The field of PB as a form of qualitative research is relatively small, but has the potential to provide data on multiple areas of study (e.g., Beck et al., 2011; Belliveau, 2007a, 2007b; Bishop et al., 2017; Chenail, 2010; Lang, 2007; Lehtonen, 2015; Norris, 2009; Norris & Saudelli, 2018; Perry et al., 2013; Tanner, 2016; Webb, 2015).

### **Defining EL**

As a concept, EL is in constant need of revision: the definition changes over time to reflect current environmental advancements and knowledge (Berkowitz, 1997; King, 2000; Marcinkowski, 2010; NAAEE, 1996, 2004a, 2010; Paden, 2012; Schneider, 1997; Wong et al., 2018). As the earth evolves environmentally, there is a need for policy and

education to reflect such environmental changes and their associated beliefs. In addition, what is of significant consideration and exploration for North American students may not be true for students in other parts of the world; thus, the need for localized and evolving EL in each individual school system across the world is evident.

EL considerations in education have emerged in various forms since its scholarly introduction from Roth in 1968. For instance, studies have emerged worldwide that attempt to connect the learning of EL with other disciplines; however, these studies are limited in their scope (Baker et al., 2013; Breunig et al., 2014, 2015; Daudi, 2013; Erdogan et al., 2011; Goldman et al., 2013; Hill, 2014; McBride et al., 2013). Science and health are some primary target subjects for EL in an attempt to provide an interdisciplinary learning experience (Buethe, 1977; Kaya & Elster, 2018; NAAEE, 1996, 2000, 2004b; Roth, 1968, 1992; Stevenson et al., 2014; Wei-Ta Fang et al., 2018). In terms of research, quantitative studies in these areas often use questionnaires as their main data collection tool (Bissinger & Bogner, 2018; Curtis et al., 2012; Disinger & Lisowski, 1986; Liang et al., 2018; Puk & Behn, 2003; Ridley, 2007; Sanera, 1998; Stevenson et al., 2014). Few of these studies, however, actually evaluate the instructional process to confirm the validity of incorporating EL into subjects other than environmental science or science-based courses. Thus, there is a clear gap in the qualitative methods that inform the growing definition of EL.

### **Process of Learning EL as Reflected in Arts-Based Research**

This project proposes that drama in education – specifically, the process of PB – adds a unique element of communication and meaning-making to the EL learning process. As a relatively new methodology, PB has had limited research exposure,

especially in regard to the teaching of secondary students about EL. In this particular project, the research found no studies that investigate the use of PB specifically as a method of EL instruction in the secondary classroom. This is unfortunate, as PB and drama in education have rising success in the field of interdisciplinary education, as they provide unique opportunities for students to blend genuine inquiry, meaning-making, and discourse exploration (Curtis et al., 2013; Davis & Tarrant, 2014; Ewing et al., 2011; Griffin et al., 2017; McLauchlan, 2001; McLauchlan & Winters, 2014; McNaughton, 2004; Norris, 2000; Norris & Saudelli, 2018; Shira & Belliveau, 2012; Sze, 2013; Tanner, 2017; Walker et al., 2011).

The question then becomes: why would teachers *not* incorporate drama and the arts when teaching EL or other subject areas? For some, drama can be seen as one of the more intimidating approaches to teaching, as it requires active approaches that are sometimes viewed as chaotic, imaginative, or vulnerable (Royka, 2002). Or perhaps, teachers may feel reluctant to incorporate drama into their classroom for fear of administering incorrectly. Moreover, they might be unfamiliar with the process, or are uncomfortable trying something that new (Lang, 2002). The guidebook created in this MRP aims to provide educators with an easy-to-use document to plan, facilitate, and evaluate a PB learning unit about EL.

Students are under pressure to acquire the skills and knowledge that keep pace with and expand upon the needs of the quickly changing and globalizing 21<sup>st</sup> century world. With the direction towards inquiry-based learning and cross-disciplinary units in schools (e.g., the MOE's revision to the Canadian and World Studies Curriculum in 2013), many aspects of student learning are scrutinized for their effectiveness and

resiliency in relation to the fast-changing needs of 21<sup>st</sup> century students (Hill, 2014).

Scholars are researching the effectiveness of content and methods of instruction offered to students to determine levels of meaning-making and design, especially when administered in an interdisciplinary way (Fawcett, 2009; Hill, 2014; McMillan & Vesseur, 2010). Learning a new literacy in an interdisciplinary way has the ability to connect material and relevance from multiple aspects of students' understanding.

For this reason, integrated EL needs to be critically considered as a fundamental component in developing and revising 21<sup>st</sup> century education strategies and initiatives. This MRP is designed to offer researchers a starting point, using the guidebook as inspiration for moving forward with educational research that positions PB as a method of qualitative data collection or inquiry. Additionally, the guidebook provided in this MRP pragmatically offers secondary classroom educators a step-by-step outline for planning, facilitating, and evaluating a learning unit about EL.

### **Lack of Ontario-Focused EL Research and PB Research**

There are a lack of arts-based EL instruction and evaluation techniques present in the MOE curriculum documents – even though the requirement of EL exists within the environmental education scope and expectations in the K-12 Ontario curriculum (EEON, 2003; MOE, 2007a, 2007b, 2007c, 2009a, 2009b, 2011). In particular, few MOE publications have shown the necessity of infusing basic EL into subjects across the curriculum — and more specifically, of EL as an interdisciplinary learning experience (MOE, 2007a). This lack of specific EL information may stem from the concurrent lack of Ontario-based research that focuses on arts-based EL learning. Both MOE documents and current Ontario EL research lack scholarly, research-based support. This guidebook



and MRP may therefore provide educators and researchers with base knowledge of PB, inspiring them to use PB in future research endeavors, especially in relation to EL.

### **Theoretical Framework**

The guidebook presented in this study is designed based on the needs and gaps in resources identified and unpacked in the following literature review in Chapter Two. The theoretical framework presented here demonstrates that when learning a new concept in a non-arts subject (e.g., science, math, history, geography, social sciences, business, etc.), a dramatic arts approach, such as PB, can add a unique element of meaning-making and understanding that may not have occurred in a traditional learning environment. This framework has been applied in the past in multiple studies to highlight how dramatic arts, and specifically PB, can enhance student meaning-making and lifelong learning in a more impactful way than traditional instructional methods (Lang, 2007; Lehtonen, 2015; Lovesy, 2003; McLauchlan, 2001; Norris, 2009; Norris & Saudelli, 2018; Yoshida, 2007).

The underlying theory about learning a non-arts subject through dramatic PB is carefully researched and applied thoroughly in the guidebook presented by this study. This guidebook offers secondary classroom educators and vacillators a research-based and practical resource that has the potential to fill in a missing gap: a much needed, customized, step-by-step PB plan that focuses on EL. Although this PB guidebook uses EL as an example subject, any non-arts (or arts) subject can be effectively explored, learned, and evaluated through this process.

## **Rationale and Significance**

The rationale for and significance of undertaking this study – and creating its accompanying guidebook – both stem from the need to create a practical educator resource on leveraging PB as a mechanism for students to learn about EL. Specifically, this study has importance for students, educators, researchers, and society, as outlined below.

### **Rationale**

One of the reasons I advocate so strongly for PB as being a uniquely enriching way for students to learn about EL is because of the meaning-making and learning that can be gathered from the PB experience (Ackroyd, 2006; Lang, 2002; McKinnon, 2016; Norris, 2009; Tanner, 2017). The guidebook aims to provide a customized, step-by-step approach to planning, facilitating, and evaluating a PB learning unit on EL. Using an arts-based (PB) approach to develop student literacy allows participants to use dramatic exploration to create meaningful connections and understandings. In this way, the PB process creates a “dynamic interaction of the social and cognitive realms, with textual understandings growing from students' knowledge of their worlds to knowledge of the external world” (Langer, 2002, p. 2). The guidebook format is ideal for PB, because the elements of the process (i.e., number of participants, timeframe, learning expectations) change each time the methodology is used. The guidebook intends to be customizable, allowing educators to tailor the learning unit to their specific needs. Moreover, the design and content of the guidebook provide an easy-to-understand and replicable PB approach that can be used by educators to facilitate deeper learning about a specific topic – which, in this study, happens to be EL.

Specifically, the guidebook focuses on seven phases of the revised PB process. The specific details of each phase are highlighted within the literature review that follows in Chapter Two, and are further expanded upon in the methodology section of Chapter Three. The PB process suggested by this study closely resembles the original structure of PB from Tarlington and Michaels (1995). There are five stages of PB: *explore*, *frame*, *sequence*, *rehearse*, and *perform* (Tarlington & Michaels, 1995). However, in the guidebook provided, two stages are added to the PB process to adjust to the needs of the classroom (see Table 1). The first stage added is an *ensemble building and skill development* stage that allows students to create a positive and constructive atmosphere of learning. The second stage of evaluation is added to the end of the process; this stage provides educators and participants with the ability to judge the success of their learning and of the final PB product.

In each stage of the PB process, this guidebook aims to provide a variety of potential activities for facilitators to choose from, with the intention of giving facilitators choices to customize the PB experience according to their needs. For example, if a PB group only has one day to complete all seven stages, the facilitator would likely choose one or two small tasks from each stage, rather than choosing a more robust selection of activities. The activities are accompanied by potential modifications (e.g., time limits, group size, physical and mental abilities) and connections to the MOE curriculum.

## Table 1

*Chapter Four: Guidebook Table of Contents*

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**Sections**

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Table of Contents, Appendix List, List of Terms

Chapter One: How to Use this Guidebook

Chapter Two: Playbuilding

Chapter Three: Introduction to EL & PB

Chapter Four: Stage 1 – Developing Ensemble and Building Skills

Chapter Five: Stage 2 – Exploring

Chapter Six: Stage 3 – Framing

Chapter Seven: Stage 4 – Sequencing

Chapter Eight: Stage 5 – Rehearsing

Chapter Nine: Stage 6 – Performing

Chapter Ten: Stage 7 – Evaluating

Appendices

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### **Significance of the Study**

The significance of this research is identifiable specifically from four different perspectives: students, educators, researchers, and local communities in or beyond school. To begin, there are many research studies that exist which use PB (Asiedu & Brew, 2016; Beck et al., 2011; Belliveau, 2007a; Chenail, 2010; Etmanski et al., 2017; Lang, 2007; Lehtonen, 2015; Lovesy, 2003; McLauchlan, 2001; Norris & Saudelli, 2018; Perry et al., 2013; Potts, 2006; Prior, 2005; Tanner, 2016; Webb, 2015; Yoshida, 2007) and find it to be a significant and powerful approach to pedagogy. However, there are smaller numbers of studies that evaluate the effects of PB on students' EL (Davis & Tarrant, 2014; Heras & Tabera, 2014). This MRP offers an Ontario-informed perspective, informing both the existing worldwide drama and PB field and EL research communities on the potential of using a guidebook to design a unit on EL using PB.

**Students.** This project is significant first and foremost for the students, who, when using the guidebook, will be actively involved in the PB process – and, for students who, in the future, might benefit from the experiences the guidebook provides. The students who participate in the activities from the guidebook are exposed to an opportunity to express their thoughts, beliefs, and ongoing understandings of EL through an embodied, interactive, safe, and collaborative approach. This arts-based process allows students to use multiple aspects of their creative and meaning-making skills to build new, collaborative understandings of difficult concepts (Asiedu & Brew, 2016; Hatton & Lovesy, 2009; Lovesy, 2003; Perry et al., 2013; Webb, 2015). Creating meaning in an arts-based way may lead to a greater understanding of how they can continue to inquire and learn about the world around them.

**Educators.** Educators will have opportunities to benefit from this study because this arts-based education research may inform future instructional decisions for the classroom. Ideally, this guidebook should provide teachers and drama facilitators with confidence, encouragement, and sound reasoning behind incorporating the PB process into their classrooms. This research may also provide educators with information on why teaching EL in secondary schools with arts-based instructional methods is beneficial both for students and for society.

**Researchers.** For researchers, the conceptual framework provided in this study aims to provide a dynamic lens for drama research communities. Hopefully, this project will provide inspiration for other researchers to use PB as a qualitative research method to examine under-researched or under-revised components of education – specifically, like EL in the classroom. Existing literature about using drama research to explore subjects has been documented in books (Ackroyd, 2006; Anderson & Dunn, 2013; Cahnmann-Taylor & Siegesmund, 2008; Given, 2008; Hatton & Lovesey, 2009; Michaels, 1996; Miller & Saxton, 1998; Norris, 2009; O’Toole, 2006; Somers, 1996; Swanson, 1988; Tarlington & Michaels, 1995; Weigler, 2001) and in multiple research studies (Beck et al., 2011; Belliveau, 2007a, 2007b; Chenail, 2010; Lehtonen, 2015; Lovesey, 2003; McLauchlan & Winters, 2014; Norris, 2009; Perry et al., 2013; Prior, 2005; Tanner, 2016; Webb, 2015). However, the body of scholarship is in continuing need for exploring a wider variety of topics that can be facilitated by dramatic arts-based approaches like PB.

**Society.** The meaning-making that can happen when using PB to explore a topic in the classroom has potential to grow with participants as they move through life and

contribute to society. PB can help students see complex world problems from multiple, unique perspectives. Both the knowledge and the emotional growth experienced during PB, then, may positively influence the way students inquire about and affect change in the world around them.

### **Research Questions**

This study explores two primary research questions:

1. How could secondary classroom educators use a drama-based approach to plan, facilitate, and evaluate a learning unit about EL?
2. How might adding an ensemble-building and skill-building stage and an evaluation stage to the original PB process make it more effective for student learning in the secondary classroom?

### **Scope and Limitations of the Study**

This project presents a conceptual framework for using the PB process to explore and learn about EL in the classroom; therefore, outside data collection with study participants on this subject is not being conducted. Rather data will be acquired through a needs assessment, the planning and creation of a guidebook, and revision edits. The modelling of this PB endeavor is outlined in the guidebook but is somewhat limited in its ability to provide specific results, implications, or suggestions based on EL content. The ultimate goal of this MRP, and the attached guidebook, is to provide inspiration and a comprehensive framework for replicating this process for both an educator in the classroom or a researcher wishing to conduct research using the document.

This conceptual framework focuses on Ontario-based curriculum expectations and publications, while also maintaining a focus on Canadian and Ontario-based research

studies. The expectations and publications relating to the MOE have a secondary-level focus, as EL begins to emerge in the Grades 7-12 curriculum. However, despite the grade-restricted specificity of the curricular expectations presented in the guidebook, this PB framework can be broadly used for students at any level, learning any kind of topic.

### **Overview of the Upcoming Chapters**

The remainder of this document is divided into four chapters. Chapter One, above, introduces the topic at hand, defines terms, and offers a rationale, background information, and research questions about PB and EL. Chapter Two offers a review of current literature, drawing from professional books and research studies. This literature review provides the reader with knowledge and understanding of the complex emergence of EE and EL in studies and schools. The literature review also outlines the scholarly emergence of PB and its powerful impact on qualitative research. Goals for this chapter are to identify the gap in resources available for educators wishing to use PB to teach non-arts subjects in Ontario, and thus to determine the needs of secondary school teachers in regards to teaching PB and EL. Chapter Three provides a methodology – specifically, a detailed account of the development of the guidebook – including considerations for its design. Chapter Four proposes the final edit of the guidebook produced from this MRP, which will be able to stand alone as its own document. Chapter Five offers a summary, suggestions, and implications of the work created in this MRP, in addition to providing information about the coding created from the triangulation of guidebook input. The research questions posed in this MRP are also discussed in relation to the guidebook. As well, Chapter Five investigates whether or not the guidebook addresses the needs presented in the needs assessment from the literature review by focusing on three areas of



input: the needs assessment presented in Chapter Two; the researcher's personal experience as an author and as a drama/EL teacher within the MOE; and track changes or comments that inform potential modifications to the guidebook.

## CHAPTER TWO: LITERATURE REVIEW

This chapter reviews the existing research and resources that support the growth of PB both as a method of exploring a subject in an educational context and for qualitative research. This literature review is conceptualized in three parts. In the first section, PB is explained through a brief history of the field, a review of multiple terms used to describe the method, and an overview of the influential works in the field such as Tarlington and Michaels' (1995) book *Building Plays: Simple Playbuilding Techniques at Work*, Weigler's (2001) *Strategies for Playbuilding*, Hatton and Lovesy's (2009) book *Young at Art: Classroom Playbuilding in Practice*, and Norris' (2009) *Playbuilding As Qualitative Research*. Two sections will then follow, which review the contributions to PB as qualitative research and PB in education. Next, EL education is explained in relation to PB, providing context as to why PB is proposed in this study as an ideal way to explore the subject. Finally, existing research that uses dramatic arts – and, more specifically, PB – to explore EL are reviewed to show how this MRP can be a specific resource to extend the learning of EL through PB.

### Overview of Playbuilding (PB)

PB is a method of collaboratively devising an ensemble play through specific stages that aid in structuring and inspiring student-driven scenes. The five stages of the PB process – which include *exploring, framing, sequencing, rehearsing, and performing* – create an ideal environment for developing a well-rounded understanding of a topic (Bishop et al., 2017; Hatton & Lovesy, 2009; Steele & Kelin, 2012; Tarlington & Micheals, 1995; Weigler, 2001). This MRP proposes that two additional stages should be added to the original PB process to adapt the model to the needs of the classroom. The

revised PB stages, and how they interact together, are illustrated in Figure 1. PB stages are often revisited multiple times during an exploration of a topic. Once the topic has been explored, framed, sequenced, and rehearsed, the group may decide to rewrite one or more scenes to reflect new understandings developed during the stages. This revisiting can also happen after Stage 6, the *performance*, as well as Stage 7, the *assessment*.

PB, in summary, is when the group creates a play through dramatic activities and workshops structured to stimulate critical thinking and generate authentic content (data) for scenes. The play or scenes are performed for an audience, and they provide feedback to the participants to extend the scenes and learning. Finally, the participants reflect upon the feedback and process to see what learning they can add to the scenes. After the process is completed, they will often perform the scenes for a final time. The process always focuses on one topic chosen by the participants who create the entire play, from start to finish (O'Connor & Anderson, 2015; Robinson, 2015; Tarlington & Michaels, 1995; Weigler, 2001).

This type of collaborative drama operates under many names, including *collaborative creation*, *ensemble theatre*, *applied theatre*, and *devised theatre*, which are employed by other research leveraged in this study. Although these variations have slight differences, the main principles stay the same and can be thought of as making, performing, and evaluating upon the play. This project uses *PB* as the term to describe this process because it best encompasses the specific processes and stages laid out by previous scholars (Belliveau, 2007a, 2007b; Bishop et al., 2017; Lovesy, 2003; Michaels, 1997; Norris, 2009, 2012, 2018; Perry et al., 2013; Prior, 2005; Tarlington & Michaels, 1995; Webb, 2015; Weigler, 2001; Yoshida, 2007).

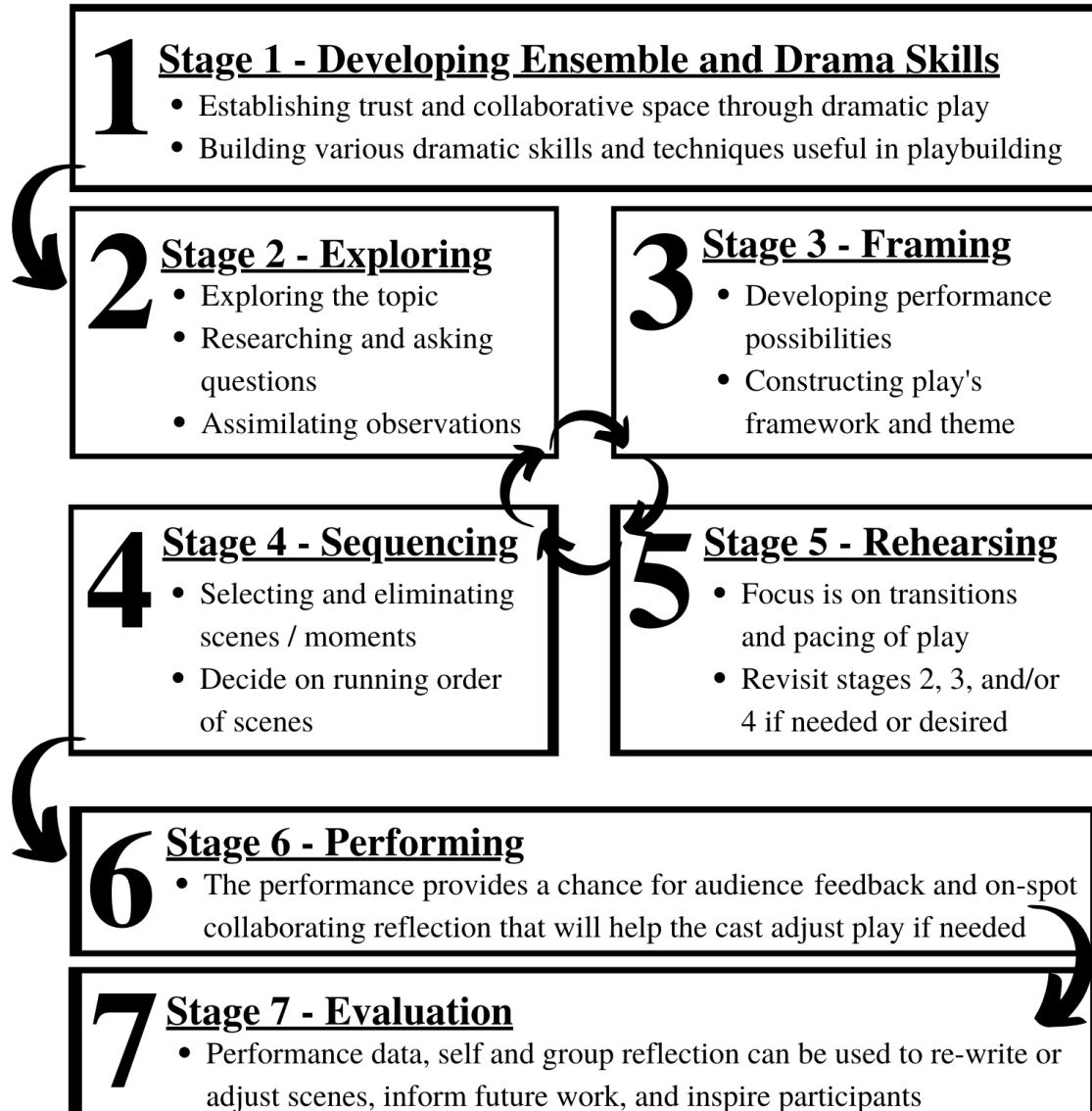


Figure 1. The stages of playbuilding. Adapted from Tarlington & Michaels (1995).

Understanding the alternative terms that PB or PB elements can be referred to invites a larger spectrum of research. Many researchers refer to the term *applied theatre* or *applied drama* to describe a drama process that uses relevant topics (Kandil, 2016; Levy, 2010; O'Connor & Anderson, 2015; Prendergast, 2016; Prendergast & Saxton, 2015). Alternatively, *collaborative creation* has been used to describe dramatic work that is created in a collaborative way by a group about a specific topic (Beare & Belliveau, 2007; Belliveau, 2004, 2007a, 2007b; Bickerstaff, 2011; Cruz, 2017; Ghiselen, 1952; Lang, 2007; Lehtonen, 2012, 2015; McLauchlan, 2001; Norris, 2009; Webb, 2015).

An early example of a variation of PB came in 1952 with Brewster Ghiselen, who expanded the *collaborative process* into seven detailed steps: *impulse, preliminary labor and preparation, incubation, intuition, inspiration or illumination, organic development, and verification, correction or revision*. Norris (2009) provides a well-written explanation of the collaborative process, stating that it,

is an emerging qualitative arts-based research design that is participatory in nature and draws upon the expertise of its research participants to assist with data collection, analysis, and the dissemination of research findings, which includes creating a performance script, rehearsing with actors, and dialoguing with audience members in a post-show talk-back session. (p. 9)

*Devised theatre or ensemble devising* is another popular name for the PB process (Barton, 2008; Feffer, 2009; Felseghi, 2017; Heikkinen, 2016; Lang, 2007; LeCoq et al., 2002; McKinnon, 2016; Orti, 2014; Perry et al., 2013; Prendergast, 2016; Robinson, 2015). Feffer (2009) describes the practice of *devised ensemble theatre* as one that is based around a single theme or concept that is chosen by the participants based on

something that is relevant and important to them. The term *devised theatre* applies to any theatrical piece that has been created in some form by the participants (LeCoq et al., 2002). PB encompasses all of the positive traits of the previously mentioned dramatic forms. Many of the forms, such as applied theatre, are similar enough to PB that the terms are often used interchangeably. PB, however, includes stages that structure and help guide the process in a more replicable way.

One of the most important resources for understanding PB comes from the 1995 book by Carole Tarlington and Wendy Michaels called *Building Plays: Simple Drama Techniques at Work*. The book was one of the first available resources that focuses solely on the PB process and provides in-depth information for each of the PB stages. In this book, *PB* is defined as,

a unique method of working with groups of actors to create a play. Unlike writing a play or rehearsing a play that has been written by a playwright, PB is a collaborative venture that involves the entire group in the Creative Process. Collaboration occurs in both the developing of the script and the performing of the final product. (Tarlington & Michaels, 1995, p. 7)

This definition provides information about the process of PB but lacks additional information about its potential for learning and investigating various subjects. This book is an ideal place to start the exploration or learning about PB, but additional resources are needed for understanding how to incorporate PB into a learning or research situation.

Six years later, in 2001, Weigler published the book *Strategies for Playbuilding: Helping Groups Translate Issues into Theatre* which explores what PB is and how to use it to investigate areas of concern that are important to the group of playbuilders. The book

uses a definition of PB that encompasses the usefulness of the framework for the classroom: “PB is a term that speaks to a group of people collaboratively investigating issues of concern to them and then turning their perceptions into a dramatic script” (Weigler, 2001, p. xiii). This resource outlines the idea that PB is a unique form of theatre that is made both within and with communities to address important social concerns, or to tell stories of those who have been marginalized or silenced.

Similarly, Hatton and Lovesy’s (2009) resource provides an updated definition of PB and its potential for classroom learning. They show, for instance, how PB can be completed in a number of ways in various amounts of time. Hatton and Lovesy’s book has three main components, including: i) *mapping the territory*, with PB at the centre of classroom drama, teaching and learning issues, and teaching PB creatively; ii) *PB levels at work*, including beginner, intermediate, or experienced playbuilders; and iii) a section called *PB for all*, providing examples from other theatre groups, and more contemporary PB ideas. They provide a figure to show the interactions between making, performing, and evaluating, with the elements of drama presented in the middle of the figure (see Figure 2). Learning happens as participants move back and forth between dramatic elements and explore a topic by making content, performing it, and then reflecting upon it. This figure is a simple visual reminder for teachers and playbuilders of the basic elements of PB and how they interact with each other throughout the process. This process closely resembles the Creative Process used in the MOE arts curriculum throughout all grade levels.

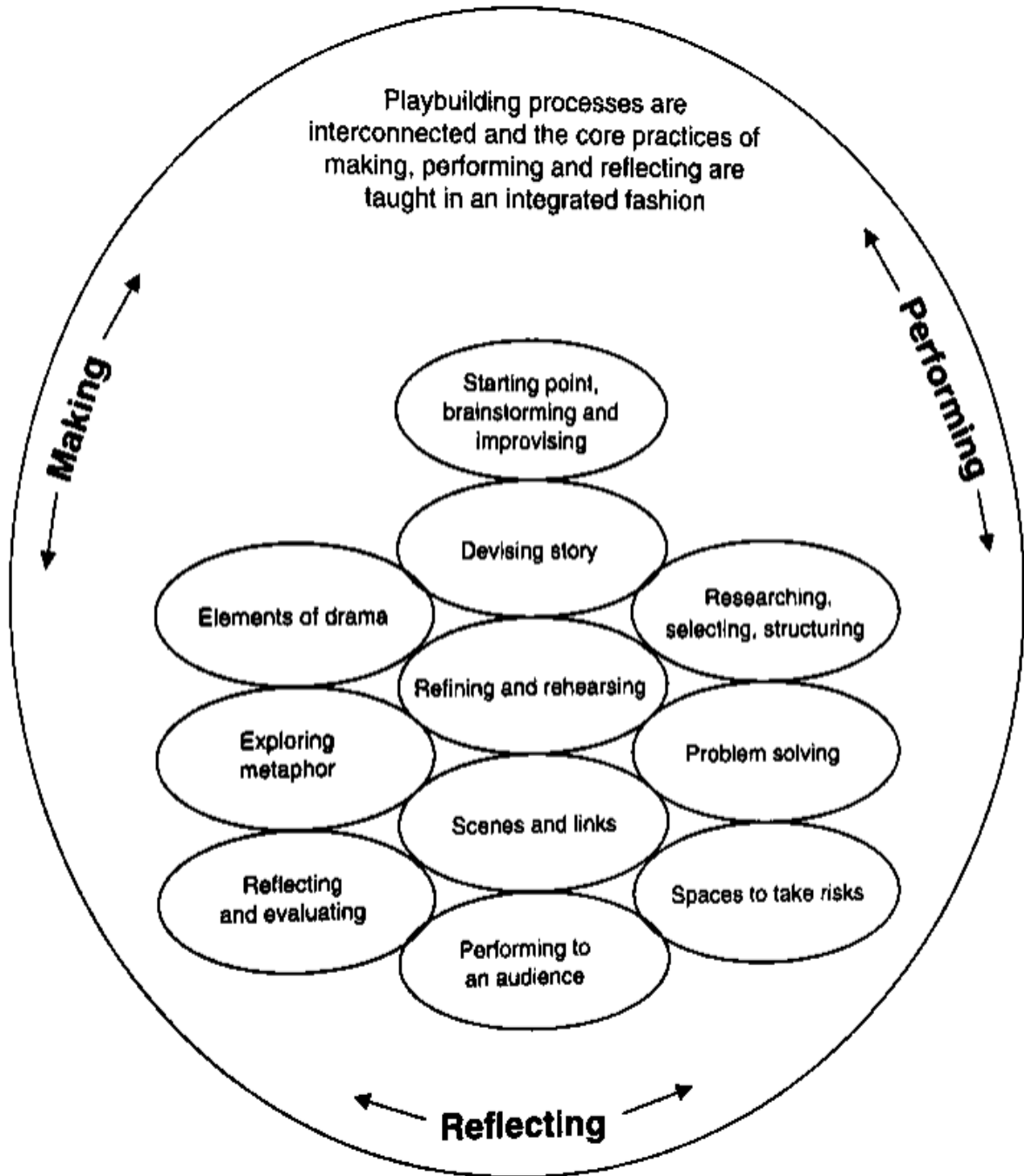


Figure 2. Learning through drama. Adapted from Hatton & Lovesy (2009).



### **Ontario Ministry of Education's (MOE) Creative Process**

The stages of PB directly relate to the Creative Process that is used in the MOE arts curriculum documents for Grades 1 to 12. Figure 3 illustrates the Creative Process, which is an ongoing process that allows feedback from peers, teachers, and reflections to inform each stage (MOE, 2010). The PB process operates in a similar way. The stages of the Creative Process and their corresponding PB stages are shown below in Figure 4. The chart provides an understanding for how the PB process can be used in the classroom to successfully incorporate the Creative Process into student learning.

### **Playbuilding (PB) as Qualitative Research**

PB as qualitative research is an emerging field of research that allows collaborative dramatic exploration to generate authentic sets of data and information from the participants. Although PB as qualitative research does not provide concrete facts, it provides a well-rounded exploration of a topic and can identify gaps and unique features of a topic that would have not surfaced in a quantitative research study. This section will provide an overview of how PB has been used as qualitative research to provide a scope of the subjects explored using this methodology.

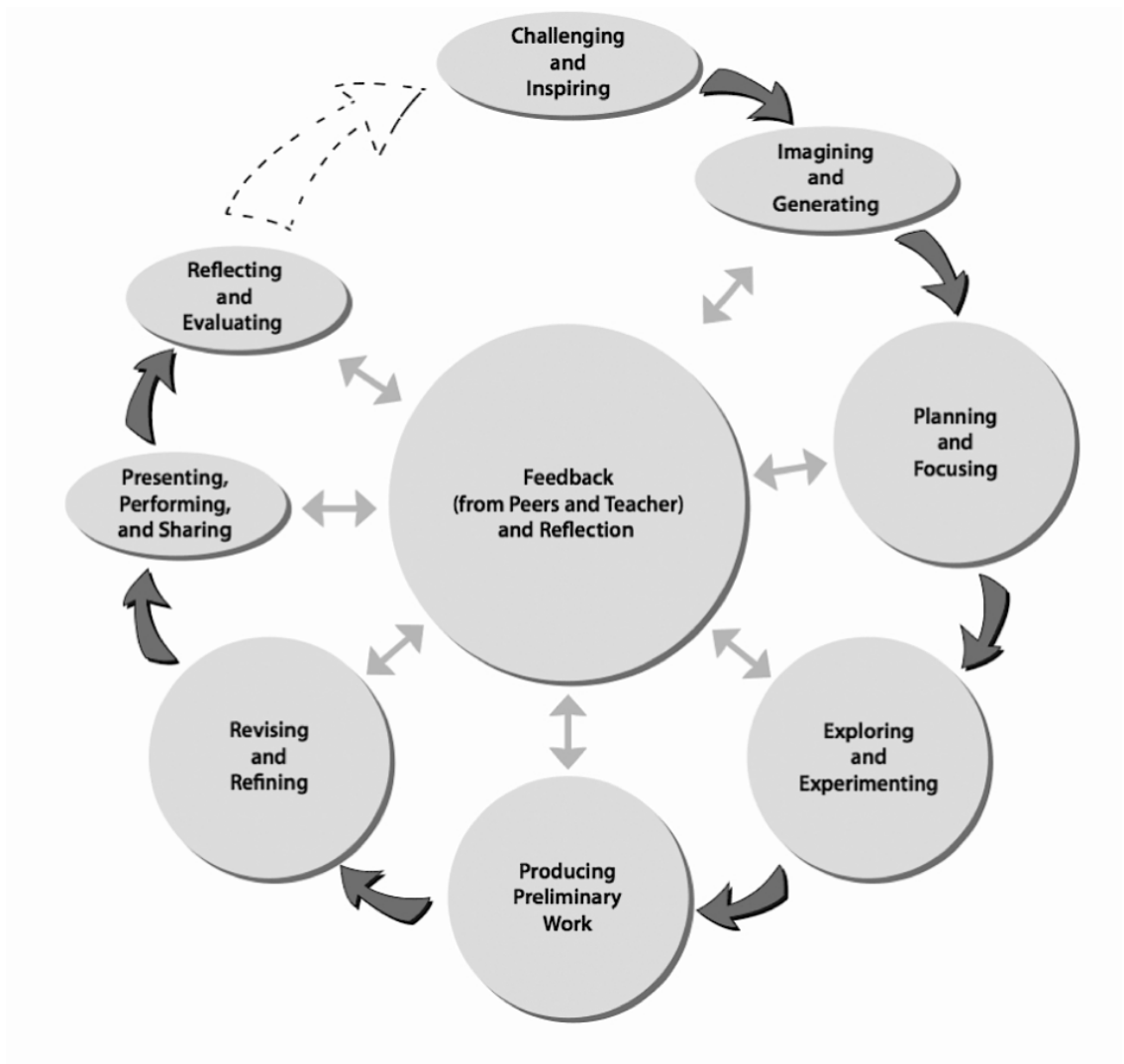


Figure 3. The Creative Process from MOE's arts curriculum (Grades 1 to 12).

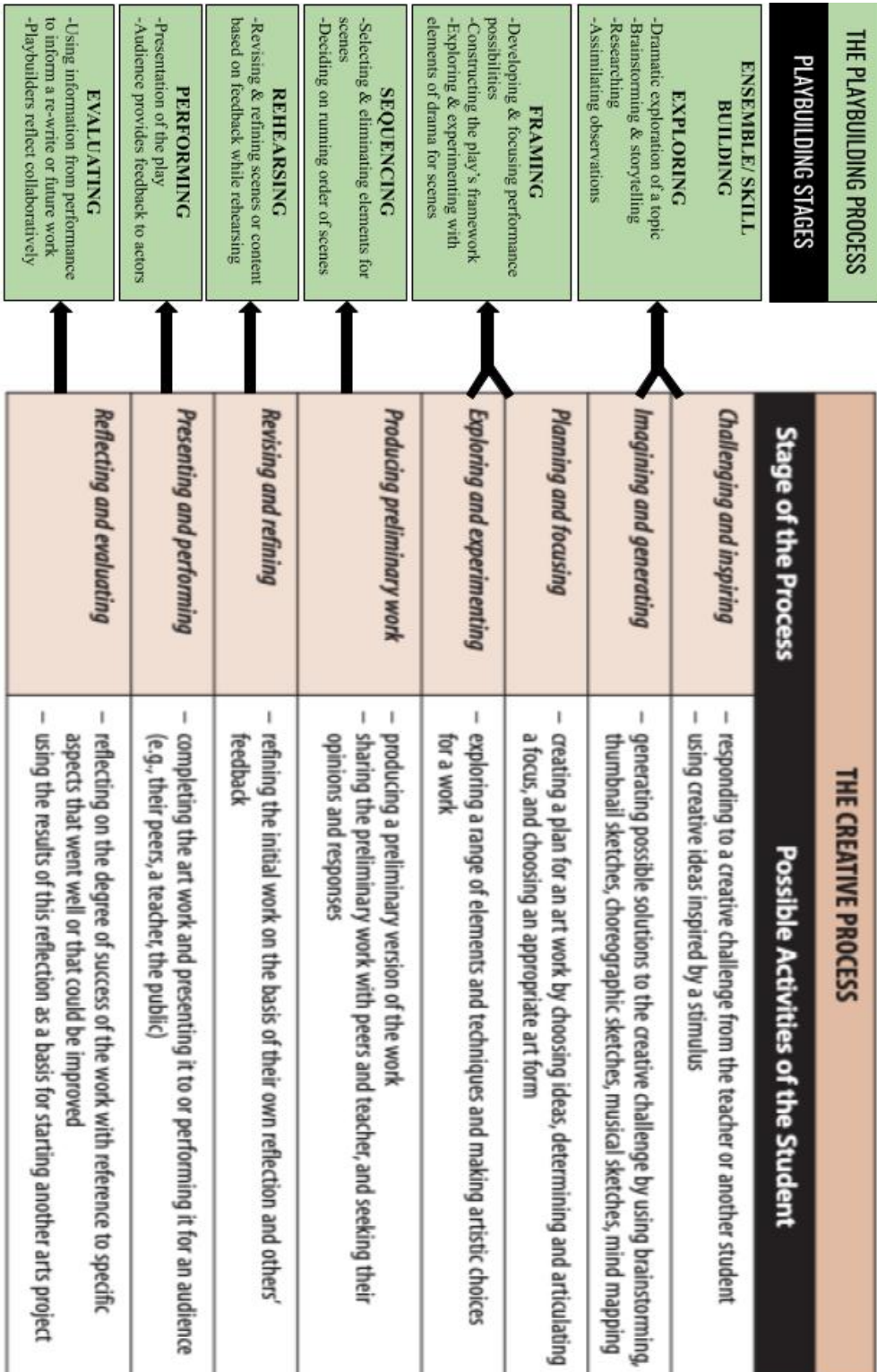


Figure 4. The Creative Process and the playbuilding process.

George Belliveau, a dramatic researcher and educator from British Columbia, explores drama's powerful ability to enhance learning. He has worked on multiple research projects focusing on the subject of anti-bullying, using a variety of collective drama workshops (Belliveau, 2004, 2006, 2007a). These articles provide a summary of how he collected and used the data from these PB processes. In addition to providing collectively created data about anti-bullying in schools, he examines the positive learning effects of the PB process (Belliveau, 2004). For example, in 2007, he worked with 12 pre-service teachers to collaboratively write a play about anti-bullying, and collected participants' journals, interviews, and researcher field notes about the PB process itself (Belliveau, 2006, 2007a). More recently, Belliveau teamed up with Shira in 2012 and wrote *Discovering the Role(s) of a Drama Researcher*. Here, the pair reflect upon a 2008 research project where they examined how drama can be used in elementary classrooms to prevent violence, resolve conflicts, and create community (Shira & Belliveau, 2008). The paper addresses how research can be garnered from different types of observers and explores the role that power and privilege can play in collecting data.

PB has been used as a method of qualitative research to investigate a variety of broad subjects such as leadership (Bishop et al., 2017), literacy learning (Perry et al., 2013; Steele & Kalin, 2012; Yoshida, 2007), imagination and creativity (Lovesy, 2003), and PB itself (Asiedu & Brew, 2016; Belliveau, 2007a). PB has also been used to research more specific subjects such as a community's motivations for leaving a church (Webb, 2015), *Romeo and Juliet* (Zdriluk, 2016), critical whiteness (Tanner, 2016, 2017a, 2017b), awareness of HIV-AIDS (Prior, 2005), and storying identities about body image (Winters & Code, 2017).

In Joe Norris' book, called *PB as Qualitative Research* (2009), he presents an understanding of the powerful potential that PB provides researchers. The book outlines how PB can lead to impactful vignettes of data, and how dramatizing the findings can lead to a richer understanding of the topic for both participants and the audience (Norris, 2009).

### **The Performance: Presenting the Data**

Research-based performances have the potential to grow understandings, engage audience and participants, and foster new understandings and perspectives (Beck et al., 2011; Belliveau, 2007a; Chenail, 2010; Norris, 2009, 2011; Norris & Saudelli, 2018; Shira & Belliveau, 2012). The scenes and content created from a PB experience can be used to dramatize the data and present qualitative findings in a visual and tangible qualitative way (Norris, 2009, 2011). For instance, Beck et al. (2011) presents the idea that a spectrum of research-based theatre will allow researchers (and educators) to collaborate with others outside their field of expertise in order to expand qualitative knowledge. The researchers conclude that presenting data in a variety of qualitative, dramatic ways may inspire other researchers or participants to integrate research theatre-based methods into their inquiries and presentation of data.

When presenting the data collected from a PB experience, there are many ways to approach the performance of the data. For example, Chenail (2010) uses a dramatic script to present the information he collected through a conversation with researcher Dr. Joe Norris about his book and the PB process. The following excerpt is an example of how a dramatic script can represent data and simultaneously disseminate information to an audience.

Ron: It's your new book, *PB as Qualitative Research* (Norris, 2009); it's got me thinking too much.

Joe: Thinking about what?

Ron: About what I think research is, about what I think research does.

Joe: That's great to hear, Ron, because that's one of the reasons I wrote the book.

Ron: To make me suffer?

Joe: No, to get folks like you to think about how they think about research. And for that matter, I want to get folks thinking about art too. And maybe, just maybe, that research and art can be the same thing. How's your head feeling now?

Ron: It's still spinning, but I think the direction changed.

Joe: You're strange, Ron.

Ron: I've heard that before!

Joe: Well, Ron, since you're such a nice guy to review my new book, I think I should help you with your head-spinning condition and share a little about *PB* and how I think it can be used to understand qualitative research and to open up readers' eyes to see how a collaborative arts-based research approach can be evocative and healing.

Ron: Wow, all of that is in this one book?

Joe: Yes, and more!

Ron: Okay, let me hear your best pitch!

*(Ron sits down on a bench and Joe moves to center stage).* (Chenail, 2010, pp. 1285-1286)

Another example of displaying collaboratively generated information comes from Norris and Saudelli (2018), who collected data from a PB format and used a script within their article to present their findings. The pair worked with a group of undergraduate students at Brock University to explore concepts of community development that would be used in the design of an online community outreach and adult literacy elective course. The article contains a three-act script between Norris and Saudelli discussing how a group of university drama students used PB to devise a series of tableaux and video vignettes that examined concepts of community development. The researchers present how a devised script can be evidence (data) of student learning, and how an online educator used the data to inform course creation.

A common way of presenting the data generated from PB is through the performance of the scenes scripted collaboratively by the group. Through examples with Mirror Theatre, Norris illustrates that performance of the data is seen as a way of generating new data. In this sense, the purpose of PB research is to change the world, not to simply explain it (Norris, 2009). He highlights an important stage in the PB process: the performance and the assessment. Here, the performance is followed up with a talk-back style workshop that invites the audience to collaboratively continue to shape the scenes in real time (Norris, 2009, 2011, 2018). Tanner (2016, 2017) also highlights the importance of the assessment stage in his own PB research, attributing the richness of the data to the contributions made by audience members during their talk-back session.

Another example of the PB process comes from a research project developed for a local arts festival that explored a topic, and then included audience and playbuilders' feedback to grow and shape the data (Ratkovic et al., 2018). The original group of

playbuilders met in the Spring of 2017 over several months to playbuild a collection of scenes that explored refugee women's experiences coming to Canada. At the end of this three-month process, the play was performed for 12 different audiences at the *St. Catharines In The Soil Arts Festival*. The playbuilders then used their own reflections and feedback (including an after-poem created by a playbuilder), as well as audience commentary and discussion, to extend the stories first explored in the initial script (Ratkovic et al., 2018). An article was collaboratively written to reflect these extensions to the original play called *Five Poems: Artistic Pedagogy of the Artistic Soul* (Ratkovic et al., 2018).

### **Playbuilding (PB) as a Way of Learning**

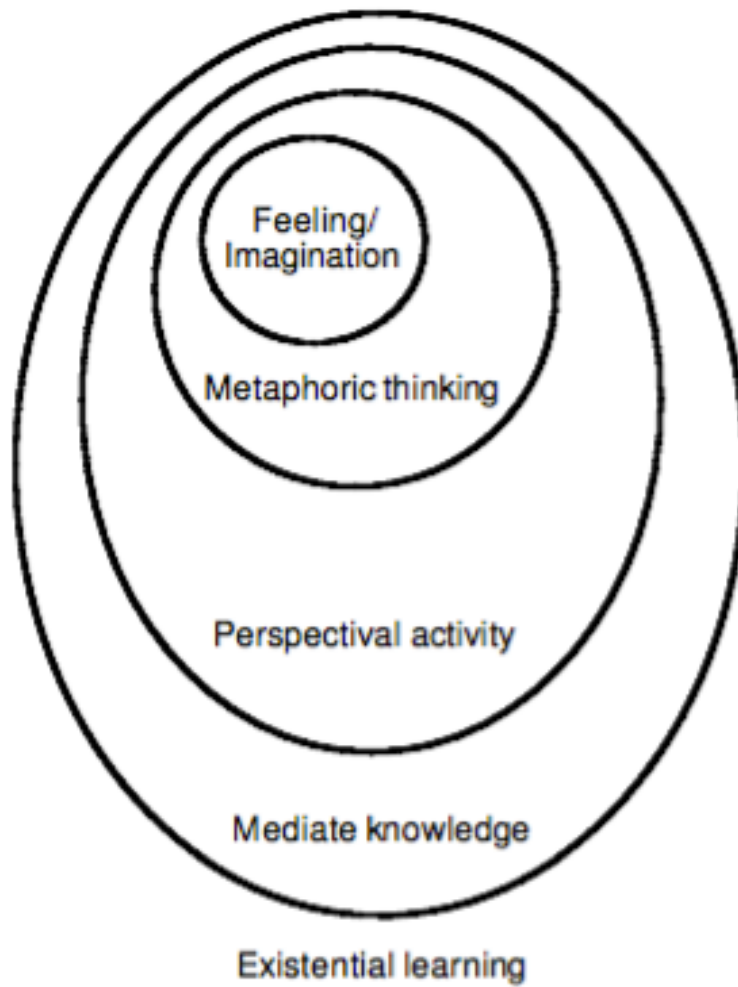
PB has gained a significant focus in the field of learning because of its dynamic ability to engage people in a multitude of ways that enhance various areas of learning. PB engages learners because it interacts with the larger fields of culture and society in which it is being explored. Theatrical collaboration allows participants to exercise their cultural, social, professional, aesthetic, creative, and analytical minds, bringing together a final creation that can be evaluated for learning and used as a starting point for locally sourced ideas (Barton & Bagueley, 2014; Bickenstaff, 2011; Cruz, 2017; Henry, 2000). An example of this is Cruz's article "Archival Performances: Collaborative Theatre and Approaches to Indigenous History" (2017), which highlights the positive learning potential that collaborative theatre has on students' learning of a locally sourced project. PB provides a procedure for exploring any kind of subject that invites the knowledge and opinions of every participant into a collective artistic piece that examines the content from multiple perspectives. Because PB includes a variety of exploration activities, it is a



perfect method for exploring the knowledge, beliefs, and attitudes about a specific subject. Additionally, the final scenes from the PB process can help educators identify areas of learning that need more work, areas of a subject that are deemed important for that specific group of learners, and other important cultural and social elements that may not have been included in other forms of identification methods, such as multiple-choice quizzes or open-ended questionnaires (Beck et al., 2011; Belliveau, 2007a, 2007b; Chenail, 2010).

Henry (2000) proposes that principle factors involved in learning through drama can be illustrated through concentric orbs (seen in Figure 5). These orbs are not fixed, but rather, interact with each other, allowing the process to move to and from each of the factors. Henry (2000) shows how creating worlds through drama allows participants to experience feeling/imagination, metaphoric thinking, perspectival thinking, mediating knowledge, and existential learning. Henry's (2000) orbs of learning through drama are similar to Norris' (2000) explanation of how participants learn through PB. Norris (2000) uses the term *spiral* to illustrate how learning through the PB process is not linear, but instead, has stages of external research, personal and dramatic exploration, collection, analysis, and dissemination that interact with each other. Though Norris (2000) more specifically focuses on PB, both he and Henry (2000) focus on how the collaborative and back-and-forth nature of the drama process allows for a deeper and more meaningful level of learning.

For this literature review and guidebook, a new figure was created to illustrate how Henry's (2000) drama's ways of learning (Figure 5) could be combined with the elements and stages of PB (Norris, 2000, 2009; Tarlington & Micheals, 1995).



*Figure 5. Drama's ways of learning. Adapted from Henry (2000).*

Figure 6 shows an adapted version of Henry's (2000) orbs that shows their alignment with the PB stages. *Imagination* and *feelings* inform the metaphorical personal world actors create through drama; actors' imaginations and feelings help shape scenes in the exploring and framing stages of PB (Tarlington & Michaels, 1995). Next, *metaphoric thinking* happens throughout the first four PB stages – exploring, framing, sequencing, and rehearsing – as actors frame scenes based on their topical understanding (Hatton & Lovesy, 2009; Norris, 2000, 2009). Henry (2000) describes how the exploratory creation of metaphoric worlds allows for diverse learning, as the creation of these worlds is presented through the scenes that are collaboratively built. Henry's (2000) *perspectival activities* orb aligns with the stages of sequencing and rehearsing, as actors use the collective perspectives gained from the first stages of PB to order and rehearse the scenes (Tarlington & Michaels, 1995). Actors use the stage as a lens to focus a variety of perspectives to enhance wisdom, knowledge, and learning (Henry, 2000; Norris, 2009). Next, *mediating knowledge* happens in the rehearsing, performing, and evaluating stages, described by Henry (2000) as the process of learning through the arts, creating a bridge between subjectivity and objectivity. The workshopping of the scenes in the PB stages allows the actors to mediate their collective understandings of the subject. Lastly, the outer orb of *existential learning* describes the process of learning through drama that happens throughout the entire PB process. *Existential learning* is described by Henry (2000) through Sartre's *existentialism* (1953), which describes how people process their perceptions through feeling and imagination. Here, actors continually reflect their scenes using feelings/imagination, their metaphoric knowledge, and perspectives that have been mediated and workshopped throughout the entire PB process (Henry, 2000).

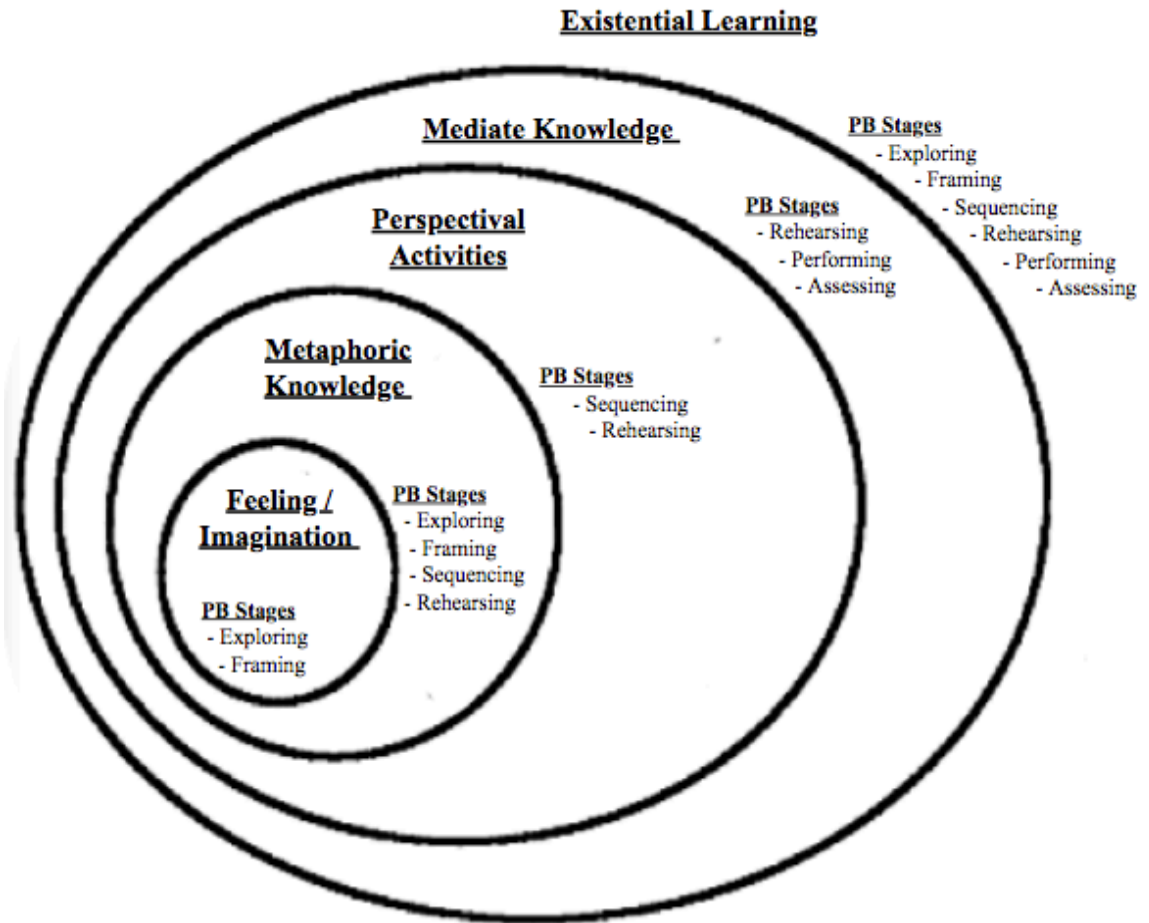


Figure 6. Playbuilding's ways of learning. Adapted from Henry (2000) and Tarlington & Michaels (1995).

### **Playbuilding (PB) for Learning Environmental Literacy (EL)**

Specifically, PB is a unique, comprehensive method of learning because it develops interpretation and critical thinking skills, communication and collaboration skills, agency and action skills, and a transdisciplinary arena for dynamic learning (Bishop et al., 2017). PB research conducted before 2018 shows that PB can be a well-rounded way of teaching and exploring a complicated topic such as EL (Davis & Tarrant, 2014; Heras & Tabera, 2014, 2016; McNaughton, 2004, 2006, 2014; Perry et al., 2013). The following sections will provide an overview of the research and literature that highlight these emerging themes within the PB process. A more in-depth literature review on the connections between PB and learning EL is presented at the end of this chapter.

#### **Transdisciplinary Approach**

PB provides an opportunity to learn a topic in a transdisciplinary way. Transdisciplinary learning has the potential to bring a more well-rounded understanding of EL by inviting a multimodal experience. Barton and Bagueley (2014) present data collected on multi-aged school children who studied topics of conservation and sustainability through literature and a collaborative theatre arts project. They found that when experienced in a multimodal way, each of the arts explored in their project – including drama, dance, and art – can enhance students' understanding and interpretation of literacy concepts. The study concludes that teachers can use a transdisciplinary and multimodal approach to teaching literacy through the arts, specifically when exploring non-arts subjects such as environmental sustainability.

Multiple research studies also propose that collective creation, such as PB, can create opportunities for participants to extend and deepen their factual knowledge and

understanding of topics that come from other subject areas (Tanner, 2016, 2017a; Webb, 2015; Zdriluk, 2016). Webb (2015), for instance, used the PB process to explore what motivated long-time members of a black church to make the decision to leave the community. He used traditional methods of qualitative research such as interviewing, observations, and a focus group, as well as the participants' engagement in and reflection on the PB process and performance (Webb, 2015). In another field of study, Zdriluk (2016) and a group of undergraduate students used PB to explore how they could incorporate technology and understandings of digital citizenship into their final play-built performance. Moreover, in Tanner's (2016, 2017) review of his multi-year research study (which uses dramatic elements that include PB to evaluate racism and whiteness opinions from various groups of participants), he found that PB was an essential component that enabled the participants to feel comfortable exploring the difficult topic of racism and whiteness.

It is evident, then, that the PB stages make it easier to explore a wide variety of topics because of their open structure that invites creativity in exploration. The brainstorming and research stages, for instance, encourage participants to draw upon other subjects and areas of knowledge to help situate their understanding of the topic at hand (Tanner, 2016, 2017).

### **Interpretation and Critical Thinking**

Drama has the potential to be a powerful way of telling stories, exploring meanings, and making critical connections (Adcock & Ballantyne, 2007; Perry, 2011; Winters & Code, 2016). PB provides a structured, yet flexible, experience to explore a topic collaboratively and develop unique critical thinking and interpretation

opportunities. The uniqueness about dramatic arts is that it allows the participant to suspend their disbelief and become present in the material. Adcock and Ballantyne's study (2007) of ten drama practitioners in Queensland, Australia highlights that collaborative drama is a valuable tool in interpreting material. The kind of transformative experience afforded by PB allows the whole person – including their thoughts, actions, emotions, and spirit – to experience change and enlightenment when learning and interpreting a new topic (Adcock & Ballantyne, 2007; Perry, 2011). Furthermore, PB provides multiple opportunities and outlets for expression, examination, and unpacking of difficult concepts. Drama can be used to communicate complicated factual information, provide cultural and social context, and offer different perspectives for discussion. This multi-level way of interpreting a concept allows for a richer and more thorough exploration of an unknown topic. Because participants are able to interpret the material in a multitude of ways, they learn through doing, thinking, reflecting, and critiquing input from other participants (Perry, 2011).

The qualities of interpretation and critical thinking are essential for exploring difficult concepts like literacies (Perry, 2011). For example, when learning through drama, participants create imaginary metaphorical realms, often through stories, that link the unknown to personal and local experiences, creating perspectives that were previously untapped (Henry, 2000; Winters & Code, 2017). Winters and Code (2017), for instance, used dramatic ways to explore a community in Southern Ontario and the perceived, affective, relational, and critical ways that study participants story their identities about their bodies. Ultimately, using a collaborative drama process like PB can

enhance students' understandings of difficult learning concepts (such as EL), and allows them to safely interpret material through critical thinking in the PB process.

### **Communication and Collaboration**

PB explores a topic collaboratively, which is one of the features that makes the process so ideal for developing and reflecting upon collaboration skills amongst participants (Bishop et al., 2017; Heikkinen, 2016; McLauchlan, 2001, 2014; Steele, 2012). Debra McLauchlan (2001, 2014), a dramatic arts educator and researcher, followed the individual experiences of six high school students through a collaborative PB experience with the purpose of investigating the substance and conditions that make learning collaboratively through PB effective. Using daily classroom observations, student journals, written assignments, and self-evaluations throughout the PB process, McLauchlan (2001) was able to determine how effective this PB process was to developing students' collaboration and communication skills. Similarly, in a paper presented by Kathy Bishop et al. (2017), a research team investigated how PB fosters collaborative leadership and learning in a group of participants. Community-based, secondary school, and university groups were chosen to inquire how PB can positively foster collaborative leadership in the participants. Bishop et al. (2017) suggest that PB is an ideal method of fostering this character trait because it invites a continuous recreating of knowledge, as new variables and challenges present themselves throughout the PB stages. The researchers also report that the link between PB, collaborative leadership, and learning is strong, and that the importance of a proper structure to guide the PB is essential. They outline how a structured guide or template can enhance student learning and collaborative leadership.



Another of PB's unique features is how the audience is encouraged to engage with the material and provide feedback for additional content and perspectives. This element of communication with others, specifically those who are outside of the PB process, enables the participants to engage with another set of data, and attempt to use their interpretation and critical thinking skills in their quest to better understand a specific topic. In addition, the PB process encourages building communication skills within the collaborative space because of the freedom the PB approach provides (Steele, 2012). Participants are encouraged to communicate meaning through language and action on stage and in the scene-building process (Heikkinen, 2016)

### **Agency and Action**

When it comes to learning and putting the elements of that learning into practice, participants need to feel agency and the positive potential for action (Lehtonen, 2015). PB – and, learning through drama, in general – provides a safe space and open forum for discussing potentially sensitive topics and preparing for action in future scenarios (Prendergast, 2011; Griffin et al., 2017). The dramatic distance, for instance, provides an arena for participants to explore social and cultural issues relevant to their own lives and potential actions to combat the issues (Heras & Tabera, 2014). For instance, Heras and Tabera (2014) studied teachers who implemented performative methods to learn how to be transformative and active with their thinking. Heras and Tabera (2014) propose that PB and the drama space is an ideal way for participants to discuss and roleplay potential processes for tackling difficult topics in real life in the future.

Action is a strong approach for transforming critical thinking and interpretation into something that can positively affect the local community around which the topic is

situated. When participants feel safe and encouraged to explore potential modes of action, they are more likely to attempt to put the learning into action in a real-world context (Belliveau, 2005). For instance, Belliveau (2004, 2006, 2007) has facilitated multiple studies investigating various social justice issues through PB, and finds that using the PB process creates a conducive and positive environment for learning to care.

### **Environmental Education (EE) and Environmental Literacy (EL)**

EL is inexplicably tied to EE. Publications and reports about EE and EL emerged in the 1960s in response to sustainability movements to rethink the use and abuse of the earth (Buethe, 1977; David, 1974; NAAEE, 1972; O'Hearn, 1972; Roth, 1968). The issue of how to effectively implement EE in the curriculum relies heavily on EL, as literacy instruction is one of the most effective ways for students to gain access and control of their knowledge about the environment. Consequently, researchers and educators began to realize the profound impact that people can make on the local and global world when they are environmentally literate and educated (Disinger, 1987; Disinger & Roth, 1992; O'Hearn, 1972; Roth, 1968). Works by Disinger (1987), Disinger and Roth (1992), O'Hearn (1972), and Roth (1968) are detailed in nature, and have inspired a worldwide shift in EL and EE; however, little scholarly research is available on the evaluation of instruction and outcomes. Because of this lack of quantitative or qualitative research, the term EL was difficult to define concretely, and was often used ineffectively or interchangeably after its emergence in the literature in 1968 (Disinger & Roth, 1992).

**Environmental Education (EE)**

The connection between environmentally educated citizens and nationwide EE for students is tangibly linked. For instance, in 1977, the United Nations Educational, Scientific, and Cultural Organization's (UNESCO) International Conference objective statement highlighted how,

environmental education aims to foster public awareness of and concern about environmental issues, problems and solutions by providing people with opportunities to acquire the knowledge, values, attitudes, commitment and skills needed to investigate issues, solve problems and protect and improve the environment. (UNESCO, 1977, p. 33)

It was at this conference that a more updated definition of EE emerged, being qualified as “a learning process that increases people’s knowledge and awareness about the environment and associated challenges, and fosters attitudes, motivations, and commitments to make informed decisions and take responsible action” (Stapp, 2003, p. 8). This definition emerged from the Tbilisi Declaration, which was developed at the 1977 conference. This general definition of EE still rings true even as UNESCO’s Decade for Environmental Sustainability Education drew to a close in 2014. At this time, researchers set out to examine the effectiveness of the phenomenon on curriculum action worldwide by working with this definition (Fien, 2006; Jickling, 2006; Jickling & Wals, 2012, 2008; Marcinkowski, 2000, 2010; McCrea, 2006a, 2006b; O’Brian, 2010; Paden, 2012); these publications were the first documents in North America to consider the development of EE programs in the school system.

According to Disinger (1983), the term EE first appeared in 1948 at the meeting of the International Union for the Conservation of Nature and Natural Resources (IUCNNR). However, other scholars, such as Palmer (1997, 1998) and Roth (1968), claim the definition truly emerged in the late 1960s when the term was used on a more international level. As per Stapp et al. (1969), *EE* is a process aimed at producing “a citizenry that is knowledgeable concerning the biophysical environment and its associated problems, aware of how to help solve these problems, and motivated to work toward their solution” (1969, p. 30). EE aims to foster public awareness of, and concern about, environmental issues, problems, and solutions by providing people with opportunities to acquire the knowledge, values, attitudes, commitment, and skills needed to investigate issues, solve problems, and protect and improve the environment (UNESCO, 1977). Accordingly, it seeks to develop an active and informed citizenry committed to the values and practices of ecological and social sustainability (Fien, 1993a, 1993b). Environmental education, in the formal school context, can thus play an important role in this process, as students are a key audience for environmental messages: they are tomorrow’s leaders, and stewards of the Earth.

Three major associations brought worldwide focus to the necessity of EE and the teaching, learning, and assessment of it: UNESCO, the North American Association for Environmental Education (NAAEE), and the Program for International Student Assessment (PISA). Firstly, the NAAEE published its *Excellent in Environmental Education – Guidelines for Learning (K-12)* in 1996, and it was revised once in 2004. It is accompanied by an additional publication, *Environmental Education Materials: Guidelines for Excellence*. This publication focuses on six key characteristics for EE:

fairness and accuracy; depth; emphasis on skill building; action orientation; instructional soundness; and usability (NAAEE, 1996, 2004a, 2004b). The additional publication was a revision of a 2000 publication entitled, *Environmental Education Materials: Guidelines for Excellence Workbook – Bridging Theory & Practice*, that focuses on the same six key characteristics of EE (NAAEE, 2000). In 2009, the *Nonformal Environmental Education Programs: Guidelines for Excellence* document was released, which allows researchers and educators to see how diverse EE could be outside of the curriculum (NAAEE, 2009). A year later, in 2010, the NAAEE published the third revision of the *Excellence in Environmental Education* document, and also released the *Executive Summary & Self-Assessment Tool* to accompany the new update (NAAEE, 2010).

Nine years after NAAEE's first publication in 1996, UNESCO announced it would provide guidance and support to a Decade of Education for Sustainable Development 2005 – 2014 (DESD; UNESCO, 1996, 2005). No stranger to environmental education, UNESCO focuses mainly on science education; since 1975, it disseminates comparative and research-based literature about EE with the implementation of the International Environmental Education Programme (IEEP; UNESCO, 1984). In 1990, UNESCO published *Environmental Education: A Special Study for the World Conference on Education for All*. This publication accompanied the newly infused concept of EE into the scope of education worldwide. The DESD came at a time when there was an abundance of EE-related material being published by UNESCO. The DESD was meant to be a catalyst for educators worldwide to incorporate sustainable education into their classrooms. The accompanying documents provide guidelines, information, and

research to support the position that education for sustainable development is not an option, but a priority (UNESCO, 2005).

Although the publications and conferences commissioned by both UNESCO and NAAEE focused on the betterment and advancements of EE, the research that informed the work tended to be quantitative in nature and, in turn, made it difficult to measure the multiple aspects of EE student outcomes (i.e., behaviour, attitude, willingness, opinions). Specifically, few publications prior to 2000 include data collection or qualitative considerations. If the study did include data collection, it was limited and used only brief questionnaires (Culen & Mony, 2003; Disinger, 1987, 1989; Disinger & Likowski, 1986; Disinger & Roth, 1992; Disinger & Tomsen, 1995; Keiser, 1999; O’Hearn, 1972; Roth, 1968, 1992; Wals & van der Tore, 1997). Consequently, the focus of EE transformed to not only promote its importance in education, but to investigate how to effectively evaluate the ever-changing scope of what it means to be environmentally literate or environmentally educated.

PISA is a measurement assessment that evaluates 15-year-old students’ reading, mathematics, and science literacy every three years worldwide, starting in 2000. PISA is coordinated by the Organization for Economic Cooperation and Development (OECD), which is conducted from the United States. In PISA, the scope of EL is evaluated within the science literacy component of the assessment (OECD, 2000). Specific components of student learning are examined, and the data is presented in the publications. For example, the topics of interest include participation in education, education outcomes, school contexts, students’ experiences and attitudes about education, education system characteristics, and reference statistics (OECD, 2000, 2003, 2006, 2009).

PISA positions student learning about environmental education as being heavily linked to students' attitudes toward the subject. This finding has been a key element to students' learning of EE (Roth, 1968). Two concerns that lie ahead, however, are how to: i) incorporate the new statistics and findings into curriculum revisions worldwide; and ii) find more dynamic ways to evaluate students' EE and understandings of EE and EL.

### **Environmental Literacy (EL)**

The goals and instruction methods of EL are constantly changing, and a variety of research methods have contributed to knowledge about the effectiveness of EL education. As the field of EL within EE grew in popularity, a wider variety of research methods slowly began to be examined to determine their effectiveness at contributing to learning EL. In an important collection of readings in environmental awareness, the U.S. Department of Health, Education, and Welfare (DHEW) assembled *The Case for Environmental Education* in 1971. The document began with an article written by former U.S. President Richard Nixon titled *Environmental Literacy*, and outlined how the educational system has an essential role to play in teaching EL, the key for unlocking environmental education's potential to inspire and foster environmentally responsible and literate citizens (DHEW, 1971). Soon after, there was a surge in addressing various methods for teaching EE and EL. Among these is mention of qualitative methodologies, specifically in Matthew Brennan's *Building a Qualitative Environment* (1971), where he explains how complex the nature of EE is and how limited quantitative measures (questionnaires, for example) can be at measuring essential components of EE such as behaviour, attitudes, or values.

As a result of this phenomenon – thinking critically about the human-nature interactions being discussed worldwide – school boards began to see the benefits of infusing pro-environmental behaviour learning into their curriculums, using guidance provided by both the NAAEE and UNESCO (Culen et al., 1986; Disinger, 1987, 1989, 2001; Wals & van der Tore, 1997). Culen et al. (1986), for instance, provide a quantitative approach to analysing and synthesizing research on responsible environmental behaviour, and explain how five discrete populations generated similar findings that showed how an interest in an issue (environmental sustainability) was related to higher perceived levels of information, importance, a more reflective individual, and higher levels of reported citizenship. Similar results from reports (David, 1977; Disinger, 1986, 1987, 1989; Hines et al., 1986; O’Hearn, 1972) demonstrate the importance of student behaviour and attitude towards the issue.

Recently, researchers are expanding the field of knowledge on the positive connection between EL learning and behavioural motivation (Bissinger & Bogner, 2018; Wardani et al., 2018; Wei-Ta Fang et al., 2018; Wong et al., 2018). For instance, Bissinger and Bogner (2018) write that EL is a key concept to promote individual behavioral changes toward a more sustainable lifestyle and to consciously react to environmental challenges, such as climate change. As a result of these findings, behaviour and attitude towards EE and EL was determined to be an important, and necessary, factor to consider when evaluating students’ knowledge and skills of EE and EL. UNESCO then echoed these findings in 1987, 1990, and 1992 with the release of three education-related documents supporting the training of teachers and curriculum update suggestions to enhance students’ learning of EL and EE. The field has been



growing ever since to include a wider variety of research methods to explore the connection between behaviour and becoming environmentally literate (Bissinger & Bogner, 2018; Culen et al., 1986; Disinger, 1987, 1989, 2001; Wardani et al., 2018; Wei-Ta Fang et al., 2018; Wong et al., 2018).

### **Environmental Education (EE) and Environmental Literacy (EL) in Ontario**

Researchers and educators have been focused on discovering the most relevant and resilient ways of administering and evaluating EE with students to ensure that the future of our planet is in the hands of environmentally responsible and respectful citizens (Breunig et al., 2015; Fawcett, 2009; Inwood, 2005, 2008a, 2008b). These efforts in Ontario, specifically, have been documented through a series of EE publications. In 2005, a group of Canadian environmental experts met to create a series of documents and mandates in response to the DESD; this working group of EE consisted of an expert panel chaired by astronaut and environmentalist, Dr. Roberta Bondar, and six key contributors to the Canadian understanding and implementation of EE and EL. The group was given the mandate “to analyze needs and research successful approaches to teaching and learning about the environment in elementary and secondary schools” (MOE, 2007, p. 3). The group first produced *Shaping Our Schools, Shaping Our Future: Environmental Education*, which documents 32 recommendations for the MOE (Fawcett, 2009). This document brought to light the potential that interdisciplinary ways of teaching EE has for students. Later that year, the MOE released *Ready, Set, Green: Tips, Techniques, and Resources from Ontario Educators*.

This publication was followed by five publications over the next four years that specifically address the implementation of EE into the curriculum: i) *Standards for*

*Environmental Education in the Curriculum* (regarded as a guide for writers of the revised curriculum) in 2008; ii) *Acting Today, Shaping Tomorrow: A Policy Framework for Environmental Education in Ontario Schools* in 2009; and finally, iii) a thorough scan of the scope and sequence of expectations of EE produced as two documents in 2011 (one for the secondary level, and the other for elementary). The research drawn upon to create these documents was supported by the recommendations made by Bondar's working group in the document *Shaping Our Schools, Shaping Our Future*, in addition to information collected from Canadian reports on EE, International reports on EE, and information collected from the public through an open suggestion webpage set up by the MOE. Unfortunately, there was little to no Ontario-specific research included in the decision-making process for this important document. This was a direct result of a lack of recent, Ontario-based research on EE and EL in the classroom.

In Ontario, like all changes made to the MOE curriculum documents and subsequent publications, content and strategy updates must be based on legitimate and researched information. The act of continually researching the practice of EE and EL in the public-school system is essential for keeping publications and instruction up-to-date. The Ontario public school system has begun to include EL as a component of the Ontario curriculum – but the inclusion of EL is brief, not explained in detail, and does not include assessment strategies. Even in the important document *Acting Today, Shaping Tomorrow: A Policy Framework for Environmental Education in Ontario* (MOE, 2007), EL is only mentioned twice. The document does not define EL, nor does it demonstrate what it looks like in practice or how to evaluate it. A follow-up resource was printed in 2008, called *Standards for Environmental Education in the Curriculum*; it included one

brief mention of EL, in which the document claims that teaching EL will enable students to become informed, engaged, and responsible global citizens. In the latest 2011 edition of *Environmental Education: Scope and Sequence of Expectations for Grade 9-12*, the document looks at all subject expectations that address EE across subjects and maps it out. Yet, there is only one explicit mention of EL in this document. When the revised editions of the *Canadian and World Studies* curriculum for secondary students were released (Grades 9 and 10 in 2013, and Grades 11 and 12 in 2015), surprisingly, there was no inclusion of EL in either document, even though preceding documents have made mention of its growing importance. As mentioned in the document *Shaping Our Schools, Shaping Tomorrow*, “EL is an important outcome of EE. An environmentally literate student will have the knowledge and perspectives required to understand public issues and place them in a meaningful environmental context” (MOE, 2007, p. 6). However, EL may be limited in its infusion into non-environmental science courses as there is little research to support how effective non-traditional methods of EL instruction can be for secondary students. There is also a lack of Ontario-based resources available for educators to use when teaching and evaluating EL learning through arts-based activities.

Local Ontario educator Hilary Inwood (2008a, 2008b) writes about her experience with place-based eco-art education; she explores how art education and place-based education can aid in developing ecological literacy. In one study, Inwood (2008a) uses eco-art education principles to investigate elementary educators’ practices and attitudes towards eco-art education. She found a lack of resources and successful strategies to be the boundaries holding educators back from exploring the topic in their classrooms. Consequently, Inwood (2008b) identifies the need for *place-based education*,

which attempts to re-establish connections participants have with their local environment. This place-based EE helps to create strong emotional, political, and spiritual bonds and what is known as a *sense of place* within their community. This local understanding and caring can then be applied to one's global awareness to foster a sense of ownership and pride in the participants' future when considering environmental issues (Inwood, 2005, 2008a, 2008b). Although Inwood has made impressive strides in understanding the powerful potential of eco-art education for fostering a sense of place and critical environmental care and concern, she calls for more educators to use eco-art education in their classroom and to share their experiences in order to strengthen and grow the field of practice.

In Canada, there exists a noteworthy educational initiative referred to as Environmental Studies Programs (ESPs). These secondary school programs are interdisciplinary, linking subject matter and encouraging student responsibility. Breunig, Murtell, and Russell (2015) present three case studies about Ontario's ESP outcomes in secondary student learning. Within the ESP learning model, students choose from a package of courses that are overseen by a group of teachers and focus on large topics of learning. Within the ESPs, environmental topics are woven into the interdisciplinary curriculum. The researchers found a variety of positive results in students' attitudes to, and relationships with, the environment and how that relationship informs social and environmental actions (Breunig et al., 2015). Specifically, participation in the ESP program facilitates the following: i) 'real-world' applications that are practical and relevant to students' lives; ii) creating a safe space for genuine dialogue and critical reflection; iii) increased student engagement; iv) experiential learning that is memorable;

and v) opportunities for the development of social and interpersonal skills (Breunig et al., 2015).

### **Drama and Environmental Literacy (EL) Education**

The rapidly emerging subject of EE, and the creation and utilization of EL, has prompted dramatic arts educators and researchers to ask the question: how can dramatic arts be used to help students gain access to the knowledge and skills needed to interpret EL, sustainability, and EE effectively? (Appleby et al., 2005; Curtis et al., 2013; Davis & Tarrant, 2014; Lehtonen, 2012; McNaughton, 2004, 2006, 2010, 2014; Perry et al., 2013; Siew & Abdullah, 2012). Although there are no research studies that specifically use PB by name to investigate students' learning or interpretation of EL, the following studies come close to aligning with these specifics.

Some researchers have explored EL and EE through puppetry theatre (Appleby et al., 2005), improvised role-play and various drama elements (McNaughton, 2004, 2006, 2010, 2014) and semi-scripted role-play (Siew & Abdullah, 2012). Appleby et al. (2005), for instance, present a case study about developing an environmental and sustainability education unit using puppetry and theatre with both an inexperienced and experienced drama researcher/teacher. Through observing student participation in the collaborative process, the teachers/researchers were able to see how drama and puppetry enhanced students' understanding and development of critical EL thinking. The case study also revealed that the collaborative nature of the drama process involved both the teacher and the students in the planning, execution, and evaluating stages of the unit, and enhanced critical thinking about environmental education (2005).

Drama is gaining value as a means for engaging students in environmental issues specifically, and in developing their communication, collaboration, and citizenship skills (McNaughton, 2004, 2005). Dr. Marie Jeanne McNaughton of the University of Strathclyde, Glasgow has been researching environmental education and global citizenship through dramatic arts research. Out of her dramatic work with education for sustainable development (ESD) and global citizenship education (GCE) came a methodology called *global storylines*, which examines concepts and issues related to EL (McNaughton, 2014). The methodology does not use PB specifically, but instead, uses a variety of applied theatre and collaborative, improvised role-playing to investigate sustainability issues and environmental learning. The unique nature of the relationships created between pupil, teacher, and content through this methodology speaks to the powerful meaning-making associated with dramatic arts education.

The global storylines approach allows researchers to create a fictional environment to situate and engage the learners in an environmentally conflicted scenario. Reflection is a central component of this methodology; it asks both researcher and participant (teacher and pupil) to reflect and project their conclusions and assumptions about the local and global environment around them. Using this method, Siew and Abdullah (2012), along with 26 graduate students, used semi-scripted role-play to understand how learning an environmental issue through drama could develop critical thinking skills. The group used role-play drama to explore the greenhouse effect, and found that engaged participants enabled them to feel empowered to express, argue, share, and negotiate more confidently (Siew & Abdullah, 2012). This kind of collaborative role-play drama gives participants the ability to see an issue from multiple perspectives, which

was shown to increase their attitude, behaviour, and likelihood to take future positive environmental actions (Siew & Abdullah, 2012). The researchers conclude with suggestions that additional researchers and teachers could use this method to increase student interest and engagement with environmental issues.

The field of research that combines the collaborative PB process and EL learning explicitly is limited (Curtis et al., 2013; Lehtonen, 2012). These studies focus on EL specifically, instead of using EE as the central topic of exploration. Many studies include PB-based drama research with EE, but rarely with EL. The following two studies combine these two specific areas of research. Firstly, Curtis et al. (2013) review five of their own research case studies to evaluate the effectiveness of dramatic education on the EL and EE of students. Of the five case studies, two theatre experiences (Evergreen Theatre in Australia and Climate Change Play-Building Experiment in British Columbia, Canada) specifically used PB as a method of exploration. In both studies, the audience members, along with the participants, completed a questionnaire before, immediately after the show, and three months later to see how pro-environmental knowledge and behaviour changed. Curtis et al. (2013) conclude that process drama is an effective way to teach EL to students: the results show that using PB to teach about the environment increases knowledge and awareness of consequences, beliefs and attitudes, intention to change behaviour, and changes to environmental behaviour. Drama has a positive effect on environmental learning because it can be integrated with other activities, combines all styles of learning, provides a way to synthesize and present scientific information, and is a non-traditional way of engaging students with environmental and scientific topics (Curtis et al., 2013).

Secondly, Anna Lehtonen works with students who explore environmental concepts through arts-based practices. She has focused on devised and collaborative theatre as her arts-based method of choice. In 2008, Lehtonen conducted a four-month theatre project on education for a sustainable future in Finland with 11- and 12-year-old elementary school students. The aim of the study was to explore three areas: i) the potential of devised play-built theatre as a method for education for a sustainable future; ii) the teaching process of devised theatre; and iii) the future thoughts and images the students expressed and developed during the process. The data included teachers' field notes, video-recorded improvisation, and collaborative play-creating lessons and group reflections (Lehtonen, 2012). According to UNESCO (2007), the future skills and goals of education for a sustainable future include reflection skills, critical thinking and problem-solving, co-operation, and participatory decision-making. Lehtonen (2005) concludes that the PB process teaches students the improvisation and collaboration skills needed for bringing thoughts and ideas to life (2005). The artistic democracy that happens within the group mimics the group effort that will be needed for impactful changes to how environmental issues are confronted (2012). As the PB process draws on all the participants' thoughts, ideas, opinions, and experiences, the final product is an authentic representation of that specific community of students. This process can elicit a variety of collaborative stories and results based on the immediate world of the students and the specific environmental topics they have chosen to tackle.

Similarly, in 2015, Lehtonen explored how using PB for an environmental performance about climate change in 2010 with 13- and 14-year-olds supported students' social learning, and enhanced students' active agency and ownership. Although the term



EL is never specifically used in this research study, the concepts the students worked with directly represented EL concepts (Lehtonen, 2015). Lehtonen (2015) found that PB encouraged and enhanced students' active participation in decision-making, as well as their ability to be in charge of many of the aspects of the Creative Process.

### **Needs Assessment**

The creation of the guidebook presented in this project begins with a *needs assessment*, where qualitative research can be used to map what problems or gaps exist between current and desired resources available for educators, to examine the nature and causes of these gaps, and to set priorities for future action (McCawley, 2004; Skovdal & Cornish, 2015). The need for resources that explore EL or EE in active and exciting ways is a clear gap, identified in this chapter. The resources available for Ontario educators that want to explore EE or EL through PB are non-existent. The intention of this study (including a professional resource), then, is to provide Ontario secondary classroom educators or theatre facilitators with an easy-to-use resource that is accessible and efficient in delivering relevant content. Specifically, the following questions will be addressed:

1. How could secondary classroom educators use a drama-based approach to plan, facilitate, and evaluate a learning unit about EL?
2. How might adding an ensemble-building and skill-building stage and an evaluation stage to the original PB process make it more effective for student learning in the secondary classroom?

### **Chapter Summary**

This chapter has presented a literature review on the relevant studies and research endeavours that have shaped the scholarly fields of EL in the Ontario curricular context, and PB as a method of qualitative data collection. Understanding how students' EL learning can be enhanced through PB is also reviewed using existing educational resources. The literature reviewed presented clear areas of learning potential for students using PB to explore the subject of EL. Studies show that the transdisciplinary nature of using PB for learning a subject like EL enhances a student's interpretation and critical thinking skills, communication and collaboration skills, and agency and action. The benefits of learning through PB are also reviewed in relation to the MOE's Creative Process to situate the literature review in a local learning context.

### **Outline of the Remainder of the Document**

Chapter Three that follows outlines the methodology and research design used in this MRP. Data collection will draw from three sources: self-study inspired data, a needs assessment, and a personal edit history of the document itself. Data analysis will be conducted using a theme-based, emergent comparative data analysis to review the three sets of data. Chapter Four will be the complete guidebook itself, followed by Chapter Five, which will communicate the results of the research.

### **CHAPTER THREE: METHODOLOGY & DESIGN**

The following chapter details the design of this qualitative research study. Specifically, it presents a professional resource for secondary classroom educators and theatre facilitators that explores PB and EL. Concurrently, using scholarly books, researched studies, my own professional experiences, and the critiques of two professors as data, this study questions why such a professional resource is necessary. Below are the research questions that guide this study.

#### **Research Questions**

1. How could secondary classroom educators use a drama-based approach to plan, facilitate, and evaluate a learning unit about EL?
2. How might adding an ensemble-building and skill-building stage and an evaluation stage to the original PB process make it more effective for student learning in the secondary classroom?

#### **Methodology and Research Design**

This project uses a qualitative methodology drawing upon a needs assessment, my own personal experience (self-study) as a secondary educator and a facilitator of PB, and potential modification suggestions and track change edit history. The information collected from these three sources (i.e., the needs assessment, my experience and reflections of creating the document, and track change edits and potential modification comments) are coded and analyzed using a theme-based, emergent comparative data analysis (Ayres, 2008; Bazeley, 2009; Williams, 2008). The editorial changes determined by the data analysis are also implemented and documented. Finally, the research

questions posed in this study are analyzed in relation to the final guidebook product to evaluate the success of the study.

A theme-based, emergent comparative data analysis is primarily a descriptive strategy that enables the search for patterns of experience within a qualitative data set (Ayres, 2008; Bazeley, 2009; Williams, 2008). This type of data analysis is a process of sectioning, categorizing, summarizing, and reconstructing the data in order to identify the important concepts and big ideas that emerge (Bazeley, 2009). The product of a theme-based, emergent comparative data analysis is a description of the themes that emerged, the patterns found, and the larger themes that connect them (Ayres, 2008). In this study specifically, I begin with a list of themes known (or at least anticipated) to be found in the data. This list of anticipatory themes is sourced through a synthesis of researched studies and professional resources, as well as through document edits and reflective practice.

This method of study is inspired by self-study (Gallagher et al., 2011; Kitchen, 2020; Loughran, 2007; Loughran & Russell, 2002, 2006, 2008). *Self-study* is a method for studying professional practice and is used to generate thematic data (list of themes or ideas) that come from the professional's personal experiences in the field (Kitchen, 2020; Loughran & Russell, 2002, 2006, 2008). For example, excellent self-study researchers report on elements of potential bias and the perspective they bring to the data. Moreover, self-study data typically provides a foundational set of themes, questions, or ideas that the analyst knows to be relevant to the research. Self-study has been a research method used by educators who seek to develop and understand a knowledge of practice (Gallagher et al., 2011; Kitchen, 2020). Specifically, professionals engaged in the practice of self-study can reflect upon their observations, while identifying, generating, understanding, and

theorizing their practice (Loughran, 2007). This research study lends itself to using self-study because of the educational nature of the guidebook content and the professional background of myself, the researcher.

### **Rationale**

The rationale for using this methodology has significance for me and for others. Specifically, this method can be looked at from four different perspectives: students, educators, researchers, and local communities, either in or beyond school. It is my hope that this conceptual MRP might provide an Ontario-informed perspective, informing both the existing worldwide drama and PB field and EL research communities. The PB process allows students to use multiple aspects of their creative and meaning-making skills to build new, collaborative understandings of difficult concepts (Asiedu & Brew, 2016; Hatton & Lovesy, 2009; Lovesy, 2003; Perry et al., 2013; Webb, 2015). Creating meaning in an arts- or drama-based way can also lead to a greater understanding of how students may inquire about the world around them. Educators may benefit from this study because this arts-based education research may potentially inform future instructional decisions for the classroom. For researchers, this conceptual framework may provide a dynamic lens for drama research communities. Hopefully, this project will also provide inspiration for other researchers to use PB as a qualitative research methodology to examine under-researched components of education. Finally, the meaning-making skills developed when using PB to explore a topic has potential to grow with participants as they move through life and contribute to society. PB can help students see complex world problems from multiple, unique perspectives. Both the knowledge and the emotional

growth experienced during PB may, then, positively influence the way they inquire about future concepts.

### **Plan for Data Collection**

The first set of data comes from personal experiences as a certified social studies teacher and a qualified facilitator of PB. This self-study (inspired) data informs the list of themes chosen. In other words, I look at both research questions and reflect upon my past experience as a teacher and facilitator of PB to generate a list of thematic elements. These areas of focus integrate with the data collected from the two other sources. I aim to provide information to situate myself as the analyst within the scope of the project. It is important that the analyst is transparent about the potential bias or personal perspective applied to the initial list of themes. Thus, I refer to my background and experience in specific relation to the themes generated for the list. According to (Russell, 2006), self-study also includes “the ideas and perspectives presented by others and then taken into one’s own personal teaching and research contexts for exploration of their meanings and consequences” (p. 5). This process interweaves with the second and third sets of data below.

The second set of data comes from the information gathered from the literature review. This data demonstrates the specific resource needs of a PB/dramatic arts-based educator. The documents selected for the literature review – in addition to offering scholarly knowledge and research about PB and EL – also align with the research questions posed in this study. It is important to note that this set of needs is triangulated alongside a self-study and a review of the document’s track changes and edits.

The third set of data being collected is from personal edit history on the guidebook document itself. Track changes in the document will be coded thematically to analyze which areas of the guidebook needed adjustments and why. These data include my own reflective notes, and also the edits and critiques offered by two associate professors from Southern Ontario. Once collected, the data will be coded, and then synthesized with the data sets collected above.

### **Plan for Data Analysis**

The data are then coded and analyzed so that readers can interpret the information and recognize how the document may benefit them, understanding how PB can strengthen secondary EL knowledge and practices. Specifically, the list of themes that were generated out of the self-study, the needs assessment, and the guidebook edits are noted and used to shape additional themes or details that emerge. Emergent theme coding, in this study, is used to see what areas of concern or interest are applicable to designing a guidebook for secondary educators to use PB to explore EL. These codes (findings) will then be presented and discussed in relation to the creation and revision of the guidebook in Chapter Five. The process described above uses triangulation (Carter et al., 2014; Patton, 1999; Rothbauer, 2008) to provide validity to the creation and revision of the guidebook.

### **Outline of Chapter Four and Five**

Chapter Four will consist of the final guidebook product. Chapter Five will follow the guidebook and will present information about the review process and editorial decisions undertaken for the guidebook, as well as provide the coding- and analyses-

scheme for the study. Conclusions and plans for further use of the guidebook will be discussed.





# PLAYBUILDING FOR ENVIRONMENTAL LITERACY

A GUIDEBOOK & UNIT FOR ONTARIO  
SECONDARY DRAMA EDUCATORS

MONICA LYNE TAYLOR

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Chapter

1

## Introduction to the Guidebook

*Welcome! This guidebook has been designed with chapters and resources that will help you use the playbuilding process to explore environmental literacy. The creation and revision of the guidebook has been guided by a literature review, personal experience with the topic, and editorial revisions.*

### How to use the guidebook

Using this guidebook depends on your specific need for it. The goal is for you, the teacher, to choose activities and strategies within the playbuilding stages that best fit the specific group at hand. Pay close attention to the inset information, specifically the Customization & Modification, and the Teacher Tips sections as they will provide additional information to assist your choosing of activities.

- For an inexperienced drama facilitator** → You may read the whole guidebook from front to back, absorbing the whole process from start to finish.
- For an experienced drama facilitator** → You may also read the whole guidebook to begin and bookmark the elements you want to use or revisit. Or you may skip right to the chapter you need, look, and jump right in.


## Helpful Inserts

Throughout the guidebook, you will find helpful inserts that provide additional information and assist your playbuilding experience.

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### ICON KEY

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 Customizing for your group

 Content Connection: Environmental Literacy

 Quotes & Inspiration

 Additional Resources

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Custom hints for your unique group of students: Tips for how to facilitate and guide your group, including examples of teacher talk that may stimulate more meaningful learning experiences.



Connections to EL concepts: Examples of EL prompts, sources, or materials that can be relevant and helpful.



Quotes from experts and researchers: Relevant to the fields of playbuilding and environmental literacy, this expertise may provide inspiration.



Suggested additional resources: Inform and enhance the playbuilding experience. Both experienced and novice drama facilitators might find these useful.

## Important Terms & Definitions

### Drama in Education

“Drama is a significant model of learning and also a basic activity for learning. It is an effective way of helping children to think about their individual or social problems. Children can learn to explore issues, events, and connections, by means of drama education. Here, children draw on their knowledge and experience of the real world in order to create a make-believe world. Thus, drama is one of the few areas of the curriculum that is built on dreams and voices.” (Isyar & Ackay, 2017, p. 218).

“Drama education is given as a drama lesson and its aim is to get to know oneself, to help gain multi-dimensional perspective and increase individual development, and to reveal artistic creativity.” (Isyar & Ackay, 2017, p. 215).

### Environmental Education

Environmental education is learning about the environment, for the environment, and in the environment that promotes an understanding of rich and active experience in, and an appreciation for the dynamic interactions of: The Earth’s physical and biological systems; The dependence of our social and economic systems on these natural systems; The scientific and human dimensions of environmental issues; The positive and negative consequences, both intended and unintended, of the interactions between human-created and natural systems” (MOE, 2007, p. 6).

### Environmental Literacy

“Environmental literacy is an important outcome of environmental education. An environmentally literate student will have the knowledge and perspectives required to understand public issues and place them in a meaningful context. Thus, environmental literacy requires a mix of knowledge, vocabulary, key concepts, history and philosophy” (Ontario, 2007, p. 6).

“Environmental literacy is a key concept to promote individual behavioral changes toward a more sustainable lifestyle to consciously react to environmental challenges such as climate change. Promoting knowledge, attitudes and behaviors provides a reasonable basis to prepare adolescents for their future” (Bissinger & Bogner, 2018, p. 278).

### Playbuilding

“Playbuilding (PB) is a unique method of working with groups of actors to create a play. Unlike writing a play or rehearsing a play that has been written by a playwright, PB is a collaborative venture that involves the entire group in the creative process. Collaboration occurs in the developing of the script and the performing of the final product” (Tarlington & Michaels, 1995, p.7).

## Acronyms

PB → Playbuilding	EL → Environmental Literacy
EE → Environmental Education	MOE → Ministry of Ontario Education

## Playbuilding

*Playbuilding is a unique and powerful method for developing collaboratively devised plays. Unlike a regular play where the script is already available, the playbuilding process focuses less on the rehearsal process and more on the creation of the play's content and the contributions of each participant. Collaboration happens in every part of the playbuilding process from the very first ideas, to rehearsing, to performance and evaluation .*

Playbuilding happens when people come together to collaboratively explore and create meaning about a specific topic or theme. Often scene ideas come from the personal stories participants share with the group through the exploration process. However, ideas can also be gathered from research brought forth by individuals.


Playbuilding is highly flexible because the process can happen anywhere, with any size group, with limited resources or props, in any length of time, with any level of drama experience, and can explore any topic/theme the participants deem suitable for their specific purpose.




### Playbuilding

Playbuilding is a dynamic approach to drama education because of its ability to teach and involve participants in learning theatre processes, history, the exploration of human behaviour, the aesthetics of presenting ideas, elements of cooperation, as well as a variety of thinking approaches to research and the pursuit of excellence and embodied work (Tarlinton & Michaels, 1995).


## Essential Elements of the Playbuilding Process

-  a group of actors who agree to work collaboratively


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-  agreed-upon topics or themes


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-  a workshop and performance space

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-  a director/facilitator

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-  an audience

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## Playbuilding Stages

This guidebook has seven stages that are presented in the following chapters. The diagram below illustrates how the stages of PB are related to each other. The ensemble will be guided through the seven stages by the playbuilding facilitator. Depending on your timeframe, PB stages two through five can be rehearsed and revisited multiple times to create or re-explore new ideas (indicated by the circle of arrows).

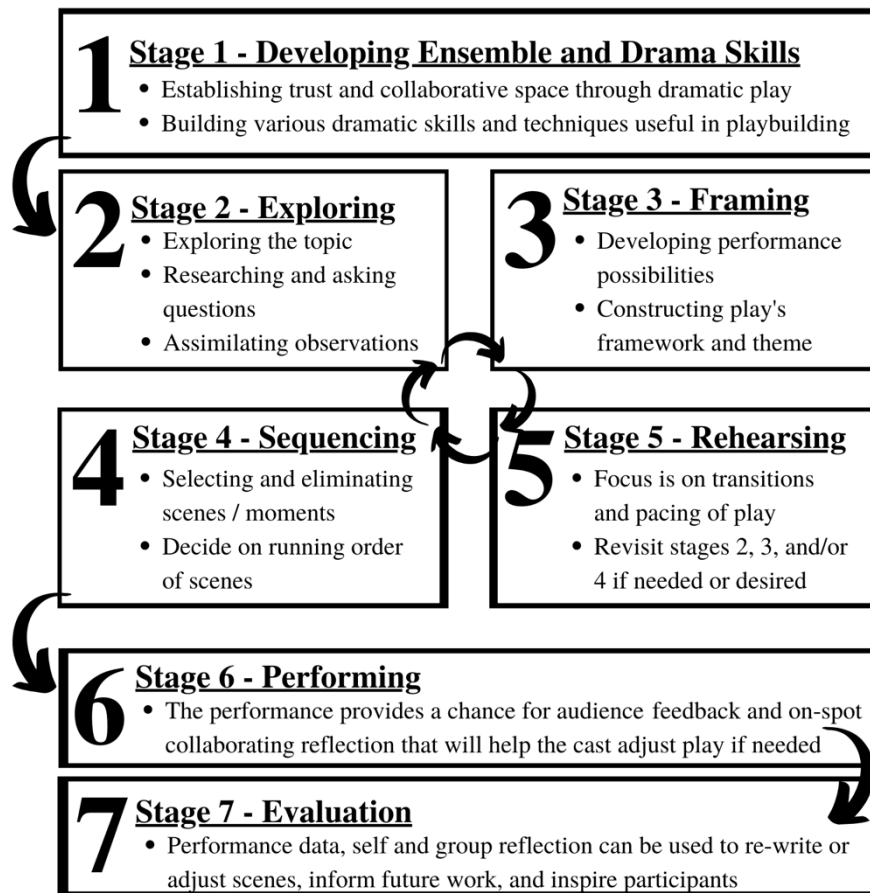


Figure 1 The Stages of Playbuilding. Adapted from Tarlington & Michaels (1995)



## Playbuilding for Learning in the Classroom

- ✎ Playbuilding (PB) offers a major focus in the field of drama education because of its incredible ability to engage people in unscripted, collaborative, and embodied ways that enhance various areas of learning.
- ✎ PB introduces learners to larger fields of culture and society.
- ✎ PB provides a procedure for exploring any subject area. Because PB includes a variety of exploration activities, it is a perfect method for exploring the knowledge, beliefs, and attitudes about a specific topic or theme.

## Playbuilding & The Creative Process (MOE)

The stages of playbuilding directly relate to the Creative Process that is mandated in the Ontario MOE Arts curriculum documents for grades 1 – 12 (2009).

Figure 2 illustrates how the creative process is an ongoing cycle that allows feedback from peers, teachers, and reflections to inform each stage. The playbuilding process operates in a similar way.

The stages of the creative process are shown below in Figure 3: The Creative Process & The Playbuilding Process. This chart provides a comparison of the PB and the creative processes, suggesting how a playbuilding method can be implemented for student learning in drama education.

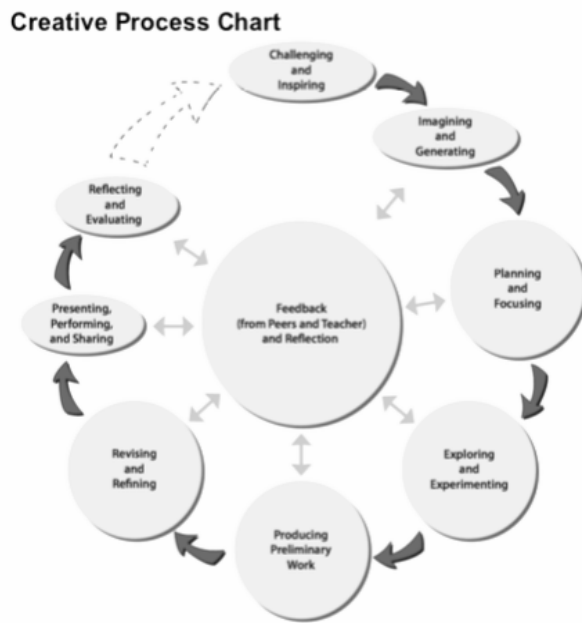


Figure 1 The Creative Process (MOE)

## PLAYBUILDING FOR ENVIRONMENTAL LITERACY

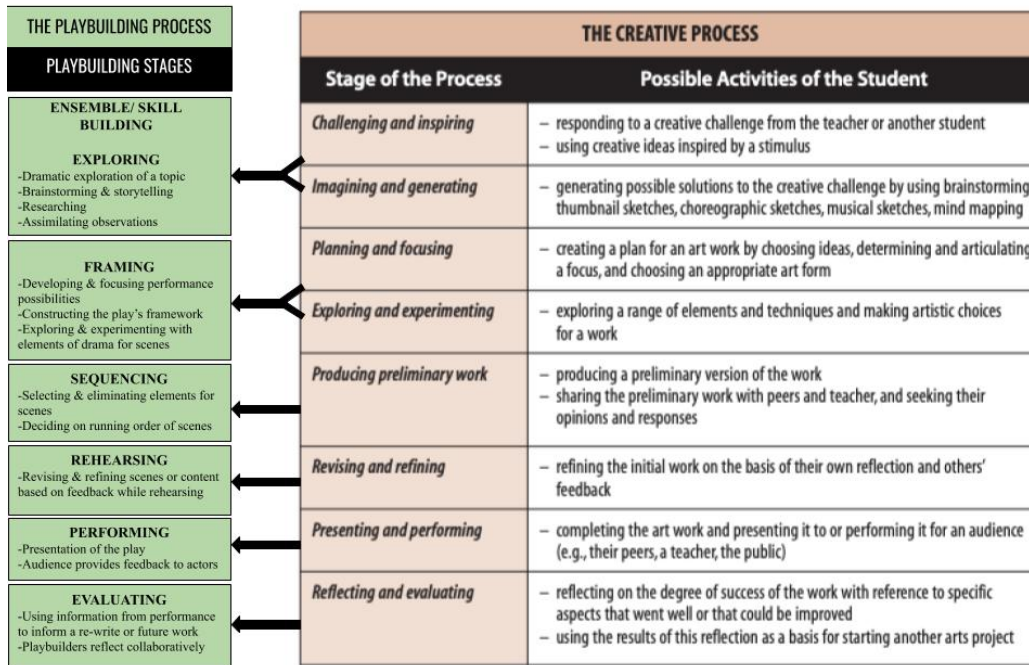


Figure 2 The Creative Process & The Playbuilding Process

## Additional Playbuilding Resources

📁 Hatton, Christine, and Sarah Lovesy. *Young at Art : Classroom Playbuilding in Practice*. London ; New York : Routledge, 2009.

📁 Lamden, Gill. *Devising: A Handbook for Drama and Theatre Students*. Hodder & Stoughton, 2000.

📁 Michaels, Wendy. *Playbuilding Shakespeare*. Cambridge ; New York : Cambridge University Press, 1996.

📁 Norris, Joe. *Playbuilding as Qualitative Research : A Participatory Arts-Based Approach*. Walnut Creek, Calif. : Left Coast Press, c2009.

📁 Oddey, Alison. *Devising Theatre : A Practical and Theoretical Handbook*. London ; New York : Routledge, 1994.

📁 Parker, William A. *Playbuilding: Devised Theatre in the Classroom*. 2015.

📁 Tarlington, Carole, and Wendy Michaels. *Building Plays : Simple Playbuilding Techniques at Work*. Markham, Ont. : Pembroke Publishers, 1995.

## Environmental Literacy & Playbuilding

*Playbuilding is a well-rounded method of learning because it develops interpretation and critical thinking skills, communication and collaboration skills, agency and action skills. Thus, it provides a transdisciplinary arena for dynamic learning. These learning potentials suggest that PB is an ideal way to teach and explore the complicated topic of EL.*

Students need to have the environmental knowledge and skills that will encourage them to understand, plan, and carry out action. Students also need to be able to identify issues and perspectives, carry out research, and communicate their ideas in meaningful ways in relation to the environment.



### Describing Environmental Literacy

Environmental Literacy describes how someone interprets environmental issues and turns this knowledge into positive action and behaviour towards future environmental issues and sustainability practices.

There is a necessity of ensuring that young people become environmentally active, as well as literate and responsible citizens. Students need to have the knowledge and skills that will enable them to understand and deal with complex issues that affect the environment now and in the future. For example, students need to develop skills in problem-solving, inquiry, decision-making, action-planning, higher-level systems thinking, and critical literacy.

## How Playbuilding Can Influence EL

Engaging in playbuilding allows participants to use past experiences, knowledge, and beliefs to inform the dramatic work and take their learning into their future (figure 4).

These elements of gaining knowledge and insight about the environment will help PB participants think critically about EL stimulus and discussion and make contributions to scene work. Participants will bring the knowledge and experience of exploring EL in PB to inform future environmental decisions and beliefs.

The PB stages provide participants with informative critical reflection that mirrors the MOE Creative Process. These participants will be able to better understand how their environmental beliefs and experiences contribute to a community of environmentally positive citizens.

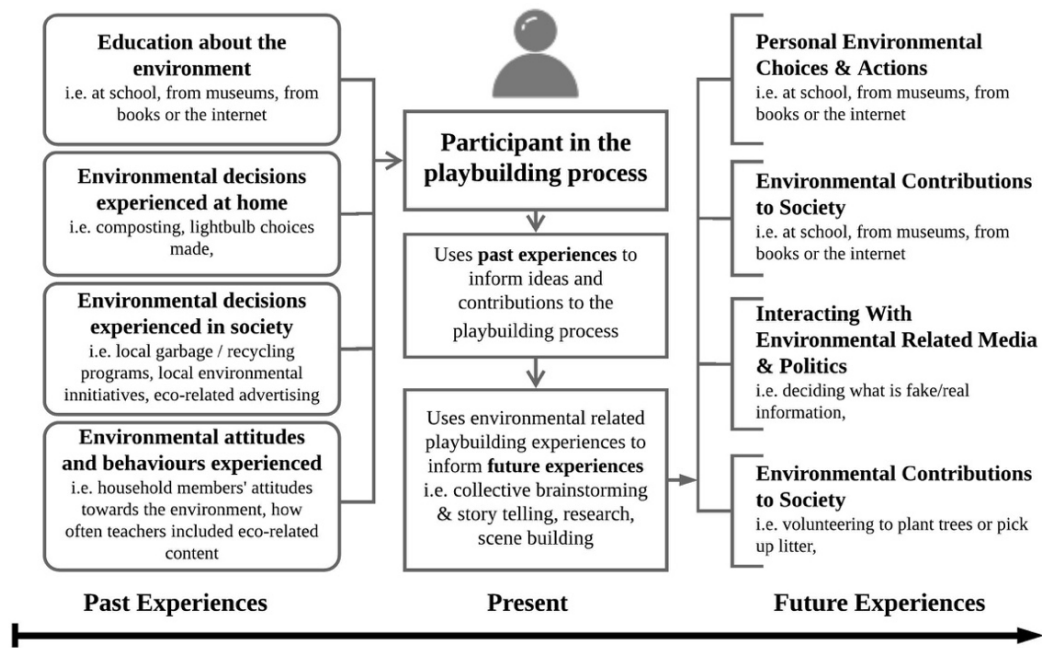


Figure 3 How Playbuilding Can Influence Environmental Literacy

## Why Use them Together?

PB is a unique and well-rounded method of learning because it develops:

Transdisciplinary approach for learning	Communication and collaboration skills
Interpretation and critical thinking skills	Agency and action skills

Excerpts from the EE Scope and Sequence of Expectations (MOE, 2017) demonstrate four of the main goals for EE (knowledge, perspective, community, and action). These goals align with PB, illustrating a dynamic way of learning that supports knowledge, perspective-taking/interpretation, critical thinking skills, community/collaboration skills, action and agency).

**Knowledge/Transdisciplinary approach for learning**

THEMES	STANDARDS	RELATED CONCEPTS
KNOWLEDGE	<p>The curriculum provides students with opportunities to:</p> <ul style="list-style-type: none"> <li>• study a variety of human and natural systems at the local, regional, and global levels;</li> <li>• develop a general understanding of the kinds of interactions that occur within and between human and natural systems;</li> <li>• understand the concept of sustainability and the behaviours, practices, and approaches that promote sustainability in various areas of human activity.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Human and natural systems</li> <li>✓ Interactions within and between systems</li> <li>✓ Sustainability</li> </ul>

PB also provides an opportunity to learn a topic in a transdisciplinary way. Transdisciplinary learning has the potential to bring a more well-rounded understanding of environmental literacy by inviting a multimodal experience. Any topic can be used as the basis of dramatic exploration through PB. The brainstorming and research stages encourage participants to draw upon other subjects and areas of knowledge to help situate their understanding of the topic at hand.

**Perspective/Critical Thinking Skills**

THEMES	STANDARDS	RELATED CONCEPTS
PERSPECTIVES	<p>The curriculum provides students with opportunities to:</p> <ul style="list-style-type: none"> <li>• consider different points of view or perspectives (e.g., historical, economic, political, Aboriginal, cultural, technological) on the environment and the role of human beings in relation to it;</li> <li>• examine and explain the assumptions and motivations underlying their own and others' (e.g., other individuals', NGOs', governments', other countries') actions and reactions with respect to environmental issues or concerns;</li> <li>• develop and articulate their own perspective on human–natural interactions and environmental issues.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Consideration of diverse points of view</li> <li>✓ Critical thinking and evaluation</li> <li>✓ Formation of an opinion</li> </ul>

Drama education--in all its forms--provides a powerful way of telling stories, exploring meanings and making critical connections. PB offers a structured but flexible experience to explore a topic collaboratively and develop unique critical thinking and interpretation opportunities. The uniqueness about this dramatic approach is that it allows the participant to suspend their disbelief and 'become present' within the material. PB provides multiple opportunities and outlets for expression, examination, and unpacking difficult concepts. In other words, using a collaborative drama process like PB can enhance students' understandings of difficult learning concepts and allow them to safely interpret material. Critical reflection follows and involves learning from the questions and answers generated during exploration. Reflecting critically can be of

assistance when evaluating the effectiveness of programs in EE. Moreover, the knowledge constructed, as a result, can be used to effectively engage in sustainability practices.

### Community/Communication and Collaboration Skills

THEMES	STANDARDS	RELATED CONCEPTS
COMMUNITY	<p>The curriculum provides students with opportunities to:</p> <ul style="list-style-type: none"> <li>• engage in authentic learning situations and interactions in their local environment (e.g., natural, built, cultural);</li> <li>• explore and appreciate the outdoors, to help develop their understanding of the local environment;</li> <li>• develop and communicate a sense of connection with the local and global environments;</li> <li>• demonstrate environmental stewardship by thinking globally and acting locally.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Sense of connection</li> <li>✓ Responsible citizenship</li> <li>✓ Sense of place</li> <li>✓ Sense of local and global citizenship</li> </ul>

PB explores a topic in a group setting, making the process ideal for developing and assessing collaboration skills amongst participants. Here, the PB process invites cooperation as participants continuously recreate new knowledge, especially as new variables and challenges present themselves throughout the PB stages. Another one of PB’s unique features is how the audience is encouraged to engage with the material, providing additional content, feedback, and perspectives. This communication with others (who may be outside the PB process) enables the participants to engage with additional information, therefore allowing them to better understand a specific topic.

### Action/Agency Skills

THEMES	STANDARDS	RELATED CONCEPTS
ACTION	<p>The curriculum provides students with opportunities to:</p> <ul style="list-style-type: none"> <li>• develop skills in problem solving, inquiry and research, decision making, and action planning;</li> <li>• contribute to the protection, conservation, and remediation of the environment;</li> <li>• develop, communicate, and implement plans to support sustainability.</li> </ul>	<ul style="list-style-type: none"> <li>✓ Skills and practices</li> <li>✓ Protection</li> <li>✓ Innovation</li> <li>✓ Conservation</li> <li>✓ Remediation</li> </ul>

Drama participants need to feel *agency* and the positive potential for *action*.

PB and learning through drama in general provides a safe space and open forum for discussing potentially sensitive topics. More specifically, the dramatic distance provided in PB offers an arena for participants to explore social and cultural issues relevant to their own lives. In this way, PB prepares these students for action in future scenarios as embodied action is an essential component of PB. Embodiment turns critical interpretation (of a topic) into something tangible that can positively affect the local community. When

participants feel safe and encouraged to explore potential modes of action, they are more likely to attempt to put learning into action in real-world contexts.

## How Environmental Education is Taught in Ontario

Environmental education uses environmental issues as a topic or theme to weave into all subjects and grades. This ensures all students will have many opportunities to acquire the knowledge, skills, perspectives and practices they need to become environmentally literate citizens. In the Ontario Curriculum document Environmental Education Scope and Sequence of Expectations opportunities are provided for students to address environmental issues in their homes, in their local communities, or at the global level.

Environmental literacy has been a recurring term in MOE documents. The MOE has included environmental literacy as a learning goal in multiple subjects across the curriculum (i.e., Business Studies, Health & Physical Education, Native Studies, and The Arts). The documents, however, provide limited examples or information on how to teach and foster environmental literacy within the classroom.

📁 Ministry of Ontario Education. (2009). *Acting today, shaping tomorrow: A policy framework for environmental education in Ontario schools.*

📁 Ministry of Ontario Education. (2017). *The Ontario curriculum, Grades 9-12 –Environmental education: Scope and Sequence of Expectations, 2017.*

**This guidebook provides a practical example of how to teach and assess environmental literacy through playbuilding.**

## Stage One - Ensemble Building & Developing Drama Skills


**I**t is important to explicitly introduce the concept of playbuilding to students so that they understand how reliant its process is on collaboration. And like any drama-based activity, the process demands effective ensemble skills. This chapter will provide activities and ideas for introducing the concept of playbuilding to the group and for building community skills within the group.

### Introducing Playbuilding


Drama education relies on students participating voluntarily in the work. Students cannot be forced to do drama; for drama requires a safe space and participant agency. If there is no dramatic contract in place, where the students agree to participate freely in the creative work, then productive drama work cannot happen.

### Creating Groups


Creating groups is a frequent occurrence within the PB process. A variety of groups when warming up, brainstorming, forming, and reflecting upon the work helps shape a well-rounded collaborative experience. The following are examples of ways to create dynamic groups within the PB community.

-  Randomly selected groups. Encourage collaboration between different group members by pulling names out of a hat.

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-  Mixed ability groups. Members are split by creative intelligence and skill ability for the opportunity to work with others with similar skills.

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-  Pre-selected groups. Interest groups. Pairs. Recurring teams.


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## Building an Ensemble

Ensemble building, a building block for successful group work, asks students to participate freely, while focusing on the group's well-being in order to put forth a team effort. This positive-team mentality is necessary as the PB process asks participants to engage in collaborative creation throughout the whole process. Establishing a set of guidelines and goals with the group helps to motivate the group to stay positive, engaged, and connected.


The following are instances where ensemble building can be introduced, reflected upon, and strengthened.

-  Pre-playbuilding and ensemble building times.


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-  Re-connecting at the beginning of each session to re-establish goals and focus.

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-  Checking in as a group to address any concerns or questions (before, during, and/or after the session).

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-  Warm up games and cool down activities.

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## Building Drama Skills

Students use drama strategies to build drama skills throughout the PB process. Participants assess and identify their perceived skills that relate to the PB process with an Inventory of Skills checklist (in the Student Creative Process Workbook). Strategies can be incorporated into scenes to add a unique creative flair unique to the group at hand.

The following resource is a list of drama strategies that are relatable to the PB process, and that build important drama skills. This list is not exclusive to PB.

### Dramatic Strategies Helpful for Playbuilding Skills

<b>Aside</b>	A remark that the audience can hear. However, it is made to look like the other characters cannot hear it. An aside is usually a brief comment, rather than a speech such as a monologue or soliloquy.
<b>Choral Speaking</b>	A drama form that involves individuals speaking a text together, sometimes with the direction of a leader. Variations of choral speaking include: <ul style="list-style-type: none"> <li>• call and response or echo reading (one group speaks one part of the text alternating with a second group speaking the other part)</li> <li>• verse and chorus (an individual narrates the verse followed by a group speaking the chorus)</li> </ul>

- cumulative (the text begins with one student speaking; other voices are added until all students are speaking)

<b>Flashforward/Flashback</b>	Also called prolepsis, a scene that temporarily jumps the narrative forward in time. Flashforwards often represent events expected, projected, or imagined occurring in the future. Flashbacks provide a similar dramatic element allowing the scene to move backwards into the past to show context or background to the scene.
<b>Remote Control</b>	A strategy where actors create an image using their bodies. It is like pressing the pause button on a remote control, taking a photo or making a statue. The images can be made quickly, improvised without discussion, or they can be planned and rehearsed. They are very useful as an immediate way of communicating ideas or telling a story. They can be used to represent people or objects and even abstract concepts like emotions or atmospheres. As there are no lines to learn remote control can help shyer performers gain confidence.
<b>Improvisation</b>	Movement, dialogue, or action that is created spontaneously. Improvisation ranges from free form to highly structured (e.g., based on an understanding of a specific drama form), but always with an element of chance and unpredictability. Improvisation allows an individual to bring together elements quickly and requires focus and concentration.
<b>Mime</b>	A drama form involving the presentation of ideas or feelings through movement and “pretend” objects, without dialogue.
<b>Mirror</b>	A paired activity that allows students to work on leading/following through collaboration and focus. Partners work silently to create mirrored, kinesthetic movements. The activity involves shared trust and responsibility as partners work to keep each other safe.
<b>Puppetry</b>	The art of creating and manipulating puppets in a theatrical performance. A puppet is a figure (as of a person or

animal), generally operated by hand, although there are many kinds of puppets.

<b>Radio Play</b>	A dramatic form that communicates a story through voice, sound effects, and music. The speed of utterances, the number of words, or the duration of sounds, including the length or number of pauses can add richness to each PB scene.
<b>Reader's Theatre</b>	A drama form that involves interpreting an existing written text (e.g., a story, a poem, a song). The focus of this performed scene is on expressive voice skills and small gestures; students generally remain stationary (seated or standing) during the reading, and staging, costumes, or props are rarely used.
<b>Shadow Work</b>	Shadows can be made with bodies or objects. Actors use a light behind a large sheet to show the audience shadows from behind a screen/sheet.
<b>Soliloquy</b>	A character speaks his or her inner thoughts out loud for the audience to hear. The lines can be directed either to the audience or, more often, characters speak to themselves.
<b>Soundscapes</b>	A sonic composition using any arrangement of sounds, and any combination of voices, traditional instruments, non-traditional instruments, voices, body percussion, natural sounds, found sounds, synthetic sounds, etc.
<b>Tableau(x)</b>	A drama form where one or more people create a still picture with their bodies to represent an idea or concept. Tableaux may be stand-alone or may be incorporated as part of a larger form (e.g., the opening or closing pose of a play).

Every participant needs to engage in the PB stages but not every participant needs to be on stage during the final performance. There are many important roles that can be explored, including actors, stage managers, lighting designers, props managers, sound technicians, costume designers, and additional off-stage workers.

Some students may identify a desire to work within one of these other areas of the performance. Like all aspects of drama education, performing in the final performance is not needed for a student's fair assessment. All students will be

engaging in the rehearsal and performance stages, but their roles may take on different forms during this time.

Playbuilding is a good opportunity for participants to try out new roles and responsibilities. An actor may want to run lights for a scene they are not in and discover they love both on- and off-stage work.

## **Production Schedule**

As a class or a devising group, it is a good idea to create a production schedule with checkpoints to work towards and designate someone to monitor this. Such checkpoints could include when to have certain scenes finished, when to do work-in-progress showings and when to have lines down. To create an exact production schedule, mark down the performance date and work backwards.

## **Stage One - Lesson Plan Activities**

**Lesson One – Introduction to Playbuilding/Building Ensemble  
Drama, Grade 10 ADA2O  
Unit: Playbuilding Environmental Literacy**

### **Lesson Directions**

#### **Introducing Playbuilding**

Essentially, playbuilding is the creation of a short performance from virtually nothing. Devised scenes can be as short or as long as you would like--from 30 seconds to 8 minutes. Usually scenes can be inspired by ideas, current issues or events, pictures, songs, plays, and poems. What they start out as and what they become is part of the playbuilding process and this collaborative, embodied process is that which makes playbuilding such a valid part of the drama classroom.

The primary purpose of playbuilding is “not to report findings but to provide evocative texts that invite live audiences to engage in discussion for the mutual learning of all” (Norris, 2009, p. 21).

#### **Directions:**

Tell the students that they will be starting a unit where they will be creating theatre. If they do not know what playbuilding is, explain that it is a form of theatre where the script originates not from a writer or writers, but from the collaborative, and is usually improvised by a group of people. Remind them that they will be creating theatre together. They will have the opportunity to share the devised final piece with elementary school students. Ask them to keep in mind the audience as they make and perform the scenes. The group will have to learn to work together, encourage one another and their ideas, problem-solve, keep an open mind, and trust one

another with their ideas, etc. Before we do though, the group needs to get to know each other better. Get to know everyone in the class, not just those you sit by. That is what we will be exploring today.

**Resources/Handouts:**

- Introduction to PB handout & task

**Giving Performance Feedback/Audience Etiquette**

In this strategy, students and teachers work together to create a list of class norms regarding discussion etiquette to ensure shared ownership of the classroom environment. These class norms are particularly important in a drama classroom, where students take risks, experiment with, and explore sensitive issues. By having students discuss and reflect on the feedback they would like to receive from their fellow classmates when performing, they are taking ownership in creating a safe and supportive environment for drama work.

**Directions:**

Set the stage for the brainstorm by telling students that this is an opportunity to jointly come up with a list of appropriate behaviours for the class related to performance feedback.

Facilitate a class discussion using questions from the handout. Ask students to use these responses when creating a list of class norms.

Ask students to share their class norms and write on a chart those expectations that are agreed upon by all.

Students will brainstorm with a group to create a list of class norms that they would like students to follow when watching and responding to performances. Share these responses with the class, and discuss the class norms generated by the entire class.

Ask students in small groups to choose a class norm from the list and create two short scenes: one depicting a situation in which a student **is** observing the class norm, and one situation depicting what happens when the student **is not** observing the class norm.

**Resources/Handouts:** Audience Feedback/Etiquette Handout

**Shared stories**

This activity provides students an opportunity to share a personal story that relates to the chosen topic.

**Directions:**

Students will be given an opportunity either quickly in class or at home to brainstorm the details of their personal story. When students are ready, they will share their story in small groups. Within these groups, students will decide on one

story to translate into a small scene. Groups will then take the information provided from the chosen group member and create a short one-minute scene. There will be a student handout and assessment rubric available.

Specifically, the handout will ask students to be prepared to share this story with their group, class and even the wider community.

The question asked is:

**“Think of a significant moment in your life that happened outdoors.”**

**Resources/Handouts:**

- Shared Stories student handout

**Evaluation /Assessment Opportunities:**

- Shared stories handout will be placed in the Student Creative Process Workbook for review/assessment

**Possible Side-coaching/Notes:**

- Was there a story you considered sharing but realized that you may feel uncomfortable? If you feel comfortable now, please share what elements of your story made you reluctant to share.
- If you could change the ending of your story, how and why?
- Can you isolate the most important moment in your story?

**Perspective Web**

Perspective Web can be used as a metaphor for the idea of connectedness or community. This ritual offers a simple, visual way to share responses to one or two reflective prompts to synthesize individual and collective understanding.

**Directions:**

Invite the group to form a large seated or standing circle. Offer an opening reflective prompt to the group. For example: One thing I learned in our process was \_\_\_\_ or Something I appreciate about our work together is \_\_\_\_.

Give a minute for participants to consider how they would complete the statement. Ask the students to look at you (their facilitator) when they are ready.

Repeat the statement and answer it as a model. Then, unravel a few feet off the ball of yarn, keeping hold of the end, make eye contact with someone else in the circle, and gently toss or roll the yarn ball to another player across the circle. Be sure to hold on to one point on the yarn to keep the prior connection.

The new player answers the prompt and, then, gently tosses the yarn to another player who is ready to receive it while holding on to the yarn end.

Continue passing the ball until everyone has received the yarn and shared a reflection point. The yarn then returns to the facilitator. Result? A web!

End the activity with a final statement about the community and connections made through the activity and/or the larger experience that is being referenced through the reflection; the newly constructed web often provides a dynamic visual metaphor to support larger meaning making and discovery.

**Resources/Handouts: None**

**Introducing Student Creative Process Workbook**

At this point in the lesson, take time to introduce the Student Creative Process Workbook. Have the students look at the workbook either in hard copy or online. Discuss the entire workbook and the expectation of the work. Answer any comments, questions, or concerns they may have.

**Chapter**  
**5**

## Stage Two – Exploring

**T**here will be significant overlap between practical exploration and the research of the stimulus, and it is worth getting the students to practically experiment with research material as soon as possible. The students must not feel limited by the idea that because they are doing practical work, that the work is set and final. In fact, there is plenty of time to edit and polish the scenes, and even make substantial changes to the play. Remind students that devising companies generate a huge amount of material, way beyond what we see in the finished product.

If the students feel that everything that they do practically is intended for the final performance, their progress will be restricted. Furthermore, the more effective the practical exploration phase, the easier it will be to choose the scenes for the performance and record the development of the piece in the portfolio.

### **Establishing a Group EE/EL Baseline of Knowledge**

When using a specific topic for playbuilding, it is essential that the group establishes a baseline of knowledge on that topic. This is an effective way to begin collaborative conversations about what is already known or believed about the topic. Once the group knows what they do and do not know, research and critical thinking becomes much easier. Included with this guidebook, is a baseline survey for students to understand what they do and do not know about environmental concepts.



## Stage Two - Lesson Plan Activities

**Lesson Two – Exploring  
Drama, Grade 10 ADA2O**  
Unit: Playbuilding Environmental Literacy

### Lesson Directions

#### One-Word/Phrase Storytelling

One Word/Phrase Storytelling is a verbal activity that asks students to actively listen and respond to one another to create a collaborative story. Students apply their knowledge of story structure (beginning, middle, end, problem/solution, etc.) within an ensemble-based improvisational activity.

#### **Directions:**

Invite students to sit in a circle. Explain that the group is going to create a story together, one word or one phrase at a time. Discuss the elements of a good story and story structure; set goals for effective story-making. Begin the story by contributing a first word (Once.... or The....) or phrase (Deep in the ocean.... or The worst day for Mother Earth was.... or My thoughts in space during my first day were....). The next participant in the circle adds another word (or phrase), and so on, around the circle for one or more rounds until the story seems complete. After each story, ask what the group liked about the story and discuss ways to make a more effective story for the next round. If helpful, pause the story in the middle and review suggestions for effective story-making.

#### Choral Speaking

The reading or reciting of a text by a group. Preparation for a performance may involve a sonic interpretation of the text, including experimentation with language, rhythm, volume, pace, different numbers of voices, and gestures or actions.

#### **Directions:**

Through a selection process (i.e., stars, vote), have each group select a poem from the selection of EL related poems included in this guidebook. Students will need to have access to copies of the poem selected.

Read through the poem with each group (focusing on interpretation), so that all students understand the meaning of their poem.

Next, ask students to recite the poem within their group (everyone speaking at the same time).

Following the first recitation, encourage the students to make the poem more exciting by emphasizing vocal elements in their reading.

Repeat the choral reading of the poem several times, introducing and experimenting with different elements, deciding as a class how each element works best for the performance of this poem:

Dynamics: volume

Pitch: the highness, or lowness of sound

Tempo: speed

Tone: light, medium, or heavy sounds

Once they have decided on how the poem will be vocally performed, ask the students what movements would make the meaning of the poem come to life. They could use gestures, large actions, or even choreograph some movement phrases.

**Resources/Handouts:** List of poems, quotes, and short stories available with this guidebook. Teachers are also encouraged to include any environmentally related material they find relevant or interesting.

### **Public Service Announcement**

Public Service Announcements (PSAs) offer a way to check for understanding as students are tasked with embodying and representing information within this creative format. The brevity of the PSA form necessitates a clear synthesis of ideas that can be communicated in 30 to 60 seconds. This strategy also offers opportunities for revision after the first sharing so that students have a chance to implement the feedback they receive from their peers.

#### **Directions:**

To prepare to explore a PSA, invite students to examine the characteristics of the PSA form. Show examples of actual PSAs to students to co-construct an understanding of key elements of persuasion used in the form (e.g., message, slogan, celebrity endorsement, music, visual design) as well as common forms of advertisement (e.g., print, TV commercial, radio, etc.).

Invite students to share what they know about public service announcements (PSAs). Then, show examples of successful PSAs found on the web or YouTube. (Please search for local and or current PSAs to engage your students. Some places to look online are pbs.org, epa.gov, esemag.org). After viewing the examples, ask students to articulate the message of each PSA and the techniques used to convey the message, then to express why they thought it was effective or not. Keeping this reflection and analysis in mind, divide the students into smaller groups. Each group creates a PSA around a content area; it might be the same content, or each group may have a different topic.

For example, if the content is how do people become environmentally literate, each group could take a certain age group and create a PSA for being environmentally friendly or literate in each demographic.

Each PSA should last one minute or less and should include elements like sound, visual imagery, text, a slogan, “real life” examples and applications, etc. After each group creates and rehearses their PSA, the creative work is shared with the larger group for feedback and potential revision.

**Resources/Handouts:** Links available for teacher to show students examples of PSAs

### **Topic Card Compiling**

During this stage, students work through the specific things they want to be sure to include in their performance. As students think of questions and respond to them, learn more about the topic from their research and from one another, certain aspects of the issue will be highlighted as being particularly important to them. This is the time in the process to compile ideas for possible inclusion in the final performance.

### **Directions:**

While brainstorming and compiling ideas from students, make sure a record of the content created where all students can view it, for example on a large sheet of paper or on a digital chalkboard. The objective is to end up with a list of the students' initial feelings about what needs to be addressed in their show. The ideas do not need to be written in complete sentences or fully articulated. What is most important is that there are observations and questions.

For example, in a play about the relationship between children and the environment, the students might want the script to deal with the following issues:

- 🌍 What books tell children about the environment?
- 🌍 How much do children actually learn about the environment?
- 🌍 What do children think about environmental problems?
- 🌍 What do children do outside?
- 🌍 Will children's activities outside actually help save the environment?
- 🌍 What commercials or advertisements have children seen that have something to do with the environment or environmental practice?

Once the brainstorming wraps up, have students each take a post card (or more depending on the number of students and ideas generated). One at a time, students will choose one of the ideas generated and write it down on their topic card. Cards will be collected by the teacher and kept safe for later use.

## Stage Three – Framing

**P**articipants experience a series of activities that help them consider how different elements of drama can enhance or create multiple meanings. Dramatic elements are considered more in depth in this stage in order to frame the play's content and focus. Participants can rotate their positioning within the framing process by stepping in and out of the group work. This will allow participants to provide feedback to the group and practice critical thinking skills about the topic at hand.

### Developing Structure/Framing the Performance

#### Gathering the Material Together

Inevitably, after a period of intensive exploration and research, the group will have created a lot of fragments, scenes, and roles they would like to portray. Do not be surprised if there is far too much material. This is often inevitable in the playbuilding process. The job of devising now involves categorising the material, linking elements together, and giving scenes titles.

Students do not necessarily have to think about structure of the overall play yet, but need to consider combining elements together. For example, if you look at a photograph of a neutral face next to a photograph of a bowl of soup, you will almost certainly see 'hunger'. As students juxtapose fragments of work, stories tend to emerge naturally.

#### Consolidating

Begin to get students to define which elements are the strongest and most interesting, as well as which explorations are no longer necessary. Can they see a clearer direction unfolding?

## Making Collaborative Choices

The process of structuring work is closely linked to choosing a genre, style, or form. As with the exploration phase, it is best to get groups on their feet and moving rather than sitting and discussing. Encourage groups to test sequences of material through movement and voice, thus discovering how actions and vocalization be juxtaposed during the performance.

This could be all that the students need to piece the work together. However, students should be encouraged to explore different structures and how they impact on the material's meaning.





## Begin the Devising Process

Begin the devising process by standing up and improvising the scenes. It is a good idea to start each scene with a freeze frame and corresponding caption that encapsulates what the scene is about. This offers students clarification about the action occurring and gives the devising process some direction. Aim for each scene to be between three and four minutes in length. In order for the performance to flow smoothly, no scene should last longer than five minutes.

## Outer World of the Play

Before beginning the devising process, look at the storyboard and conduct any additional research that may need to be undertaken to inform the content of scenes. Document any relevant findings on the corresponding topic card.







### Consider:

-  Where is the play set?
-  What historical era is the play set in?
-  What are the social, political, or environmental conditions?
-  Is there anything special about the roles that need to be investigated, such as environmental beliefs or cultural backgrounds?

## Inner World of the Play

The inner world of the play refers to the dramatic action and roles constructed for the play. Once scenes have been devised, students should sit down with their workbooks and analyse and deconstruct the inner world of the play, especially their characters. This will allow for them to have greater investment in the play and portray their characters truthfully—without stereotypes.

### Consider:

-  What is my character’s objective in each scene?
-  What is my character’s super-objective for the entire play?
-  Are there any obstacles that are in my way, not allowing me to get what I want?
-  What voice and movement choices can I make while creating my roles? Can these character choices be improved?
-  What choices have I made in voice and movement to portray my character’s motivation in each scene?
-  How does my voice and movement illustrate my character’s relationships and tension in each scene?

## Potential elements of the play

Viewpoint	Style/Genre	Conventions
From whose voice is the story told? Is there one central character that the story follows or are there several characters that the story jumps between?	What style/genre will be utilised in the play? Think about how style can complement the narrative and strengthen the meaning for the audience.	Consider how different conventions can be incorporated and strengthen the statement of intent for the audience. Such conventions include direct address, narration, audience interaction, choral speaking, repetition, or fast forward/rewind.

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<p><b>Symbol</b></p> <p>Incorporating symbols strengthens metaphors and dramatic meanings, including representations of the statement of intent or central questions. Symbols can be objects, movements, songs, media backdrops, set, props, and costumes.</p>	<p><b>Techniques</b></p> <p>Brainstorm some initial ideas about staging, lighting, sound/music and media. How can these techniques complement the world of the play, enhance the style and strengthen the overall meaning of the play's message?</p>	<p><b>Structure</b></p> <p>Ask the students if this story, be it a monologue or a series of scenes, needs to be told using a particular narrative structure? Could there be another way of telling it? Suggest re-writing the story in bullet-point fashion, then separating the points and re-aligning them to see if it could be told in a different order.</p>
<p><b>Point of View</b></p> <p>Encourage students to consider who is telling the story. How would the story change if it was told from another character's perspective or with a different ideological spin? Hot seat three characters from the play; ask them to give a summary of events from their characters' perspectives.</p>	<p><b>Setting/Location</b></p> <p>Help students to explore settings. Select a short exchange of dialogue from the text and ask two people to simply read it out loud. Ask for suggestions from the other students for different locations and time periods and observe and discuss how applying these changes the way the characters interact with one another.</p>	<p><b>Form</b></p> <p>Challenge the form. Use a short extract from the text as a basis for the work but then ask the group to change its form. For example, present it as an afternoon radio show; as a song; a power point presentation to businesspeople; a tour at a museum; a game show using the characters of the story as contestants or a reality TV programme with running commentary.</p>

## Stage Three - Lesson Plan Activities

Lesson 3 – Framing

**Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

### Lesson Directions

#### What's the Story?

What's the Story uses two students to stage a series of simple neutral images so a group can dialogue about how body language and proximity shape an understanding of relationship and situation. This simple strategy provides a low-risk way to explore and apply aesthetic language to describe bodies in relationship to one another in space.

#### **Directions:**

Sit group in chairs or on floor in front of an open space with a single chair close to and facing the audience. Ask for two volunteers. Invite the first volunteer to be Character "A". "A" stands and faces the group, 5-6 feet behind the chair, at the far end—or upstage—from where the group is sitting. Invite the second volunteer to be Character "B". "B" sits in the chair—downstage—facing the audience. Both "A" and "B" look straight ahead, freeze, and try to be as "neutral" in their feelings as possible. Invite students to "read" the relationship between "A" and "B": Describe what you see Character "A" doing in this image? What is Character "B" doing in this image? Ask the group to connect interpretation to what they see. What's the physical, or spatial relationship between "A" and "B"? Based on what was just described, what's the story of this image? Have "A" take 3 steps forward, but keep everything else about A's position the same. Repeat the above questions. Have the "A" take three steps forward, while maintaining position. Repeat above questions. Continue until "A" is very close to "B"; this usually takes three rounds. Have the group agree on a specific story that they would like to explore further. Who are these characters? What are they about to say to each other? Invite the group to create a line of dialogue for each character. Have the characters repeat the lines to each other? Have entire group give volunteers a large round of applause.

#### Visual Mapping

Visual Mapping invites participants to synthesize ideas and generate responses to prompts that are verbal and visible to the whole group. It also allows participants to see where their ideas and responses intersect or overlap with those of other participants. Working collaboratively to organize the group's collection of responses, participants make new connections between ideas as they discover ways to visually represent how ideas intersect.

#### **Directions:**



Give 3-5 small pieces of paper or large Post-It notes and a marker to each participant. Ask participants to write multiple responses to the following single, open-ended prompt: “How does an environmentally literate citizen act?”

One response is put on each piece of paper. All papers are collected and spread out on the floor or a large desk surface or wall (if paper/tape or sticky-backed paper is used). Invite participants to read responses and then organize or “map” out responses in related groups.

Once grouped, participants can provide a name for each group category if desired or consider how some responses might bridge or connect between other categories. If working with a large group (over 15), split the group and let each group, make their own visual map of their responses. Then share the maps together to compare ideas.

### **Topic Cards**

#### **Directions:**

Revisit all topic cards with the group. Address each card one-by-one and discuss if it is still relevant, what changes should be made, what additional information should be added, and where in the play it should appear. Students can be broken into smaller groups to review the topic cards and then share with the larger class.

### **Words of Wisdom**

Words of Wisdom is a group activity used to set intention before or reflect after an activity by building a statement collectively. This strategy honours individual ideas in order to create a cohesive whole. The “Yes” part of the activity allows participants to work together verbally and kinaesthetically to acknowledge the idea/thought created by the entire group.

#### **Directions:**

Participants stand in a circle. The group is given a prompt that sets a challenge for the day or reflects on what happened. For example: To end our work, we will offer a group Words of Wisdom that explains how we felt about the day. Each person will offer a word as we make up sentence together. Our goal is to build on the word and idea that is offered before. One person volunteers to begin. Each person offers one word each, to collectively build a short sentence or phrase. Today-was-fun-because-we-got-to-play-and-think-together. After the group feels a complete phrase/sentence has been spoken, everyone energetically says “yes” and shimmies into the circle to enact the sentence, then steps back into the circle for the next phrase to begin. The next person in the circle then says the first word of the next Words of Wisdom statement. The facilitator can do multiple statements, moving around the circle or through a row or group of seated participants. The tone and style of these short sayings, or words of wisdom, can vary. They can be inspirational, like Zen quotations, silly like fortune cookies, or can follow a more serious reflective approach.

## Stage Four – Sequencing

The sequence of the scenes created is important because of its effect on the message and meaning created for the performance. Ordering scenes should include discussions around the selection, sequence, and elimination of certain scenes. Participants are encouraged to focus on the connections and links between the scenes, and more importantly, the overall message or intent of the play. Additional considerations such as scene changes, costume design, and technology will be factored in as well. Once a play sequence is decided upon, rehearsing can begin.

### Ordering the Scenes

Once you have compiled topic cards of scenes and determined which ideas are deemed important or worthy by the students, the group will need to create a tentative order of the scenes for the performance.

On the floor (or somewhere visible to everyone), arrange the topic cards and begin a collaborative conversation about ordering of the scenes. Remind students that some scene content will lend itself to transitions or smaller scenes. Be mindful of others' opinions and ideas.

One way to do this activity is to place ten boxes (or spaces) in front of the students. Each space represents a scene. As a class, work together to decide on what scenes should go where. If the class is big, you may want to break up into smaller groups and have one group work on the beginning and middle scenes of the play, and the second group, on the middle and ending scenes of the play. This may lead to a richer discussion of how the group wants to structure the play.

Once the scenes have been sequenced, write down the tentative scene order. Next, the group will start to rehearse. The order of scenes may change as rehearsals present constructive feedback.

## Writing the Script

Once the scenes have been created, it is time to write the script. Writing the script is best done at this point in the devising process, as if attempted earlier, it can hinder the creative process and cause the ensemble to focus only on the words and not the dramatic action.

What evolves out of the improvised devising process is often more fruitful, natural, and seamless than first writing a script. The script can then be compiled and distributed to the ensemble. The script ultimately serves as documentation and a reference for the actors, who should by now know their blocking, lines, and cues.

Once the scenes have been devised, begin to incorporate music, props, or essential pieces of costume that could be used in the scenes.

Decide on the set and backdrop for the play and designate a member of the ensemble to create or source these design elements. Media could be used for a backdrop and help in the creation of place. It is best to keep design elements to a minimum. The focus of the play should be on the creation of scenes and the participants' representations of the topic or theme.

## Stage Four – Lesson Plan Activities

**Lesson 4 – Sequencing**  
**Drama, Grade 10 ADA20**  
**Unit: Playbuilding Environmental Literacy**

### Lesson Directions

#### Connecting Images

Connecting Images (also called Sequenced Tableaux) is an activity that invites students to create multiple images to tell a story or explore a theme or role. To be successful, students should understand the basics of Statues or Frozen Pictures/Stage Picture in order to be able to link images together. Connecting Images offers a way to explore multiple perspectives, to display specific moments that exist throughout a passage of text or over a period of time, or to illustrate contrasting ideas such as internal/external, before/after, and real/ideal.

#### **Directions:**

Review how to build an effective frozen image. Invite the full group or smaller groups to generate two to five frozen body images that explore the answer to a prompt, such as, tell the story of The Lorax in five frozen images, or, explore what climate change is through three different frozen images.

If useful, facilitate the construction of each image: Begin with the first image in the sequence. Each group has five minutes to make this image. Check in with the groups to offer support where needed. Then facilitate the creation of each of the following images, with a short amount of time given to the making of each image in the sequence. Next, invite groups to explore how to transition between the images, and rehearse how they will move from frozen image to frozen image to create a fluid performance sequence. Invite each group to share their entire image sequence informally with another group or formally for the whole group.

### **File Card Ordering**

Once you have compiled file cards of scenes and ideas deemed important or worthy by the students, the group will need to create a tentative order of the scenes. Please refer to the corresponding chapter in the guidebook for more details (called Ordering Scenes).

The rough draft of a script can be written from the ordering of scenes.

## Stage Five – Rehearsing

**R**ehearsals are often structured by a collaborative warm-up, working on specific scenes to get them performance-ready, and then a cool-down at the end of the process. The teacher will guide the students through the PB rehearsal process, ensuring participants are on-task and getting the side-coaching they need to refine their scenes.

There are many resources available for teachers who wish to learn more about dramatic side-coaching during the rehearsal process. See Rehearsal Strategies in this chapter for more information and additional resources.

### Rehearsal Strategies

During rehearsal, the group focus is to make the script more coherent for audience members, choosing designs that aid in clearly communicating the message of the play.

Whatever choices have been made about content, style, form, and structure, it is important to give enough time for students to refine their performance. Refine being the phase where students work on sharpening the practical skills of their fully formed performance.

The original aims and objectives should be revisited and used as a guide for honing the vocal, movement, technical, and staged choices. Creating a script of a performance can be extremely useful for focusing students' attention on their performance and especially, what they are trying to communicate to an audience. As an addition to a script you could use a video recording of the most recent performances.

**Here is a list of areas that can be focused on in rehearsal:**

**Clarity** - Make sure decisions of content, style, and roles are clear for the audience.

**Energy** - Engage fully with each moment of the performance and be precise.

**Pace** - The pace of the performance must reflect what and how you want to communicate with your audience.

The students must consider how their voice and movement choices support the aims and objectives of their roles, as well as how they establish character, place, themes, and ideas. Complex meaning and subsequent tension arises when vocal and movement choices combine and contrast with the meaning of words spoken. Students must make careful decisions here and always contemplate playing with these elements of drama.

### **Relationships and Interaction**

Consider how characters react to one another when they are onstage. Little details, such as turning slightly away, or a brief moment of eye contact, can tell the audience a lot about the way one character feels about another. Remind students to think about their interactions with the audience. Even if the piece is naturalistic, they need to consider how they draw them into scenes. If all the energy is only shared between the actors, without being directed outwards, the viewers may feel excluded.

### **Tension and Time**

How do you build tension, not just throughout the whole piece, but in each individual scene? Tension and pace or the 'dynamics' of the work are very important. If the pace of the piece is steady throughout and does not change, then it might be rather boring for the audience. Are there dramatic pauses or moments where the pace and energy increase?

### **Characterization and communication**

What is it about the characters and their experiences that students want to communicate to the audience? Consider using voice, movements, facial expressions, and gestures to do this effectively. Encourage students to think carefully about each of these areas so that they are able to accurately embody their character onstage.

### **Audience Awareness and Blocking**

Ensure that the entire audience can see what is going on. If actors repeatedly turn their back to some of the audience when addressing another character, then the performance is lost. It is said that you have 'upstaged yourself'.

**Possible rehearsal techniques for a devised piece of theatre:**

Off-text improvisation around characters or themes	Distill-to-the-essence – what is the super-objective of the piece?
Status exploration – change the status of a character and see how it changes the scene	In-role writing (write down what your character is thinking or feeling in that moment)
What might occur between scenes?	Speedy run through
Retell the piece in a series of still images	Reduced version of the play – no more than 20 lines of dialogue
Change location of a scene	Exploration of a dramatic pause
Work on stub-text – re-enact the piece saying only the sub-text	Alternative endings
The characters 20 years from now	Use of music – explicit and implicit (minimal for PB purposes)
Use of props (minimal for PB purposes)	Change the year/time period of the scene

**Director Outside the Action**

Allocate one student to watch the scene from beginning to end, and to stop the scene (if necessary), to fix and improve the dramatic action. The student in the role of director can take notes and should pay particular attention to characterisation (voice and movement), language, dialogue, and transitions. Ultimately, they are looking to ensure that the meaning and the themes of the story are clearly communicated and that the scene links directly to the statement of intent or guiding topic.

Polishing the scenes involves tightening the dramatic action and occasionally tweaking and editing the dialogue to ensure the scenes are sleek. Link directly to the statement of intent or guiding topic. The transitions from scene to scene should be brief to ensure the dramatic tension is sustained, the mood is intensified, and the rhythm of the play flows.

**Dress and Technical Rehearsals**

During the polishing process, technical rehearsals and dress rehearsals should take place. The dates for the dress and technical rehearsals should be designated in the production schedule.

## Recording a Run

It is a good idea to video a full run-through of the play and watch it back as an ensemble. While watching, students can make notes on elements needing improvement. Students can then go back and polish anything else that needs noticeable development.


Students will be reminded of audience etiquette and how to give constructive scene feedback.

## Curtain Call


Students will need to prepare a curtain call (sequence of bows) for the end of their performance. It is a good idea to include this step in the rehearsal process. There are many ways of conducting a curtain call including:

 as one large group and you bow once together

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 bow on stage in groupings that make sense from the play

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 one-by-one (if your group is small enough)

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## Stage Five – Lesson Plan Activities

**Lesson 5 – Rehearsing**  
**Drama, Grade 10 ADA2O**  
**Unit:** Playbuilding Environmental Literacy

### Lesson Directions

This is when the fine-tuning takes place. Once you have created your content, the group will need to rehearse scenes and consider transitions and staging. The scenes will change throughout the rehearsal process as the group collaboratively critiques the scene and workshops changes. The rehearsal process takes time and the group is encouraged to envision rehearsals as workshops for the rough drafts of the scenes that were created in the ensemble building, exploring, framing, and sequencing stages.

Rehearsals will consist of the group deciding what scenes to prioritize and work on. Using the topic cards and file folders can be exceptionally helpful during rehearsals. If the group decides to scrap a scene altogether, the file folder with the corresponding topic cards should be removed. This process of organizing scenes and content will support the workshopping of the play as a whole.

When rehearsing a scene:



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- Review the file folder and topic cards that correspond with the scene about to be rehearsed.
- Have the students perform the scene as they want/remember from previous activities. This may be the first time the scene is actually staged. If this is the case, let the group work through the scene on their own as the rest of the group observes.
- When the group is finished, invite the audience to provide constructive feedback. Invite the group members on stage to participate in the workshopping process. Have the onstage group rework certain parts of the scene based on feedback from group.
- Once details have been decided upon (or at least changed), add these updates to the corresponding topic card.
- If the group feels that the scene is good enough to be in the final performance, move the scenes topic card to the 'keepers folder'.
- Finish rehearsing that specific scene by deciding on the transition to the next scene. This can also be helpful for deciding what scene to come next.

## Stage Six – Performing

The performance is an exciting time in the PB process where students finally see their play come together. The performance is a unique opportunity within the PB process to further reflect and workshop scenes based on elements during the performance. Although the performance may be the final component of traditional script-to-stage performances, this stage in PB serves as a stepping stone towards further workshopping scenes.

### Work-in-progress Showing

The final stage of the devising process is the preview. This should be before the final assessed performance, with the aim of establishing audience response. It is important to leave time to make any appropriate changes. Using a brief questionnaire can be useful; it needs to ask specific questions about moments in relation to the communication of the aims and objectives. These responses will complement the ‘sense’ and ‘feeling’ the performers have during the performance and will lead to a period of final adjustments for the final performance itself.

Designate a date in class where groups show one or more of the scenes they have been working on. The class is then invited to give constructive criticism and outline what they liked, what they think worked, and what can be improved on. Remind students that the devising process is collaborative and not competitive. It is not about whose scenes are better, but about the ensemble working together to communicate the statement of intent or central question.

When your students have a proposition -- a first draft of their piece of devised theatre -- they are ready to attempt a run-through in front of an audience. This is really where a piece of theatre is born: where the real work begins. It is only when the students perform their piece for real that they will feel what is functioning and what is not. After they have shown their work, they can listen to the feedback and respond by restructuring and re-shaping the work. They may decide to resurrect scenes that had been cut or feel the need to create new scenes.

Students should give themselves a deadline for when the first presentation will happen. A deadline which gives them enough time to re-work a piece in detail.

## Stage Six – Lesson Plan Activities

### Lesson 6 – Performing

Drama, Grade 10 ADA20

Unit: Playbuilding Environmental Literacy

#### Lesson Directions

#### Performance Day

Before the performance, ensure that there is enough time with the group to address any comments, questions, or concerns. The following list of tasks should be completed prior and during the performance.

#### Pre-Performance

- Ensure the performance area is set up and safe
- Organize props, costumes, tech needs, and student belongings
- Run a warmup with the group
- Run through the performance if you have time
- Run through specific scenes that the group wants to revisit (time permitting)
- Address any comments, questions, or concerns (ongoing)

#### During Performance

- Remind students to enjoy themselves and have fun
- Scenes are not confined to a strict script usually so embrace onstage errors and just roll with them

## Stage Seven - Evaluating

This added stage at the end of the PB process allows educators to use this guidebook as a unit of learning and assessment. The seventh stage, reflecting, is an important way to end the PB process by asking students to not only reflect on their person journey through collaboration, but also on the collaborative work that was produced. This stage encourages reflection and evaluation throughout the PB process and establishes that ongoing reflection is an essential component to successful classroom use of the guidebook. This chapter will briefly outline the ways students can demonstrate their evaluation in relation to the learning unit. Educators are reminded that evaluating in drama class includes not only discussion, but action, in response to evaluation. Students will be asked to re-stage parts of the performance based on collaborative reflecting.


### Evaluative Questioning

Evaluating the creation of the play is essential as it reinforces the learning undertaken in the collaborative process. The reflection can be undertaken in many different forms, such as group discussion, pair discussion, or written journal reflection. Below are some questions to consider asking your group in the debrief.


- What worked well in the devising process?
- What did not work well in the devising process?
- What discoveries did you make about yourself?
- What did the ensemble do together particularly well?
- What discoveries did you make about working with others?
- What new skills have you obtained?
- What would you do differently in the process next time?
- What was hard about the process? What was easy?
- What moments in the piece were particularly moving or strong? Why?

- What characters were strong? Why?
- Which characters could have been improved? How?
- How do you think the audience was impacted by the piece?
- Was the statement of intention or central question clear?
- How could it have been clearer?

## Student Creative Process Workbook Contents

 Audience Feedback/Audience Etiquette


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 A Way In – Shared Stories Handout

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 Reflective Journal Entries


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 Self-Assessment – Environmental Question List

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 Self-Assessment – Final Evaluation Criteria/Rubric

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 Peer Assessment Rubric

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## Stage Seven – Lesson Plan Activities

Lesson 7 – Reflecting

**Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

### Lesson Directions

#### Post-Performance

(If possible) invite the audience to ask the group questions about the play. Students are encouraged to answer the audience and to engage in dialogue. These conversations would be guided by the teacher to ensure multiple questions are fielded.

Gather the group as soon as possible after the performance to conduct a debrief of the experience. Use the following reflection web activity to collaboratively reflect and brainstorm what to workshop or change from the play.

#### Reflection Web

A reflection web, similar to the perspective web activity conducted at the beginning of the guidebook, provides students a hands-on way of thinking about their own learning. This reflection activity will allow students to collaboratively brainstorm what went well from the performance and what needs more work. This activity will be used to begin brainstorming what to change about certain scenes as part of the reflection stage.

### **Directions**

At the end of a session/rehearsal, have the class sit in a large circle. Tell the students to close their eyes. Give the students an open-ended prompt that requires them to positively reflect on the performance. Guide them through the following questions allowing for each student to contribute at least once.

Questions:

- What about the performance did you feel was the most impactful?
- What scene felt the most unfinished?
- What area of the play did you feel proud of?
- What other character or scene would you have liked to participate as/in?
- I discovered \_\_\_\_\_ about my drama ability.

Give the students about 30 seconds to think of their response. When they have thought of a response, they can open their eyes.

Repeat the prompt, and then answer it yourself.

Then unravel a few feet of yarn, hold onto the end, make eye contact with a student, and lightly toss the ball of yarn to him/her, keeping hold of the end. The new student must now repeat the prompt giving his/her answer, then hold onto a piece of the yarn and toss to a new player. This should continue until every student has had a chance and is holding onto a piece of the yarn.

Discuss how this web is a visual representation of all the new connections and ideas that were formed today. By sharing and connecting, they have created something strong. (At this point, I like to show how strong it is by having everyone hold their end tight and throwing a backpack or two or three onto the center...but I leave this up to you.)

### **Re-Staging Scenes**

In a group, bring out the file cards of the scenes performed. Hand out some new file cards. Students will be asked to reflect on the scenes to discuss what went well, what they wish to improve on if they could do it again, and any comments, questions, or concerns that they may have. Record these potential changes and suggestions on cards.

Have the group re-stage the performance by further workshopping the scenes with the information gathered in the debrief session.

Once the play has been workshopped by the group, the changes can be recorded on the file cards.

During this debrief, students will be reminded to complete their final assessment tasks in their Student Creative Process Workbook.

Students may also need some class time to complete the performance reflection directly after the after the performance, so information is still fresh.

To conclude this stage and the entire PB process, the group should come together to play a few games that they liked throughout the process. Playing a few concluding games will help bookend the ensemble experience for the students.

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## List of Games

### Common Groups and Ordered Lines

The aim is to encourage students to interact and consider communication

- Walk around the space.
- Ask students to get into groups of similar eye colour, hair colour, number of siblings, age, common interests, and so on.
- Expand on this by asking them to create a line, ordering themselves in terms of the month of the year they were born, shoe size, shortest to tallest, how far away they live from the school.
- Increase the challenge by asking for these to be done in silence encouraging nonverbal communication.

### Where Do You Stand?

Provides an overall snapshot of everybody's point of view about an issue and enables students to actively demonstrate their opinions in relation to each other. It shows how widely opinions can differ between people and may be used at a moment's notice for reflecting on issues in a drama session or in any subject. The technique can be used before and after exploring a topic to evaluate changes in students' opinions and can easily lead into writing and other activities.

- Position two chairs a good distance apart, representing the two ends of an imaginary line. One chair is "Agree" and the other is "Disagree" (or "yes" and "no" for younger children).
- You may wish to place a sign on them to show which is which. Read out a statement and ask students to choose a place to stand in relation to the chairs that they feel represents their view.
- The nearer they stand to one of the chairs, the stronger the opinion they are expressing. Those who do not know, are open-minded or do not want to say can move towards the middle.
- Emphasise that everybody's point of view will be respected and encourage children to decide for themselves rather than copy their friends. Give them a few moments to make their decision.
- Once everyone has chosen a place, neighbouring students can discuss their decisions with each other. Random pupils from different parts of the continuum can be asked to explain why they have placed themselves at a particular location.
- After hearing a few comments, you can ask if anybody has changed their mind and wishes to move to a new position. It is worth asking pupils to explain why they have moved.

- Instead of an imaginary line, you can use a length of rope, chalk line or strip of masking tape. The activity can be used in outdoor learning by using two trees or other landmarks.

### **Sharing Experiences**

One of the simplest ways to create a short piece of drama and encourage storytelling is by using the group's own experiences.

- Split the group into pairs or use the aforementioned 'getting into groups' exercise.
- Ask each person in the pair to share a two-minute story, for example, their earliest memory; their favourite holiday, a pet; something they regret, their proudest moment, a time they injured themselves.
- Ask the pair to select one piece and whoever's story it is, tells the story, while the other acts it out.
- Ask those who want to, to share their stories with the group.
- Ask the pairs to form groups of 4 and select one of the two stories. Now expand the drama by narrating the story with more performers.
- Build on the drama by adding extra characters, sharing inner thoughts, relocating the scene to a new location, adding dialogue, and playing with form.

### **Collecting Words**

This exercise is a simple way to help a pair find a 'common word' or idea around which to improvise.

- Ask the class to split themselves into pairs and label themselves A and B.
- Person A holds an imaginary box.
- Explain that Person B now has 30 seconds to remove as many items as possible from the box.
- Once they have removed an item, they throw it on the floor, and so on until the end of the time limit.
- Ask person A if person B can tell them some of the imaginary items they removed and reverse the activity delete space so that both partners play.
- Repeat the activity with both students having a second turn.
- Ask the pairs to find a word or an object that they both said during the exercise.
- Use this word or object as a stimulus for creating a short conversation between two characters.

### **What's In Your Bag?**

This is an easy way to use objects that are already in the room to inspire creativity and it's also fascinating to see familiar objects viewed in a new way.

**PART 1**

- Bring in an object that you have selected, for example a mug. Nothing too elaborate.
- Sit the students in a circle and ask them to consider the object and what stories it could be connected to. What is it? Where did it come from? Who owned it?
- Ask the students to create a story about the object. The story could be told as a group narrative, with each student adding to the tale line by line, or students could invent their own stories individually.
- Discuss the story/stories and split the students into groups. Ask them to come up with a short scene about the object.
- Challenge them not to use the object in their piece but to use it as inspiration rather than a literal and physical prop.

**PART 2**

- Ask each student to go to their bag and find an object.
- Form a circle and ask the students to place their objects in the centre.
- Ask someone in the circle to stand and select an object to hand to the person next to them, who, in turn, must choose an object for the person next to until everyone has something.
- Give the students a time limit, and ask them to create a very short performance using their object. This might be just 30 seconds.
- Share the pieces and reflect on how the objects have been used.

**What's News?**

This is a good exercise for exploring style in performance but also encourages research, which is essential in devising.

- Take the front page of a newspaper and copy it onto an A4 page so that each student has a copy.
- Hand these out, and with a time limit of two minutes, ask them to look at the front page and circle anything that stands out to them.
- Discuss what things the group has highlighted.
- Ask the students to select one thing they circled and find out more about it. For example, if it is a picture of the queen, find out what she is doing, why she is there, and any other information you can. Mobile phones or computers can be used. If research tools are not available, you can skip this step.
- Ask the students to select 3 facts to keep about the story, and ask them to invent 3 new elements. This might be a change to location, who the story is about, or something within the action.
- Ask the students to then individually make their own live news report of their alternative reality story.

### **Real/Ideal Images**

Used to explore conflicts and specific circumstances that need to be solved.

- Divide students into two groups: one of actors, one of audience members.
- Discuss what a frozen image is (does not move, captures a moment in action using the body and face, strong point of view) and how to make one using your entire body.
- The first frozen image to create is one of the real life situation. For example, make an image of what it feels like to take a test. Encourage students to make strong choices that represent the real situation. You can have students create this real image individually (and at the same time), or as a group.
- When students are frozen, ask the audience to describe what they see. "What do you see in this image/these images? What could be happening?"
- Have the students making the images relax, and brainstorm as a class what the ideal situation could look like. For example, "Now that we have seen images of how taking tests makes you feel, how would you like test taking to feel? What could the ideal situation look like?" After brainstorming, have the same group of actors create an image of the ideal situation.
- Ask the audience, "What do you see? What changed? What stayed the same?"
- Have the two groups switch and repeat the sequence so everyone gets to create and see images.
- \*Note: if you create group images with students working together, have them play the same characters in both images, so the audience can track the relationship between the two pictures.

### **It Made Me Think**

Used to often facilitated at the end of a session, using the repetition of a single phrase to encourage participants to reflect on themes explored during the class session. This activity is often used as a quick way to check for understanding and provides an elegant, ritualized closure for the final moments of a learning experience, class or workshop.

- Ask each participant to reflect on the day's work and think of one word or very short phrase that captures their opinion and completes the phrase "\_\_\_\_\_, it made me think." The phrase can describe something that intrigued or inspired them during class or something that was thought provoking or memorable.
- After they have had a moment to choose, participants go around the circle and say their word or words, followed by the phrase "It made me think." Some examples related to a range of content inquiries are:
- The interconnectedness of ecosystems, it made me think.  
Tomatoes are fruits! It made me think.

Working together, it made me think.  
The author's intent, it made me think.

### **Frozen Picture/Stage Picture**

An activity that invites students to work quickly in small groups to create a visual representation of an idea, theme, text, event, or character using their own bodies. Students work collaboratively to make meaning both through their bodies and their words.

- Invite students to sit on the floor or at their desks facing a small empty space.
- Introduce the strategy: What makes a successful Frozen Picture that involves multiple people? Invite students to generate a list of the ways actors tell a story in a frozen image without words. For example: actors use their body and face, defined point of view, imagination, levels, physical frozen action, and the relationship between bodies.
- Invite a group of volunteers to stage the first group image with clear characters and/or a conflict based on an interesting, accessible prompt for the group. For example: “our environment’s future” or “my backyard” or “nature at our school” or “natural disasters.”
- Ask the volunteer group to stand in front of the rest of the class; give each student a number (for example, 1-5).
- Next, randomly call a number and the person assigned to that number steps forward and makes the first part of a frozen image with her/his body. Call another number and invite that person to look at what has begun and add to the image.
- Continue until all of the students have joined the image. While the Frozen Picture is still frozen, ask the audience students: What do you see? What could be happening in this image? What about the bodies/characters that you see make you say that? What is a title for this image? What else could we title this image?
- The performers return the audience and new group of volunteers are selected and the process repeats itself. Once all students understand the procedure, build images spontaneously on a 5- or 10-count with students joining the image at any time within the count, or, build images without a theme and make a theme based on what is built, or make an image, title it, and then invite participants to spontaneously build another related image either backwards or forwards in time. Give them a ten second transition to move to the new image.

## Playbuilding for Environmental Literacy Unit Plan

### Unit Overview

<p><b>Drama, Grade 10 ADA20</b>  <b>Unit: Playbuilding for Environmental Literacy</b></p>		
<p><b>Expectations</b></p>		
<p><b>A. Creating and Presenting</b>                      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.</p>	<p><b>B. Reflecting, Responding, and Analyzing</b>                      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.</p>	<p><b>C. Foundations</b>                      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.</p>
<p><b>Specific Expectations</b>                      A1. The Creative Process: A1.1, A1.2.                      A2. Elements and Conventions: A2.1, A2.2.                      A3. Presentation Techniques and Technologies: A3.1, A3.2</p>	<p><b>Specific Expectations</b>                      B1. The Critical Analysis Process: B1.1.                      B2. Drama and Society: B2.2, B2.4                      B3. Connections Beyond the Classroom: B3.1, B3.2</p>	<p><b>Specific Expectations</b>                      C1. Concepts and Terminology: C1.1, C1.2                      C2. Contexts and Influences: C2.1.                      C3. Responsible Practices: C3.1, C3.2, C3.3</p>

### **Resources and Materials Required/Safety Considerations**

- Overhead projector or media screen to display presentation
- Whiteboard markers/chalk (to accompany non-digital presentation method if needed)
- Package of plain paper
- Packages of markers/crayons (students may want to use their own resources)
- Cue cards
- File folder
- Hard and digital copies of all handout/assessment material
- Open space free of clutter or debris (all bags and personal items tucked away)
- Check hallway/additional rehearsal spaces for hazards before students use it
- Reminders to drink water and take breaks if you need it during the PB process

### **Prerequisite Knowledge/Skills:**

Students will have pre-existing knowledge and experience with group work.

- Students will be introduced (re-introduced) to the skills needed to successfully work in collaboration with their peers

Students would benefit from a small amount of prior dramatic arts experience. However, dramatic experience is not essential for success in this PB unit.

Students will be introduced (re-introduced) to the necessary elements and skills of drama (i.e., tableau, choral speaking, mime, mirror, improvisation) through introductory lessons and subsequent warm up/cool down activities in each lesson.

### **Lesson Learning Goals**

#### **Key Question:**

- How will secondary students demonstrate their ability to understand devised theatre (PB) and its process by creating a devised theatre piece about environmental literacy.

#### **Big Ideas and Guiding Questions**

What environmental issues/ideas are of interest or importance to our local community?

How can we use Drama strategies and the creative process to help us understand, explore and represent ideas and feelings related to the environment?

How do we use the elements of drama to communicate our ideas, understandings, and points of view?

How do we improve environmental literacy skills through the dramatic PB process?

#### **Environmental Literacy Focus**

This unit explores how the subjects of wide-scale poverty (starvation, homelessness) were represented during the Irish Famine and how they might have represented



themselves in their stories. Critical literacy often examines social (as well as political) histories to understand the connection between personal and institutional dynamics and struggles.

### **Assessment – Indicators of Learning**

<b>Assessment of learning</b>	<b>Culminating performance task</b> ADA20 & the creative process criteria communicated through rubrics used as tools to evaluate performances and other creative tasks.
<b>Assessment for learning</b>	<b>Ongoing/Formative Tasks</b> <ul style="list-style-type: none"><li>• Reflection/journal entries</li><li>• Self-assessment (beginning and end)</li></ul>
<b>Assessment as learning</b>	<b>Teacher Feedback</b> <ul style="list-style-type: none"><li>• Continually prompt students to reflect on their work, orally and in writing</li><li>• Encourage them to observe, reflect on and offer feedback to their peers</li><li>• Ask students to describe their intentions as artists and to reflect on and justify their choices</li><li>• Throughout the unit, student’s achievement of the identified learning goals is monitored using a variety of assessment strategies and tools including:<ul style="list-style-type: none"><li>-Discussions</li><li>-Observation</li><li>-Side coaching</li></ul></li></ul>

### **Assessment Tools/Handouts**

- Playbuilding Criteria/The Creative Process – Measurement of Learning Rubric
- Peer Evaluation Rubric
- Student Creative Process Workbook
  - Creative process log
  - Self-assessments (2)
  - EL questions list
  - Inventory of drama skills
  - List of post-lesson reflective questions

<b>Lesson &amp; Assessments Outline</b>			
<b>Lesson 1/Stage 1 - Introduction to Devised Theatre/Building Ensemble</b>			
<b>Games/Warm-Ups</b>  Common Groups & Ordered Lines  Where do you stand?  Frozen Picture/Stage Picture  Real/ideal images	<b>Activities</b> <ul style="list-style-type: none"> <li>• Introduction to devising scenes</li> <li>• Giving Performance Feedback/Audience Etiquette</li> <li>• A Way In – Shared Stories</li> <li>• Perspective Web</li> <li>• Introducing Student Creative Process Workbook</li> </ul>	<b>Assessment</b> <b>OF</b> <ul style="list-style-type: none"> <li>▪ Shared Stories Handout</li> </ul> <b>FOR</b> <ul style="list-style-type: none"> <li>▪ Reflective journaling</li> <li>▪ Inventory of skills</li> <li>▪ Environmental question list</li> </ul> <b>AS</b> <ul style="list-style-type: none"> <li>▪ Teacher feedback</li> <li>▪ Peer feedback &amp; workshops</li> </ul>	<b>Take Home Task(s)</b>  Reflective Journal Entry #1  Self-Assessment 1/2 (Complete environmental question list)
<b>Lesson 2/Stage 2 - Exploring EL</b>			
<b>Games/Warm-Ups</b>  Collecting words  What's in your bag	<b>Activities</b> <ul style="list-style-type: none"> <li>• One-word storytelling</li> <li>• Choral Speaking</li> <li>• Public service announcement</li> <li>• Topic Card Compiling</li> </ul>	<b>Assessment OF FOR</b> <ul style="list-style-type: none"> <li>▪ Reflective journaling</li> </ul> <b>AS</b> <ul style="list-style-type: none"> <li>▪ Teacher feedback</li> <li>▪ Peer feedback &amp; workshops</li> </ul>	<b>Take Home Task(s)</b>  Reflective Journal Entry #2
<b>Lesson 3/Stage 3 - Framing</b>			
<b>Games/Warm-Ups</b>  It made me think  Image work: tips and tricks	<b>Activities</b> <ul style="list-style-type: none"> <li>▪ What's the story?</li> <li>▪ Visual Mapping</li> <li>▪ Topic Card Revisions</li> <li>▪ Words of Wisdom</li> </ul>	<b>FOR</b> <ul style="list-style-type: none"> <li>▪ Reflective journaling</li> </ul> <b>AS</b> <ul style="list-style-type: none"> <li>▪ Teacher feedback</li> <li>▪ Peer feedback &amp; workshops</li> </ul>	<b>Take Home Task(s)</b>  Reflective Journal Entry #3

**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

<b>Lesson 4/Stage 4 - Sequencing</b>			
<p><b>Games/ Warm-Ups</b></p> <p>At the discretion of the group based on previously enjoyed games and expressed interests.</p>	<p><b>Activities</b></p> <ul style="list-style-type: none"> <li>▪ Connecting images</li> <li>▪ Topic Card ordering</li> </ul>	<p><b>Assessment OF</b></p> <ul style="list-style-type: none"> <li>▪ Self-Assessment 2/3</li> </ul> <p><b>FOR</b></p> <ul style="list-style-type: none"> <li>▪ Reflective journaling</li> </ul> <p><b>AS</b></p> <ul style="list-style-type: none"> <li>▪ Teacher feedback</li> <li>▪ Peer feedback &amp; workshops</li> </ul>	<p><b>Take Home Task(s)</b></p> <p>Reflective Journal Entry #4</p>
<b>Lesson 5/Stage 5 - Rehearsing</b>			
<p><b>Games/ Warm-Ups</b></p> <p>At the discretion of the group based on previously enjoyed games and expressed interests.</p>	<p><b>Activities</b></p> <ul style="list-style-type: none"> <li>▪ First rehearsal</li> <li>▪ Additional rehearsals</li> </ul>	<p><b>Assessment OF</b></p> <ul style="list-style-type: none"> <li>▪ Group Presentation/Peer Feedback Rubric</li> </ul> <p><b>FOR</b></p> <ul style="list-style-type: none"> <li>▪ Reflective journaling</li> </ul> <p><b>AS</b></p> <ul style="list-style-type: none"> <li>▪ Teacher feedback</li> <li>▪ Peer feedback &amp; workshops</li> </ul>	<p><b>Take Home Task(s)</b></p> <p>Reflective Journal Entry #5</p>
<b>Lesson 6/Stage 6 - Performing</b>			
<p><b>Games/ Warm-Ups</b></p> <p>At the discretion of the group based on previously enjoyed games and expressed interests.</p>	<p><b>Activities</b></p> <ul style="list-style-type: none"> <li>▪ Pre-performance</li> <li>▪ Performance day</li> <li>▪ Audience debrief (optional)</li> </ul>	<p><b>Assessment OF</b></p> <ul style="list-style-type: none"> <li>▪ Playbuilding Group Presentation Rubric</li> <li>▪ Playbuilding Assessment Criteria – Measurement of Learning (the creative process)</li> </ul>	<p><b>Take Home Task(s)</b></p> <p>Reflective Journal Entry #5</p>

**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

		<p><b>FOR</b></p> <ul style="list-style-type: none"> <li>▪ Reflective journaling</li> </ul> <p><b>AS</b></p> <ul style="list-style-type: none"> <li>▪ Teacher feedback</li> <li>▪ Peer feedback</li> </ul>	
<b>Lesson 7/Stage 7 - Assessment &amp; Next Steps</b>			
<b>Games/Warm-Ups</b>	<p><b>Activities</b></p> <ul style="list-style-type: none"> <li>• Performance debriefs</li> <li>• Workshopping scenes/content</li> </ul>	<p><b>Assessment</b></p> <p><b>OF</b></p> <ul style="list-style-type: none"> <li>▪ Playbuilding Group Presentation Rubric</li> <li>▪ Playbuilding Self-Assessment 2/2</li> <li>▪ Playbuilding Assessment Criteria – Measurement of Learning (the creative process)</li> </ul> <p><b>FOR</b></p> <ul style="list-style-type: none"> <li>• Reflective Journal</li> </ul> <p><b>AS</b></p> <ul style="list-style-type: none"> <li>• Teacher feedback</li> <li>• Peer feedback</li> </ul>	

## **Lesson 1 - Building Ensemble & Drama Skills**

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**Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

**Lesson:** Lesson 1/Stage 1 - Introduction to Devised Theatre/Building Ensemble

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### **Lesson Directions**

#### **Introducing Playbuilding**

Essentially, PB is the creation of a short performance from virtually nothing. Playbuilt scenes can be as short or as long as you would like--from 30 seconds to 8 minutes. Usually scenes can be inspired by ideas, current issues or events, pictures, songs, plays, and poems. What they start out as and what they become is part of the PB process and this collaborative, embodied process is that which makes PB such a valid part of the drama classroom.

The primary purpose of PB is “not to report findings but to provide evocative texts that invite live audiences to engage in discussion for the mutual learning of all” (Norris, 2009, p. 21).

#### **Directions:**

*Tell* the students that we will be starting a unit where we will be creating theatre. If they do not know what PB is, explain that it is a form of theatre where the script originates not from a writer or writers, but from collaborative, usually improvisatory, work by a group of people. Remind them that we will be creating theatre together. We will get the opportunity to share our devised final piece with elementary school students. Ask them to keep in mind our audience as we make and perform the scenes. We will have to learn to work together, encourage one another and their ideas, problem-solve, keep an open mind, and trust one another with our ideas etc. Before we do though, we need to get to know each other better. Get to know everyone in the class, not just those you sit by. That is what we will be exploring today.

Complete a small PB task using the handout.

**Resources/Handouts:** Introduction to PB handout & task

#### **Giving Performance Feedback/Audience Etiquette**

In this strategy, students and teachers work together to create a list of class norms regarding discussion etiquette to ensure shared ownership of the classroom environment. These class norms are particularly important in a drama classroom, where students take risks, experiment and explore sensitive issues. By having students discuss and reflect on the feedback they would like to receive from their fellow

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classmates when performing, they are taking ownership in creating a safe and supportive environment for drama work.

**Directions:**

Set the stage for the brainstorm by telling students that this is an opportunity to jointly come up with a list of appropriate behaviours for the class related to performance feedback.

Facilitate a class discussion using questions from the handout. Ask students to use these responses when creating a list of class norms.

Ask students to share their class norms and write on a chart those expectations that are agreed on by all.

Students will brainstorm with a group to create a list of class norms that they would like students to follow when watching and responding to performances. Share these responses with the class and discuss the class norms generated by the entire class.

Ask students in small groups to choose a class norm from the list and create two short scenes: one depicting a situation in which a student **is** observing the class norm, and one situation depicting what happens when the student **is not** observing the class norm.

**Resources/Handouts:** Audience Feedback/Etiquette Handout

**Evaluation /Assessment Opportunities:**

- Post the discussion etiquette list and accompanying language examples prominently in the classroom and take opportunities to refer and/or add to them throughout the year/course.
- STUDENTS Use the class norms as a basis for performance by creating two scenarios that depict what happens when the class norm is or isn't followed.
- Continue refining and adding to the list throughout the course.

**Possible side-coaching/notes:**

- Negotiate classroom discussion etiquette early in the year or semester. When students understand and participate in framing the rules at the outset, the result will be more respectful and productive discussions.
  - Provide multiple opportunities for a range of classroom and group discussions on a variety of topics.
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- Model the rules for class discussion behaviour and the use of inclusive and respectful language at every opportunity in your daily instructional practice.

**Possible variations/applications:**

- This activity spans all grade levels and abilities. It is an excellent introductory activity in a course to “break the ice” with students and communicate the idea that the classroom is a shared space and a safe environment for expression, experimentation and risk-taking.
- After the activity is completed, post the class norms in a visible place. Having the list will help remind students of the behaviour expected of them in the classroom; in addition, you may find that students will refer to the list and call each other on inappropriate behaviour when they observe it!

**Shared stories**

This activity provides students an opportunity to share a personal story that relates to the chosen topic.

**Directions:**

Students will be given an opportunity either quickly in class or at home to brainstorm the details of their personal story. When students are ready, they will share their story in small groups. Within these groups, students will decide on one story to translate into a small scene. Groups will then take the information provided from the chosen group member and create a short one-minute scene. There will be a student handout and assessment rubric available.

Specifically, the handout will ask students to be prepared to share this story with your group, your class and even the wider community if your story is selected as the stimulus for our collaborative process.

The question asked is: “Thank of a significant moment in your life that happened outdoors”

**Resources/Handouts:** Shared Stories student handout

**Evaluation /Assessment Opportunities:**

- Shared stories handout will be placed in the Student Creative Process Workbook for review/assessment

**Possible side-coaching/notes:**

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- Was there a story you considered sharing but realized that you may feel uncomfortable? If you feel comfortable now, please share what elements of your story made you reluctant to share
- If you could change the ending of your story, how and why?
- Can you isolate the most important moment in your story?

### **Perspective Web**

Perspective Web can be used as a metaphor for the idea of connectedness or community. This ritual offers a simple, visual way to share responses to one or two reflective prompts to synthesize individual and collective understanding.

#### **Directions:**

Invite the group to form a large seated or standing circle. Offer an opening reflective prompt to the group. For example: One thing I learned in our process was \_\_\_\_ or Something I appreciate about our work together is \_\_\_\_.

Give a minute for participants to consider how they would complete the statement. Ask the students to look at you (their facilitator) when they are ready.

Repeat the statement and answer it as a model. Then, unravel a few feet off the ball of yarn, keeping hold of the end, make eye contact with someone else in the circle, and gently toss or roll the yarn ball to another player across the circle. Be sure to hold on to one point on the yarn to keep the prior connection.

The new player answers the prompt and, then, gently tosses the yarn to another player who is ready to receive it while holding on to the yarn end.

Continue passing the ball until everyone has received the yarn and shared a reflection point. The yarn then returns to the facilitator. Result? A web!

End the activity with a final statement about the community and connections made through the activity and/or the larger experience that is being referenced through the reflection; the newly constructed web often provides a dynamic visual metaphor to support larger meaning making and discovery

#### **Resources/Handouts: None**

#### **Reflection:**

- What did you notice about yourself or the group in this activity?
- What kinds of things did our group learn/appreciate the most?
- If we had to title our perspective web based on all of our responses, what would you call it?

#### **Possible Side-Coaching:**

- It's fine if you share the same thing someone else said. It's interesting for us to note where our feelings are similar and different.
-



- Make sure you have enough slack on the yarn to throw it. Keep ahold of your end as well.
- Raise your hand if you still need the yarn to come to you because you haven't had it yet.

**Possible Variations/Applications:**

- Reverse the process with another question prompt – Something I'm still wondering about is\_\_\_ (and wind the ball of yarn back up as students throw back to the person who threw to them).
- Lay the web that is formed on the ground in the middle of the circle to engage in further literal and figurative connections and intersections that have been made by the group.
- Invite students to cut and keep a piece of the web as a symbol of their experience and to remind them of what they learned, a connection they made or a hope for the future.

**Introducing Student Creative Process Workbook**

At this point in the lesson, take time to introduce the Student creative process workbook. Have the students look at the workbook either in hard copy or online. Discuss the entire workbook and the expectation of the work. Answer any comments, questions, or concerns they may have.

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## **Lesson 2 - Exploring EL**

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### **Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

**Lesson:** Lesson 2/Stage 2 – Exploring EL

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### **Lesson Directions**

#### **One-Word/Phrase Storytelling**

One Word/Phrase Storytelling is a verbal activity that asks students to actively listen and respond to one another to create a collaborative story. Students apply their knowledge of story structure (beginning, middle, end, problem/solution, etc.) within an ensemble-based improvisational activity.

#### **Directions:**

Invite students to sit in a circle. Explain that the group is going to create a story together, one word or one phrase at a time. Discuss the elements of a good story and story structure; set goals for effective story-making. Begin the story by contributing a first word (Once or The) or phrase (Deep in the ocean or The worst day for Mother Earth was or My thoughts in space during my first day were). The next participant in the circle adds another word (or phrase), and so on around the circle for one or more rounds until the story seems complete. After each story, ask what the group liked about the story and discuss ways to make a more effective story for the next round. If helpful, pause the story in the middle and review suggestions for effective story-making.

#### **Resources/Handouts: None**

#### **Reflection:**

- How did we do with this activity?
- What was the main conflict in our story? Why? How was it resolved?
- How might we improve on our story if we wanted to tell it again?
- What makes a good story?

#### **Possible Side-Coaching:**

- What kind of word might we need next in our sentence/story? A verb? A noun? An adjective?
- Try and incorporate our story structure elements to make an even better story.
- What is the conflict in our story? How will the conflict or problem be resolved?
- Try to build on what has already happened.
- Try to wrap up the story within the next five or six words.

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### Choral Speaking

The reading or reciting of a text by a group. Preparation for a performance may involve a sonic interpretation of the text, including experimentation with language, rhythm, volume, pace, different numbers of voices, and gestures or actions.

#### **Directions:**

Through a selection process (i.e. stars, vote) have each group select a poem from the selection of EL related poems included in this guidebook. Students will need to have access to copies of the poem selected.

Read through the poem with each group, (focusing on interpretation), so that all students understand the meaning of their poem.

Next, ask students to recite the poem within their group (everyone speaking at the same time).

Following the first recitation, encourage the students to make the poem more exciting by emphasizing vocal elements in their reading.

Repeat the choral reading of the poem several times, introducing and experimenting with different elements, deciding as a class how each element works best for the performance of this poem:

Dynamics: Volume

Pitch: the highness, or lowness of sound

Tempo: speed

Tone: light, medium or heavy sounds

Once they have decided on how the poem will be vocally performed, ask the students what movements would make the meaning of the poem come to life. They could use gestures, large actions or even choreograph some movement phrases.

**Resources/Handouts:** List of poems, quotes, and short stories available with this guidebook. Teachers are also encouraged to include any environmentally related material they find relevant or interesting.

#### **Variations for Different Levels of Readiness**

- The text forms used may vary from writing in role texts created by students, to newspaper articles, stories, non-fiction material, statistical data, play scripts, or any other text.
- Students may experiment with canon, rounds, pair, small group or solo sections within a choral reading involving the whole group. One half of the class might read one section and the rest of the class can read another.
- Other Vocal Techniques: echoing words and phrases, alternating lines, chants, overlapping lines, repeating lines or words, whispering lines or words, changing tones in mid line, singing, creating sound effects, crying, whistling, clapping or other body percussion, and altering the tempo and rhythm or inserting pauses.

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**Extensions**

- Ask students to bring in their own environmentally related text sources (poems, longer quotes, short stories, song lyrics)
- Design the choral speaking for a specific audience, and present to that audience.
- Plan a presentation on a particular theme using various texts based on that theme.
- Students write a piece to be presented through choral speaking.
- Use choral speaking when presenting dramatic literature involving a chorus (ie: Greek Theatre)

**Public Service Announcement**

Public Service Announcements (PSAs) offer a way to check for understanding as students are tasked with embodying and representing information within this creative format. The brevity of the PSA form necessitates a clear synthesis of ideas that can be communicated in 30 to 60 seconds. This strategy also offers opportunities for revision after the first sharing so that students have a chance to implement the feedback they receive from their peers.

**Directions:**

To prepare to explore a PSA, invite students to examine the characteristics of the PSA form. Show examples of actual PSA's to students to co-construct an understanding of key elements of persuasion used in the form (e.g., message, slogan, celebrity endorsement, music, visual design) as well as common forms of advertisement (e.g., print, TV commercial, radio, etc.).

Invite students to share what they know about public service announcements (PSAs). Then, show examples of successful PSAs found on the web or YouTube. (Please refer to the corresponding guidebook chapter for specific examples). After viewing the examples, ask students to articulate the message of each PSA and the strategies used to convey the message, then to express why they thought it was effective or not. Keeping this reflection and analysis in mind, divide the students into smaller groups. Each group creates a PSA around a content area; it might be the same content or each group may have a different topic.

For example, if the content is how do people become environmentally literate, each group could take a certain age group and create a PSA for being environmentally friendly or literate in each demographic.

Each PSA should last one minute or less and should include elements like sound, visual imagery, text, a slogan, "real life" examples and applications, etc. After each group

creates and rehearses their PSA, the creative work is shared out with the larger group for feedback and potential revision.

**Resources/Handouts:** Links available for teacher to show students examples of PSA's

**Reflection:**

- What was the message of this PSA? How was it communicated?
- What was most effective about this PSA?
- What similarities or differences do you see across the PSAs we created today?

**Possible Side-Coaching:**

- Think about how you can use the elements you've seen in the example PSAs to communicate your message.
- Is there a slogan or tagline that would clearly communicate your main ideas?
- Who is your audience for your PSA?

**Topic Cards & File Folders**

During this stage students work through the specific things they want to be sure to include in their presentation. As students think of questions and respond to them, learn more about the topic from their research and from one another, certain aspects of the issue will filter out as particularly important to them. This is the time in the process to compile these ideas.

**Directions:**

A data recording and organizing system is introduced to the group. Recipe/note cards and markers are handed out to each student. Students sit in a circle and review the activities and ideas that arose in the previous lessons. As students discuss, stories and ideas that were told as well as new ones will come up. Students will take responsibility (especially if it was their story or idea to begin with or they were part of the group who originated the idea) and write down the details onto a topic card. Students will sign name on bottom in case clarification is needed.

While brainstorming and compiling ideas from students make sure a record of the content created on a large sheet of paper or on a chalkboard. The objective is to end up with a list of the students' initial feelings about what needs to be addressed in their show. The ideas do not need to be written in complete sentences or fully articulated. What is most important is that there are observations and questions.

Once students feel that all the information, questions, stories, ideas etc., have been discussed and recorded, students will sort them into folders. The folders will be prepared with the following headings

- 
- Scene ideas
  - Rehearsed (devised) scenes
  - Quickies (short scenes/phrases)
  - Themes/issues
  - Metaphors
  - Props/costumes/music needs
  - External resources
  - Potential titles
  - Keepers

Sorting cards into folders provides a visual understanding of what is left to be done in the process.

Now that they have been sorted the teacher can ask the students what they want the play to be about specifically. Then, ask them based on what they want the play to be about what needs to be addressed still. This can help the group decide what to focus on next.

For example, in a play about the relationship between children and the environment the students might want the script to deal with the following issues:

- what books tell kids about the environment
  - how much do kids actually learn about the environment
  - what do kids think about environmental problems?
  - What do kids do outside?
  - Will they actually help save the environment?
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### **Lesson 3 - Framing**

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**Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

**Lesson:** Lesson 3/Stage 3 – Framing

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#### **Lesson Directions**

#### **What's the Story?**

What's the Story uses two students to stage a series of simple neutral images so a group can dialogue about how body language and proximity shape an understanding of relationship and situation. This simple strategy provides a low-risk way to explore and apply aesthetic language to describe bodies in relationship to one another in space.

#### **Directions:**

Sit group in chairs or on floor in front of an open space with a single chair close to and facing the audience. Ask for two volunteers. Invite the first volunteer to be Character "A". "A" stands and faces the group, 5-6 feet behind the chair, at the far end—or upstage—from where the group is sitting. Invite the second volunteer to be Character "B". "B" sits in the chair—downstage—facing the audience. Both "A" and "B" look straight ahead, freeze, and try to be as "neutral" in their feelings as possible. Invite students to "read" the relationship between "A" and "B": Describe what you see Character "A" doing in this image? What is Character "B" doing in this image? Ask the group to connect interpretation to what they see. What's the physical, or spatial relationship between "A" and "B"? Based on what was just described, what's the story of this image? Have "A" take 3 steps forward, but keep everything else about their position the same. Repeat the above questions. Have the "A" take three steps forward, while maintaining their position. Repeat above questions. Continue until "A" is very close to "B"; this usually takes three rounds. Have the group agree on a specific story that they would like to explore further. Who are these characters? What are they about to say to each other? Invite the group to create a line of dialogue for each character. Have the characters repeat the lines to each other? Have entire group give volunteers a large round of applause.

**Resources/Handouts: None**

#### **Reflection:**

- What did you notice about yourself as an audience member during this activity?
- What changed as the characters moved closer together? How did the proximity of the characters change our inferences about the relationship?
- Where might we see a scene like this in our everyday lives? How did this activity help us create a detailed story?

**Possible Side-Coaching:**

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- What do you see? Describe how the bodies are positioned? Guide the audience to start with observations, and then interpret meaning from those observations?
- What's another way to describe their relationship?
- Does anyone have a different interpretation of the story of this image?

### **Visual Mapping**

Visual Mapping invites participants to synthesize ideas and generate responses to prompts that are verbal and visible to the whole group. It also allows participants to see where their ideas and responses intersect or overlap with those of other participants. Working collaboratively to organize the group's collection of responses, participants make new connections between ideas as they discover ways to visually represent how ideas intersect.

#### **Directions:**

Give 3-5 small pieces of paper or large Post-It notes and a marker to each participant and ask them to write multiple responses to the following single, open-ended prompt.

“How does an environmentally literate citizen act?”

One response is put on each piece of paper. All papers are collected and spread out on the floor or a large desk surface or wall (if paper/tape or sticky-backed paper is used). Invite participants to read responses and then organize or “map” out responses in related groups.

Once grouped, participants can provide a name for each group category if desired or consider how some responses might bridge or connect between other categories. If working with a large group (over 15) split the group in two and let each group, make their own visual map of their responses. Then share the two maps together to compare ideas and groupings.

#### **Resources/Handouts: None**

#### **Reflection:**

- What do you notice about yourself or the group during this process?
- What categories emerged? How did you choose to title each category group? Why?
- What new insights or information does this map give you?
- Where was the “heat” or our interests most focused for our group? Why do you think this is?

#### **Possible Variations/Applications:**

- Ask multiple questions and participants can color-code their answer (Please put all answers to prompt one in blue and all answers to prompt two in green,



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etc.) Or if there is a need to track responses for specific groups in a diverse class, groups can be assigned marker colors (all female identifying students use blue; or, all students in row 1 use red; or, undergraduates use green)

- After mapping is completed, ask individuals to “tag” (create a small marker with their name or a symbol of their name) and mark a location on the map. For example: Place a marker on the word/s that you are most interested in talking further about; or, Place a marker on the topic or skill you feel you understand best; or, Place a marker on the topic or skill where you are still learning.

### **Topic Cards**

#### **Directions:**

Revisit all topic cards with the group. Address each card one-by-one and discuss if it is still relevant, what changes should be made, what additional information should be added, and where in the play it should appear. Students can be broken into smaller groups to review the topic cards and then share with the larger class.

### **Words of Wisdom**

Words of Wisdom is a group activity used to set intention before or reflect after an activity by building a statement collectively. This strategy honors individual ideas in order to create a cohesive whole. The “Yes” part of the activity allows participants to work together verbally and kinaesthetically to acknowledge the idea/thought created by the entire group.

#### **Directions:**

Participants stand in a circle. The group is given a prompt that sets a challenge for the day or reflects on what happened. For example: To end our work, we will offer a group Words of Wisdom that explains how we felt about the day. Each person will offer a word as we make up sentence together. Our goal is to build on the word and idea that is offered before. One person volunteers to begin. Each person offers one word each, to collectively build a short sentence or phrase. Today-was-fun-because-we-got-to-play-and-think-together. After the group feels a complete phrase/sentence been spoken, everyone energetically says “yes” and shimmies into the circle to enact the sentence, then steps back into the circle for the next phrase to begin. The next person in the circle then says the first word of the next Words of Wisdom statement. The facilitator can do multiple statements, moving around the circle or through a row or group of seated participants. The tone and style of these short sayings, or words of wisdom, can vary. They can be inspirational, like Zen quotations, silly like fortune cookies, or can follow a more serious reflective approach

#### **Resources/Handouts: None**

**Reflection:**

- What types of wisdom did we offer to one another?
- What skills do we need to be successful in this strategy?
- What ideas or action items for future work or next steps came out in phrases?

**Possible Side-Coaching:**

- Try not to think about it too hard; just say the first word that comes to mind, that follows the sentence.
  - Work together to feel when to say 'yes.'
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## **Lesson 4 – Sequencing**

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**Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

**Lesson:** Lesson 4/Stage 4 – Sequencing

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### **Lesson Directions**

#### **Connecting Images**

Connecting Images (also called Sequenced Tableaux) is an activity that invites students to create multiple images to tell a story or explore a theme or role. To be successful, students should understand the basics of Statues or Frozen Pictures/Stage Picture in order to be able to link images together. Connecting Images offers a way to explore multiple perspectives, to display specific moments that exist throughout a passage of text or over a period of time, or to illustrate contrasting ideas such as internal/external, before/after, and real/ideal.

#### **Directions:**

Review how to build an effective frozen image. Invite the full group or smaller groups to generate two to five frozen body images that explore the answer to a prompt, such as, tell the story of The Lorax in five frozen images. Or, explore what climate change is through three different frozen images.

If useful, facilitate the construction of each image: We will begin with the first image in the sequence, you have five minutes to make this image. I will check in with each group to offer support where needed. Then facilitate the creation of each of the following images, with a short amount of time given to the making of each image in the sequence. Next, invite groups to explore how to transition between the images, and rehearse how they will move from frozen image to frozen image to create a fluid performance sequence. Invite each group to share their entire image sequence informally with another group or formally for the whole group.

#### **Resources/Handouts: None**

#### **Reflection:**

- Describe what you saw in the first image. How did that change in the next image?
- What ideas, events/actions, or environments did each image explore? What clues did you see to help you draw that conclusion?
- What was the story? Or, how did the images relate to one another?

#### **Possible Side-Coaching:**

- How will you transition between images? How is the transition telling the story?
-

- It is helpful to keep the same person/people playing the same character/s (particularly a central character) in all the images. Consider how the character's body, emotions, and/or actions shift between the images to tell a story.
- Use the space and your body to creatively depict different environments in your images.

### **Topic Card Ordering**

Once you have compiled topic cards of scenes and ideas deemed important or worthy by the students the group will need to create a tentative order of the scenes. Please refer to the corresponding chapter in the guidebook for more details.

The rough draft of a script can be written from the ordering of scenes.

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## **Lesson 5 – Rehearsing**

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**Drama, Grade 10 ADA20**

**Unit:** Playbuilding Environmental Literacy

**Lesson:** Stage 5/Lesson 5 – Rehearsing

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### **Lesson Directions**

This is when the fine-tuning takes place. Once you've created your content the group will need to rehearse scenes to consider transitions and staging. The scenes will change through the rehearsal process as the group collaboratively critiques the scene and workshops changes. The rehearsal process takes time and the group is encouraged to see rehearsals as workshops for the rough drafts of the scenes created in the ensemble building, exploring, framing, and sequencing stages.

Rehearsals will consist of the group deciding what scenes to prioritize and work on. Using the topic cards and file folders are exceptionally helpful during rehearsals. If the group decides to scrap a scene all together, the file folder with the corresponding topic cards should be removed. This process of organizing scenes and content will support the workshopping of the play as a whole.

When rehearsing a scene

- Review the file folder and topic cards that correspond with the scene about to be rehearsed.
  - Have the students perform the scene as they want/remembered from previous activities. This may be the first time the scene is actually staged. Let the group work through the scene on their own as the rest of the group observes.
  - When the group is finished, invite the audience to provide constructive feedback. Invite the group members on stage to participate in the workshopping process. Have the onstage group rework certain parts of the scene based on feedback from group.
  - Once details have been decided upon (or at least changed) add these updates to the corresponding topic card.
  - If the group feels that the scene is good enough to be in the final performance, move the scene's topic card to the keepers folder.
  - Finish rehearsing that specific scene by deciding on the transition to the next scene. This can also be helpful for deciding what scene to come next.
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## **Lesson 6 - Performing**

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**Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

**Lesson:** Stage 6/Lesson 6 – Performing

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### **Lesson Directions**

#### **Performance Day**

Before the performance, ensure that you have enough time with the group to address any comments, questions, or concerns. The following list of tasks should be completed prior and during the performance.

##### Pre-Performance

- Ensure the performance area is set up and safe
- Organize props, costumes, tech needs, and student belongings
- Run a warmup with the group
- Run through the performance if you have time
- Run through specific scenes that the group wants to revisit (time permitting)
- Address any comments, questions, or concerns (ongoing)

##### During Performance

- Remind students to enjoy themselves and have fun
  - Scenes are not confined to a strict script usually so embrace onstage errors and just roll with them
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## **Lesson 7 - Evaluating**

**Drama, Grade 10 ADA2O**

**Unit:** Playbuilding Environmental Literacy

**Lesson:** Stage 7/Lesson7 – Evaluating

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### **Lesson Directions**

#### **Post-Performance**

(If possible) invite the audience to ask the group questions about the play. Students are encouraged to answer the audience and to engage in dialogue. These conversations would be guided by the teacher to ensure multiple questions are fielded.

Gather the group as soon as you can after the performance to conduct a debrief of the experience. Use the following reflection web activity to collaboratively reflect and brainstorm what to workshop or change from the play.

#### **Reflection Web**

A reflection web, similar to the perspective web activity conducted at the beginning of the guidebook provides students a hands-on way of thinking about their own learning. This reflection activity will allow students to collaboratively brainstorm what went well from the performance and what needs more work. This activity will be used to begin brainstorming what to change about certain scenes as part of the reflection stage.

#### **Directions**

At the end of a session/rehearsal, have the class sit in a large circle. Tell the students to close their eyes. Give the students an open-ended prompt that requires them to positively reflect on the performance. Guide them through the following questions allowing for each student to contribute at least once.

Questions:

- What about the performance did you feel was the most impactful?
- What scene felt the most unfinished?
- What area of the play did you feel proud of?
- What other character or scene would you have liked to participate as/in?
- I discovered \_\_\_\_\_ about my drama ability.

Give the students about 30 seconds to think of their response. When they have thought of a response they can open their eyes.

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Repeat the prompt, and then answer it yourself.

Then unravel a few feet of yarn, hold onto the end, make eye contact with a student and lightly toss the ball of yarn to her, keeping hold of the end. The new student must now repeat the prompt giving her answer, then hold onto a piece of the yarn and toss to a new player. This should continue until every student has had a chance and is holding onto a piece of the yarn.

Discuss how this web is a visual representation of all the new connections and ideas that were formed today. And that by sharing and connecting they have created something strong. (At this point I like to show how strong it is by having everyone hold their end tight, and throwing a backpack or two or three onto the center...but I leave this up to you)

**Resources/Handouts: None**

**Possible Variations/Applications:**

If you'd like to roll the yarn back up, you can give the students another prompt and have them go in exact reverse order (throwing it back to whomever threw it to them). The new prompt could be something about improvement or wonder, i.e. "Something I don't quite understand is \_\_\_\_\_". or "Something that I think could make today better would be \_\_\_\_\_".

**Possible Side Coaching:**

- Remind the students to make eye contact with the player before tossing the yarn.
- Toward the end have the students who have not received the yarn yet raise their hands.
- It's OK if two students have a similar response.
- Remind the students to have enough slack in the yarn before they throw it.

**Re-Staging Scenes**

In a group, bring out the file cards of the scenes performed. Hand out some new file cards. Students will be asked to reflect on the scenes to discuss what went well, what they wish to improve on if they could do it again, and any comments, questions, or concerns that they may have. Record these potential changes and suggestions on cards.

Have the group re-stage the performance by further workshopping the scenes with the information gathered in the debrief session.



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Once the play has been workshopped by the group, the changes can be recorded on the file cards.

During this debrief, students will be reminded to complete their final assessment tasks in their Student Creative Process Workbook

Students may also need some class time to complete the performance reflection directly after the after the performance so information is still fresh.

To conclude this stage and the entire Pb process, the group should come together to play a few games that they liked throughout the process. Playing a few concluding games will help bookend the ensemble experience for the students.

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## **Teacher Post Lesson Reflection**

Post Lesson Reflection

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Reflection on Lesson: Key Questions: What went well? What do I need to change or modify?

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Follow Up – Specific Students (Learning and/or Behaviour)

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What facets of my own teaching do I need to focus on and refine?

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## Figures

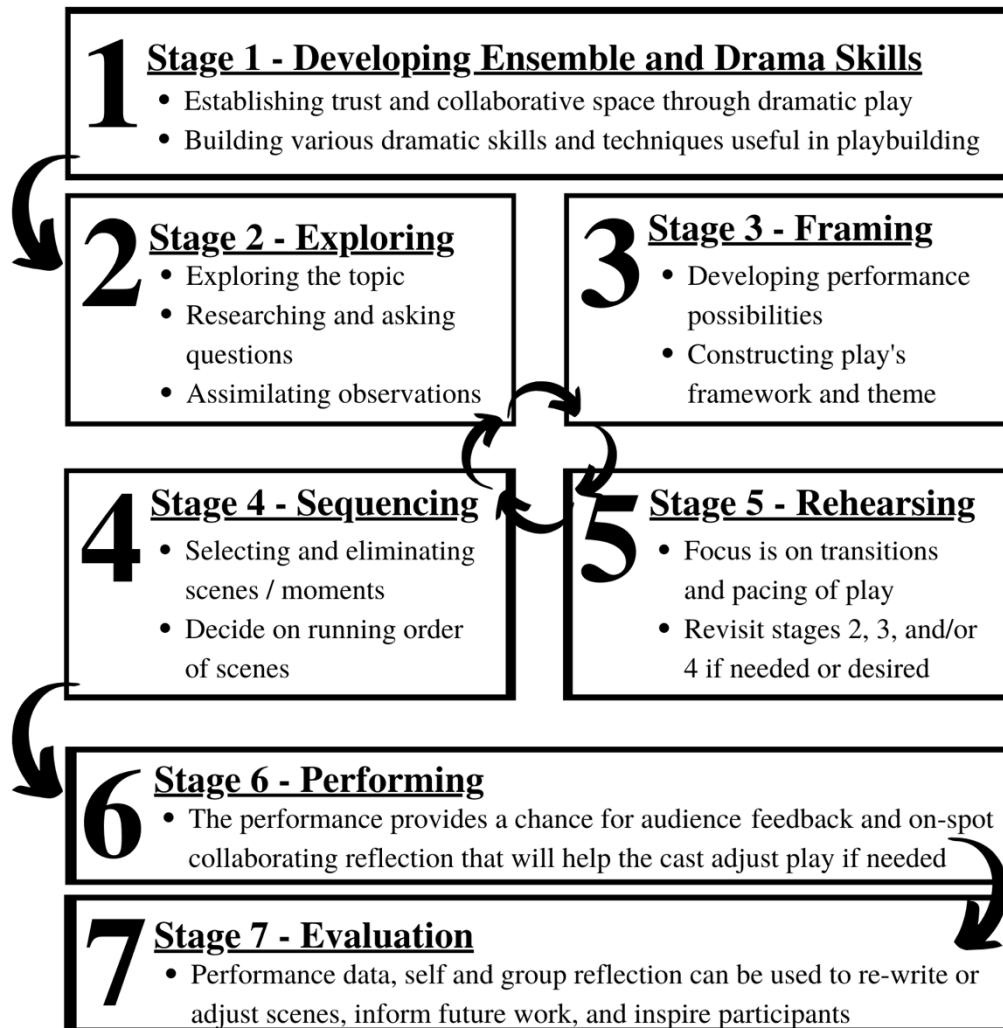


Figure 1. The stages of playbuilding. Adapted from Tarlington & Michaels (1995).

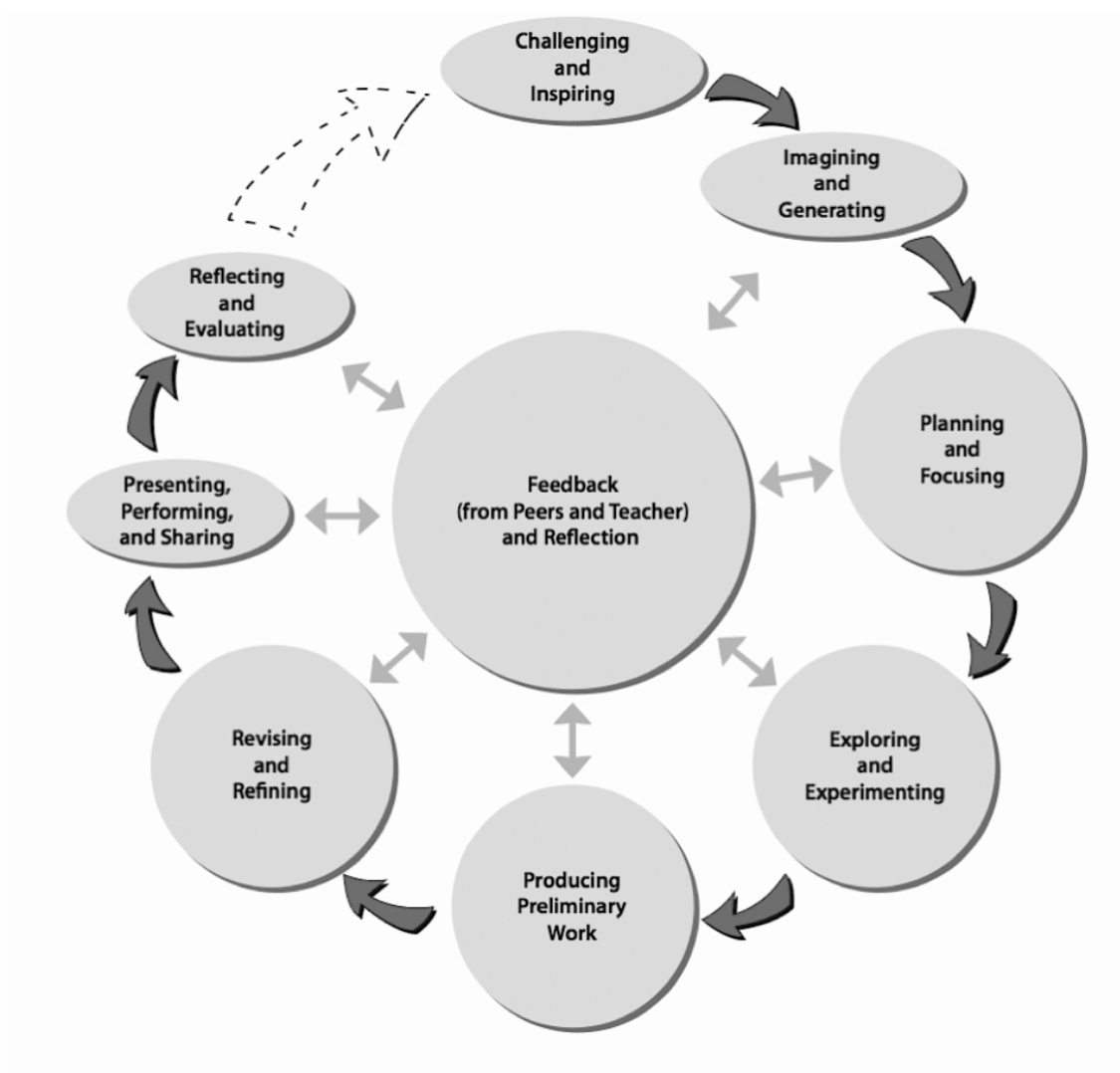


Figure 2. The Creative Process from MOE's arts curriculum (Grades 1 to 12).

PLAYBUILDING FOR ENVIRONMENTAL LITERACY

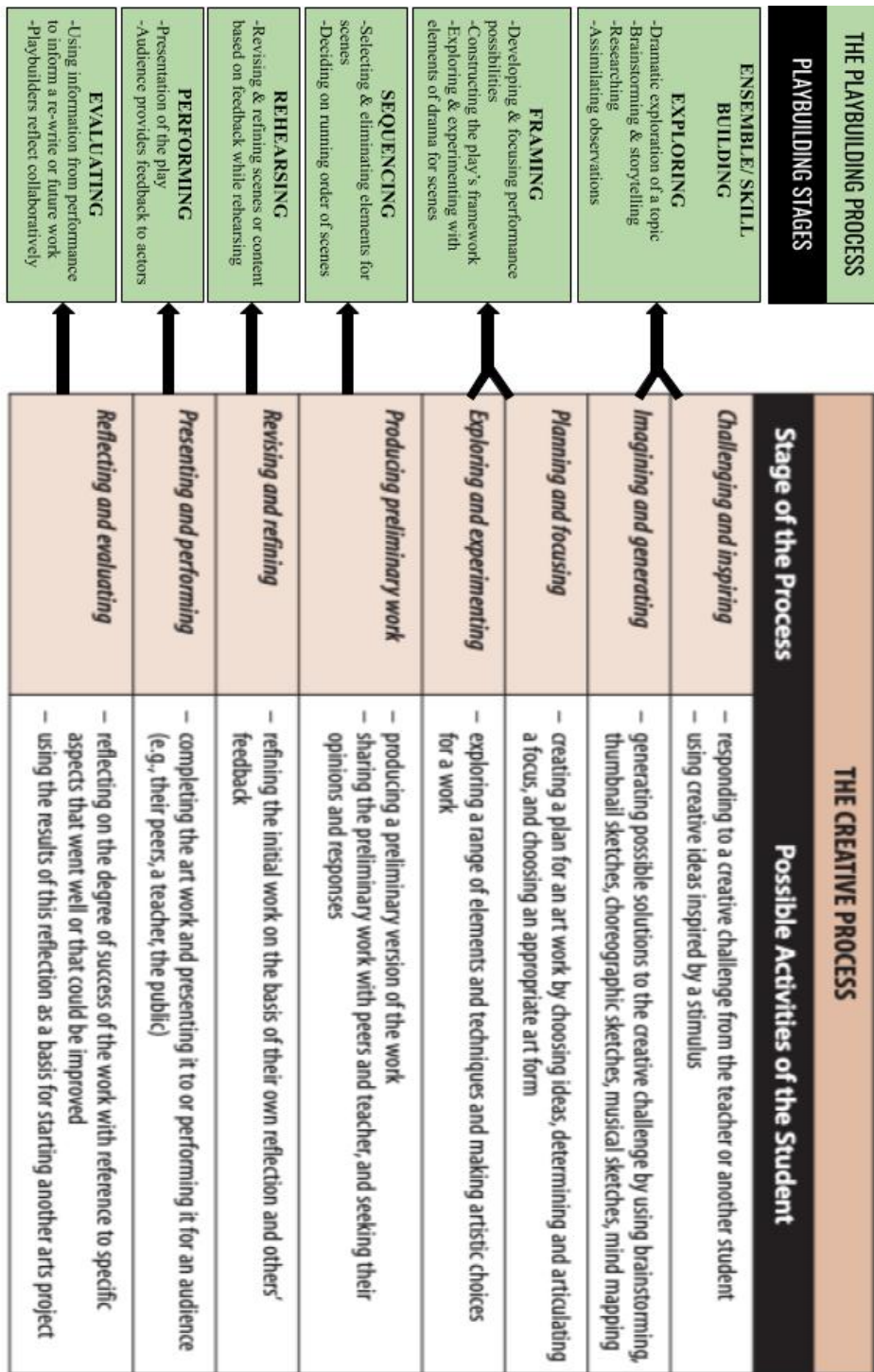


Figure 3. The Creative Process and the playbuilding process.

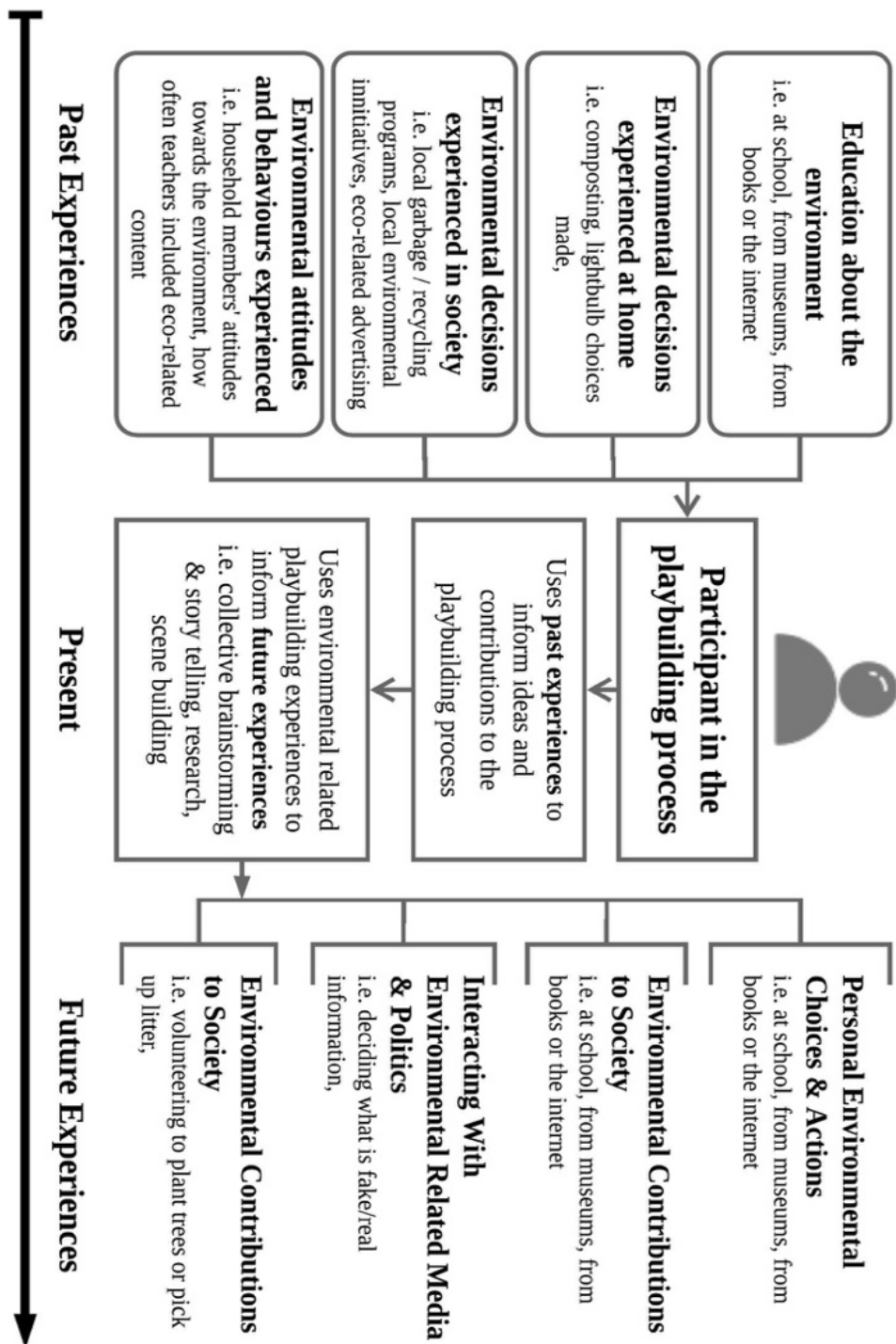


Figure 4. How Playbuilding Can Influence Environmental Literacy



## Student Creative Process Playbuilding Workbook

### Contents

- Audience Feedback/Audience Etiquette
- A Way In – Shared Stories Handout
- Reflective Journal Entries
- Self-Assessment - Environmental question list
- Self-Assessment - Final evaluation criteria/rubric
- Peer assessment rubrics (3)

Student Name: \_\_\_\_\_

Course Code & Teacher's Name: \_\_\_\_\_

## Audience Feedback/Etiquette

### Discussion Questions & Things to Think About

- How does an audience show appreciation for a performance before, during, and after a show?
- Which audience behaviours might distract an actor during his/her performance?
- What kind of feedback might an actor want to hear after his/her performance?
- How can criticism be given in a way that is helpful to the actor?
- Have you ever been to see a live theatre performance? How did the audience respond to the show? Did they exhibit any of the positive/negative behaviours we have discussed?
- What kinds of audience behaviour do you want to witness as an actor in this classroom?

### Suggested Etiquette Rules

When viewing a performance. . .

- Maintain eye contact & use supportive gestures and body language
- Use encouraging facial expressions
- Use respectful body language—sitting up, facing the performers
- Do not use inappropriate gestures or make distracting sounds

### When Giving Performance Feedback

- Participate fully
- Take turns speaking—one person speaks at a time
- Let others know that you have not finished speaking by using phrases such as, I have one more thing to add, furthermore, in addition, etc.
- Begin with positive feedback
- Always follow constructive criticism with a suggestion
- Try not to single performers out when giving constructive feedback—make your comments general in nature and address criticism to the whole group

<b>Speaking Out Phrases for giving positive feedback include:</b>	<b>Phrases for politely expressing an opinion include:</b>	<b>Phrases for politely making suggestions include:</b>
<ul style="list-style-type: none"> <li>● What I really enjoyed about your performance was. . .</li> <li>● What I took away from your performance was...</li> <li>● I like the choice that you made to. . .</li> <li>● What stood out to me from your performance was. . .</li> </ul>	<ul style="list-style-type: none"> <li>● In my opinion. . .</li> <li>● I believe. . .</li> <li>● I think. . .</li> <li>● Personally, I feel...</li> <li>● Not everyone will agree with me, but...</li> </ul>	<ul style="list-style-type: none"> <li>● Why don't you/we. . .</li> <li>● How about. . .</li> <li>● Why don't we/you try. . .</li> <li>● One way would be. . .</li> <li>● Maybe we could. . .</li> <li>● I suggest we. . . If I were you I might...</li> </ul>

## A Way In – Shared Stories

You need to be prepared to share this story with your group, your class, and even the wider community, if your story is selected as the stimulus for our collaborative process.

**Think of a significant moment in your life that happened outdoors**

Some ideas to get you thinking...

- When you felt scared/alone/sad/disappointed/angry
- When you were challenged to do something difficult
- When you achieved something
- When something confusing happened

Read through the details of the table first and then fill out each section.

<b>Title of story</b>	
<b>Outline of a story</b> (one or two sentences)	
<b>Setting of the story</b>	
<b>Details of the story</b> (what happened chronologically) Can be done in point form	



**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

<p><b>What were you feeling at the time?</b></p> <ul style="list-style-type: none"><li>- In the buildup to the event</li><li>- At the climax of the event</li><li>- After the event</li></ul>	
<p><b>How did you see yourself?</b> (perception)</p> <ul style="list-style-type: none"><li>- Before the event</li><li>- After the event</li></ul> <p><b>What were you thinking?</b></p>	
<p><b>What do you remember seeing?</b></p>	
<p><b>What do you recall saying to anyone?</b></p>	
<p><b>Who do you remember being there?</b></p>	
<p><b>If you could re-tell the story in ten seconds, how would it go?</b></p>	

## Reflective Journal Entries

These reflective entries will make up a large portion of your final mark in this unit. It is essential that you complete these reflections in a timely manner and with as much detail and honesty as you can. Please refer to the rubric provided to ensure that you complete a level 4 reflection each time.

### Requirements

- Each reflective entry should answer at least three questions from the given lists.
- Each reflective entry should use the space provided (try to keep it within the space).
- Each reflective entry should demonstrate thoughtful, authentic reflection.

### Reflective Journaling Rubric

<b>Criteria</b>	<b>Outstanding – 4</b>	<b>Proficient – 3</b>	<b>Basic - 2</b>	<b>Below Expectations</b>
Critical Thinking	Rich in content; insightful analysis; synthesis and evaluation, clear connections are made to real-life or in class situations or to previous content	Substantial information; evidence of analysis, synthesis and evaluation; general connections are made but are sometimes too obvious or not clear	Information is thin and general; attempts made at analysis, synthesis, and evaluation; connections are limited; vague generalities are posed	Rudimentary and superficial; little analysis, synthesis or evaluation; little or no connections with any other material or are off topic
Personal Reflection	Entries are high quality consisting of personal reflections that connect between real-life, learning, and reading/research.	Connects ideas and thoughts to personal life; evidence of personal connection to learning, community, research	Little evidence of personal connections, many connections need further explaining or justification	Lack of connection to personal life
Surface Features (grammar, spelling, organization)	An occasional grammatical or stylistic error	Few grammatical or stylistic errors	Obvious grammatical or stylistic errors; errors interfere with content	Obvious grammatical or stylistic errors; errors make content very difficult to read

## Reflective Journal Entry # 1 : Introduction to Playbuilding/Ensemble Building Stage

Choose 3 of the following prompts to answer in your entry.

**Describe & reflect on the audience feedback/constructive criticism experience:**

- How comfortable do you feel with the other students in this room?
- Why is it important to have a unified vision in a theatrical production?
- How comfortable do you feel on stage?
- What tools does an actor have available to create a character?
- How can he or she use those tools?
- What is something you would like to change in yourself?
- What is something you would like to change outside of yourself (family, school, community, country, world?)
- Do you feel like you have a story? If so, do you feel able to tell your story?

## Reflective Journal Entry # 2 – Exploring Stage

Choose 3 of the following prompts to answer in your entry.

**Describe & reflect on the audience feedback/constructive criticism experience:**

- Describe how you took any criticism during rehearsals.
- Describe how you gave criticism during rehearsals.
- Did you feel upset or personally criticized during any of the feedback process?
- Was there a piece of feedback that was particularly helpful? Why?
- Was there a time that you gave feedback and you felt you could have done better? What did you say and what would you change about it?

### Reflective Journal Entry # 3 – Sequencing Stage

Choose 3 of the following prompts to answer in your entry.

#### Describe & reflect on the playbuilding experience:

- How have you felt about the general process of PB so far?
- What questions, comments, or concerns do you have about PB right now?
- What have been your favourite activities so far and why?
- What do you picture the play being about based on the scenes and drama work the group has done so far?
- Do you feel like everyone is being heard and respected? Can you give an example of when this happened or didn't happen?
- What questions about environmental literacy do you have at this point?

### Reflective Journal Entry # 4 – Rehearsing Stage

Choose 3 of the following prompts to answer in your entry.

Describe & reflect on the performance experience:

- Describe how you participated during the rehearsal process.
- Describe how you listened to others in your group during rehearsals.
- Describe your attitude toward the assignment during rehearsals.
- Did you effectively use class time to rehearse? Give some examples.
- Did you rehearse out of class time? Why or why not?
- Was the rehearsal time sufficient to prepare your scene? Why or why not?
- Describe what it was like to work with your group. Did you get along with them? Why or why not?
- How prepared were you for each rehearsal? Give examples. (e.g., I learned my lines before rehearsal; I always had a pencil to record blocking; I arrived at class on time.)
- In what ways did you participate during rehearsals? Give examples. (e.g., I had ideas for blocking; I was enthusiastic during rehearsals; I stayed on task.)

### **Reflective Journal Entry # 5 – Performing Stage**

Choose 3 of the following prompts to answer in your entry.

#### **Describe & reflect on the performance experience:**

- Describe what it was like to perform your scene. Did you feel prepared? Did you feel nervous?
- Describe the audience response to your acting. Were you surprised? Did the responses happen as expected?
- Describe what worked well for you during the performance.
- Describe what you wish went differently during the performance.
- If you could change a scene that was performed on stage, which one and why?

### Self-Evaluation Form - Inventory of Environmental Opinions & Truths

How would you rate your personal response to environmental and sustainability issues?				
	high	medium	low	
2a.	My level of interest - I would rate how much I notice these issues as			
2b.	My level of knowledge - I would rate how much I know about these issues as			
2c.	My level of commitment to action - I would rate how much I want to help as			
2d.	My level of actual action - I would rate how much I actually do as			
Think about the times in class when you have learnt about the environment....				
3a.	I am interested in what I learn about the environment in class.			
	strongly agree	agree	disagree	strongly disagree
3b.	The things I learn make me worry about the future of the planet.			
	strongly agree	agree	disagree	strongly disagree
3c.	What I learn makes me think I can help protect and preserve the planet.			
	strongly agree	agree	disagree	strongly disagree
3d.	We learn quite a lot about environmental issues at school.			
	strongly agree	agree	disagree	strongly disagree

**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

This question asks you about where you get information about the environment. School, your family, media and friends are places you might learn about environmental issues. How much of your environmental information do you get from these sources?					
4a.	From my school and teachers	Lots	Some	A bit	Very little
4b.	From the media	Lots	Some	A bit	Very little
4c.	From my family	Lots	Some	A bit	Very little
4d.	From my friends	Lots	Some	A bit	Very little
These next questions ask you to rank how you think and feel about environmental issues, science and technology....					
5a. I think individual actions have an impact on the environment.					
strongly agree	agree	disagree	strongly disagree		
5b. I think it is mainly up to governments to make changes to help the environment.					
strongly agree	agree	disagree	strongly disagree		
5c. I think companies and businesses should make changes to help the environment.					
strongly agree	agree	disagree	strongly disagree		
5d. I would like to do as much as I can to help the environment.					
strongly agree	agree	disagree	strongly disagree		
5e. I understand the sorts of things I can do in my day-to-day activities to help the environment.					
strongly agree	agree	disagree	strongly disagree		
5f. I think they will sort it all out in time and I don't have to worry about environmental problems.					
strongly agree	agree	disagree	strongly disagree		
5g. Because of science and technology, there will be more opportunities for my generation.					
strongly agree	agree	disagree	strongly disagree		
5h. Science and technology makes our way of life change too fast.					
strongly agree	agree	disagree	strongly disagree		

**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

These questions ask you what you think about some environmental issues....			
6a. The planet is becoming warmer and the climate is changing.			
I'm sure of this.	I think so, but I'm not 100% sure.	I'm really confused and I don't know.	I don't think so.
6b. Human activity is the main reason for climate change (global warming).			
I'm sure of this.	I think so, but I'm not 100% sure.	I'm really confused and I don't know.	I don't think so.
6c. The extinction of one species has an impact on other species.			
I'm sure of this.	I think so, but I'm not 100% sure.	I'm really confused and I don't know.	I don't think so.
6d. The burning of fossil fuels is the main source of greenhouse gases.			
I'm sure of this.	I think so, but I'm not 100% sure.	I'm really confused and I don't know.	I don't think so.
6e. Climate change will cause dramatic changes to the planet in my lifetime.			
I'm sure of this.	I think so, but I'm not 100% sure.	I'm really confused and I don't know.	I don't think so.
6f. There are more people living in Australia than our environment can handle.			
I'm sure of this.	I think so, but I'm not 100% sure.	I'm really confused and I don't know.	I don't think so.
6g. The way we use water in Australia means we will continue to have enough water for all our needs in the future.			
I'm sure of this.	I think so, but I'm not 100% sure.	I'm really confused and I don't know.	I don't think so.



**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

Think about the people you know and their attitude to the environment....			
7a. At my school we talk about sustainability issues and the environment a lot.			
strongly disagree	disagree	agree	strongly agree
7b. My teachers are concerned about the future of the environment.			
strongly disagree	disagree	agree	strongly agree
7c. It matters to my teachers that I understand environmental issues.			
strongly disagree	disagree	agree	strongly agree
7d. In my family we talk about sustainability issues and the environment a lot.			
strongly disagree	disagree	agree	strongly agree
7e. My parents are concerned about the future of the environment.			
strongly disagree	disagree	agree	strongly agree
7f. It matters to my parents that I understand environmental issues.			
strongly disagree	disagree	agree	strongly agree

**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

Think about the things your family does in your home. Tick (✓) which activities your family carries out. Choose as many as you need to. If you aren't sure, don't tick that response.	
8.	<b>My family..</b>
	collects rainwater for drinking or to use on the garden.
	chooses to buy food grown locally.
	generates solar power.
	goes camping, bushwalking or does some other outdoor activity, at least once a year.
	has a vegetable garden.
	has a worm farm, compost bin or Bokashi bucket.
	has (two button) dual flush toilets.
	has energy efficient appliances.
	has insulation in the roof, walls or under the floor.
	has solar hot water.
	recycles by using the council's bin.
	recycles other things such as plastic bags, light bulbs, corks and mobile phones.
	rides bicycles or walks instead of using the car so much.
	took part in Earth Hour.
	tries to minimise our water use.
	turns lights off when we leave a room.
	turns off electrical appliances when we aren't using them.
	collects rainwater for drinking or to use on the garden.
	buys green power electricity.
	uses public transport to get to work or school.
	Other (please specify)

**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

Think about the environmental activities that go on in your school. Some of these activities might occur only once a year, while others may happen every day. Think about the activities for the school you go to now, not those you might have done at another school in the past.

Tick (✓) which activities your school carries out. Choose as many as you need to. If you aren't sure, don't tick that response.

9.	<b>My school...</b>	
	collects aluminum cans for recycling.	
	collects and composts food scraps.	
	collects glass bottles for recycling.	
	collects plastic drink bottles for recycling.	
	collects scrap paper for recycling.	
	has a kitchen garden (school veggie patch).	
	has solar panels on the roof.	
	has water tanks.	
	is a member of Streamwatch/Waterwatch.	
	is part of the Gould League.	
	keeps chickens or other livestock.	
	participates in Clean Up Australia Day.	
	takes part in National Threatened Species Day.	
	takes part in National Tree Planting Day.	
	takes part in Walk To School Day.	
	takes part in Wastewatch.	
uses recycled paper for worksheets.		
Other (please specify)		

Student Self-Evaluation Form – End of Playbuilding/After Performance

Name:

Date:

	Seldom	Sometimes	Often
1. Contributed my ideas to the drama work.			
2. Encouraged others positively as we worked.			
3. Gave direction to the work.			
4. Followed the direction of others.			
5. Helped to make decisions and solve problems.			
6. Was committed to the drama and the roles I assumed.			
7. Took risks by exploring something new to me.			

8. What did I contribute to the process?

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9. What is the most interesting thing about what I did?

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**PLAYBUILDING FOR ENVIRONMENTAL LITERACY**

10. What decisions did I have to make while we were working and how did I try to solve the problems I faced?

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11. What have I learned from this particular experience?

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12. Did I do the best that I could during the rehearsal process and was I happy with the final performance. Why/why not?

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13. What was your favourite scene? Why?

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## Assessment Tool: End of unit Playbuilding Criteria – Measurement of Learning Rubric

### Playbuilding Assessment Criteria

Student Name:

Expressive Skills	Character/Role	Dramatic Structure	Total/30

**A -High Range (25-30)**

- exemplary vocal skills through projection, clarity and control of pace.
- excellent control and use of movement to enhance character/role.
- An outstanding level of energy and commitment in both performance and rehearsals.
- An excellent control of rhythm and timing both as a group and individually.
- A demonstration of consistent and outstanding focus to support a sophisticated belief in character/role.
- A well structured play that demonstrates a sophisticated use of the elements of drama with a focus on tension and mood and atmosphere through the use of plot, setting, staging and vocal sound.
- creative and effective scene transitions through the use of transformation

**B- Substantial Range (19-24)**

- substantial vocal skills demonstrated through projection, clarity and control of pace with some inconsistencies
- substantial control and use of movement to enhance character/role.
- excellent level of energy and commitment in both performance and rehearsals. This may have lapsed on occasions.
- strong control of rhythm and timing both as a group and individually.
- consistent focus to support a strong belief in character/role.
- a well structured play that demonstrates a strong use of the elements of drama with a focus on tension and mood and atmosphere through the use of plot, setting, staging and vocal sound.
- creative scene transitions through the use of transformation

**C- Satisfactory Range (13-18)**

- adequate vocal skills through projection, clarity and control of pace.
- satisfactory control and use of movement to enhance character/role.
- satisfactory level of energy and commitment in both performance and rehearsals with some lapses in commitment
- a reasonable control of rhythm and timing both as a group and individually.
- a demonstration of adequate belief in character/role.
- an adequate play that demonstrates a sound understanding of the elements of drama.
- adequate scene transitions through the use of transformation with some inconsistencies

**D- Limited Range (7-12)**

- basic use of expressive skills that may be evidenced through poor projection, lack of energy, lack of control etc
- a basic level of energy and commitment in both performance and rehearsals, possibly disruptive and disorganised
- infrequent control of rhythm and timing both as a group and individually.
- a demonstration of inconsistent focus and limited belief in character/role.
- a poorly structured play that demonstrates a limited use of the elements of drama

**E- Elementary Range (0-6)**

- elementary use of expressive skills that may be evidenced through poor projection, lack of energy, lack of control etc
- a minimal level of energy and commitment in both performance and rehearsals, possibly disruptive and disorganised
- limited control of rhythm and timing both as a group and individually.
- a demonstration of inconsistent and limited focus and an inadequate belief in character/role.
- a basic play that demonstrates a minimal use of the elements of drama and may be incomplete

**Assessment Tool: Peer evaluations Playbuilding Criteria – Measurement of Learning Rubric**

**Playbuilding**

Group Presentation Rubric

Group members \_\_\_\_\_

4	3	2	1
All group members understand the task.	Most group members understand the task.	Some group members understand the task.	The group does not understand the task
All group members participate equally with maximum effort.	Most group members participate with acceptable effort.	Some group members participate. There is some effort.	Group presentation is imbalanced or poorly divided. There is little to no effort.
Three unique and different forms are clear in the presentation.	Three forms are clear in the presentation.	The three forms are not completely clear in the presentation.	The presentation does not have three different forms.
The group has chosen a form outside their comfort zone and explored it fully.	The group has chosen a form outside their comfort zone and has made an attempt to explore it.	The group has chosen a form outside their comfort zone. There is a minimal attempt to explore it.	The group has not chosen a form outside their comfort zone.
The presentation is well thought out, detailed and organized beyond the requirements of the assignment.	The presentation is well thought out, detailed and organized.	The presentation is mostly thought out with some detail and organization.	The presentation is unfocused, with surface details and little organization.

Final mark \_\_\_\_\_

## Playbuilding

### Group Presentation Rubric

Group members \_\_\_\_\_

4	3	2	1
All group members understand the task.	Most group members understand the task.	Some group members understand the task.	The group does not understand the task
All group members participate equally with maximum effort.	Most group members participate with acceptable effort.	Some group members participate. There is some effort.	Group presentation is imbalanced or poorly divided. There is little to no effort.
Three unique and different forms are clear in the presentation.	Three forms are clear in the presentation.	The three forms are not completely clear in the presentation.	The presentation does not have three different forms.
The group has chosen a form outside their comfort zone and explored it fully.	The group has chosen a form outside their comfort zone and has made an attempt to explore it.	The group has chosen a form outside their comfort zone. There is a minimal attempt to explore it.	The group has not chosen a form outside their comfort zone.
The presentation is well thought out, detailed and organized beyond the requirements of the assignment.	The presentation is well thought out, detailed and organized.	The presentation is mostly thought out with some detail and organization.	The presentation is unfocused, with surface details and little organization.

Final mark \_\_\_\_\_



## Playbuilding

### Group Presentation Rubric

Group members \_\_\_\_\_

4	3	2	1
All group members understand the task.	Most group members understand the task.	Some group members understand the task.	The group does not understand the task
All group members participate equally with maximum effort.	Most group members participate with acceptable effort.	Some group members participate. There is some effort.	Group presentation is imbalanced or poorly divided. There is little to no effort.
Three unique and different forms are clear in the presentation.	Three forms are clear in the presentation.	The three forms are not completely clear in the presentation.	The presentation does not have three different forms.
The group has chosen a form outside their comfort zone and explored it fully.	The group has chosen a form outside their comfort zone and has made an attempt to explore it.	The group has chosen a form outside their comfort zone. There is a minimal attempt to explore it.	The group has not chosen a form outside their comfort zone.
The presentation is well thought out, detailed and organized beyond the requirements of the assignment.	The presentation is well thought out, detailed and organized.	The presentation is mostly thought out with some detail and organization.	The presentation is unfocused, with surface details and little organization.

Final mark \_\_\_\_\_

## **CHAPTER FIVE: FINDINGS AND DISCUSSION**

In the previous chapter, the final draft of the guidebook is presented. Its content and design were informed by the findings of the data analysis. These data points were inspired by three areas of reference: a needs assessment, the self-study methodology, and editorial reviews of the document itself. This chapter will present the codings and findings of the data analysis and discuss the review process, including how changes were implemented, and also the implications of the project. To conclude, directions for further use of the guidebook and a summary of the project will be presented.

### **Review Process**

An emergent thematic analysis was used to uncover content- and design-related themes from the data (Ayres, 2008; Bazeley, 2009; Williams, 2008). This analysis was also connected to the central research questions. The first question is, how could secondary classroom educators use a drama-based approach to plan, facilitate, and evaluate a learning unit about EL? The second research question is, how might adding an ensemble building and skill building stage and an evaluation stage to the original PB process make it more effective for student learning in the secondary classroom?

First a literature review was conducted by reviewing research articles and scholarly books. During this process, I made an initial list of comments, questions, and concerns that arose. This list (needs assessment) was coded and organized based on themes that emerged. These codes were then analyzed based on the PB process itself, the elements of guidebook design, and initial research questions.

I chose self-study (Gallagher et al., 2011; Kitchen, 2020; Loughran, 2007; Loughran & Russell, 2002, 2006, 2008) as a way to enhance and inspire my data

analysis. Indeed, my position as a drama and geography teacher and my background as a drama student has allowed me to gain a repertoire of knowledge about what educators need when using a guidebook on EL and PB. Specifically, when collecting and analyzing this data, I read through the resources that I already had from my years as a drama and geography teacher and as a drama education student. While reading these resources, as well as more recent articles and books about PB, I made notes when I found something that related to this project and the creation of a guidebook. I also made a list of personal questions, comments, and concerns that have been formulating in my head about using PB to learn EL in the classroom. These come from many years of academic reflection and professional growth. These notes were then sorted and summarized into key findings--in the same manner as the needs assessment.

The first draft of the guidebook was then edited based on data analyzed from these two sources. Additional changes were made based on the guidance and edits that I received from two arts-based, Associate Professors. Once the third set of data was analyzed and the findings were presented, a final revised draft of the guidebook was created.

### **Codes**

The research questions presented in this project were used to help frame the coding process. When coding the three sets of data, the research questions were used to focus the data analysis. First, the data was analyzed by combing through the information available to see what elements of the data related to the question. These elements were recorded as notes (words, phrases, or sentences) alongside the original data. These elements were then reviewed for themes or central ideas that emerged from the data.

Codes were then assigned to emerging themes (See Table 2). For example, when coding for the first question, I looked for information that related to secondary classroom educators using a drama approach to plan, facilitate, and evaluate a learning unit.

Information that presented insight on the full process of planning and implementing a drama-based learning unit was included. When coding for the second question, the focus shifted to examining the effectiveness of adding two separate stages (ensemble building and evaluation) to the original PB process outlined by Norris (2000) and Tarlington and Michaels (1995). I was looking for information that addressed how ensemble work impacted effective learning in the drama classroom. Similarly, I looked for elements of how evaluation could make student learning more effective in the drama classroom.

Table 2

<i>Codes, Findings, and Addressing Findings</i>		
<b>Code</b>	<b>Finding</b>	<b>Addressing Findings</b>
<b>1</b> Consistency with ensemble skill building information.	Researchers using PB infrequently reported on how they approached the important concept of ensemble in the PB process. Lack of information or resources available to support this.	Reiterated the importance of adding a specific stage to the PB process that addresses ensemble building.
<b>2</b> Accessibility, practicality, and usability of the document in the classroom.	Teachers need a practical, easy-to-use resource that can mentor a PB approach to learning. Reviewing the literature of existing PB in practice revealed that although PB experiences rely on a similar structure, the specific components of the steps should be customizable so the educator can tailor the content of the stages to the group's specific needs.	The first chapter has been created to guide the reader through the process of using the guidebook. The document is accessible both digitally and in hard copy, in case it needs to be accessed both ways. The document will be clearly and simply organized for practical use.
<b>3</b>	Lack of Ontario specific content in both research studies	Inserted the Creative Process, MOE expectations, and ADA20

Ontario relevant assessment material.	using PB and resources already available for using PB.	specific content to the assessment chapter.
<b>4</b> Clarified content (PB & EL).	Provide more information for educators and be more specific about EL content. The data from the track changes showed that some of the content may be confusing or too complicated for anyone who is not familiar with PB.	Five categories of ‘helpful hints’ were created based on the themes that emerged in the data analysis of the track changes. These categories are; a) customizing hints for the group, b) adding environmental literacy content and connections, c) quotes and inspiration, d) additional resources, and e) essential questions and assessment.

### Findings

The first code that presented itself was the lack of consistent ensemble-building information. Data were collected from both the needs assessment and my teaching experiences and personal evaluations (e.g., class notes, PB facilitator journals) that supported insight on the lack of information or resources available to support secondary dramatic arts educators during the planning, facilitating, and evaluating of ensemble-building activities (Beck et al., 2011; Lang, 2007; Royka, 2002). Building ensembles and creating safe spaces for drama education practices were a concern of teachers and theatre facilitators (e.g., how to get students excited about and engaged with unfamiliar topics, how to keep students from feeling stage fright when expressing their opinions in front of their peers) (See Table 3).

Table 3

*Code 1: Excerpts from Teachers and Theatre Facilitators from Needs Assessment about Consistency with Ensemble Skill-Building Information*

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*“Confidence in Teaching, Risk Taking. Taking risks and expanding what it means to be a teacher were central objectives of the alternative practicum. Because a safe and collaborative environment was created in the planning and teaching, most preservice teachers commented on how they gained confidence to try new things and how they saw possibilities for innovation in teaching. They also commented on how they felt that their own beliefs about using drama as a teaching approach were validated and reinforced through the process.” (Belliveau, 2007, p. 59)*

*“The second most frequent piece of advice that participants offered to teachers was also directly related to issues of student control and empowerment. teachers must plan and structure the collective process very carefully and stay in control of how that process unfolds for the students. Although they emphasized that the teacher must use the structure flexibly, they believed the pre-planning of process and expectations as crucial:” (Lang, 2002, p. 57).*

*“Teachers also suggested that some students developed a greater ability to trust themselves, their teachers, and their classmates as a result of working in a collective creation project:*

*They're also building trust and you've heard me say that a hundred times because I think it's so important. Trust within themselves, trust with a relationship with the whole group-being able to do that is extremely difficult. (Sophie, Interview transcript, p. 8)” (Lang, 2002, p. 58)*

*“Although teachers suggested that they valued the opportunities for students' individual growth that seemed to occur through collective work, many stressed that the model's greatest potential as a teaching tool manifested in the growth of students' social skills and development of community.*

*Community: Collective creation provides a vehicle for students to develop social skills and to develop an appreciation of the importance of cooperation and caring in the classroom community.*

*All of the interview participants mentioned that cooperation was an important skill that seemed to develop through collective creation work: [I]t seems to me that whenever I have done this, almost everyone has shown a strength that made the whole thing work and other kids appreciated it, and then they learned to appreciate each other and be nicer to each other. (Nancy, Interview transcript, p. 16).” (Lang, 2002, p. 59).*

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Researchers using PB infrequently reported on how they built safe spaces for their students or even how they approached the important concept of ensemble in the PB process. The data presented above (Table 3) clearly reiterates the importance of adding a specific stage to the PB process that addresses ensemble building.

Similarly, the sentiment of these data (found in the PB and drama literature) aligns with the needs of my younger self --both as a teacher and a theatre facilitator. During the self-study data collection process, I noted that I also experienced a lack of ensemble- and skill- building resources and experiences that would make it easier to plan, facilitate, and evaluate ensemble skills in a drama learning unit (see Table 4).

The self-study data shown in Table 4 demonstrate how appreciative I would have been-- as a novice PB facilitator—to have had insights about how to get a group to collaborate and feel comfortable in the space. For example I didn't realize that, most warm-up games are focused on reviewing why working collaboratively in an ensemble is important. Moreover, cool-down activities that bookend lessons also build collaborative ensembles and drama skills. Warm-ups and cool-down activities invite collaborative work skills and encourage participants to demonstrate their understanding of ensemble work throughout PB. Thus, to address these findings, I reiterated the importance of adding a specific stage to the PB process (stage 1) that addresses ensemble building. Specifically, I added cooperative and engaging activities that strengthen the ensemble throughout the process (at the beginning, during, and after).

Table 4

*Code 1: Excerpts from Self-Study about Consistency with Ensemble Skill-Building Information*


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From Undergraduate Classes at Brock University (2009-2014)

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*“Why aren’t there lesson plans that accompany these resources we are assigned to read in class? It’s difficult to be specific and locally relevant with my assignments when we have to go through multiple long curriculum documents to find the one little piece of information.”* (Drama in Education reflection, 2009)

*“I wish playbuilding had more specific resources that focused just on playbuilding and didn’t just lump it in with other drama methods.”* (Drama in Education course reflection, 2010)

*“I noticed that PB isn’t mentioned anywhere in the MOE curriculum documents. Is this because there is a lack of research or a lack of awareness about the method? Should we still be required to make direct connections to MOE content in course assignments if the information isn’t even there? Are we supposed to imply the connections? I see potential issues of bias there.”* (Drama in Education course reflection, 2010)

*“I felt limited by the fact that we are only introduced to one PB resource (Norris, 2009) in this course. I’m sure there are more resources available that aren’t so cumbersome to read through. Norris’ book is very detailed and focuses mostly on the qualitative research aspect of PB instead of how to actually use it in the classroom. I was finding it limiting to only have the one recommended resource in our course outline.”* (Drama in Society course reflection, 2012)

*“Other than my one professor (Norris) who works primarily with PB, there other instructors / professors rarely mention PB as a method of drama in education. I wonder if this is because they lack experience and are worried about doing it wrong.”* (Drama in Society course reflection, 2013)

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From Personal Teaching Experience (2014-2015)

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*“I found it hard to facilitate my quick lesson with fellow teacher candidates today. I only had ten minutes to complete the mini lesson and I spent the majority of the lesson answering questions from my fellow teacher candidates that really surprised me. I was annoyed that they didn’t seem to know what some of the basic drama terms or concepts were. I spent too much time just taking questions and helping those who seemed confused. For example, someone asked what devised / collaborative theatre was. I was shocked by this question because I felt like it was pretty obvious. I noticed the frustration on the faces of the teacher candidates who were familiar with drama elements.”* (Personal teaching reflection assignment, 2014)

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*“This week, my practicum teacher challenged me to incorporate a spontaneous devised scene into the daily lesson. I spent the majority of my prep period desperately combing through drama textbooks in her back office to find even a mention of devised theatre and how to facilitate it quickly in the classroom. I would find mentions of what devised theatre (she calls it Playbuilding) is but not how to actually do it in the classroom. I wish I had just asked her to explain the facilitation process to me. I feel like I wasted a lot of valuable time today.”* (Personal teaching reflection assignment, 2015)

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The second code to emerge from the data demonstrated the finding that resources for PB in the classroom are typically books or documents longer than 100 pages. For example, the initial and foundational book on PB by Tarlington and Michaels (1995) was 263 pages long. Although these resources contain valuable, in-depth information about many aspects of PB, it can be hard to disseminate the information and locate a specific plan for PB. Instead of lengthy narratives and theories of drama educational practices, teachers need practical, easy-to-use resources that can mentor a hands-on and interactive PB approach to learning. Reviewing the literature of existing PB in practice, as well as my own personal experience as a drama-teacher, clearly demonstrates my study finding (Table 5), that teachers and drama facilitators need PB resources that are more accessible and easy to use, especially for teachers who need on-the-spot access.

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Table 5

*Code 2: Excerpts from Needs Assessment and Self-Study about Accessibility, practicality, and usability of the document in the classroom.*

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*Many teachers feel that they cannot approach drama activities without being a trained actor. They feel, at times, they just wouldn't know what to do. Even if they have the activities in a book, which explains them clearly, some feel they couldn't do them properly or explain the purpose of the activity. teaching the course book, teaching the four skills (reading, writing, speaking/pronunciation and listening), teaching spoken communication skills and the drama project "which leads to the full-scale staging of a play in the target language" The teachers who "don't know what to do with drama" can*

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*easily choose a few games and start slow in their own style of teaching.” (Royka, 2002, p. 1).*

*“Drama as an approach to teaching was relatively new to most of the preservice teachers in the project; therefore, they were unsure how elementary students would receive their planned lessons. They also questioned whether or not students would be engaged, and, consequently, if they would learn from the drama-based activities. The preservice teachers’ reflections strongly support that their drama experience expanded their understanding of what teaching and learning could entail. In addition, the collective playbuilding process they had experienced prior to the alternative practicum was focused on developing understanding of others and team-building strategies. This is not to say that tension did not exist among the preservice teachers as they were team-teaching – it did – but they were able to deal with it in a professional manner.” (Belliveau, 2007, p. 59).*

*“The university experience seemed to provide the Arts Education Program-trained teachers with a confidence that supported their initial teaching practice with the collective model:*

*I was afraid of drama when I went into it in university. I was quite a shy person and I had always kind of stayed away from the drama aspect. But when I got into the Arts Ed program I was faced with it and I had no choice. I found that the thing that I really enjoyed about it was the collective took all my fears away about drama. It took me in slowly through a process and I was just hooked . . . and I started to realize that there was a lot that could happen through drama. (Sherron. Interview transcript. p. 1).” (Lang, 2002, p. 55).*

*“Across all our experiences, we explore how collaborative leaders are working in between the spaces of rules and no rules, structure and freedom, the container and creativity, complex social interaction skills and art-making skills.” (Bishop et al., 2017, p. 73).*

*“During my post-term reflection. I realized that my own fear of the collective creation process resulted from my clumsiness in making the connections between process drama work and theatrical production. I had serious doubts that effective classroom drama teaching practice and theatre production could co-exist in one process especially when the students were responsible for creating the production from scratch. What strategies, approaches, and instructional practices do successful practitioners of the collective-creation theatre model employ in their process of working with students to create a collective theatre production for performance to an audience?” (Lang, 2002, p. 51).*

*“By having structures in place throughout the playbuilding process, adult educators can set the frame, offer prompts, elevate the inquiry, steward tensions, coauthor, and provide support and guidance. Thus, playbuilding offers a container that enables people to practice the skills of working, creating, and leading collaboratively. When we*

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*surrender to that, we can create a powerful piece of art, whether a play, education program, or leadership endeavor.” (Bishop et al, 2017, p. 73).*

*“Teachers who feel most comfortable using a textbook as the focus for language learning could use drama in a limited way in order to bring the text more authenticity for the students. Often the text alone is not enough to provide the students with "real life" practice in the target language.*

*Evaluating a lesson that incorporates drama techniques can be another trigger that sets teachers off using them. The two main objectives when including these types of materials in a class should be overcoming resistance to the foreign language and creating a need for speaking. By looking at these two areas and asking questions about the student’s reaction and the lesson overall they can be evaluated by all members involved.” (Royka, 2002, p. 2).*

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The table above (Table 5) reveals that although PB experiences rely on a similar structure, the specific components of the steps should be customizable so the educator can tailor the content of the stages to the group’s specific needs.

To address these findings, the guidebook format was designed so that it can be practically used by a teacher or drama facilitator throughout the process. In addition, the document is accessible in both hard copy and in digital formats, for flexibility of use. Moreover, the first chapter has been created to guide the reader through the process of using the guidebook. The unit plan that accompanies this guidebook is available at the back of the guidebook; this way, teachers can use just the lesson plans if they want to make this guidebook more practical. This means teachers can work with the lesson plans primarily or use the lesson plans alongside the guidebook chapters if more additional information and support are needed. Alternately, teachers can read the guidebook from front to back, gleaning information about creating an ensemble, the PB process itself, and assessment tips and tricks. Organizing the resource in this duo-purpose way, enhances the guidebook’s practicality and usability for teachers.

The third code that emerged from the analysis revealed a lack of Ontario specific content available for using PB. Self-study analyses revealed that using MOE specific content in Ontario is essential and unavoidable. For a resource to be useful for an Ontario educator it must contain MOE material. The Ontario Ministry of Education does not provide information about PB specifically. Although the Creative Process is well documented and the MOE provides specific assessment information for drama education, the connection between the creative and evaluative processes of PB are not provided anywhere (see Table 6).

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Table 6

*Code 3: Excerpts from Needs Assessment and Self-Study about Ontario Relevant Assessment Material*

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In the research studies reviewed that come from Ontario, there was a lack of acknowledgement to MOE assessment material. Both research studies and resources that were reviewed did not have any MOE related assessment material available.

This lack of mention and lack of Ontario-based information demonstrated the gap (need) for MOE sourced content in a guidebook resource.

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Addressing the findings addressed in Table 6 meant adding MOE specific content throughout the guidebook. Specifically, Grade 10 open drama (ADA20) specific expectations were added to the guidebook to make the planning, implementing, and evaluating process more convenient and relevant for Ontario teachers. Findings also revealed that the PB process (exploring, framing, sequencing, rehearsing, performing, and evaluating ) closely resembled the MOE Creative Process. Thus, this Creative Process was then included in the guidebook as part of the assessment requirements.

The fourth code emerged from the track change data provided by two professors and my own editing of the guidebook. The theme that emerged most frequently was that

more specific information and clarification about PB and EL content was needed (See Table 7).

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Table 7

*Code 4: Excerpts from Track Changes for Clarifying Content in the Guidebook*

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*“The guidebook is really well developed, but a tad verbose in places. We want to give educators opportunities to jump in without reading long sections of text. I wonder about including tables and charts and also explicit step by step examples (from made-up scenarios?) and guiding questions. What should teachers be saying? What frameworks can they use?”*

*“Please reword these long-complicated sentences. Readers may need this to be broken down into smaller chunks of instruction.”*

*“Are these proposed options available in your guidebook? Add more specific information and give detail about what specifically you are referring to.”*

*“Love the list of strategies. Implementation examples? (p. 25)”*

*“Please clarify and give more information about the assessment opportunity (through drama).”*

*“Glossary is an excellent addition. Helped me as a non-drama educator understand some of what you are talking about.”*

*“Reword. Because communication in drama relies on more than language alone, audio, visual, and kinesthetic brainstorming/bodystorming can be incorporated.”*

*“Wondering if you should write out MOE here? I know that you put it in the acronyms section. What are your thoughts?”*

*“I found this (How Environmental Education is taught in Ontario) formatting challenging to read at first. Is there a way to put more of the paragraph above the place where it says contents?”*

*“Reword for clarity please (participant and audience engagement).”*

*“Please clarify the following in the How PB can influence EL section. Suggestion: Before playbuilding, participants experienced varying degrees of education about the environment: 1) environmental decisions made at home; 2) environmental decisions experienced in society; and 3) environmental attitudes and behaviours.”*

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The data from the track changes (Table 7) showed that some of the content may be confusing or too complicated for anyone who is not familiar with PB (Table 5). The findings informed a decision to add a section called ‘helpful hints’ that provided additional information for educators to assist in clarifying certain aspects of the process. Five categories of ‘helpful hints’ were created based on the themes that emerged in the data analysis of the track changes. These categories are: a) customizing hints for the group, b) adding environmental literacy content connections, c) quotes and inspiration, d) additional resources, and e) essential questions and assessment. Adding the helpful hints section provides specific support for educators in their planning, implementing, and evaluating of PB.

Indeed the third set of data informed the final version of the guidebook. The data from the track changes identified gaps in the area of implementing all changes needed. The data from the track changes showed that some of the content may be confusing or too complicated for anyone who is not familiar with PB. The findings informed a decision to add a section called ‘helpful hints’ that provided additional information for educators to assist in clarifying certain aspects of the process. Finally, a final version of the guidebook was created.

### **Implementing Changes in The Guidebook**

After completing the coding and analyzing of the three data sets, I began to rewrite the guidebook and then polish it, making more specific and detailed editorial and design changes. I also added more EL content-related activities. For example, instead of including a warm-up activity that focused on ensemble-building, I decided to insert

additional information for the activity to inform EL material. Another example of editorial changes made to the rough draft was to make larger chunks of writing more accessible and easier to read, so I included headings, diverse fonts, and charts.

### **Discussion**

Part of being a drama educator is the process of becoming confident in the ability to plan, facilitate, and evaluate a drama learning unit with students. The PB process can be exceptionally daunting for someone who has never experienced the process as either a participant or as an educator. This is something I still experience when it comes to PB even though I have had experience both as a participant and as an educator. The central aim for creating this guidebook was addressing a need for assistance when it comes to using PB in the classroom. There is an opportunity for secondary educators to use this guidebook with its Ontario specific EL material and to try using PB in the classroom.

The design of the guidebook was difficult because of my personal bias and experience as a drama teacher. Creating the guidebook called for critical planning because the resource needed to reflect the needs and reality of a general secondary educator wishing to use PB in the (social studies or EE) classroom. Findings that emerged from the data analysis aided in designing a resource that was relevant and useful for the average secondary educator. For example, to make the guidebook more user-friendly, an introduction chapter that will guide the reader on how to use the resource was created.

The first research question addressed the possibility of using a drama-based approach to plan, facilitate, and evaluate a learning unit about EL. The literature review demonstrated how influential, and potentially helpful, an arts-based approach to learning

something non-arts-based can be (Fawcett, 2009; Hill, 2014; İşyar & Akay, 2017; Lang, 2007; McMillan & Vesseur, 2010). EL is a complicated topic that is open-ended in its ability to be interpreted and discussed. The PB process revealed itself to be an ideal way to explore and unpack students' understandings of EL (Davis & Tarrant, 2014; Heras & Tabera, 2014). During the creation and revision process of making the guidebook and also while researching the PB process in relation to its learning potential, I realized how similar it was to the Creative Process outlined by the MOE. The Creative Process is one method of both implementing and evaluating a student's process of being creative. The MOE Creative Process consists of almost the exact same steps as the PB process. This close correlation lent itself to seeing the potential PB has as an arts-based method for exploring a non-arts subject like EL. The resemblance between the Creative Process and PB allowed PB to emerge as an ideal process for learning in the Ontario classroom. Planning, facilitating, and evaluating PB becomes more relevant for an Ontario context because the Creative Process already has these steps built into it. There are many resources available for Ontario educators to use the Creative Process in the classroom. The abundance of Creative Process resources in Ontario may ease the potential fear of drama in some educators. This connection made the content creation of the guidebook much more accessible for Ontario classroom arts educators, since they are often already using the creative and critical processes with their students.

The second research question focused more on the two stages that were being added to the original PB process (Tarlington & Michaels, 1995). The efficacy of the PB process for student learning in the classroom is reviewed in relation to the ensemble-building and skill-building stage (which comes first in the PB process), as well as the



evaluation stage (which comes last). Adding these two stages allows the PB process to be incorporated more effectively into an Ontario secondary learning environment. Often, when PB is done, it is with an established theatre devising company, or at least with a group that is familiar with PB. One of the aims of this project was to investigate how adding these two stages might make PB more effective in the classroom. It became clear throughout the project that implementing a learning unit using PB was not as simple as reading about the PB process and just doing it. Educators were going to need a resource that not only outlined how to facilitate PB, but also how to plan, facilitate, and evaluate an entire PB unit from start to finish. The PB process is specific enough that appropriate planning and understanding of the stages is essential for success in a classroom. After reviewing the data, as well as understanding how the MOE Creative Process aligns with PB, it became clear that adding an ensemble-building and skill-building stage and a evaluation stage were crucial for incorporating PB in the classroom.

### **Implications**

#### **Educational**

This guidebook structures a PB experience, outlining the stages of PB based on a process devised by Tarlington and Michaels (1995). It aims to help both drama and non-drama experts understand what PB is, how to use it, and why it is an ideal form for exploring and learning a new subject/concept. Additionally, this guidebook provides an example of PB's unique ability to explore a non-arts subject by using EL as its subject of dramatic exploration.

Teachers will be able to use this guidebook in their classroom to help structure a unit or project that uses PB to explore EL. The guidebook has additional information to extend the teacher's ability to engage in PB and EL. The implications of this are that

teachers will be able to use the PB process to engage in both EL and other subjects with their students. Hopefully, teachers are inspired to use the PB process and share the method with their colleagues. Ideally, more arts-based methods to teaching non arts-based subjects would enhance the education experience for everyone because of the cross-curricular learning potential (Norris, 2000; Sze, 2013). The guidebook will also provide teachers with the vocabulary and knowledge that will enable them to have discussions with colleagues and administration about the PB process in the classroom.

Teachers and schools may also be able to use the PB process to investigate what the students in their specific school find important or concerning in relation to a specific topic. PB provides a unique opportunity for schools to source data directly from their student population (Norris, 2000, 2009). The data potentially collected from students through this process may help inform future policy, decisions, or activities being planned by administration.

### **Research**

This project has implications for the research world. First, this project could encourage a furthering of creative and critical thinking practices in the classroom through PB. The process of PB and its potential to collect original information from the participants creates an environment for collaborative data collection (Norris, 2009; Tanner, 2016; Webb, 2015). Future researchers may want to use PB with students to investigate student thought and opinion on a wide variety of non-arts subjects. Instead of working with EL as a topic of exploration, researchers could use PB to investigate what students find important or noteworthy in the fields of medicine, special needs programs, sports etiquette, for example (Shira & Belliveau, 2012). Future researchers should consider using PB with participants of any group of participants, not limited to just

students. This guidebook provides guidance and information for researchers/project leads to be able to understand what PB is and how to use it in this way. The guidebook also provides additional resources (including scholarly material) to assist readers in expanding their knowledge of both PB and EL.

### **Scope & Limitations**

As discussed in Chapter One: Introduction, this project presents the process of creating a guidebook resource for secondary educators. Although the guidebook is being informed by three sets of data, field-testing was not completed. This project is limited in scope because the guidebook has not yet been used or reviewed by other educators or students.

There are limitations to the three data collection tools used. Self-study is limited because it relies on the perspective and information of one person. Often, the researcher can be unintentionally biased or cannot see certain aspects of the work. However, being aware of the limitations of self-study can aid in reducing the amount of potential personal bias in the data collected. Because of this limitation, data were also collected from two other sources. A majority of the research articles reviewed in the literature review (which informed the needs assessment) did not focus on PB specifically. There was a limited number of research studies that actually used PB to investigate EL or EE. Finally, the data collected from the track changes to the document are limited because of the small scope of what was compiled in the first draft of the guidebook. The data collection from the track changes were influenced heavily by the data presented in the needs assessment and the self-study. Another limitation for using track change analysis was the lack of additional participants to provide outside insight to the content and design.

### **Conclusion**

Secondary educators are in need of content and curriculum - specific material to help them plan, facilitate, and evaluate a PB learning unit on EL in the classroom. This research project has revealed that not only is there a lack of Ontario-based PB resources, but there are no educational resources currently available that use PB as a way to explore students' EL in the secondary drama classroom. The potential of using an arts-based instructional method such as PB to instruct a non-arts-based learning experience was uncovered through a literature review. More specifically, the review revealed that no resources currently exist that support Ontario educators through the process of planning, facilitating, and evaluating a PB unit on EL. The guidebook resource that was created from this research project attempts to fill the resource gap for secondary educators in Ontario.

There is still a need for Ontario-based PB resources that aid educators in planning, facilitating, and evaluating units of learning. This specific guidebook provides one of hopefully many resources that use PB to explore a non-arts subject.

### **Summary of MRP**

This qualitative research project focused on developing a guidebook resource for secondary educators looking to use PB in their classroom to investigate student environmental literacy. Two research questions were chosen to focus the MRP. The first question was 'how could secondary classroom educators use a drama-based approach to plan, facilitate, and evaluate a learning unit about EL?' The second was 'how might adding an ensemble-building and skill-building stage and an evaluation stage to the original PB process make it more effective for student learning in the secondary classroom?' A literature review was first conducted to analyze the existing studies and

resources available that cover the fields of arts-based educational/instructional methods specifically collaborative creation, devised theatre, or as it is called in this study, play building. The literature review revealed that arts-based methods of instruction have been used in classrooms all around the world to teach a wide variety of subjects. Research showed thematic categories of how PB is an ideal way to work with students to investigate their own environmental literacy. The categories were; transdisciplinary learning, interpretation and critical thinking, communication and collaboration, and agency and action. When the literature review was narrowed to the specific scope of this project it was revealed that there are a lack of research studies and instructional resources for educators that address PB for non-arts subjects in the classroom (Davis & Tarrant, 2014; Heras & Tabera, 2014). Of those research studies and resources that fit the criteria of having PB to learn about EL (or EE), there was a lack of instructional resources for educators.

This project collected data from three sources to inform the creation of the guidebook; a needs assessment, a self-study, and reviewing track changes on the document itself. An emergent theme-based coding process was applied to the data to analyze and find thematic areas of focus or concern for designing the guidebook. The findings of the data analysis revealed four codes; focus on ensemble skill-building, an accessible and useable document for the classroom, Ontario-based assessment material, and detailed and specific information about PB and EL content. Once the guidebook was created based on the data analyzed, the process was discussed in relation to the research questions posed. The project concludes by reviewing how the new guidebook resource is situated among other Ontario-based resources for secondary educators.

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