Durham E-Theses

Problems of training teachers of the deaf to implement drama in education methods

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Problems of Training Teachers of the Deaf

To Implement Drama in Education Methods.

A Case Study.

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Submitted to the Faculty of Social Sciences,

The University of Durham,

England,

in fulfilment of the requirements for

the degree of Master of Arts (Ed.)

1993

Abstract

The objective of this study was to illuminate the problems faced by teachers of the deaf involved in the process of implementing drama-as-method.

The cooperating teachers were all qualified teachers of the deaf with varying length of service. All teachers had no previous experience or training in drama education and had never used drama-as-method for implementing the whole curriculum or select curriculum events.

The study involved the teachers in the implementation of a drama-as-method approach to implementing the curriculum through a drama-as-method project known as the Labrador Project. The Labrador Project was created by the researcher as a vehicle through which the implementation of drama-as-method could be explored. Though the Labrador Project was originally authored by the researcher, the teachers cooperated in developing the curriculum elements of the project through the planning and implementation phases of the study.

Implementation strategies were drawn from two transaction oriented implementation models: The Concerns Based Adoption Model (CBAM) and the Innovations Profile Model (IPM).

Data collected through the process is used to illuminate the problem areas for the teachers, and the extent of change toward drama-as-method. The data represents a profile of the teachers' existing orientation, the concerns of the teachers

and problems as they experience the planning and
implementation phase, and the reflections of teachers
following the successful implementation of the Labrador
Project.

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Chapter One   <u>Introduction</u>

>   "It has not been the writer's intent to
>   criticize unduly our usual classroom
>   procedures and techniques. Nor is it
>   desired to leave the impression that there
>   is little value in formal instruction and
>   formal classroom environment. But it is
>   the wish here to make a plea for less
>   formal routine instruction and greater
>   opportunity for children to participate in
>   real life experiences in the classroom,
>   and to urge that classrooms be so planned
>   as to provide an environment in which an
>   activity programme can be carried out
>   successfully."
>
>   Hilda Tillinghast, M.A., 1934[1]

At the end of the twentieth century it appears that such pleas

have fallen on stony ground. The progressive education

movement in deaf education, as in the education of hearing

children, has not yet fully realized its potential. The arts

in general, and in the case of this study drama in particular,

are still struggling to gain a foothold in the education of

both deaf and hearing children. Fifty years after Tillinghast

makes her plea, the Report of the Symposium on Cognition

Education and Deafness picks up the echo as Mary Hockersmith[2]

calls for school boards and school administrators to, "1.

Support the teaching of thinking and problem solving. Please

STOP supporting fact-and-memory education." Further to this,

and more germane to this study, Hockersmith calls upon

classroom teachers to "...stop talking so much" (ibid). This

challenging implication for the teacher of the deaf, means a

fundamental shift in how classroom relationships are

constructed. Hockersmith calls for relevancy in the curriculum, a conception of students as responsible learners, and for the "...development of creative, inquiring minds among those we serve" (ibid). But it is in Hockersmith's final paragraph that the most challenging statement is made, "We cannot afford to teach them what we know" (ibid). The implications in this statement may be most challenging to teachers of the deaf, for to adopt this position is to challenge the traditional conception of the teacher as the one who does indeed know.

This thesis echoes the words of Tillinghast in not wishing to attach a value to the transmission orientation, or unduly criticize such an approach. The point of this thesis is to illuminate the problems for teachers of the deaf in implementing drama methods which are an exemplar of the kinds of approaches which have been stated above. If teachers of the deaf are to adopt such approaches, then research of the kind which illuminates the problems of training teachers of the deaf to implement such methods is needed.

This thesis is concerned with methods of teaching and as Connolly[3] states in his introduction to the work of Woods, Woods, Griffiths and Howarth (1986), the researcher of this study also recognizes that a knowledge of how we teach has implications for the processes of intellectual development in deaf children. As Woods, Woods, Griffiths and Howarth[4] state, "The central feature of both Vygotsky's and Bruner's approaches to the study of the human mind is a fundamental

emphasis on the role played by adult-child interaction in the formation of intelligence and competence". If we are to create classrooms in which the child is conceptualized as a thinker and problem solver, as an active participant in, as Dewey[5] states, "...the purposes which direct his activities in the planning process...", then how we teach becomes a prime concern.

The challenge is, if we are not telling children what we know, and we are to stop talking so much, then what should we be doing?

This thesis reviews the literature of deaf education to find sites where the kind of approaches Tillinghast and Hockersmith have identified, could live, and connects this into the literature of drama education.

The literature of curriculum is a necessary connection in the thesis between the actual orientation of teachers and the ideal orientations for implementation of drama methods. From this arises the approach to an implementation plan and it is the process of planning and implementation which enables illumination of the problems which the teachers of the deaf face in implementing drama as method.

Leithwood and Montgomery[6] (1980, p. 3) state that implementation is the "process of reducing the gap between images and outcomes" and that implies "...teachers changing their practices in accordance with a new programme".

The drama work of Augusto Boal[7] speaks of, "actual image" and "ideal image", of "...transitional image, to show how it would be possible to pass from one reality to the other. In other words, how to carry out the change, the transformation, the revolution, or whatever term one wishes to use. Thus, starting with a grouping of "statues" accepted by all as representative of a real situation, each one is asked to propose ways of changing it". Miller and Seller[8] point to Leithwood's and Montgomery's assumption that, "implementation is a process of mutual adaptation; both the developer and the classroom teacher are free to make adjustments to the new programme". In the same way, this thesis is informed by the values expressed above of collective and shared experience in the implementation process.

The implementation of the kinds of approaches called for by Tillinghast and Hockersmith require a fundamental shift in the relationships between teacher and children; from teacher as teller to enabler, from transmitter to facilitator; and from "anti-dialogical" as Carver[9] has claimed education of the deaf to be, to the "dialogical" approach of Freire and Shor[10]

And as Cecily O'Neill[11] states, "Since dialogue is at the heart of every dramatic encounter, whether in the theatre or in the classroom, drama in education has enormous potential for the teacher".

This thesis involves teachers of the deaf in the challenge of changing from one classroom reality to another. The

researcher recognizes that his role is that of facilitator and enabler of such potential, not that of implementor, for he can implement nothing.

Through the literature, initial meetings with teachers, planning implementation, and through interviews with teachers of the deaf, a profile of the actual is created. The literature of drama education, informing the creation of drama-as-method work, and sites identified in the literature of deaf education in which drama-as-method can live, provides the ideal, and the journey of planning implementation and the implementation, the transitional images which are the source of illumination of the problems of training teachers of the deaf to implement drama as method.

For the purposes of the thesis the following key terms are defined:

Drama Methods: "When drama is used as method, the content is guided by the subject being taught", as opposed to, "when drama is the subject to be taught, the content is guided by the demands of the drama curriculum", (Morgan and Saxton[12]).

Curriculum: "...an explicitly and implicitly intentional set of interactions designed to facilitate learning and development and to impose meaning on experience", (Miller & Seller[13]).

Implementation: "...implementation involved reducing the differences between existing practices and practices suggested

by the innovation" and, "implementation is a process of
behavioral change, in directions suggested by the innovation,
occurring in stages, over time, if obstacles to such growth
are overcome" (Leithwood[14], 1982).

Deaf: "is an audiological term applied to those individuals
who are unable to fully acquire spoken linguistic skills
through their auditory channel, aided or unaided. This term
also encompasses those individuals within the communication
continuum ranging from the pure oral mode to a pure manual
mode. Deaf (with a capital D) is a sociological term applied
to those individuals or groups who identify with the language
and culture of Deaf people" (Woodward[15], 1972).

Total Communication: (TC) is a term coined by Roy Holcomb in
1968 describing a "flexible approach to communication in
teaching deaf children" (Evans, 1982, p. 12). TC has been
defined by the Conference of Executives of American Schools
for the Deaf (CEASD) in 1976 as "a philosophy incorporating
the appropriate aural, manual, and oral modes of communication
in order to ensure effective communication with and among deaf
and hearing-impaired persons" (cited in Pahz and Pahz, 1978,
p. 67), (Carver[16], 1989, p. 5).

Pidgin Sign English: The third way of signing that often is
used when people are also speaking has been called Pidgin Sign
English because it involves features from both sign (ASL) and
English and because some linguists in the 1970s thought it
looked like a "pidgin" language. However, a more recent study

of this kind of signing has determined that it is actually

"foreigner talk" (a way that deaf people sign when they are

trying to sign more like English) and "learners' grammar" (a

way that hearing people sign when they are not yet fluent in

ASL).[17]

The Problem

The introduction of any new method into the existing

repertories of teachers will mean change. Approaches to

teaching and learning which have become comfortable and well

established may be challenged significantly by a new method.

If the teachers' existing orientations toward education are

significantly divergent from the orientation in which the new

method makes sense, then the teachers will need to re-orient

themselves. For teachers who work in the particular context

of education of the deaf, the use of drama-as-method may be

quite unknown and untried. Surveys of drama activity in

Canada reveal that no schools for the deaf use drama-as-method

in implementing the whole curriculum or select curriculum

events. The dominant conceptualization of drama in schools

for the deaf is as performance art or extra-curricular

activity (Harte[18], 1990).

This situation provides some insight into the general

orientation of education of the deaf in relation to the arts

in general and drama in particular. The Arts in Action Group

(USA) stated, "Creative educators have long recognized that

drama and other related drama-forms, such as dance, music,

theatre, visual arts and technical skills are critically
important to the development of the child. Ironically, the
arts have traditionally been assigned lowest priority in
educational programs for both deaf and hearing students"
(Timms[19], 1990). It is perhaps self-evident that the arts in
general and drama in particular have little voice in the
educational debates which affect deaf children. Certainly at
a policy making level, and at a school policy level, the arts
figure only as extras, extra-curricula activity or the school
play.

Part of the problem for this study is the assumptions which
teachers of the deaf cooperating in the study may have about
the arts-in-education and drama in particular and how those
assumptions might be shaken.

Assuming that assumptions about drama can be shaken, and
therefore that change is possible, a further element in the
problem is how to best engage teachers of the deaf in taking
ownership of a medium which they think of as extra-curricular
in nature, purpose and intention, and using it as a method
through which to implement the very thing that teachers
believe drama is extra to - the curriculum.

A further element of the problem is that the conceptualization
of curriculum itself may be challenged by the introduction of
drama methods. If teachers of the deaf conceptualize
curriculum as a textbook, a course of study or a body of
information to be imparted to children in ways which deny the

'voice' of the child then these assumptions must also be shaken in order for drama to make sense. Or, if teachers of the deaf conceptualize curriculum as the "acquisition by students of basic skills and certain cultural values and mores that are necessary in order to function in society" (Miller & Seller[20], 1985), then the values and assumptions which inform drama-as method may bring conflict, for such values reflect a transmission position.

The implication for this study is if drama-as-method is to make sense to teachers of the deaf, then it must make sense in an orientation toward education in which it is tolerable. If drama-as-method were to be dropped into a transmission orientation, the chances of failure to implement may be high. If a transmission orientation is dominant in the context of the study, then re-orientation will be necessary.

The Context of the Study

This study was carried out with qualified Teachers of the Deaf (holding M.ed. D.) who cooperated with the researcher in the planning and implementation of drama-as-method work over a period of six months.

Students who received the drama-as-method work ranged in age from ten to thirteen years. All students are deaf or hearing impaired. The students are attending the residential school in both resident and day student status.

The study involved eight teachers of the deaf, three of whom became the focus for detailed study.

The school is a fully equipped residential school, opened in 1987, and containing a fully equipped theatre, and a resource center which is being developed.

The Method

The task of the researcher was to illuminate the problems of teachers of the deaf as they progressed through the process of the implementation plans and the point of implementation. Two models were chosen to aid this journey.

The Concerns Based Adoption Model (CBAM) developed by the Research and Development Center for Teacher Education at the University of Texas at Austin. This model enabled the researcher to gather data pertaining to the concerns of teachers as they moved through the planning and implementation phases, and also to respond to the needs of teachers. The second model is the Innovations Profile Model developed by Leithwood and Montgomery (1980) and Leithwood (1982), (Miller and Seller[21], 1985). The Innovations Profile Model enabled the researcher to profile the elements of the drama-as-method orientation which the teachers would be involved with. This helped to clarify for teachers what they would need to do in order to implement the drama-as-method work. This model also served to identify the areas of skills and knowledge that

teachers needed in order to successfully implement the project.

<u>Data was collected from the following sources</u>:

Teachers were asked to keep open diaries as they went through the process of planning and implementation.

Teachers were asked to respond directly to the researcher through a Concerns Sheet provided by the researcher. This channel of communication enabled the researcher to respond to the teachers' needs and concerns as they went through the process.

Teacher interviews were conducted in order to create a profile of the teachers' existing orientation prior to the use of drama-as-method.

Extensive teacher interviews were carried out following the implementation of drama-as-method.

The researcher's field notes enabled him to analyze the problems as they emerged, and are not used as an evaluation instrument.

The data collected is used to demonstrate the experience of change which the teachers state and to illuminate the problems of training the teachers to implement using drama-as-method.

Chapter Two   <u>**Background to the Study**</u>

> "There is, in the gap between our highly
> idealistic goals for schooling in our
> society and the differentiated
> opportunities condoned and supported, a
> monstrous hyprocisy...We will only begin
> to get evidence of the potential power of
> pedagogy when we dare to risk and support
> markedly deviant classroom practices."
>
>   John Goodlad[1], 1984

Opening books on drama in education, one is immediately struck

by the fact that they are written by hearing people, for

hearing children. While some texts deal with the deaf, in

categories of special education, (Sue Jennings[2], 1974), the

fact is that there are no writings which deal exclusively with

drama in education and the deaf.

> "From the very early years, parents use
> drama techniques to teach their children
> language. Animated faces repeat words and
> talk to the child about what is happening
> long before he or she is able to talk".
>
>   Charters & Gately[3], 1986

The quote above indicates the distance between the experience

of hearing children and such literature and the experience of

the deaf child of hearing parents. As a starting point for

the development of a background to this thesis, it serves also

to indicate the challenges which may be ahead in using drama-

as-method with teachers of the deaf. The fact that "When a

deaf child of hearing parents enters elementary school, that

child is typically already well behind children with normal

hearing in such critical areas as linguistic proficiency (in

either spoken English or in a signed language), factual knowledge about the world, and social adjustment" (Johnson, Liddell and Erting[4], 1989), makes wider the gap between the quote above and the context of this study.

However, drama in the education of the deaf has a historical place. Whether drama has occupied a place in the education of the deaf by chance or by design, there is evidence of drama activity throughout the history of education of deaf children.

In 1932, two teachers at the North Carolina School involved their children in "An Imaginary Trip for Original Language" (Landers[5], 1932). Their rationale for the drama activity appears to be that "...there had been two stormy weekends, our Monday morning journals developed a sameness that lacked interest. This was an original language period so we decided that we should have to do something original in order to be true to our outline". Their work involved the children in a make-believe journey to Washington, after which the children were "eager to begin writing and the papers were satisfactory. Each paper was different" (ibid).

Earlier, in 1921, Grace D. Ely[6], Instructor in the Kendall School, Washington D.C. states "...determined that my pupils should have a share in the study of the great dramatist. About this time it occurred to me that my pupils would get more understanding and pleasure out of a play if they could actually play it themselves". Following the dramatization of the first part of the Merchant of Venice, Ely states, "They

would recognize any allusion to these stories or to the characters in them, who had become, through pleasurable study, real people and not shadows", and that, "Best of all, the children had experienced such joy through putting themselves in the places of characters and acting them out". For the children in this class Shakespeare ceased to be a "taskmaster furnishing dry details to be toiled over, nor (as) a mere name to be remembered" (Grace D. Ely[7]).

Of all the echoes, this one is perhaps the most consistent in all drama work - that children demonstrate a motivation and investment in their activity. To classify the above activity accurately is difficult, however Bolton's[8] work on classification of dramatic activity suggests, a combination of dramatic skill practice, drama exercise and theatre. Interestingly, in the first example, the use of the teacher-in-role as the teachers played the part of the guards on the train journey "waking up the children as we neared Washington" (Landers[9], 1932). Not the teacher-in-role convention we know today, but teachers involved in the drama with the children.

Both examples point to a chance use of drama types of activity as opposed to a structured curriculum experience. For examples of this, the 32nd meeting of the Convention of American Instructors of the Deaf provides some insight. Miss Edith Jordan[10] of the Illinois School for the Deaf speaking on "Correlating Art with the School Curriculum", said that "...The importance of correlating art with such activities as dramatics, marionettes and health programmes should be given

weight". And developing this stance, Mrs. Louis T. Kelly[11] of the Missouri School, also speaking of marionettes, states, "This activity is also of great assistance to the teachers of reading by dramatizing such stories as "Cinderella" and "Little Red Riding Hood". Such a stance toward drama indicates the potential of drama activity in the service of other curriculum areas. However, the role of drama as an educational tool will not gain ground as an accepted curriculum experience for teachers of the deaf.

In his "Survey of Theatre Activities in American and Canadian Schools for the Deaf 1965-70" (AAD 1974), Jackson Davis, Ph.D.[12], states, "One no longer has to justify the value of theatre for hearing children" but, "little has been done to determine whether the hearing impaired child benefits from performing on stage. The value of dramatizations in the classroom has long been recognized and is widely utilized by teachers of young deaf children. But dramatizations do not involve the disciplines nor the same techniques as are required in acting a role in a play". The establishment of the National Theatre of the Deaf in 1967 by David Hays clearly impacted on the development and focus of drama in schools for the Deaf for many years to come. However, the stimulus for the development of the National Theatre of the Deaf was not directed toward the education of deaf children in school. "Naturally enough, Hays' concerns were artistic and theatrical: the federal government's concerns were social" (Mack Scism[13], date unknown). Driving the establishment of the

Company was the HEW (Health, Education and Welfare)

Department's concern under the leadership of Dr. Edna Levine

and other psychologists and social scientists working in the

area of deafness, that they "...were painfully aware of a

fistful of worrisome and debilitating problems facing

America's deaf population. There was the pervasive tendency

to lump all handicapped persons together, paying scant

attention to their differing abilities or differing

needs...Self conscious about their inability to monitor their

voices and loathe to use sign language in public, the deaf

kept themselves to themselves and were America's great unknown

minority" (Mack Scism[14], date unknown). Hays believed that the

power of art could bring about change and envisaged a new

theatre form based on visual language, and that what was

possible was "a totally different way of looking at the deaf"

(ibid).

The strength of the Company lay in its radically different way

of projecting deafness and Deaf people, by taking a **positive**

position as opposed to the dominant "educator view of

deafness" as stated by Erting[15] (1987). This view is "centered

around the belief that illiteracy in deaf persons is the

outcome of deafness itself, while the latter positive, socio-

cultural model directly attributes it to the 'hearing'

response to deafness" (Carver[16], 1989). It was clearly the

hope of the NTD to counteract such hearing perceptions of

deafness as a "pathological state in need of 'treatment', and

the deaf (as) largely handicapped by their defective hearing

and language functions" (ibid). The work of the NTD is focused here because of the immense impact it had on perceptions of deafness, and of Deaf people as artists and creators of a Theatre **of** the Deaf as opposed to **for** the Deaf.

The Principal of the Newfoundland School for the Deaf where the work of this thesis took place states, "When I first saw the NTD I was struck by the effect it had on the public's perception of deafness. You see a Deaf man in the corridor and then minutes later you see him create a masterful piece of work on the stage. That certainly challenges the perception of deafness. That was why I was always interested in having drama in my school". (Introductory speech to workshop carried out by the author, 1990).

However, it would still be some time before drama as a subject, method, or event in the education of deaf children, would become a reality at his school. The emphasis at the school where this work is grounded had been, as in all schools for the deaf, on drama as theatre.

There is overwhelming evidence from Jackson's research that drama-as-theatre was what was meant by drama in schools for the deaf, and even in this conception, "...its function educationally becomes less clear" (Davis[17], 1974). The development of drama-as-theatre in schools for the deaf was hindered also by "a shortage of trained directors...and in addition...a number of schools with nobody on the faculty responsible for a theatre programme" (ibid). With Jackson's

research pointing to both the value of drama-as-theatre and yet the lack of support for it, the classical problem is created. The development of drama-as-theatre, even beyond the performance conception, toward the development of "a rationale for the uses of theatre as an educational, recreational and creative technique" (Davis[18], 1974), left Jackson calling for training establishments to actually train teachers, particularly deaf teachers, in the field of drama-as-theatre.

It is also important to recognize that Jackson discovered "only 18 of the schools (in the U.S. and Canada) had a teacher with graduate training in **Speech** and/or **Drama**" (ibid, my bold).

Jackson states that "administrators of deaf schools may continue to balk at committing themselves to theatre programmes" until an ideology was developed which could inform the role and function of such programmes. During the seventies, as Jackson points out, "There were indications... of a widespread interest in such activity, just as there was a questioning of many traditional teaching techniques in the field" (ibid). However, Jackson's meaning of teaching technique is related to the issues surrounding communication method, which the development of the NTD had done much to focus. The development of drama was therefore fundamentally concerned with, and often constrained by, the communication method, rather than developing ways of using drama through which to teach.

In the early seventies, work developing in psychodrama with deaf people had "thrown further light on the communication process" (Clayton and Robinson[19], 1971). Among the list of disciplines providing services in areas of psychotherapy, appear psychodrama and creative drama. The value of psychodrama techniques, emanating from the founder of psychodrama Moreno[20] (1964) lies in the "...versatility...the therapist uses multiple communication methods: vocal, lip reading; sign language; finger spelling and acting" (Clayton and Robinson[21]). The authors speak of the protagonist, warm-up, role reversal and the use of soliloquy and the aside, terms which are familiar to the drama practitioner today. Later the work of David F. Swink[22] attests also to the increased ease of communication because of the lesser "restriction on means of communication". While psychodrama is not the focus of this study, the developments of role playing and other conventions now regarded as part of drama in education are another important part of the general background against which this study takes place. The increasing awareness among those professionals engaged in working with deaf people of the value and use of drama in these ways, which are not theatre oriented, inform some of the same assumptions that one might make about drama-as-method, such as increased ease of communication, of great potential for the classroom teacher of the deaf, and the prime issue in deaf education.

The widening interest in applications of creative approaches to education of deaf children in the late seventies and early

eighties attests to the demand for alternative approaches.
Patricia Chamberlain-Rickard[23], in describing the development
of a movement/dance programme at the New York State School for
the Deaf, points to the research of "Luria (1973), McKeever,
Hoeman, Florian & Van Deventer (1976) and others", stating
that their research findings "have resulted in the argument
that deafness yields a different information processing
system". Part of the multi-sensory approach advocated by
Chamberlain-Rickard includes the use of creative dramatics.
As part of the Creative Language Arts Program (CLAP) at the
New York State School, "Together, the teachers create a play
version (of a social studies story) in which the students
portray the characters. In the classroom, the teacher works
on language, reading skills, speech and comprehension. In the
movement and dance room, the language arts and dance teacher
incorporate dramatics, dance and music into the play. Support
personnel, such as the librarian, art, speech and music
teachers are often involved with this holistic approach to
teaching"[24]. Such a combination of arts education with
curriculum studies in a holistic approach to education of the
deaf, begins to come close to the work of this thesis.
However, it appears that the work of Chamberlain-Rickard is
performance oriented, using such activity as creating a play,
in which children portray characters.

The drama-as-method work in this thesis involves the devising
and writing of a dramatic fiction, in which both children and
teachers become engaged through the conventions of mantle of

the expert and role play. There is no performance involved,
neither are the curriculum areas dealt with separately. The
Labrador Project is intended to be a rich dramatic context
which acts as a lens, as Neelands[25] suggests, through which the
children come into direct contact with a variety of
curriculum. Central to the devising of the Labrador Project,
is the structuring of opportunities for dialogue between
children and teachers, and children and children. The
Labrador Project does not dramatize the curriculum, or parts
of the curriculum which may lend themselves to such treatment.
Rather, the Labrador Project is the vehicle on which both
teachers and children access curriculum. In this sense, the
author has sought to reflect the dramatic fiction as a "story
unfolding", rather than a story retold[26]. In this way, it is
the challenges and demands of the dramatic fiction which drive
the children toward the curriculum and learning areas the
author invited the cooperating teachers to identify, at the
outset of this research.

As Chamberlain-Rickard points out, "However, in adopting
innovative approaches, a sound educational philosophy should
be foremost"[27]. A holistic approach is one in which the use of
drama-as-method makes sense. Using drama-as-method, as the
Labrador Project does, heuristic teaching style, in which the
teacher teaches in ways in which the children discover for
themselves, also makes sense. Because this thesis attempts to
shed light on the problems which may be encountered in
training teachers of the deaf to implement drama-as-method,

background to the context of the study should also attempt to

establish what orientations, in the education of deaf

literature, would provide a foundation for the innovation.

I return now to the challenges of Hockersmith contained in the

introduction to this thesis. Within the literature of deaf

education, can such challenges be accommodated? Are there

sites on which a foundation can be built for drama-as-method

to make sense?

Miller and Seller[28], in their work Curriculum Perspectives and

Practice, state the following:

> At the root of individual perception is a particular
> world view or model of reality. Such models of
> reality shape each educator's personal belief
> structure about the purposes and methodologies of
> education. In this book, we refer to these basic
> beliefs about what schools do and how students learn
> as **orientations to curriculum, curriculum positions,
> or metaorientations.**

It is the case that a teacher who is in a transmission

orientation toward education, the function of education being

to "transmit facts, skills, and values to students through

traditional teaching methodologies, particularly textbook

learning"[29] (Miller and Seller, 1985), would have some

difficulty with a medium which is collaborative, shared

experience and group oriented and creative. As Miller and

Seller state, "there is primarily one way movement to convey

to students certain skills, knowledge and values". Jonothan

Neelands[30], echoes this view stating that "The awful tragedy of

this model is that the learner is never allowed to get to

grips with the material itself. The teacher's view is that her children do not know enough to be able to deal with the material **directly**". Such a model is equally criticized by Frank Smith[31] as he discusses the learning process, "Learning must be collaborative in the sense that it is a <u>shared</u> task in which the learner and the teacher are equals". Such a position for a transmission oriented teacher may be quite intolerable, but essential for the successful implementation of drama methods.

In the literature of deaf education, what are the orientations in which drama-as-method would make sense? Carver[32] is particularly clear as to his view. Quoting from UNESCO (1984) in noting that curricula for the education of the deaf "have been inefficient, too narrow and...have not fully succeeded", Carver states that "Among curricula considerations are: ...the need to stimulate active and creative participation from the children". The research of Johnson, Liddell and Erting[33] states:

> It is our position that the failure of deaf
> education to live up to its promise results, first,
> from deaf children's fundamental lack of **access** to
> curricula content at grade level, and, second, from
> the general acceptance of the notion that below
> grade-level performance is to be accepted of deaf
> children. The first of these problems - access -
> is, in our opinion, largely a language related
> issue. The second - low expectations - is, we
> believe, primarily an issue of values and attitudes
> that have developed among those who educate deaf
> children.
> (my bold)

Woods, Woods, Griffith and Howarth[34] note that arguments
pertaining to the linguistic and academic achievements of
hearing impaired children have been inordinately focused on
the communication methods, they indicate that "the real focus
should be on the **style** and **quality** of the linguistic and
educational environment".

Carver[35] suggests "The opening up of the field of education of
the deaf to specialists from other fields - eg. mathematics,
science and literature - especially in the area of curriculum
development". It is interesting to note at this time the
words of Joseph S. Junell[36] who states, "What is needed if
things are to happen between teacher and pupil, are certain
talents which serve as catalytic agents in a chemical
reaction. High among these is the teacher as dramatist - not
in the sense of the accomplished actor, but one skillfully
trained to recognize those parts of the curriculum which lend
themselves to dramatic treatment". He later states,[37] "It is
curious that the federal government, which so generously
dispense their largess on a confusing array of research
projects, have never enlisted the aid of the gifted dramatist
to help write the curriculum for the needs of the child's
emotional world". It would be perhaps appropriate to add
dramatist to Carver's list of others to whom the curriculum
should be opened.

Carver[38] states, "In the teaching of reading two traditional
models have been identified: 'bottom-up' and 'top-down'
(Moores, 1987; Woods, Woods, Griffiths and Howarth, 1986), the

latter focusing on semantics, context and prior knowledge".

Moores states "Bottom-up models of reading...incorporate

analytical, elemental procedures, whereas top-down models rely

more on **holistic, functional** approaches" (ibid, my bold). But

how could such development take place, in a profession so

divided against itself, from oral to manual, from transmission

to transformational, between those who call for "relevance"

(Tillinghast[39]), and for children to be conceptualized as

thinkers and problem solvers, (Hockersmith[40]), and, those who

subscribe to the notion of the deaf as in need of treatment.

The orientation toward education of the deaf is further

highlighted by Livingston[41] (1986) who states of language

acquisition that "...deaf children of hearing parents arrive

at school only to begin the language acquisition process...for

such children, language is not acquired but is 'learned' in

'language lessons' where the vocabulary and structures of

English are taught according to one or another 'language

curriculum'". Livingston goes on to echo Carver, Woods,

Woods, Griffiths and Howarth and Smith as she proposes that

Quigley's and Kretschmer's assertion "that the primary goal of

education for the deaf should be literacy in English" should

be accompanied by a further primary goal of "thinking and

learning through the development of meaning-making and

meaning-sharing capacities". Livingston[42], like Carver, calls

for active involvement of children in a problem solving

approach supporting the positions above as she states, "When

'language instruction' is not the direct focus of attention,

children actively use language to make and convey meaning about the content they are engaged with. When students use language in real, novel ways on their own, they are learning the language". The non-intentional and informal teaching situations which are essential to Bruner's and Vygotsky's theory of learning and mental development are, in this thesis, the theoretical roots of drama-as-method.

It is clear from a review of the literature that there exists among some researchers and educators of the deaf the view that children should be conceptualized as active learners, problem solvers and thinkers. It is also the case that drama activities have been used by teachers of the deaf, even to the extent of wide use in the view of Davis[43] and Timms[44]. The development toward socio-cultural psychologies evidenced in the writings of Carver and Woods, Woods, Griffiths and Howarth, (and others) informed and underpinned by the work of Bruner, Vygotsky and Friere, indicate a strong connection between those who advocate such approaches and the philosophy of drama-as-method. However, the types of drama activity that can be located historically in the literature available are designed to implement existing curriculum such as a programme or course of study only. To train teachers of the deaf to implement drama-as-method to not only implement programmes or courses of study, but also to realize that implementing drama-as-method means to create curriculum, is a significant shift in defining what curriculum is.

In the development of his Laboratory School, John Dewey's curriculum (1896-1904), "...had two dimensions: the child's side (activities) and the teacher's side (logically organized bodies of subject matter: chemistry, physics, biology, mathematics, history, language, music and physical culture)". This two dimensional curriculum as described by Tanner[45] (1991), from her study of the Dewey School, is paralleled by Gilham[46] in his concept of "The 'play' for the children/the 'play' for the teacher".

In drama education, the value of what children already know, what they bring with them to the classroom, is well accepted. Dewey puts best the implication of what the child already knows or has experienced when he states "We must discover what there is lying within the child's present sphere of experience (or within the scope of experiences which he can easily get) which deserves to be called geographical. It is not the question of **how** to teach the child geography, but first of all the question of **what** geography is for the child" (Tanner[47]).

Neelands[48] echoes this position as he states the separation, "In schools that foster a traditional curriculum, superior status if often attached to those disciplines/forms of knowledge which clearly separate the scientific (in the broadest sense) from the personal and intuitive". The view of learning which is dominant in drama in education is one which "firmly recognizes the child's own resources for learning as valid and useful tools for classroom use. Children are not seen as passive recipients but as active meaning-makers

(ibid). This echoes Livingston's call for meaning-making, meaning-sharing capacities. However, according to Johnson, Liddell and Erting (1989), the view of the child coming to drama in a deaf education context will not be congruent with Neelands[49] next assertion that children "...have already made considerable learning progress in their immediate environment before they ever come to school" (p. 2). The literature states that deaf children of hearing parents in particular come to school with much less than their hearing counterparts who have had a linguistic symbol system to mediate life experiences and knowledge with. However, studies of deaf children's play reveal that deaf children do not play at a qualitatively lower level than their hearing counterparts, but only at a quantitative level is there significant difference (Lynne Firsel Mann[50]).

To compensate for these deficits, Maxwell[51] states, "Teachers of the deaf have an additional responsibility to provide information and experiences that regular school teachers can usually take for granted". Indeed, as Maxwell goes on to say, "Too many years have passed in linguistic isolation. We have to teach 'non-school stuff', also. Some of us have felt the need to **inform** the children so strongly that we have had to bypass language teaching, feeling language actually impedes learning information". The felt need to give information about the world and to provide experiences before language can be taught is indeed a great difficulty as expressed by this professor. Maxwell calls this information "non-school stuff"

meaning that knowledge and experience which Neelands refers to
(hearing) children bringing to school. However, the very
label "non-school" indicates a curriculum position in which
what children already know, and school ways of knowing are in
conflict. Maxwell goes on to say "School must mean, first of
all, reading, writing and ciphering (arithmetic)", but goes on
to say that "Recent changes have seen the school more and more
taking responsibility for immediate world knowledge from the
home. Schools for the deaf have that responsibility more
surely than other schools" (ibid).

The implementation of drama-as-method in which the background
experience and knowledge of the children is a vital part, will
need to take note of the dearth of background knowledge felt
by teachers to be the case due to the limited language
capacity of deaf children.

The orientation toward curriculum in which drama makes sense
is one in which the two 'plays' of children and teacher are a
dynamic system rather than separate systems of knowing and
experiencing. The use of drama-as-method, to implement
curriculum, is dependent on constructing opportunities to
learn through what Friere[52] has called a "dialogic approach to
teaching and learning", as opposed to "anti-dialogical" for as
Friere[53] states, "Without dialogue, there is no communication,
and without communication, there is no education". Carver[54]
states, "This is an especially important observation as
dialogue provides the pragmatic support crucial to
communication and linguistic competency". Such a dialogical

approach to curriculum would not make sense in a transmission
ideology where, as has been stated, a one way process is the
model.

As Friere and Shor state[55], "Dialogue is a moment when humans
meet to reflect on their reality as they make it and remake
it". They further state that "...to the extent that we are
communicative beings who communicate to each other as we
become more able to transform our reality, we are able to know
that we know, which is something more than just knowing". The
use of dialogue approaches is one in which, "...the object to
be known is not an exclusive possession of one of the subjects
doing the knowing" (ibid). This has implications for the
teachers cooperating in this study. As Friere and Shor
state[56], "knowledge of the object to be known is not the sole
possession of the teacher who gives students knowledge in this
gracious gesture", rather, "the object to be known mediates
the two cognitive subjects. In other words, the object to be
known is put on the table **between** the two subjects of knowing.
They meet around it and through it for mutual inquiry" (ibid).
This mutuality supports Smith's view that learning be a shared
task with pupils and teachers as equals.

Cecily O'Neill[57] states, "Of the many teaching strategies
likely to promote dialogue, the approach which has the
greatest potential and yet is the least often used is drama in
education - where students and teachers co-create fictional
roles and contexts, in order to explore and reflect on some
issue, concept, relationship, or event". O'Neill goes on to

state that "This kind of drama is a complex, many faceted process, a shared learning experience...little to do with the kind of 'creative dramatics' which may focus on individual pantomime, skills training, the re-enactment of a story or the presentation of an improvised play" (ibid), as in the Rickard's example. It is clear that the type of drama activity cited in the literature of drama in deaf education is of this latter type.

The researcher has drawn upon those deaf and hearing educators of the deaf who call for approaches to education of deaf children in which the children are conceptualized as: active participants, problem solvers, thinkers, bringing what they know and getting that active on to what is to become known through a dialogical approach to education in which the teacher and students learn together in a shared collaborative approach. This begins to identify a sound basis for the implementation of drama-as-method.

A further view of a psychological nature needs to be drawn. As Dewey[58] wrote in "The Psychological Aspect of the School Curriculum" (Dewey, 1897), "Geography is not only a set of facts and principles which may be classified and discussed by themselves; it is also a way in which some actual individual thinks and feels the world. It must be the latter before it can become the former". As Tanner points out, "Each subject is not only a body of facts but a form of living personal experience". The implication for teachers therefore is to begin from the present sphere or scope of experiences which

the child can easily get, as Dewey stated. So often, and as has been quoted from Maxwell[59], this is regarded as non-school stuff invalid in the 'real' work of teaching. From a Vygotskian perspective on learning and development, in which learning occurs first on the inter-psychological plane then becomes the property of the child on the intra-psychological plane (Vygotsky[60]), what the child knows, makes and shares is a vital part of the dialogue approach. And as O'Neill[61] states, "If we are to establish in our classrooms dialogue which is creative and reflective, we must consider...the kinds of **relationships** which will make it live" (my bold).

Using drama, means dialogue, "Since dialogue is at the heart of every dramatic encounter..." (O'Neill[62]). The educational implications of the dialogue approach, for the teacher, are how to set up such relationships, so different perhaps from one's regular classroom practice. What are the potentials of a dialogue approach, is not telling children enough?

The work of Vygotsky is increasingly important in appraising teachers of the value of drama. Davis's[63] article on Drama Learning and Mental Development proposes that "early approaches to development through drama were flawed by false theories of mental development", and he argues for a Vygotskian perspective of mental development in which "For Vygotsky...the role of adults, (and peers as well), is crucial". Woods, Woods, Griffiths and Howarth[64] state in their major work "Teaching and Talking to Deaf Children" (1986), their "...theoretical roots are to be found in the ideas of

Vygotsky (1962) and Bruner (1966, 1983)". Of particular
interest to this study of drama-as-method in deaf education,
is that they point out that "The central feature of Vygotsky's
and Bruner's approaches to the study of the human mind is a
fundamental emphasis on the role played by adult-child
interaction in the **formation** of intelligence and competence"
(ibid, my bold). This study, being concerned with
illuminating the problems of teachers of the deaf implementing
drama-as-method is concerned with how teachers of the deaf may
conceptualize teacher-child relationships, and also how they
may be changed and oriented toward the joint approach
referenced earlier from Carver, Friere, Smith and Woods, Woods
and Griffiths and Howarth.

The work of engaging teachers of the deaf in the
implementation of drama-as-method, which may require
significant changes in the teacher, is not assumed to be an
easy task. The kinds of relationships suggested by a
Vygotskian perspective may be quite different to the
cooperating teachers' stance. The literature of deaf
education referenced certainly attests to this probability,
indeed it is highly likely that the cooperating teachers will
find such approaches quite new, especially if they are
transmission oriented.

Neelands[65] has already attested to the "awful tragedy" of the
transmission model (1984). He proposes a different set of
relationships at work in drama, a model which creates the kind
of relationships O'Neill calls for, in which both the teacher

and children are in dialogue with each other <u>and</u> with the curriculum. As curriculum theorists point out (Miller & Seller[65], 1986; Eisener and Valance[66], 1974), such models can be found in transactional or transformational orientations toward curriculum. The conceptualization of the children as learners, in such a setting, mean that the "role of the teacher", the "learning process", the "learning environment", "educational aims" (to some extent) and how "evaluation of such learning should be carried out" (Miller & Seller[67]), may need to change if the teachers of the deaf orientation is divergent from those in which dialogue and so drama-as-method make sense.

In searching the literature of deaf education for orientations which lay a firm foundation for the innovation of drama-as-method to make sense, a holistic, problem-solving, active learning approach, in which learning is a collaborative and shared experience has been located. The widening of the scope of curriculum is called for, and greater access to it for deaf children. Low expectations, a result of the values and attitudes of those who educate deaf and hearing impaired children, has been cited as a problem. The style and quality of the educational setting and the manner of communication, as opposed to the method, are identified as the real focus. The deficit model of deaf education is rejected in favor of the positive model, in which teachers expect children to be able to succeed.

The kind of classroom imaged through the above, while acknowledging deafness (the inability of individuals to fully acquire spoken linguistic skills through their auditory channel), is not a classroom in which deafness drives the pedagogical stance.

Carver[67] has stated, "It may be that deafness is not just a biological or genetic problem but also a socially constructed one". The researcher invites teachers of the deaf, cooperating in this study, to follow Webster's[68] suggestion, that "...it may be more effective to modify the learning situation than the child", and Wallace[69] (p. 71), who notes, "Education of the deaf would be greatly enhanced if educators viewed the deaf students as active learners". Carver[70] states, "While there is a connection between hearing loss degree and the reading and writing abilities of deaf persons, it does not follow that deafness is a direct cause of illiteracy in deaf persons...the quality of teaching also plays a crucial role, and the deficit model orientation of so many teacher-training programmes is probably the chief factor why so many well-intentioned teachers have failed". Carver goes on to state, "Dialogue has been identified as crucial to the educational process, and if teachers do not communicate in a **manner** that can be easily understood and utilized...then there is neither dialogue nor education" (ibid, my bold).

Woods, Woods, Griffiths and Howarth[71] state, "It may prove to be the case that the basis for successful communication and learning lies in the **manner** rather than, or in addition to,

the mode of communication" (my bold). They go on to suggest that "looking systematically at 'processes' of communication and teaching...", is where answers will be forthcoming (ibid).

The researcher acknowledges deafness as a factor in this work. However, the focus of this thesis is on moving teachers of the deaf from a traditional, transmission orientation, toward a transactional, problem solving, holistic, heuristic approach in which drama-as-method makes sense. If the implementation is to be effective, the teachers must change the relationships in the classroom from controlling positions, with children dependent upon them, toward one in which children gain increased self-regulation, with the teacher as servant to the process of education. How can teachers be trained or facilitated to do this, for teachers may assume that this change is either not possible or desirable depending on their orientations.

Freire[72] states, "We don't convert ourselves just because of some speeches we hear...there have to be some levels of practice to make the transformation, moments of experience that make the conversion" (1987). The approach to creating such relationships in this research is therefore a practical one. Shor[73] states about such changes, "What many teachers want to know is how much extra work is involved, what new things do I have to learn? Traditional methods, the transfer of knowledge approaches, are burdensome precisely because they can't work! They produce a tremendous student resistance we have to trek through in class. The dialogical method is work

also, but it holds out a potential creativity and breakthrough which gives it unusual rewards, mutual illumination" (1987).

In Jardine's[74] work on Play and Hermeneutics, he states, "The underlying interest in this form of understanding is the accomplishment, development and risk of intersubjective understanding". He goes on to state, "Hermeneutic understanding is essentially dialogical, since mutual understanding presupposes at the outset that more than one voice is heard" (ibid). The classroom should be neither univocal, as in the traditional transmission orientation, nor should it be that people are replaceable with others. All children are important in the drama process with the teacher in a joint collaborative activity. What is to become known, as Friere states, is put on the table between teacher and children and children and children. And as Shor has pointed out, it is a creative process of coming to know, rather than transmitting to children as passive receivers. This active participation in dialogue is created through the dramatic encounters in The Labrador Project in this study.

Jardine's "risk of intersubjective understanding" is further illuminated by Rommetveit's work on the Architecture of Intersubjectivity[75]. He states, "Communication aims at transcendence of the 'private' worlds of the participants. It sets up what we might call 'states of intersubjectivity'". Rommetveit has argued that investigators "overlook the issue of how communicative behavior creates and transforms a situation" and that they have focused "instead on how an

utterance simply adds to pre-existing information"
(Rommetveit[76]). For the creative partnership in drama, between
teacher and children, as Rommetveit states, "The problem of
intersubjectivity becomes...a question concerning in what
sense and under what conditions two persons who engage in a
dialogue can transcend their different private worlds".

The concept of the "play for the teacher/play for the pupil"
(Gilham[77]) further illustrates how children and adults define
situations differently. Wertsch[78] proposes that an adult and a
child operating in Vygotsky's zone of proximal development,
often bring divergent situation definitions to a task setting,
and may be confronted with severe problems of establishing and
maintaining intersubjectivity. Davis[79] states, "For
Vygotsky,...the role of adults, (and peers as well), is
crucial...what the child can already do demonstrates the end
products of development, whereas what interests Vygotsky is
what is embryo, what is maturing, the 'buds'". The Zone of
Proximal development is the distance between the actual
development level as determined by independent problem solving
and the level of potential development as determined through
problem solving under adult guidance or in collaboration with
more capable peers" (Vygotsky[80]). As Woods, Woods, Griffiths &
Howarth have taken the same position as Davis in recognizing
the importance of child-adult interaction as the source of new
knowledge and competence, there is a significant connection
between the psychological roots in both deaf education and
drama. Such a position toward teaching and learning, and the

construction of learning opportunities, require particular
kinds of relationships in the classroom to make dialogue
possible.

The challenge for the teacher working in these ways,
recognizing that children are defining the situation in ways
differently to the teacher is, "to communicate with the child
such that the latter can participate at least in a minimal way
in inter-psychological functioning and can eventually come to
define the task setting in a new, culturally appropriate way"
(Rogoff and Wertsch[81]). They further state that "This process
begins with the adult doing most of the cognitive work", and,
"This phase is followed by one in which the adult and child
share the responsibility. Finally the child is asked to
perform independently". In the Labrador Project, for example,
part of the function of the teacher-in-role as Mendoza is to
structure for this to happen through lowering status to the
one who does not know. The work of Bruner and his concept of
scaffolding supports Vygotsky's approach and is also at the
roots of the work of Woods, Woods, Griffiths and Howarth. If
the metaphor of scaffolding is useful, it is so because we
also remove scaffolding when it is no longer needed to support
the building, and as Rommetveit suggests, "...a listener often
must create background knowledge as part of 'what is made
known' in communication. That is, an understanding of the
activity setting emerges for the junior participant as a 'by-
product' of communicating in it" (Wertsch[82]). And as Wertsch[83]
states, "When interlocutors approach a setting with dissimilar

situation definitions, it may at first be difficult to see how they could carry on effective communication. After all, they represent many aspects of the setting in quite different ways...Intersubjectivity exists when interlocutors share some aspect of their situation definitions". It is here that the teacher-in-role convention is a most useful device for changing the relationship between teacher and children. In Woods, Woods, Griffiths and Howarth[84], the comparison between teacher control and child response, concurs with the work of Wertsch, Minick and Arns[85] who state from data gathered during experimentation with the Vygotskian approach to problem solving, that "The higher the level of adult's direct responsibility, the lower the level of participation required of the children". Woods, Woods, Griffiths and Howarth similarly state that more emphatic teachers gain significantly less response from children. If we are to conceptualize children as active participants, as problem-solvers and thinkers, central to the learning process, then the teacher must be able to recognize the value of dialogue relationships, and encourage their children "to take over responsibility for tasks even when they are not yet able to perform them correctly" (Wertsch, Minick and Arns[86]). This also applies to groups of children as well as individuals. In the theory of learning and development of Vygotsky, groups can think and remember as well as individuals, which is central to drama activity.

The most difficult challenge for the teacher who is to implement drama methods, is to be able to imagine a very different set of relationships in the classroom from that which she is used to. If the teacher is to create relationships in which joint creative collaborative activity is to be established, in this case using drama-as-method, the teacher must significantly alter those relationships which constrain this possibility. Practically, these changes may be simply the acceptance on the part of the teacher that she is not the one who knows, but the one who does not know. If children are to take strategic responsibilities in the work, then the teacher must be able to give that and refrain from carrying out the task herself. She must be able to examine the work situation to see what the minimum is she has to do to be successful as opposed to the maximum, and also, she may become engaged in different tasks as teacher as opposed to the ones she is currently used to. She may become a 'dogs body', a 'fetcher and carrier', as opposed to 'director'. The use of the teacher in role in drama brings a broad range of conventions (Neelands[87], O'Neill[88] and Lambert, Heathcote[89], Bolton[90], Morgan and Saxton[91]) through which the teacher can be facilitated in changing her status in the classroom, and through this the defining of the communication setting.

While teachers may intellectually grasp these conventions, the implementation of them in classrooms where the communication setting is well established and 'comfortable' may be more difficult, for "the process of implementation means change at

the personal level as well as the administrative or managerial" (Miller and Seller[92], 1985).

The background to this thesis connects the work of those in deaf education and drama who favour socio-cultural models of learning and development with psychological roots in joint collaborative approaches to education of the deaf. The central elements of these positions are active participation, problem solving, and relationships between teacher and children which reflect concern for making dialogue central to the learning process.

There is such a strong potential here for drama-as-method to enable teachers to be successful as long as the implementation process can be developed appropriately. To imagine that this work could be implemented through a two-day workshop would be to court failure, for change takes time, support and care, and it is with this awareness that the researcher enters into the task of training teachers of the deaf to implement drama methods.

In the implementation of drama-as-method, classrooms and teachers will have to change. Such change cannot be brought about without being able to imagine what one's classroom might look like. So I turn to Suvorov[93], a deaf and blind teacher of the deaf and blind, who quoting Vygotsky, states, "Correct understanding of reality is impossible without a certain element of representation, without a stepping-back from reality, from those direct, concrete, unitary impressions by

which reality is represented in the elementary acts of our cognition". It is the stepping-back which enables more capacity to see that which in real life we cannot because we are too busy living it, as Heathcote states. However, change comes about through the ways in which we "re-approach" that reality (as Suvorov states) and in reflective practice lies the potential for the transformation of our educational practice and our ideologies. Therefore, this study recognizes, because of the lack of research on drama-as-method in deaf education for implementing curriculum, that the practice of the teachers, as they implement a drama-as-method project, becomes a necessary further illumination of the problems.

The problems of training teachers of the deaf to implement drama-as-method have been partly illuminated in this chapter. If the teachers cooperating in this study conceptualize the children as passive, unable to engage in creative problem solving, as thinking active learners, then the orientation of the teachers is in itself a major problem and barrier to the implementation of drama-as-method.

Though deafness brings language and communication problems, far greater weight has been given to the quality of the learning environment, the style of teaching, the necessity for meaning-making and meaning-sharing opportunities, and teaching and learning as a shared task in which dialogue is central. Indeed, the literature, which provides the foundation for this innovation of drama-as-method, is far more concerned with the

provision of learning environments in which <u>participation</u> in language mediated activity is available. The ways in which these participative opportunities are designed, are crucial to the educational experiences on offer to deaf children. It is clear that the literature cited is critical of transmission and deficit model orientations to deaf education. The task of training teachers of the deaf to implement drama-as-method is, therefore, dominantly a re-orientation toward transactional and transformational approaches, in which drama-as-method makes sense. As opposed to an examination of the problems of deafness on such methods, it is the problems of orientation of teachers of the deaf toward the education of deaf children which is the focus and the effective modification of the learning situation as opposed to modification of the child.

The following chapters deal with the practical implementation of The Labrador Project, and demonstrate that this is indeed the case.

Chapter Three   Toward an Implementation Plan

The Labrador Project was presented to the intermediate
teachers at a first meeting during the Fall of 1987 with a
view to implementing the Project in the Winter Semester of the
school year. The outline which was presented to the teachers
is presented in Appendix one. The presentation of the outline
was carried out following an initial meeting with the
intermediate department teachers during which it was explained
to the teachers that the researcher was interested in
discovering whether teachers would be willing to become
involved with such a Project. The outline of the Project was
provided for all teachers present, and it was suggested that
they take some time to read the outline prior to a second
meeting during which the researcher would be available to
enter into discussion about the Project with them.

The Second Meeting.

Following the presentation of the Project Outline, the second
meeting revealed a number of quite serious responses. Many of
the teachers wondered what the document meant and found it
confusing. The type of document was clearly problematical as
it did not include clearly stated linear developments. Indeed
the document is purposely open because it was the intention of
the researcher to work from an open stance rather than a
transmission style, telling teachers what they had to do. As
a result the teachers found the document too open and lacking
clear direction. The teachers' response was understandable

and reasonable however, as it appears that the dominant orientation toward curriculum is a tightly ordered approach in which 'what happens next' is quite clearly pre-defined. Therefore the document appeared to the teachers to be very loose and even chaotic.

Other responses which were more disturbing to the researcher included a questioning of why I was undertaking the work and whether or not the Principal had agreed to the work taking place. I explained to the teachers that I had asked permission of the Principal to approach them on the matter of the Project. A further area of response included a questioning of the researcher's own qualifications in working in the context of deaf education. This was clearly of concern to the researcher and explanation of how the researcher was defining the situation was needed. It was clearly stated by the researcher that in that area he was unqualified in the field of deaf education. However, his role was that of a drama specialist rather than conceptualizing himself as a trained educator of the deaf in any way.

The teachers' concerns in this first meeting were in the following areas. First, whether or not the innovation had the blessing of the Administration of the School, particularly the Principal, and secondly, whether the researcher himself knew what he was talking about based on his lack of qualifications in deaf education. Secondly, concerns ranged in the area of whether the proposed drama project would divert the teachers away from what they really had to do which was teach the

curriculum, get through courses and programmes of studies, in order that children could successfully reach the end of the academic aims and objectives of the year. The researcher gathered from this that the teachers' assumptions about drama were "extra-curricular" as opposed to curriculum experience. Thirdly, concerns were expressed, though an interest in trying the Project and entering into the work was also present, about a lack of experience in "acting" and "dramatics", also revealing assumptions about drama on the part of the teachers. Fourthly, concerns were expressed about the outline itself which for teachers appeared not to "know where it was going". This was also taken by the researcher as an understandable response, as the outline does not include particular coverage of curriculum areas such as reading, social studies or science.

An emerging problem for the researcher was the outline document. How to write a document which was not so thick that teachers would not read it, and not so thin that it would leave the reader confused. It was also the stance of the researcher that to write a document which answered these concerns at the outset might appear to be prescriptive and that teachers would not benefit from being "told what to do". The researcher wanted to approach the implementation process in an open way through which teachers, who cooperated in the study, could more easily take ownership of the Project through involvement in developing the curriculum areas in it. Also, the researcher was aware that overuse of technical jargon at

this stage might simply mystify that which he wanted to lure teachers toward.

Further concerns expressed clearly that teachers felt an enormous implication for the amount of work which they assumed was being asked of them. Some assumed that they were expected to take the outline and "just do it", without assistance of any kind. The researcher, in reflection, acknowledged this as a reasonable response simply based on teachers' previous experience of implementation as an event, characteristic of a transmission orientation, as opposed to a process. The researcher explained that he would be available as much as was humanly possible to work directly with the teachers as they implemented the Project. The sense from those who appeared to be taking a more positive stance toward the invitation was that they would welcome support and help in doing the Project.

This first meeting ended on a somewhat confusing note, the researcher feeling that he had failed to approach the teachers appropriately. The responses at times had been quite direct from teachers, even personal toward the researcher, and this feeling led the researcher to consider removing the Project from the context as there appeared to be a quite hostile response from some teachers. The researcher left the meeting feeling quite at a loss as to how to proceed, and that the teachers had been too quick to jump to conclusions, assumptions, and at times appeared to be suspicious of the researcher's own motives and desires.

A surrogate observer later informed the researcher that further responses had been even more directly expressed about the researcher. The meeting ended with the researcher inviting the teachers to take the time they needed to read the outline, as some had not, and to meet again to probe further their concerns, and the researcher would attempt to answer them.

This initial meeting was a significant moment for the researcher for it was at this stage that the initial contract to enter in to the Project was being created. He believed that to approach the teachers in anything other than a responsive way would lead to himself potentially taking on a more directing role than he wanted to. He did not want to be made to take the role of 'teacher' in the traditional sense and lead teachers through a series of traditional processes, directing them and telling them what to do. Rather, the researcher wanted to function as a co-worker and colleague rather than outsider carrying out an objective study of an a priori hypotheses. The researcher felt that this kind of relationship would, in the final analysis, lead the teachers away from ownership of the Project and himself into a directing role. However, this question of "outsider" was clearly problematical. As a teacher later stated in interview, "Well because everybody had their backs up...I think you were attacked because you were an outsider...you were not a teacher of the deaf!" (Teacher interview). A further complication to this response was, while the teachers'

perceptions of the researcher were informed by this lack of 'teacher of the deaf' label, because of their lack of understanding or experience in drama and their assumptions about drama, they may also have been perceiving a lack of authority in this area too. As a teacher states, "...at that particular time you were not an authority on anything (laughs). You were an Intruder!" (Interview). This last area of concern requires further consideration. Even though the researcher had been extensively involved in the school for the previous two years in developing and implementing drama-as-subject and as event, he was obviously still regarded as an outsider. This confirms the importance of recognizing the role of researcher as an outsider, and that overcoming Shutz's "stranger" concept[1] is about reading the cultural context in which one is making an appearance. There was no apparent transference of insidership due to the previous work, which of course may mean that it had little impact upon the teacher's awareness of either drama or the researcher's skills and knowledge.

The Third Meeting.

The development of the third meeting was more productive from the researcher's point of view. In this meeting several questions were posed by some of the teachers which seemed to suggest a slightly different approach on their part. The questions addressed concerns connected to how the Project would be done, as opposed to why it should be done and whether it had been sanctioned by the administration. What would be

the aim of the Project? The concern with outcomes and objectives led the researcher to suspect that the teachers were still looking for a direct answer, something to get hold of, perhaps as their own curriculum approaches were. Though the outline stated the objective of the Project in a general way, it did not spell out any subsidiary aims as it was the desire of the researcher to engage the teachers in planning what these should be for their children. How will we teach these areas? This concern for teaching particular curriculum areas appeared to stem again from an assumption that the drama might get in the way and that the teaching parts would have to come first in order that the drama would work. A further concern in this meeting was for support which the researcher confirmed he was able to give. It was further pointed out to the researcher that the teachers were very concerned about getting their curriculum covered and that it was intensive and that there was a great deal to get done. They wanted confirmation as they saw it. The researcher confirmed that the question of curriculum areas to be covered would be something that the teachers themselves should make decisions about and that such decisions could change the outline of The Labrador Project to suit the teachers' objective curriculum needs.

A further question from the teacher group concerned the level of language of the outline. The researcher stated that the language was not intended to do anything other than access the teachers to the general idea of the Project and that he

recognized that the question of communication and linguistic input was something that teachers would be concerned about, and that during the planning phase these questions could be deliberated and decisions made about them. In fact, communication mode, though raised by the teachers in later work, was not a concern. The specializing of language for teaching resources would be, however.

Some teachers remained silent during both the first and second meeting and it was difficult for the researcher to monitor their feelings. It was assumed by the researcher that some teachers were willing to participate and some not. Still others may be willing to go part way toward the Project but seemed to require more hard evidence that it would indeed work. Next, a concern was raised about who would "act the parts" of Natana and Mendoza, the two teacher-in-role conventions in the Project.

This concern was well understood by the researcher who explained the difference between acting and the presentation of a role. He was at pains to encourage the teachers, all of whom were showing concern about this convention, to think of the presentation of the roles of Natana and Mendoza not as acting a character as in a play. Rather, the teachers were encouraged to consider the notion that pretending to be someone else would enable them to change some of the relationships between teacher and children in order that the children could become more responsible for the work. This would contribute to changing the communication setting to one

in which the children's voices would be dominant. This in turn led to some teachers expressing skepticism about such an arrangement. They felt that some children would not be able to cope with such an arrangement and that they needed controlled and well defined tasks. The researcher suggested that the outline does not take that option away, as some children, participating in such a Project, could more easily work in the ways they needed to in order to be successful.

The problem of teachers assuming that playing a role was really "acting" was a significant one. The researcher had already considered the importance of models for this element of the Project, recognizing that teachers may be lacking confidence, skills, and knowledge of the teacher-in-role convention. He had already made a decision to involve the drama teacher at the school as a model for the teacher-in-role work hoping that this would be a supportive platform for other teachers to take on the work of teacher-in-role in the Project. For the drama teacher at the school, the teacher-in-role, in a drama-as-method approach, was also a new way of working. However, the researcher felt that the drama teacher would be a more useful model than himself, apart from the fact that the drama teacher is an excellent communicator in American Sign Language, and was willing to take the roles in the Project.

During the meeting the researcher suggested to the teachers that the drama teacher would model the roles of Mendoza and Natana, if that was a useful first step, but that teachers

would still work in-role with their classes but of a less
intense nature, as part of the Expedition Team.

Following the third meeting, at which it was tentatively
agreed to go ahead with the Project, a further development
occurred. Two of the teachers who had expressed interest in
"going ahead with it" were interested also in taking up the
notion of working in a team. The researcher had mentioned
this during the third meeting in response to concerns about
how the Project would be organized considering the groups and
their sizes. In the development of drama-as-subject work in
the school, the researcher had suggested to the drama teacher,
and Principal, that groups of four were too small for drama
and that groups might need to be combined. This had proved
successful, but had created communication ranges and needs
obviously more difficult for the drama teacher than a small
group of four or five. Working with a group of ten or twelve
deaf and hearing impaired children is quite a tiring
experience simply in terms of communication, attention
focusing and the teachers' function as communicator. The
suggestion of two teachers working as a team was seen by the
researcher to solve both of these problems, as a double group
of ten would have two teachers and the drama teacher modelling
in role work on those occasions when Mendoza and Natana were
active in the Project.

Two teachers became particularly involved with the idea of
team teaching and offered to put their two classes together.
In this way they would be able to share the work and also plan

their days together. The question of Project time had not yet
entered the discussions at the meetings, though the researcher
was prepared to suggest that the Project could be run all day,
everyday, for a period of several weeks. He did not do this
at this stage as such a suggestion may have fuelled the fires
of concern for the 'curriculum' which was still the prime
concern for all the teachers. Other teachers in the
intermediate department stayed in their "round" set up, in
which children move from one teacher to another for different
subjects. It was this decision that led the researcher to
believe that for these teachers at this time the Project would
not be as successful as for the two who were going to team
teach. There were many reasons for this belief, not least of
which was the practical problem of meetings between teachers
which the researcher knew would be a vital part of The
Labrador Project. The researcher decided not to challenge the
other teachers' decision to continue to work in their system
because at this stage the Project was unproven and the
researcher himself did not know how the Project would work
out.

The situation then became one of sporadic encounters with the
other teachers and a concentration on the two teachers who
seemed willing to enter in to taking risks necessary for the
Project to work. This decision on the part of the researcher
was justified owing to the size of the operation and its
impact on the organization of the intermediate department.
Those who chose to participate in the Project fully in a team

teaching situation, became the focus for the researcher, together with the drama teacher. Other teachers still became involved but to a lesser degree. It was felt by the researcher that it was not his place to demand that the other teachers should participate, and indeed he did not have the backing to demand this. His focus was the successful implementation of the Project and not at this time negotiating the involvement of the whole department. Also, the researcher recognized that it was not necessary to attempt to involve a large number of teachers at this stage. The acceptance of an innovation takes time and it was felt by the researcher that a small beginning done well would do a great deal to encourage others to participate at a later time perhaps. Also, if the teachers who became very involved were successful, as the researcher believed they would be, then they would sell the approach in a different way than he ever could as an outsider.

The next series of meetings took place over a period of several weeks prior to the point of implementation. During these weeks, the researcher worked directly with the teachers and the drama teacher, developing the outline of the Project which had been presented at the first meeting. The fact that the researcher was working with only three teachers at this stage need not impair any theoretical or practical outcomes for the thesis. Indeed, the focus allowed by this makes it particular and from this general theories may be developed. To try to cover a wide population in such an exercise may make it so superficial as to be worthless.

The researcher began the process of working with the teachers on the assumption and evidence from teachers' comments and concerns expressed in the second and third meetings, that the ways in which the teachers define the situation of their classrooms will have to change if drama methods are to make sense. The conception of the teaching/learning relationship as a process of negotiation (Cosin, Dale, Esland and Swift[2]) suggests that teacher and children bring to the classroom their own definitions of reality and their own understandings of the world. In line with the play for the children and play for the teacher (Gilham[3]), and the concept of situation definition, as used by Wertsch[4] in his exploration of the inner mechanisms of Vygotsky's zone of proximal development, such defining of situations is considered an "active rather than passive activity". If the teachers are to move toward the implementation of drama-as-method to implement curriculum, the ways in which the communication situation is defined, and, who defines it, will need to change. One problem will be, enabling the teachers to shift from a position of defining the situation in a traditional sense and toward enabling children's definitions of the situation to be a valid part of the process of negotiation. In drama-as-method we want children to be more active in the planning of activity, the direction in which activity progresses, and decision making. We want the teachers to become comfortable with their necessary change of role in the light of this conceptualization of the children.

"Mantle-of-the-Expert"[5] is perhaps the easiest type of drama convention for teachers new to drama, as Bolton[6] has pointed out (1979). The problem area for the teachers may be that such a change in status and relationship will significantly alter the communication setting. As research into communication in the deaf education classroom shows[7,8], talk in the elementary classroom is teacher initiated and dominated. This level of teacher initiation and domination will need to change if children are to work with the mantle of the expert and, more importantly for the way in which the communication setting is defined, if teachers are to be enabled to endow the children with expertise.

This will be an ideal position for the teachers to reach toward, as the endowment of expertise will require of the teachers that they re-conceptualize the children as "the ones who know" rather than themselves. An approach to this necessary change in training the teachers will draw from the work of Rom Harre[9] who provides a social constructionist model of human interaction. Harre explores the ways in which communication occurs between children and parents. Harre's model of the parent as "BIG P" and the child as "little c" is perhaps the clearest way of imaging the change required. If the BIG P becomes BIG Teacher, then relationships of status and dominance can be explored with the teachers and possible changes can be imaged. Such a training session could begin to engage teachers in a recognition of the function of the

concern expressed by the teachers about the teacher-in-role
convention.

The researcher identified the teacher-in-role convention as a
problem, not only because teachers assume the convention to
involve 'acting' but, because most significantly, the
convention radically alters the relationships in the classroom
and invites teachers to work in roles of lesser status than
that which they enjoy as 'teacher'. As O'Neill[10] states, "a
bigger problem may be that teachers fear losing control of
ideas in the classroom" (1988). In the same way, asking the
teachers to take roles in which their 'teacher' status is
lessened may be more a problem of the fear of loss of control
or status in the perceptive eyes of the children. The model
of BIG T and little c, reversed to little t, BIG C, may be a
problem area because of such teacher concerns. It is
important to involve teachers in exploring the value of
changing their status in the classroom. As Woods, Woods,
Griffiths and Howarth have stated, when the emphatic teacher
operates in the classroom, there is minimal response from the
children. When we shut up, children speak, is a well known
saying; to actually do it may be more difficult if teachers
conceptualize themselves as having to be 'teaching all the
time' in a maximum way. So, the teachers may also find a
problem in moving from a maximum mind-set to a minimum mind-
set. The researcher will invite the teachers to explore what
the minimum is that they have to do to be successful, as
opposed to the maximum.

This minimum mind-set speaks also to Heathcote's[11] important work on the "...sign, as the basis for all communication". The minimum mind-set which the researcher uses to explore the teacher's role is informed and underpinned by Heathcote's work on the "meticulous selection of sign". The meticulous selection of sign in language and all other means of "signing" (in the dramatic sense as opposed to ASL, or other forms of manual communication) will therefore become a focus for training as The Labrador Project is developed through the implementation process.

The preparation of the teacher-in-role convention is therefore a focus for the in-service work with the teachers. If teachers are to successfully implement the teacher-in-role convention then each role will need to be prepared and teachers "...must know how the role will contribute to learning". (Morgan and Saxton[12]).

The two areas of communication manner and teacher-in-role will be areas of training for the cooperating teachers. However, these cannot make sense outside of a clear sense of the dramatic context into which the teachers are to lure the children. The proposed Labrador Project does not invite teachers to begin in role. Rather, The Labrador Project invites teachers to begin from a position in which they feel comfortable and to come to the understanding of the teacher-in-role as something which makes sense in the development of the Project through the introduction of the role of Judith Mendoza. The initial discussion phase in the project will

therefore become, for the teachers, the exposition of the drama. However, the teachers will need to be aware that discussion in the context of the Project is of a particular type. It is an important part of the lure toward the dramatic context, and a beginning phase through which to tap in to what the children already know about resources, and importantly for the children, to introduce the concept itself. As has been stated earlier from Dewey's work, and applied to this Project, it is not a question of **how** to teach the children what resource means, but first of all the question of **what** the term resource means to the children. Such a starting point means that discussion in the beginning phase of the Project must draw upon that sphere of experience which deserves to be labelled resources by the child.

A problem may emerge for the teachers if what the children already know is as limited as the literature of education of the deaf has suggested, and also if the teachers tend not to draw upon what the children actually know because of that assumption. If teachers think of the children's background knowledge as what they ought to know, rather than what they know in actuality, then this opening phase may not enable the children to make an entry into the drama Project at anything more than a superficial level of "action" as Heathcote's concept of levels of entry states (Gilham[13]). The teachers will need to move beyond an action level and seek potential levels of engagement at motivation and investment levels in relation to the concept of resources.

This raises a further problem area which needs a training element. The discussion in the first phase of the Project requires the teacher to use strategic questioning, not only to involve the children in talking about resources, or that which deserves to be called resources for the child, but also to deepen the children's involvement in the discussion. The discussion needs to take the children beyond a superficial level of involvement and into the reasons why we need resources (the motivation level), and what is at stake if we do not have resources (the investment level). If the teachers see the discussion as only a confirmation of what resources means, then these levels of engagement will not be on offer to the children. The researcher needs to be careful not to insist that the teachers get all the children to become involved at the investment level, as Heathcote states[14], "the 'mixed ability' aspects are easily accommodated...some remaining, as yet, at action thought while others respond to the leader's probing for motive, investment, model and life view".

To enable the teachers to enter into discussion with the children, which has the potential of gaining depth at the levels mentioned, the researcher recognizes the importance of the questioning technique of the teachers and also that questions are, according to the literature, (Woods, Woods, Griffiths and Howarth[15, 16, 17]) particularly difficult for deaf and hearing impaired children. The use of Heathcote's levels of engagement is dependent on a form of negotiation which

involves as Heathcote states[18], "a diffuseness". The teachers'
current practice and approach is to use only closed end
questions, or questions which seek confirmation. The in-
service of teachers will also require input from the
researcher on questioning strategies which enable the teacher
to utilize Heathcote's levels of engagement. Such questioning
skills are quite new to the teachers for a number of reasons
not least of which may be the problems associated with "wh-
type questions" as Woods, Woods and Griffiths[19] have pointed
out. However, the mantle of the expert convention and the
teacher-in-role conventions, as used in this Project, both
require an inquiry approach. The use of wh-type questions is
therefore very important to creating an inquiry mode of
operation or for promoting the children as experts as opposed
to the teacher. For example, the role of Mendoza begins as an
authority role (a high ranking role). However the teacher
playing this role is encouraged to lower that status as soon
as the teacher senses the children are able to take control of
the setting for themselves. Mendoza then becomes the one who
does not know, giving up authority and leadership to the
children as they move toward a position of taking
responsibility for the tasks in the drama project. It is
Mendoza who is then in the "I don't know" role.

Further to the questioning strategies required, the researcher
recognizes that the purposes of the questioning need to make
sense to the teachers. How can access to these functions make
sense to teachers if their dominant orientation toward

teaching is closed ended questioning and a "telling" mode in which the authority of the teacher is the dominant definition of the classroom relationship? Again, the use of Heathcote's Levels of Engagement provides a valuable vehicle for the training of the teachers.

Before the researcher can work on these however, the researcher recognizes that the teachers have no experience in creating dramatic fiction, luring children into that fiction, and continuing the fiction. And, if the drama is to be more than a superficial action level, more than a dramatizing or dramatic playing, but toward Bolton's[20] "drama for understanding", then the teachers must be enabled to discover dramatic potential.

The introduction of drama methods to teachers of the deaf may require models which can be demonstrated through the use of video tape and literature. However, the researcher recognizes that teachers are busy people and if the Project is to be successfully implemented this area of concern must be addressed in a way which can enable the teachers to feel confident in their own ability to create and continue drama activity of the kind used in this Project.

Therefore a way of enabling teachers of the deaf to feel confident in beginning and continuing dramatic fiction needs to be devised in order that teachers can feel able to enter, with confidence, such activity.

The researcher therefore devised exercises through which the teachers might quickly gain access to a way of thinking, through which they might feel confident in handling the "partnership", as characterized by Neelands[21], and the negotiation of dramatic fiction (Neelands[22], Bolton[23], and Saxton and Morgan[24] and others). This involves seeing language and communication as the source of potential drama. As O'Neill[25] stated, "At the center of all drama is dialogue", similarly by taking the reverse of this position, that at the center of dialogue there is potential drama, teachers may be enabled to feel confident if a way of thinking can be developed.

The teacher thinking exercise was developed by the researcher to enable the teachers to discover the promise of drama in the dialogue between teacher and children. The exercise is drawn from the work of Augusto Boal[26].

At the center of the exercise is Boal's exploration of the "Character as Subject or the Character as Object?" In Boal's example of Brecht's assertion that "the character **is not absolute subject** but the object of economic or social forces to which he responds and in virtue of which he acts" (p. 92), lies potential for the teacher in the implementation of The Labrador Project.

If The Labrador Project is to move the children and the teachers beyond a simple action level and eventually toward the level of stance, or why life is as it is, and reach the

potential of developing an understanding of why life is as it is for both the Expedition Team and Natana and for the children themselves, then the teacher will need to be able to focus the drama in ways which lead to deepening the levels of engagement.

The exercise developed for the teachers of the deaf was therefore one which engages the teachers in changing the traditional subject of a sentence toward becoming a subject-object through the creation of new main clauses which created in turn a new subject (and the forces at work on the original subject). In this way, the teachers might discover the potential for drama beyond the action level, how something is done, toward an understanding of why life is as it is.

If, for example, the children suggest that they could be miners of precious metals in Labrador, and the teacher responds, with "O.K., off you go!" then the teacher will have failed to deepen the engagement of the children at a level beyond simple action and the activity will be bereft of motivation. If however, the teacher knows how to respond with, "Sure we can mine for precious metals, but I wonder why Mendoza needs them?", or, "I suppose you have to make money somehow?", then the teacher has the means to engage the children in the most important activity of thinking.

Tapping into the potential level of motivation is clear here, but more importantly, it opens up the opportunity for the children to think, which is a further element in the exercise.

By taking the example further, the researcher may be able to demonstrate to the teachers a way of making space in dialogue within which the children may think, and wonder why. This exercise is described in detail in the section which shows the training and in-service approaches which the researcher used with the teachers (p. 99).

For the drama of The Labrador Project to be successfully implemented, the teachers will also need to explore tension. This element of drama (Bolton[27]) must be present for drama. Teachers may be unused to working in situations defined through tension. Also the emotional, affective domain is asserted to be a problem area for deaf children. Teachers may feel that emotional engagement is not possible or risky for some or all of their children, and indeed the teachers may feel that emotional engagement is something that they may want to avoid. Or, because emotion in learning situations may be a rare level of engagement, teachers may not know quite how to deal with it. It may be a new experience for teachers of the deaf cooperating in the study to see emotional investment from their children which is potential in the drama of The Labrador Project. It will be of interest to the researcher how the teachers respond to the children's emotional investment.

A further problem which may arise due to concerns expressed by teachers is the problem of "Knowing what happens next. Surely somebody knows!" (Teacher interview). This classical problem which teachers who are new to drama methods experience is necessary to explore with the teachers. From the expressed

concern emanates a traditional relationship between teacher
and children. If the teacher is the one who knows, then of
course it may mean in a transmission mind-set, that the
teacher knows everything that is going to happen, simply
because the teacher has made all the decisions and has planned
exactly what is going to happen regardless of what the
children say, do or signal. To enter into a Project in which
the children will make demands upon the teacher, rather than
the other way around may be a risk for some teachers. The
concern for what happens next is more than a problem of the
teacher's security in knowing what comes next. This strikes
at the very heart of the insecurity of a teacher who is used
to knowing, being invited to relinquish such a secure
position. To ask a teacher to move out of the way of the
children as they gain direct access to the curriculum, rather
than through the teacher herself, may lead to a feeling on the
part of the teacher of being adrift in a sea of chaos. This
may be the case until such time as the teacher herself can
feel able to monitor what is actually happening in the
classroom as opposed to what she thinks is happening, or
should be happening. The researcher feels that much support
may be needed in helping the teachers to monitor at the actual
level of children's activity. A further element of this
problem may be that if teachers are not used to monitoring
such activity then they may need help in developing experience
in creating an observing mode during the Project work. If as
has been stated, the teacher feels that she must work at a
maximum level, and has not considered a minimum, then she may

not be able to observe the children as much as she will be able to in The Labrador Project. If this is the case, then the question of what happens next may be even more difficult a concern for the teacher who feels that she has not time to observe. By observation, the researcher means as much processing of the children's activity as is possible, for what the children want to do, and what they need. Until the teacher is able to see the value of this observation, then the question of what happens next may remain the province of the teacher herself.

The problem here is connected to the balance of power between teacher and learner in the teaching learning relationship. If teachers are unused to children making demands on them then they may demonstrate some resistance toward the relationship. Also, often the children may not be able to fully articulate what it is they want to do in a way in which the teacher finds acceptable. Or, when children take responsibility for tasks which the teacher feels they are unable to do appropriately, the teacher may step in and take control too soon and deny the children the opportunity to struggle with the task which they have determined for themselves. If the teacher does this, it will indicate that the teacher has not fully accepted the relationships which have been structured into the drama.

If children make decisions that appear to the teacher as not appropriate, or plainly wrong in the perception of the teacher, then the teacher will have to be able to stand back rather than move in too quickly in a correcting mode. Rather

the teacher should engage with the children in such a way that enables both to enter into dialogue about the issue, or event, or action which the children are struggling with or have defined for themselves, even though the teacher knows that it is not being defined in an adult way, or even a sensible way perhaps. The teacher's role in such situations is to work in ways that enable the children to re-define the situation, the problem, or the course of action which they have chosen. In this way, the teacher will need to be able to do that which Heathcote[28] states as "...appearing to take from the children their ideas, but I'm really giving them their ideas back in an enriched form" (Heathcote, 1983). The Labrador Project provides teacher-in-role conventions through which such teacher functions can be made easier, through low status roles and a range of conventions such as those suggested.

If the teachers have particularly set and comfortable conceptions of their role as teacher developed over training experiences and years of teaching, then changing this role may be challenging. The teachers will have to consider various roles through which they can function as catylist, such as follower, as devil's advocate, the one who cannot make decisions, and so on. The range of roles used in the Project can be seen in the detailed outline of The Labrador Project. If, for example, teachers can not see themselves as any less than "the center of the classroom" or as "needing to tell children" in order for them to learn, then the teachers will

need help and support to look through other frames at the classroom experience.

A further problem connected to the question of what happens next is the speed with which the teacher can respond to the children's needs. Again, if the teachers can be enabled to utilize the teacher thinking exercise (p. 95), dialogue can be continued and enriched, and children will tell the teachers what they need.

A further problem which may emerge at a managerial level, is the speed with which teachers can respond with resources. Two elements of this problem may emerge. Resources used by the teachers of the deaf are often created by the teachers themselves, taking textbook materials and specializing them to suit the needs of the children. Second, The Labrador Project is expected to generate materials not pre-planned by the teacher, but by the children as they respond to the demands of The Labrador Project. Therefore, the teachers may need to be able to create resources quickly in response to demands brought by the children as they experience the Project in the mantle of the expert. If, for example, the children are able to make decisions about direction of study when planning the expedition, the teachers will have to be able to respond quickly and provide teaching resources in order to enable the children to work efficiently.

Connected with the creation of such resources is the teachers' concerns with reaching curriculum objectives. The teachers

will need to be able to locate sites in the Project where curriculum areas can be introduced and developed. In the interests of the flow of The Labrador Project, the teachers will need to feel comfortable that curriculum areas with which they are concerned will be introduced. This may mean that the teachers may want to see the "drama" time as separate to the curriculum study in which they seek to engage their students. However, the Project is designed in order to create a dramatic fiction upon which other curriculum areas can flourish, rather than as a separation. In The Labrador Project, the aim is to see the curriculum and the drama as a dynamic unity, as opposed to separate but parallel systems. If they are seen as separate by the teachers, then there may be a tendency to conceptualize the drama as "acting out what we have just done in class", or as a dramatization of what has been covered "in class". If teachers see the drama as elements to be "done" requiring pre-work in the classroom, then they may fall into a conception of the dramatic encounters as dramatizing classroom work as opposed to having classroom work emanate from them and vice versa. This may be informed by the teacher's assumptions of drama as "extra-curricular" as opposed to curriculum experience, and echo teacher assumptions of the teacher-in-role convention as "acting". Training may need to include an exploration of the role of the teacher in order to facilitate this.

The communication mode of the classroom may become a concern, however the researcher gathered no concerns on this area on

the part of teachers. The question of communication mode,
whether, ASL, Pidgin Sign Language or other SSS (Sign Support
Systems) was not a concern in these early meetings. However,
because the Project conceptualizes the learning process as a
problem-solving and inquiry mode, the teachers may find a
problem here. It may be that the teachers will find
significant difference in the demands on communication modes
because they are working more in group setting with children
involved in problem-solving activities. As Luckner states,[29]
"Recent changes in views of language acquisition have resulted
in a transition from a focus on structure to a focus on
communicative uses of language in real life environments",
(which echoes the pleas of Tillinghast), and that "in this
perspective it is contended that language is acquired rather
than taught". Luckner goes on to state, "As a result,
educators who work with hearing impaired students must give
special attention to the language environment,...".

Because group problem-solving activities require students to
use language to convey their thoughts, ideas and messages to
each other, the teachers may need to consider how to stimulate
children to engage with each other in the problem-solving
activity. If children are unused to working in group problem-
solving activity, the teachers may need to confront the
problem of children's ability or opportunity to carry out
operations in the areas which Pendergrass and Hodges[30] found
lacking in their research on group problem solving, their work
noted that "few interactions had occurred in categories 7-9"

which dealt with, asking for information, asking for opinion and asking for suggestions. The teachers' interactions with the children in the Project may be limited by the children's ability to function in these three areas. However, it may be the case that teachers do not invite responses in these areas. The drama process is a shared experience and collective activity in which group problem solving is an important element. The problems presented by Pendergrass and Hodges may be just as much a problem of the students' perception of the classroom setting as it is of the ability to ask questions. If the children's 'voice' is not used to being exercised as a valid part of the learning process, then this will be an added problem.

A further problem may be that the teachers will not provide enough time for students to become engaged in this way. Indeed, if the teachers do not provide enough "Wait Time" , as Quinsland and Ginkel[31] describe, "Too often, the teachers answer their own questions because of their discomfort with silence or their need to get the expected answer". Also, if children are slow to ask for information, opinions, or suggestions, the teacher may also do that for them, reducing the children's potential levels of engagement in the Project. Of particular importance to these problems is the process of questioning in reflective phases of the Project following action phases of the drama. The children may need time and a variety of activities such as writing and drawing to provide sufficient time for reflection to occur. If reflective phases

are seen only as small segments of the Project, rather than an ongoing process, opportunities may be reduced for the children to see reflection as an enjoyable stage toward new action phases.

A further problem expressed by the teachers is classroom control strategies. When should the teacher intervene and when should she stay out of interaction with the children? If the control of interactional sequences in the classroom differs from the control of interaction in conversational settings, then the children and teachers will experience this particularly in The Labrador Project. As Kluwin[32] has stated "Two factors which account for the above 'fairly common observation' are, relative status of the participants and the topic under discussion". In The Labrador Project, the status of both teacher and children must change. The interactions between Mendoza and the children are conversational within the dramatic fiction, as they are between Natana and the children. The children's status is changed as they work within the mantle of the expert convention and changed further as they progress through the Project and identifiable attitudes emerge. If, at the end of a phase in which the children and Mendoza have interacted, the teachers return to the classrooms and switch the interaction to one more in line with Kluwin's statement that "In classroom interaction, the relative status of the interlocutors is conventionally defined" (ibid), then both teachers and children will experience a separation between the drama time and the classroom experiences which

will further help to separate the classroom work, as
conceptualized by teachers, from the drama fiction of the
Project. As Heathcote[33] states, "...the language of the
classroom is quite particular. No one talks to children as
teachers do in the school environment". However, if the drama
is to be successful, the dramatic encounters between Mendoza,
Natana and the children must be conceptualized as
conversation, dialogue between interlocutors in statuses
different from the traditionally informed classroom setting.
But also, the classroom setting itself will undergo
significant change in this respect as the classroom work
involves the children still in the frame of "expert" rather
than as "student". As Heathcote has stated, "The last thing I
want in my classroom is **students!**" (ibid).

Concerns which emanate from teachers related to classroom
control may also emanate from a perceived distance between the
teacher-in-role and the teacher as teacher. If the teacher
works in role with the children, she may then return to the
classroom setting and switch back into traditional
teacher/children relationship. However, such a switch is less
likely due to the fact that because the teacher has worked in
role with the children, she has the special advantage of
having been within the dramatic fiction with the children and
therefore this of itself should influence the development of
other roles that the teacher in the classroom is able to play.
The teacher-in-role has already experienced, with the
children, the dramatic encounter, therefore returning to the

classroom, she should feel a difference in her relationship to
the children. She already knows what the children have done
or said, so the classroom activity is beginning from a
different starting point anyway.

If teachers conceptualize the teacher-in-role as acting, they
may contribute to control problems simply because of this
conception. If they conceptualize themselves as "not teacher"
but Mendoza, or Natana, then they may relinquish all teacher
status and so authority. The task here will be to enable the
teachers to see the dual mind-set, or "metaxis" (Boal[34]) in
which the teacher works in two worlds at once. This may be a
new experience for the cooperating teachers in which the
conception of teacher-in-role is a vital understanding which
needs to be developed. Not only will the teachers work in
role as Mendoza and Natana, they will also work in role during
that which is called classroom work, as members of the
Expedition Team.

During classroom work, phases in the Project during which the
children are engaged in a wide range of activities, such as
planning, research, writing, drawing, map making and science
experiments, the teacher's role is also changed from the
traditional. Because the children are working as experts, the
teacher must continue to conceptualize the children in this
way. A return to "Teacher" with a BIG T, will communicate to
the children that the communication setting has changed back
again following the dramatic encounter with the teacher-in-
role. In order to facilitate the teachers in taking lower

status roles, some concerns may develop over the need to give the children information in order that the work can be completed prior to the next meeting with Mendoza or Natana. Choice of roles during these phases of work will need to be appropriate, providing the teacher with lower status or lower ranking roles. However, choosing these roles will only make sense to the teacher if the teaching strategy is clearly understood. If the teacher chooses to play the role of a store keeper, in charge of getting the resources the children say they need, then continues to operate as the one-who-knows in relation to the children's work, then this role has not made sense to the teacher. It may be the case that the children will offer some resistance to the teacher's status, and demand of them that they return to the regular classroom relationships and have the teachers tell them what needs to be done, or what they should be doing.

The teacher's expressions of this relationship are numerous, indicating that changing the relationships in ways in which the children are not frustrated may be a problem. Time will be needed to enable the teachers to make such demands on the children to trust them in this relationship, however the desire to "tell" a child what she needs to know, or what she should be doing, may be great. The dependency on teacher echoes the literature and the concerns expressed by teachers themselves.

If the teacher tells children before they have had a chance to monitor what **is** for the children, then they may be confirming

a view of the children as a deficit model. If the teachers place themselves in a telling mode in the work, then they may do the very thing that Hockersmith[35] encourages teachers not to do, "We must stop telling them what we know". This raises the problem of expectation of the children by the teachers.

If teachers determine that what a child has decided is wrong, or not defined in the way the teacher would define it, or, if the teacher tells the children that their ideas are not good enough, then the teachers will confirm upon the Project a traditional transmission oriented stance toward the children. If the teachers engage in too much correcting, they may lessen the potential of the social interaction, conversation and dialogue which underpins and drives the relationships in the Project. Therefore the relationships in the classroom between teacher and children in this Project demand that these are structured for, rather than being left to chance. This means that the teacher's objective is always to enter into dialogue with the children, as opposed to a telling, transmitting relationship in which the children are passive receivers of the teacher's ideas. The pragmatic support provided by the dramatic context is a crucial support to communication in the classroom phases of the Project, therefore to conceptualize the drama as separate to the work of the classroom must be avoided in the training with the teachers.

If the dramatic encounters can be perceived by the teachers as platforms and scaffolds through which to engage the children

in the development of the work, then the teacher can use the drama to stimulate the classroom work rather than suddenly appear to be doing something different once we are in the classroom.

Further concerns may emanate from the use of the environments in the school in which the Project takes place, and these concerns connect with the teachers' perception of drama-as-method overall. The Project is designed to utilize a number of physical settings: the classroom, a conference space, the theatre space, and the library/resource center. These spaces bring different expectations to both the children and the teachers. The signals which emanate from these spaces and the events which take place within them, may signal to children in ways which are detrimental to the continuing convention of the mantle of the 'expert'. Also, teachers themselves may not wish to demonstrate themselves as working in a different status when others are present in such environments. The physical settings of the Project must therefore be transformed in order to signal to the children the continuance of their expertise. If, for example, children go to the resource center in search of information, the Resource Center Teacher should be aware of the Project's values and assumptions and be able to respond to the children in a way appropriate to the Project's demands. The classroom itself may need to undergo some transformation and reflect in its physical arrangement, the frame of 'expert' expedition team members planning a detailed expedition to the Labrador. The Conference Room

setting should reflect the same concerns for signals, creating
an appropriate environment for the first and subsequent
meetings with Mendoza. Perhaps the easiest setting to create
is the theatre itself, however, care will need to be taken
that teachers and children do not perceive this space as a
performance space. Particular care will need to be given to
the teacher's use of the theatre, encouraging them to see the
space as a classroom as well as a performance space. The
latter would be detrimental to the Project, if the teachers
become involved with their work as actors, a label which must
be guarded against.

Teacher's expressed concerns about working in role may be
increased by the knowledge that part of the Project takes
place in the theatre, which for some teachers is a foreign
space to work in. Their assumptions about "What goes on in
the theatre" (Teacher interview) may influence their work in
role as they too will read the signals of that particular
space.

The researcher realizes the vital importance of the visual
channel in The Labrador Project and draws upon the craft
skills and processes of design for the theatre. As Carver[36]
has emphasized, the vital importance of the visual channel,
the researcher draws upon the theatrical 'sign' (Heathcote[37],
Pavis[38], and, Elam[39]), in creating a rich visual context in The
Labrador Project.

The teacher-in-role convention requires particular signalling, in order that children know that the teacher is working in role. In a hearing context, this can be done by "agreeing" as Heathcote states. This agreement, in the form of a contract to enter into fiction, is further developed in this context by using costume and objects appropriately chosen for the roles of Mendoza and Natana. Enriching the potential entry into contract, through the use of costume and objects is an important part of the teacher-in-role work in The Labrador Project. The rationale for such accoutrements lies in the visual processing channel of deaf and hearing impaired children. However, the researcher is also aware that overuse of these devices may create "visual noise" and hamper the children's focus of attention. Costume and objects are therefore chosen with economy in attempting to create significance. The impact of the use of costume and objects, is recognized as a means of visually enriching contractual arrangements between teacher-in-role and children, and also for enriching the context of the drama. Also, in the case of the costuming of Natana, the costume is a significant device in that the teaching resources to which the children gain access through the Resource Center, contain visual images similar to the teacher-in-role as the children discover who Natana is. The process of drama involves a stepping back from the actual world into fiction. The costuming aids this stepping back, into the worlds of Mendoza and Natana, and as the literature and teachers expressed, the world experience and background information of the children may be lacking.

That which may be taken for granted in a hearing context cannot be taken for granted here. The children, it is suspected, will have no awareness of who Mendoza and Natana are, or what they represent. The creation of as rich a model as possible is therefore enhanced by the use of costume and objects through which to enrich the dramatic content.

Teachers cooperating in the study may believe that the wearing of costumes is not necessary. They may feel awkward in using costumes with their children or that using costume will confuse their children. The value of such 'signing' is therefore an important element in the training elements in the implementation of The Labrador Project. Part of the training includes therefore, exploration of the drama-signs used in the Project and their function for both the teacher and the children during the Project.

Apart from costume and objects, the teachers will also need to consider non-verbal signing[40]. This brings the researcher to the problem of dialogue and communication in this special and particular context of drama-as-method in deaf education.

The communication modes adopted by the teachers in The Labrador Project do not achieve significance as a concern until almost the point of implementation of the Project. Choice of modality is informed by an unstated policy of the school which recognizes Total Communication as the philosophy to which the school is committed. However, within this policy is also the qualifier that "Teachers should use whatever

method they feel best with" (Reade and O'Dea[41]). Such a
philosophy enables teachers to utilize a variety of
communication modes, including ASL, PSL, SSS, Voice, Finger-
spelling, Lip-reading and English. This study does not focus
on one or another of these modes as more appropriate than
others, though further research in this area may be an outcome
of this study. Rather, the communication modes used by
teachers are significant in this study only in as much as they
became concerns for the teachers cooperating in it. However,
it is a fact that communication is the prime issue in deaf
education, and as such, in this study the researcher
recognizes its prime importance. In doing so, the researcher
is in a position to acknowledge that one of the problems of
training teachers of the deaf to implement drama methods is
undoubtedly communication skills, as in any other area of
education of the deaf. However, communication skills, and
mode, do not appear as a concern for the teachers during the
implementation process.

Summary.

This chapter began with an outline of the immediate concerns
for teachers during initial meetings, prior to beginning the
implementation process. The researcher has listed a number of
potential problem areas identified through discussions,
interviews and early planning meetings with the teachers, as
well as some problems which are particular to the context of
deaf education. Further problems have been proposed requiring
particular attention in training elements, such as questioning

strategies, and teacher/child relationships, and training elements for drama-as-method have also be cited.

Chapter Four   <u>**The Implementation of**</u>

<u>**The Labrador Project**</u>

The model of implementation created for the implementation of
The Labrador Project draws from the CBAM (Concerns Based
Adoption Model) and the IPM (Innovations Profile Model).
These models are used by the researcher to facilitate a
collaborative approach toward the process of implementation
and also a system of communication which is effective in
enabling teachers to express their concerns and identify
problem areas. The importance of communication between
teachers and researcher is not underestimated.

The Concerns Based Adoption Model "...identifies the various
levels of teacher concern about an innovation, and how the
teacher is using the innovation in the classroom" (Hall and
Loucks[1]). The researcher has adopted the Concerns Sheet
(Appendix 3) as the means of enabling individual teachers to
communicate directly with the researcher, as they feel and
identify concerns and problems. The function of the Concerns
Sheet is to provide the researcher with statements from
teachers which are then analyzed by the researcher and
responded to. Teachers are invited to use the Concerns Sheets
at any time, and to write in complete sentences, so that the
researcher may make decisions about professional development
work and in-service during the implementation of The Labrador
Project. This system allows the researcher to respond swiftly
to teachers' concerns and to identify problems.

The Innovations Profile Model, (Leithwood[2]) "...allows
teachers and curriculum workers to develop a profile of the
obstacles for change, so that teachers can overcome these
obstacles". The creation of the Profile by the researcher, in
collaboration with teachers, then allows the researcher to
design in-service and professional development work in both
the preparation phase and implementation of The Labrador
Project.

The implementation plan is designed to engage the teachers
directly in all aspects of the drama-as-method work. The
researcher has taken the "seven primary components of an
implementation plan" as stated by Miller and Seller[3], in order
to guide the making of the plan and the implementation.

1. The Innovation - Drama-as-Method.
The Labrador Project.

The Labrador Project is designed to involve both teachers and
children in a dramatic fiction, through which direct access to
curriculum is created. The original outline of The Labrador
Project may be seen in Appendix one.

Two drama education conventions are used. First, teachers
work in role within the Project. Teachers present two major
roles, and also work in lesser status roles, with the
children, as members of the Expedition Team. The major roles
are those of Mendoza, the Chief Explorations Officer of the
AEC, and Natana, an Inuit Woman. In the major roles of
Mendoza and Natana, the teachers will work in costume, as well

as using objects and properties to support the dramatic fiction. Secondly, the children work in the convention of mantle of the expert, forming the Exploration Team which travels to the Labrador.

Because The Labrador Project is designed to facilitate direct access to curriculum, teachers work within the project, siting curriculum areas on the Project as the work progresses.

The Project draws upon problem-solving and collaborative approaches, in which teachers and children work together to solve the problems, and respond to the tasks of the Project.

The teachers implementing this Project will need to change from a transmission oriented approach to a transactional one. Rather than a textbook and subject oriented approach, geared to grade level, teachers will need to move toward a creative approach to curriculum, in a holistic paradym. Greater emphasis is placed on the children as active learners, problem solvers and thinkers. Such a move indicates a change from a transmission to a transactional orientation.

2. Identification of Resources.

Because the drama-as-method work is not a new programme but a new method, existing resource materials such as textbooks, slides and other visual aids used currently by the teachers in their curriculum work are available. However, the teachers create resources and are responsive in this area. The swift access to, and creation of, resource materials is activity

expected to emerge further as the Project develops. Also, the researcher anticipates that problems will occur if the teachers rely too heavily on the textbook as a traditional resource, that is, "We have to follow the textbook". This will result in teachers becoming constrained by the textbook approach and unable to respond creatively to the needs and desires of the children as they move through the Project. If teachers conceptualize the curriculum as only the textbook, then the development of the drama work may be constrained. Teachers may feel that they cannot follow the children's directions or interests, because they have to cover only what is in the textbook. Identifying which teaching resources to use during the run of the Project is also anticipated as a problem.

The school has a developing Resource Center staffed by a Resource Center Librarian who is currently engaged in developing a Resource Based Learning Policy for the school. Though Resource Based Learning philosophy is not implemented, or undergoing an implementation plan, the Resource Center is available and is used by the teachers and children. The drama-as-method work is designed to draw on this major resource available to all participating teachers, however the role of the Teacher Resource/Librarian is not yet established in the school.

The drama teacher at the school is a valuable resource. With experience of drama-as-theatre, and drama-as-subject, the drama teacher has skills and confidences to offer to the

cooperating teachers and will be used as a resource through which to in-service these teachers. The drama teacher can provide, through modelling the drama-as-method work, models of behavior of the teacher-in-role, and other drama processes required by the Project during both the planning and implementation phase. The researcher values the opportunity for teachers to be working with colleagues, through which support systems can develop during the phases of the implementation plan and implementation.

The availability of outside expertise which could speak to drama-as-method in deaf education is zero. There are no people in the Province or Canada, as far as the researcher could discover, who specialize in this type of work in Schools for the Deaf. This is also confirmed by Harte's[4] later survey of the use of drama-as-method. The researcher himself provides the drama experience and expertise in this study.

Some resources are new to teachers. The use of costume, objects and properties, and environmental materials suggested in the Project, are gathered or constructed. The theatre space in the school is used for the dramatic encounters with Natana, and lighting and setting is also part of the resources teachers use.

Role Definition.

The teachers cooperating in this study are the central focus for the researcher. As Miller and Seller[5] state, "...the teacher's role may be to remain relatively stable, as is the

case in the implementation of a transmission-oriented programme". In this study, the teachers are invited to be flexible. The Project requires that teachers move from a transmission orientation toward a transactional orientation, therefore, teachers' roles will not remain stable.

Teachers are expected to implement The Labrador Project. However, it is a characteristic of the transactional approach to implementation that changes occur to the outline provided by the researcher, as teachers begin to take ownership of it.

Teachers identify sites, within The Labrador Project, where various curriculum areas may flourish. As the professional development takes place, teachers will see opportunities to cover the curriculum areas they need to cover. (See Appendix 2).

Teachers also contribute to the Teacher Support Group, set up by the researcher. As Miller and Seller[6] state, "Teachers also support one another in the implementation outside the classroom. Discussions among themselves and sharing of common problems provide psychological support to teachers as they attempt to use the new programme". The Teacher Support Group provides a regular setting for discussion, and also the opportunity for the researcher to engage in problem-solving activity with the teachers.

Teachers keep a diary of their experiences during the implementation of the Project. However, the main conduit through which teachers communicate directly to the researcher,

will be the Concerns Sheet. (Appendix 3). Finally, though the Project will demand of teachers that they change their approach, the researcher will invite teachers to bring with them everything they already know and do. It is by getting what we know already active onto what is to be come known, that learning and development is possible. The researcher applies this to teachers as well as to children, and it is important that the teachers do not feel that what they do already is rejected or not valued.

Professional Development.

As Miller and Seller[7] state, "The needs of teachers...and curriculum workers can be addressed in two stages. During the first stage, which begins with the initial introduction of the new programme, there is a need for information and for time to be familiar with the innovation". As Miller and Seller further point out, "Orientations change slowly. If the orientation of the new programme clashes with the teacher's orientation, resistance is inevitable...Opportunities should be provided to allow teachers to interact with each other about the change. Values clarification, consciousness raising, and group-process experiences can facilitate this interaction" (ibid).

However, as McLaughlin and March[8] state, "...not all of the specific details of the professional development programme need to or can be planned before the implementation begins".

During the development of the implementation plan, and the
implementation of The Labrador Project, the following in-
service sessions are presented by the Researcher:

Drama-as-Method.

The session focuses drama as a way of gaining direct access to
curriculum. Neelands'[9] conception of drama as a "lens" is
used to demonstrate to teachers how the dramatic fiction of
The Labrador Project is the lens which focuses the children
and teacher on the curriculum. This session also explores the
relationship of teacher, children, dramatic fiction and
curriculum. The following diagram demonstrates this:

```
Transmission
position         -    Curriculum---<---Teacher---<---Children

                      Children come to curriculum through the
                      teacher.


Transaction
position, using
drama-as-method -    Curriculum---<---Dramatic---<---Children
                                      fiction

                                      Teacher

                      Children come to curriculum through
                      drama. In The Labrador Project, teacher
                      also works in the fiction, in role.
```

Questioning.

This session is designed to develop teacher questioning skills
and awareness of open-ended questioning. Informing the
session through Heathcote's[10] "obliqueness as a form of

negotiation", teachers practised questioning, as other
teachers modelled children's responses.[11, 12, 13]

The Teacher-in-Role.

Teachers are involved in examining the roles in the Project,
their function and purpose. Each role is written about, by
the teacher who will present the role, so that the teacher
develops a sense of what needs to be offered to the children.
Background material for the roles is also identified and
enriched during these sessions.

Teachers model the roles, at first only verbally, before
moving on to presenting the role to colleagues in the
classroom or theatre, as it would be in the actual Project.
The researcher acts as coach and gives feedback to the
teachers as they receive these sessions.

Levels of Engagement.

Because teachers are working with children in a different way,
the researcher introduces Heathcote's[14] "Levels of Explanation"
to them. This enables the researcher to provide teachers with
a way of monitoring the children's activity as the Project
develops. The five levels of engagement also contribute to
the sessions on questioning, in which the researcher enables
the teachers to design questions which could promote
engagement at the different levels. The prime focus, in the
beginning of questioning/levels of engagement work is, if we
ask children only _how_ something will be done, then we are

likely to remain at the action level. We have to ask <u>why</u> something is done to move toward motivation. One model, provided during in-service, is presented in Appendix 4.

What Children Know Already.

This in-service session is carried out with the Teacher Support Group. Teachers are invited to create a list of the children's background knowledge and experiences based on Mike Rosen's[15] list in Neelands work (1984). The purpose of the session is to focus for the teachers that children <u>are</u> bringing a great deal of background information and knowledge. Such information is important in making choices about where to start the Project. The Labrador Project begins with an initial discussion on how homes are heated.

The Sentence Exercise.

This in-service is designed to create a way of thinking for the teachers which would enable them to see the potential for drama quickly. Teachers ask the classical question, "How do I begin?", and the researcher suggests that teachers engage in dialogue. In the dialogue is the potential for drama, as the following exercise, taken from T.S.G. meeting, demonstrates.

Researcher: What objective do you have for your class?
Teacher: To ask questions.
Researcher: So we can place 'questions' at the **end of the**
                sentence,
                 .... questions.

This identifies your <u>educational objective</u>.

Now ask who would need to ask questions.

Teacher: Policemen. Yes, that's a good one, and they are interested in that right now.

Researcher: So now we have the following, as we build the sentence,

..................Policemen.......questions.

What kind of questions do they need to ask?

Teacher: Good ones...searching ones....excellent ones.

Researcher: So now we have,

..................Policemen need to ask excellent questions.

Teacher: Right.

Researcher: Is there any drama there? Can you feel any?

Teacher: Not really. Just asking questions.

Researcher: So we need to find a <u>motivation</u>.

Why do the Policemen need to ask excellent questions?

Teacher: To help the man get his memory back.

Researcher: So, to help the man get his memory back, the Policemen need to ask excellent questions?

Teacher: Right.

Researcher: We have now changed the original sentence, by adding a new clause. We have also changed the original subject (policemen) into a subject/object. And we have a new subject. Now look at the sentence, because we have most of what we need to set up a drama session, and

we have your educational objective firmly in place, so that you will not feel diverted away from that.

First, who will play the role of the Policemen?

Teacher: The children...because we want them to ask the excellent questions.

Researcher: Who will the play the role of the man?

Teacher: I will, because through playing the role, oh, I see, I can control from within the drama, as the children ask questions.

Researcher: You are in the drama, with the children in role, and from there, you will be able to exercise a good deal of subtlety in your responses, stimulating the children to search for questions. You will also be able to make demands on the children, for example by being unable to respond. But also, where do you think this drama will take place?

Teacher: In the interview room at the Police Station.

Researcher: You could ask the children to suggest a 'where' for the context. You see, what is available in this simple exercise, is **context**. We have the 'who' of the context (children in role as Policemen, and teacher-in-role as the man). We also have the place, which either you can suggest or draw from the children. The 'when' can also be negotiated and that leaves the

'what's happening' element of the context, which in this case is the man's loss of memory. All these elements could be negotiated with the children, <u>even what is to become known</u>. For example, in The Labrador Project, after the meeting with Mendoza, a number of jobs will need to be done by the Expedition Team.

Teacher: Food will be the first one!

Researcher: O.K., let us take that one.

................................Food.

Who will be in charge of that, I wonder?

Teacher: (Playing the role of child) I will. I'll be cook.

Researcher: So the cook needs to get food, or organize the food. I wonder what kinds of food we'll need to eat if we are working in Labrador? It might be cold.

Teacher: Because it's cold in Labrador, the cook will have to decide on special foods.

Researcher: The questioning strategy is important if one is going to facilitate the children's ideas. In this example, there may be a number of challenges available, such as transportation of perishable foods. I wonder what will happen to the eggs if we have a rough crossing on the ship? And so on...

The sentence exercise creates, for the teachers, a swift access to the potential for drama. The teachers' response to this exercise is highly positive, as if a light had been turned on. Also, the use of the thinking enables teachers to see how they function with the children during the Project.

Curriculum Orientation.

This in-service focuses on the role of the teacher in transmission, transaction and transformational orientations. Extracts describing the role of teacher are drawn from Miller and Seller[16], and teachers are involved in discussion and reflection on their own orientation in the school.

The Innovations Profile.

The Innovations Profile is developed with teachers as the implementation plan is created. Several discussions and planning meetings involve the researcher in teasing out the different ways of working needed in order to implement The Labrador Project.

Each of the changes, in the Profile, are discussed throughout the planning process, and work on these changes continues during the implementation. As each of the changes are discussed, the researcher seeks to draw examples from the Project to frame practice and modelling. The researcher points out to teachers that, it is not necessary to reach the ideal end of the profile to be successful.

The Innovation profile may be seen in Appendix 5.

Choosing Objects and Properties.

These sessions involve teachers in making decisions about appropriate objects and properties for use in the Project. For the teacher-in-role work, costuming is suggested by the researcher to enrich the visual channel. Also, Natana and Mendoza benefit from using well chosen objects to add to that costuming.

The environment of the theatre is changed for the phases of the Project when children (as Expedition Team members) meet with Natana. Therefore, the sessions also deal with building the environment, not only through using a real tent, and objects such as furs and hunting equipment, but also through lighting the space.

In the case of the teacher presenting the role of Natana, a real fish is used in the meeting with the children.

The focus of these sessions is always on the importance of the visual channel.

Communication - Changing Status.

This in-service draws from the work of Rom Harre[17], (1986). Harre explores the theory of human communication from a Vygotskyan perspective. This social constructionist perspective is used by Harre to demonstrate his view of interaction between Mothers/Fathers and children. Harre's fundamental point is that, learning and development, from this perspective is socially constructed.

The researcher uses Harre's example of interaction between Parents and children, and changes that for the purposes of examining the relationships between teachers and children.

The diagram below demonstrates this.

```
1                              2
   _____               _____

     P       c                     T       c
   _____               _____
```
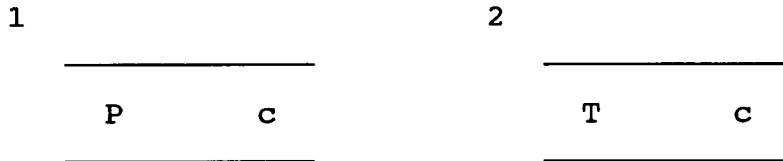
In diagram one, teachers are invited to imagine the type of conversation occurring. Harre points out that Parents often engage in "whole conversations" which require no input from the child. The researcher proposes that the transmission style is similar, and that children become "...black holes", in the classroom where "communication, or speech acts go in, but nothing comes out" (ibid).

The use of Harre's model enables the researcher to facilitate exploration of the role of teacher in a classroom, in the status of BIG Teacher. This enables the researcher to invite the teachers to consider the change in status necessary to facilitate children's 'voices'.

Teachers are invited to change from BIG T, to little t, so that children may become BIG C. The researcher points out that teachers will obviously not work at one extreme or the other.

The use of this model, in the in-service, also facilitates further exploration of the relationship between teacher and children. However, the prime focus is on the change in teacher status. This session also involves reference to Woods, Woods, Griffiths and Howarth[18], and their work on phatic and emphatic teaching. It becomes easier to introduce this notion through the models above.

"Learning from Need" - Dorothy Heathcote.[19]

The researcher invites teachers to view this film of Dorothy Heathcote working with teachers in Nova Scotia in 1983. The value of the film to the cooperating teachers is that they see the best teacher-in-role in the world at work. Teachers are also introduced to the philosophy of Heathcote, as well as seeing Nova Scotia teachers struggling to understand what Heathcote was presenting. The film is used for discussion and projection onto The Labrador Project.

The Structure of The Labrador Project.

The researcher provides a structural analysis of the Project for teachers. This document is used to create an overview for teachers of the whole Project. The Structural Analysis may be seen in Appendix 6.

This in-service further develops the teachers' grasp of the drama approach in The Labrador Project.

The encounters listed in the document (Appendix 7) are each explored and teachers invited to predict what would happen.

This involves the teachers in imaging the classroom, or theatre, and what it might 'sound' or feel like.

The in-service also develops further the change of relationships between teachers and children, and the value of the teacher-in-role convention in achieving such changes.

Teachers Writing Dialogue.

As the teacher-in-role work develops, in preparation and planning activity, the researcher invites the teachers to write the dialogue they imagine will happen when they are with the children, in action.

The purpose and intention of the researcher is to focus the teachers on the language they choose, and also the orientation reflected in the dialogue they create. This way of working enables the researcher to focus the teacher in more detail, as when a live modelling session is used, moments are often lost. Teachers find this exercise most challenging, not only because they are imagining what might happen, but also because it reveals their orientation.

The Labrador Project - from the frame of a participating pupil.

The researcher wrote this document, which can be seen in Appendix 8. The purpose and intention of the document is to redress a potential weighting of the preparation work toward the teachers. The researcher wanted the teachers to gain a

sense of what The Project will look and feel like from a participant's frame.

Also, the writing of the document provides opportunities for the researcher to present children as thinkers and problem-solvers, actively engaged. The document is worked through with teachers, recognizing that it is not to be used as a script.

The Visual Channel in The Labrador Project.

Because of the importance of the visual channel in the context of this study, the researcher created many opportunities for children to process material visually, in the creation of The Labrador Project.

In-service in this area focuses teachers on opportunities for visual processing of material, throughout the Project.

The in-service encourages teachers to write numbers in English, as well as numerically, and to represent dates in the same way.

The researcher encourages teachers to make copies of all letters, received from Mendoza, so that each individual participant can work on them. Also, the researcher encourages the teachers to make overheads of all letters, so that the group can work together on them.

The in-service work also introduces the teachers to the letter writing, between the children (The Expedition Team) and

Mendoza, as a form of dialogue, as opposed to information giving.

The in-service work in this area is focused around the document (Appendix 9), The Visual Channel in The Labrador Project. Each element is introduced to the teachers and discussed.

Timelines.

The development of the implementation plan is carried out over the Fall semester, a period of three months. Professional development work is carried out over this period, and extends into the implementation of the Project during the Winter semester. The Project is implemented over a period of six weeks. During the implementation of the Project, teachers and children work from 8:30 AM through to 3:00 PM, each day of the school week.

Communication System.

It is recognized that a communication system which is effective is needed in such an enterprise. The researcher is the main conduit through which communication between himself and teachers cooperating in the study can function. However, the researcher also recognizes the importance of teachers communicating with teachers. Such communication is essential if teachers are working in teams of two or more, and the creation of meeting time between teachers is difficult. The teachers' schedules do not provide time for meetings. Indeed,

teachers have "free" time at different times, necessitating a
flexible approach to setting up time to meet and engage in
planning and reflective work.

To combat this, the researcher is available as much as
possible, on site, in order to capture as many possibilities
for communication between teachers about the Project. The
researcher also recognizes that creating opportunities for
communication between himself and teachers requires both
informal and formal meetings. The conversation in the staff
room about the Project is as valuable to the researcher as is
the formally arranged meeting.

The communication between teachers, as they journey through
the planning and implementation process is important and the
formation of a Teacher Support Group (TSG) is an important
part of this communication system. Teachers participating in
the implementation of drama-as-method will be encouraged to
attend and participate in the TSG.

The Teacher Support Group comprised of the teachers who are
the focus for the researcher's study. However, as the
professional development work develops throughout the Fall,
other teachers become interested in the work. These teachers
are also invited to join the TSG which creates a group of
seven teachers. (These teachers went on later to request the
researcher to do the same work with them, which lead to the
creation of further Projects.)

The researcher visits the school every day, as his own
University teaching commitments allow, in order to be
available to teachers as much as possible.

Monitoring the Implementation.

As Miller and Seller[20] point out, "The purpose of monitoring is
to gather information related to the implementation and to use
this information to facilitate and support the efforts of
teachers". Monitoring data is collected through the
researcher's observations of teachers and interviews.
Teachers are also invited to monitor the process through diary
keeping and the direct channel to the researcher of the
Concerns Sheets recommended in the CBAM model (Appendix 3).

The values which underpin the implementation of drama-as-
method in this study echo Miller's and Seller's[21] view, that,
"If curriculum leaders work from a transmission position, then
there is little chance for mutual adaptation or, in fact, for
teachers to play any role in the implementation of new
programmes. The transmission position, when applied to
implementation, does not acknowledge the subjective reality of
the teacher; instead, it assumes that the teacher will be a
tool in implementing a new programme". The implementation
approach used by the researcher is transactional, informed by
the summary chart (Miller and Seller[22]).

The most important element in the researcher's role is his
willingness to enter in to the subjective reality of the

teacher and into dialogue with it. Only in this way can the researcher hope to gain a sense of the problems beyond a superficial level. So beyond the concrete and practical elements of the Project's implementation there is a personal struggle of teachers to be successful.

Chapter Five   <u>**Results and Discussion**</u>

The data presented in this chapter represent statements from teachers gathered prior to the implementation plan, during implementation planning, the implementation of The Labrador Project, and, following the implementation of The Labrador Project.

The data are organized under the following headings:

Educational aims

Conception of the learner

Conception of the learning process

Conception of the learning environment

Conception of the teacher's role

Conception of how learning should be evaluated

In section one, commentary and analysis is presented at the end of each heading. In section two, the CBAM headings are used, enabling identification of the concerns of teachers as they move through the implementation of The Labrador Project. Commentary and analysis is presented more frequently as the point of implementation approaches and activity intensifies. Also, more frequent use of the Concerns Sheet occurs, accompanying increases in planning sessions, in-service and the phases of The Labrador Project. In section three, commentary and analysis is again presented after teachers' statements, using the section one organizers. All teacher statements appear in quotation marks.

Section One.

Educational Aims.

"In the Elementary School, though, the conception of curriculum is content, information knowledge, a course of study."

"It doesn't have to do with a person's or a child's attitudinal...a child's self-awareness, a child's personal 'I am who I am'. You spend too much time just pumping in information."

"...the information that we teach them is very...it's knowledge information. It's not attitudinal information. We don't touch those subjects in the classroom...they're not part of the curriculum."

"Spending too much time with information and not enough time with the person."

"They should also have values and attitudes and that's an important part of it."

"Number one is to ensure that there is an adequate mode of communication and in my mind that's a bi-lingual mode, ASL and English."

"They should enable the children to do anything they want to do...if they can communicate...and I say two modes because they're deaf and they have to have a deaf culture. But they also have to live in a hearing world where English, as far as

these kids are concerned, is how they are going to communicate with the majority of people that they work with or have contact with."

"...they really have difficulty in communicating with people except in their own culture, but they eventually have to go beyond that."

"I think that English is very important in the Junior School."

"My theory is that the kids have to be immersed in English in the Junior School so that they can get a certain proficiency in a second language and then you teach it as a second language. Then you worry about the child's first mode of communication."

"Language and communication."

"The language deficit, that's what we're told it is. That's what you go there for, because the kids, and we're told this, the kids are handicapped because they have such a poor language development. And that's what you're here for, to rectify the problem."

"I don't think I'm thinking so much about teaching language. Communication is big and I realize that's why they need interpretation, and why they have misconceptions."

Though the teachers express concern for the teaching of attitudes and values, and self-awareness, it is clear that the orientation reflected in this issue is transmission. The

teachers emphasize information, content, and courses of study, which speaks to a subject matter orientation in which textbooks and learning materials are organized around subject matter. The statements also reflect a prime concern for language and communication as pillars of further learning and opportunity for the children, identifying deficits due to the 'handicap' of deafness as expressed in the statement.

It appears also, that the child is not conceptualized as a whole person, though the statements reflect frustration on this matter, citing the need to give large amounts of information and to interpret this information because the children suffer from misconceptions due to the perceived language deficit and handicap. This latter point echoes Maxwell's statement on "needing to give information".

Conception of the Learning Process.

"There is so much content that you have to get across that you end up, in order to get the so-called curriculum finished...you find that you spend three quarters of your time verbally discussing things with kids, which is too bad. Everything is too rushed."

"When I left University, when I started teaching, teaching was a...teaching was primarily giving students information...that may be through small experiences, but it was giving kids information."

"They come in, you have fifty minutes, and you know you want to get this information across and they start telling you something, and you say, 'Just wait, tell me at recess because I've got to do this right now.' And when I'm finished at the end of the day, and I've done that all day, I feel terrible when I go home."

"The kids have to have a lot of experiences. Not just academic book experiences. I mean personal experiences on a one on one, or two on one level, where you are really internalizing. You get a chance to think about how you feel, not being herded around like cows, where you just go along and you don't have to think and you don't have to feel anything, you just **do it.**"

"The majority will not reach a very high proficiency in English at this stage. Some of the kids should be able to if we teach English as a second language."

"I think we could do a lot better on curriculum because I think we could use more...of a variety of teaching methods than we have in the past."

"I would prefer that they gain actively if they could but I don't know."

"It should be both active and passive, depending on the situation. In any situation you learn. You can sit there like a lump, but you're still learning something, and probably in the next three or four times you do that you might think,

well maybe if I didn't sit there like a lump, something would happen. So they probably learn passively."

"I try not to make it passive because I feel I can direct what they learn, if it's active learning, because you set the situation."

"You don't often know what you teach when it's incidental...this might not be what I want to teach at all, if it's incidental."

"I would prefer the kids to be active...in the stuff I want to teach them, to learn, because I can watch it and evaluate it and feel the kids will learn more if they're doing it. I mean involved in science experiments, getting up and acting the vocabulary, finding it, going to do research. Actually doing something, cooking, drawing, verbalizing the language, not just sitting there and just looking."

"I consider it active when we're using what they did at the weekend and I keep in touch through all that conversation. To me that's active. They're giving language and repeating language."

"Ways to understand the curriculum can come from the child. The child comes in and says, 'I did' such and such at the weekend. I can then say 'How did you do it?', 'Whey did you do it?', use it and then say, well this is the same as...maybe give the theory on shadows or you know, the fact that the sun does not move and the earth does. They come in with something

that happened and I use it to get that concept across without using examples in the book. I am still using the guide, the concepts they should have."

"In fifty minute slots, ten and eleven year old children, they would spend a lot of time sitting at their desks, while I asked questions. I don't talk as much as I ask questions. I never tell...I always ask them until they find the right answer."

"I ask questions to keep them involved, because if they just sit and listen, they're asleep!"

"Asking questions puts them on the spot...then I say, 'Where are you, dreaming again'?"

They will stop and ask each other questions, and they **will** ask questions, and I ask a lot of questions. I say 'Why do you think you said that'?"

"My questions are not difficult questions...yes/no questions. Questions in which the kids can give a yes/no response. I ask a lot of questions."

"A lot of questioning is just repetition of what has gone on too...it's my way of knowing that they are all involved."

"There are a lot of questions to bring their own experiences to what's being done...move from closed to open questions. You wouldn't do it with a child that couldn't cope with it."

"I don't depend too much on the written. That has to be taught and children are really weak in that area."

"I try to use where they are coming from...to use these things in different lessons."

"Mostly through discussion...sometimes out of a unit that's being taught, from their book, right from the textbook. Discussion might center around something that I have to do, and you might get right off the topic because there is something else to be dealt with first."

"What is happening in discussion? I ask a lot of questions."

"The whole language approach, I've always agreed with that approach for the deaf and maybe that came as a result of their language level and I saw the necessity for it. I think we tend to use that quite a bit. And it's necessary because they do not have the written language, so therefore I use a lot of these things through their drawing, through film."

"The kids read, maybe we use movies, pictures, doing researches, using the library, doing their drawings, art..."

"In the classroom, you have formulated what's necessary to do, this before you do that. It's really structured and planned."

The statements demonstrate an intense level of teacher activity, to the extent that what children are bringing (regardless of relevance or not) is lost in the push to get through the content and information. Also, structuring and

scheduling around subjects, in 50 minute segments, contributes
to the feeling of being rushed and the dismay of having
ignored the children's need to contribute, whatever the
contribution.

Though the statements imply a good deal of questioning
activity by the teacher, the questions are easily classified
as closed ended questions which invite only small responses.
Questions are used as a control strategy, or for confirmation
for the teacher. The statements also reveal a further
frustration on the teacher's part, that the children are not
involved at higher levels of thinking. There is a reflection
here of the dependence on the teacher, which emanates from the
statements which illuminate the teacher's feeling of herding
the children through the curriculum, not having to think or
feel but just, "doing it", as if mechanically.

There is some doubt expressed by teachers that the children
could function as active learners, however, the barrier to
this appears to be that the teachers constrain this
possibility because of a misconception of incidental learning,
feeling that they may be out of control, which in turn
reflects the transmission position. Though using what
children did at the weekend is a classical element of teacher
of the deaf training, and perceived as 'active learning' by
the teachers, it is narrow, and, likely to run out as a
resource as well as being haphazard in implementation. The use
of what children might bring with them needs to fit into what
the teacher is objectively concerned with in the textbook, or

in relation to an objective the teacher has to reach in the
curriculum.

Statements also reveal that the notion of a whole language
approach would make sense, and that teachers are prepared to
utilize a variety of teaching resources. However, the
statements reveal a dominantly transmission orientation in
which, though the teachers are frustrated by it, a conception
of the pupils as passive, as opposed to active learners is
created. Also, it is clear from the statements that the
learning process is highly pre-planned by the teacher and
structured around subject areas.

Conception of the Learning Environment

"We have an awful lot of kids here that having information
means nothing to because these kids haven't got anybody or any
way to share their information, and because they're in
residential school."

"They come in, you have fifty minutes and you want to get this
information across and they start telling you something and
you say, 'Just wait, tell me at recess, because I've got this
to do right now' and when I'm finished at the end of the day,
and I've done that all day, and I feel terrible when I go
home."

"The learning environment is anywhere...I often take the
children to the library, to the labs or outdoors."

"The physical environment...the classroom itself is not highly structured. We've sat on the floor, we've sat on the chairs, moved it all around. It just happens to be a place to put your books."

"For the children, they probably find it highly structured because they go in, they have a desk and they sit at it everyday. For them it would be structured."

Conception of the Role of the Teacher

"We're supposed to be the information givers. That comes from my years at University. That's how we were taught to be, we are taught to be that. I can honestly say that I went through University and when I came out I thought I was supposed to give information. And you give it by standing up in front and saying this is it."

"When I left University, when I started teaching, teaching was primarily giving students information. That may be through small experiences, but it was giving kids information."

"You spend too much time just pumping in information."

"Spending too much time with information and not enough time with the person."

"I have really mixed feelings about that...It's being much more than what my taught concept of what a teacher is, because through University a teacher was the person who gave information, and gave you skills on how to gain information."

"The most consistent person with them most of the time happens to be their teacher."

"I feel that I should be taking more responsibility than just a teacher, because these kids have got to develop as people.

"I find myself teaching all day and never talking to the kids."

"They come in, you have fifty minutes to get this information across and they start telling you something, and you say, 'Just wait, tell me at recess, because I've got to do this right now', and when I'm finished at the end of the day, I've done that all day and I feel terrible when I go home."

"You talk in a language that the child is most proficient in to understand you."

"I use everything to teach language...it's not to teach information."

"The concept of curriculum is still to develop the whole child, but you now no longer have the whole responsibility for that. You are responsible for fifty minutes of one subject to that development of the whole child. And it makes it really hard to think of the development of the whole child. So you're thinking science or you're thinking math or grammar...you lose the global picture of the development of the whole child."

"You know that school is, or curriculum is, supposedly development of the whole child but you're only responsible for that sliver of curriculum."

"The whole idea of being...teaching subjects counteracts what you want altogether. At the same time we don't have a specific curriculum that is...there's no curriculum of science for the deaf, for example. You're adjusting your own curriculum, taking a little from this book and that book."

"In most cases, I will follow the textbook."

"I'm not an expert on child development or child philosophy... I have to have a guide somewhere along the way to help me."

"It's pretty flexible...I'd do anything to get a point across."

"Oh, it's bred in us...it's inbred. You are told in training...I do this in my class still. I repeat what the children say for the rest of the class. If I ask a question, they repeat it, I say what they said and ask the rest of the children for the next question. You are taught that in training. You put those children in a semi-circle, so they can all see, and if they can't see, you repeat. If they say it in ASL, you repeat it in English. You are like a reflector of everything that is said. That's what you are taught to do."

"I am much closer, very much closer to the director. I picked that up from the five years I went to University. I was

always taught in that mode. I don't remember doing anything that wasn't in that mode."

"When you get there (in deaf education) you find out that you are supposed to become the adaptor of curriculum, and that the language is the most important because this is the disability, and I can honestly say that the focus does not change enough, because you're still the director."

"The fact that you are supposedly the director and the...it's implied that you are director...the fact that they have no communication. That's understood by all. Not that it's not communication, but it's not a communication mode that's acceptable."

"The language deficit, that's what we're told it is. That's what you go there for because the kids, and we're told this, these kids are handicapped, because they have such poor language development. And that's what you're here for, to rectify that problem."

"A big part of my job is interpreting the world to them. Deaf children have a lot of misconceptions about life and about their world and where they fit into their world and our world. And I feel that's my biggest responsibility...whatever subject I am doing."

"I feel that's my responsibility, to make sure that they get the right interpretation, or, what we have been taught to be, you know, the correct interpretation."

"I feel that giving the kids a chance to talk about things and seeing where they are. Being able to get the misconceptions out and put them into another situation where I am willing to do a lesson. They get to deal with them that way."

"Tapping in to what they know and what they misunderstand."

"I don't see myself as teaching language, teaching language, teaching language. More or less getting ideas and getting them straightened out...that's my job because I think they are limited in that area."

"It's really dealing with every side of them. Like feelings, why are you feeling upset today, or why are you not performing today. Trying to find out what upsets them, and there's a lot of that because of the fact that this is an institution. Not everything you deal with in the classroom is academic."

"When I say curriculum, I'm talking about what's written down, from the Department of Education. What you have to do in your textbook, that you are supposed to cover in a year or whatever, or what they are doing in public school. I'm just thinking of that. I'm just thinking about what's laid out for you to do at a certain grade level."

"You don't teach in the same way as you would in public school, cover these textbooks in a year, and I tried to get to the end. I find within an institution you do not deal with that type of curriculum, there are too many other things going on. With the deaf, I like a looser curriculum."

"I am very teacher oriented. Teacher tells you, and the teacher directs everything."

"I am, and always have been, the type to use teacher directed things and I mean, the kids can give me an idea and I can follow it, but I take control over it immediately."

"I have made decisions coming in, in September, that we're going to do certain activities and use certain materials to get the end result. But this has changed. As you become more comfortable with the profession, you have more experience with the kids, different types of students. They can help you out. They may have a better way of getting to the point."

It is very clear that the dominant conception of the role of teacher is as transmitter in a traditional orientation. Teachers' statements attribute this conception to their initial training experiences and as graduates in special education training for deaf education. There is clearly little flexibility in this conception. However, though this appears to be the case, there is some frustration expressed toward the teaching of subjects which counteract the teachers' desire to work with a conception of the whole child. It is strongly expressed that, the conception of the role of teacher as director emanates from the conception of the children as handicapped, having poor language development and deficits, and this leads to the teachers' role as giving information and knowledge to compensate for this. Teachers state part of their role as interpreting the world to the children, and

rectifying the children's misunderstandings and misconceptions.

The curriculum is conceptualized as what is written down, as opposed to creating opportunities to learn and develop. This confirms the teachers' textbook driven approach, in which high levels of pre-planning are engaged in prior to meeting the children.

Teachers identify the need to be more than 'teacher' (in the traditional transmission sense), because of the special context of the Residential School and the amount of time spent with teachers as opposed to family. The teachers' frustration with content and information-giving emanates from this feeling and teachers see their role as "friend", even family, for those children in residence. However, the teachers feel unable to cope with such relationships because of the pressure to get so much information across. Because the teachers are in a "round" arrangement, with classes attending subject areas, they feel out of touch with the whole child.

Teachers see the textbook and course guides as necessary supports to what should be taught and when. This in turn contributes to subject barriers and the lack of transfer of knowledge from one classroom to another. In communication, the teachers appear flexible, but the practice of being central in the classroom, the conduit through which everything flows, is evident.

When teachers make statements about children's feelings they have to deal with, they do not mean a feeling relationship to the curriculum, or a feeling way of knowing, but a postoral role. Teachers are tied to the textbook and guide lines. However, a claim for a looser curriculum is made, which is assumed to mean a more flexible curriculum in which the whole child can be central.

Conception of How Learning Should Be Evaluated.

At this stage, no data was collected on evaluation strategies.

Section Two.

The CBAM headings are:

Awareness: Little concern about or involvement with the innovation is indicated.

Informational: A general awareness of the innovation and interest in learning more detail about it is indicated. The person seems to be unworried about herself in relation to the innovation. She is interested in substantive aspects of the innovation in a selfless manner such as general characteristics, effects, and requirements for use.

Personal: Individual is uncertain about the demands of the innovation, her inadequacy to meet those demands, and her role within the innovation. This includes analysis of her role in relation to the reward structure of the organization, decision-making, and consideration of potential conflicts with

existing structures or personal commitment. Financial or
status implications of the innovation for self and colleagues
may also be reflected.

Management: Attention is focused on the processes and tasks
of using the innovation and the best use of information and
resources. Issues related to efficiency, organizing,
managing, scheduling and time demands are utmost.

Consequence: Attention focuses on the impact of the
innovation on students in her immediate sphere of influence.
The focus on relevance of the innovation for students,
evaluation of student outcomes, including performance and
competencies, and changes needed to increase student outcomes.

Collaboration: The focus is on coordination and cooperation
with others regarding use of the innovation.

Refocusing: The focus is on exploration of more universal
benefits from the innovation, including the possibility of
major changes or replacement with more powerful alternatives.
Individual has definite ideas about alternatives to the
proposed or existing form of the innovation.

(Original concept from Hall, G.E., Wallace, R.C., Jr., &
Dossett, W.A. A developmental conceptualization of the
adoption process within educational institutions. Austin:
Research and Development Center for Teacher Education, the
University of Texas, 1973).

Awareness.

"Drama...drama for me is theatre...basically taking a play and doing theatre."

"As a student I had been in plays. As a teacher I have no experience of drama."

"I have no experience, as a teacher in training, no experience in it. I have nothing as far as the years I have taught, ever taken anything that I would call drama, aside from what I do off the top of my head to get a point across."

"To act something out, or get the kids to try it. You know, to me that's not...well I suppose it is, but at the same time I have done it on my own, but at the time without knowing if that's what drama was."

"Drama is theatre. School plays, and maybe using them to talk about afterwards. I've done things on a very small scale with young children as in you pretend to be somebody. Or you say, 'We're going to do this, would you pretend to go?', and you go and then you talk about it afterwards."

"My first thought is theatre."

"Until the drama teacher said a few things like, 'That's not what I am talking about, that's not what it is', I thought that what she did was to go down (to the theatre) and do acting on the stage. That's all I knew."

"I think drama has a role because to take on the role of another situation, or take on the role of another person, in a

play, or even a short...not only plays, but what I would call...like a skit, in my mind a skit, I don't have another word to call it, to me that has value because you can talk about consequences. You can talk about what you've done."

"Time out of class time."

"You could use certain classes (not all classes)."

"If you need more than a one hour block, it could mess up time."

"Do you feel they should have reached a certain reading level?"

"Poor ones could do the drama."

"They could get a lot from seeing it, watching the production."

"My concern is giving it the time it needs. I want to stay on target."

At the outset of the work, initial meetings revealed confirmation of a conception of drama-as-theatre, doing plays or skits. Teachers had no experience of drama in training experiences, either at undergraduate or M.Ed. D. level training for Deaf Education. However, the value of children playing the role of another was recognized.

Drama was perceived as extra-curricular activity, as something extra to the real work of teaching.

Also revealed in the statements is the feeling that drama is only for some of the children, namely the "poor ones". This suggests that the teachers see drama as something that would be in the way, or diversionary of the real work of teaching, for perceived brighter students whom teachers feel current approaches as adequate. It suggests that for these students, drama would not be more than an extra which could get in the way of academic study.

Further confirmation of drama-as-theatre exists in the teachers feeling that the poor students could benefit from "watching it".

Informational.

"We want you to be more direct **with us**, because I don't have enough background to ask proper questions."

"We need more training in how to ask loaded questions."

"We need in-service so the group could discuss how to question in the classroom to bring out the best in the pupils."

"I feel a real need for classroom instruction before distributing questions to students. Even the vocabulary is beyond their comprehension. Desire to track the answer, so it can be answered by pupils."

Questioning skills are identified as a major problem. Because the role of the teacher involves endowing the children with expertise (mantle of the expert), and driving the children

toward an inquiry mode, the teachers' current use of questioning was felt to be inadequate. The use of wh-type questions, which the teachers were beginning to see the need for through the in-service work, were clearly problematic. It was necessary to help teachers to create a variety of spaces, in classroom dialogue, in which children could think and wonder. It was also the case that teachers felt the children would not be able to respond to such questions or opportunities.

"If you need a group decision, for example, voting. Three against won't agree to the majority. What do you do? The children haven't learned the rules of give and take or compromise. The teacher must step in and use her authority, but this is not good either?"

"Need to know how to use this teaching tool more effectively. More direction needed."

"How far to go with explanations?"

In the area of decision-making, there appeared to be confusion between authority and authoritarian. This emanates from the teachers' continuing struggle to move into an enabling and facilitating mode. Some teachers still felt that such a move meant that the children were completely free to do what they wanted to do, without the teacher involved. There is still a sense from the teachers that using drama will be a risk, and that curriculum will be lost.

The question of "explanations" further illuminates the teachers' struggle to move to a problem-solving approach. The statement asks how much teachers can **tell** the children, as opposed to how far the teacher can involve the children in explaining activity.

"How will the children react to less teacher directed activities. Will they be confident to attempt things on their own?"

This understandable response is also revealing. The children need time to adjust to a different perception of teacher being an offer in the project. However, it may be that the teachers are fearful of losing control of the ideas in the classroom, as well as control over discipline and focus. Being confident to attempt things on their own, echoes the words of David Piekoff (1988) who asks, why education "...rather than strengthening us during our school days to stand on our own two feet and do life's battles unaided, encourages us to be dependent on society?" Later in section three of the data, a teacher states, "Our kids are used to being spoon fed, and they are spoon fed" (page 172). This may also reveal low expectations on the part of teachers, referred to earlier by Johnson, Liddle and Erting (p. 25).

"When I first looked at the Outline (of the project) I was thinking, somebody has got to know what's going on, somebody has got to know."

<u>Both</u> teacher and children have got to know, and this statement reflects the teachers' concern emanating from the project outline. Later, in the implementation of The Labrador Project, teachers realized that both teachers and children knew what was going on, as they responded to the challenges of the drama and worked together to solve them.

Personal.

"I am concerned about the amount of time and energy the project will take. Not the amount of class time but the amount of emotion and thinking it will take."

"I am concerned about the magnitude of the project. I believe we can cope with it, but I worry about physical space, the time needed to prepare materials, the energy I'll need to carry myself and the students through the project. Of course having teacher X around will keep things lively."

These statements reflect Shor's claim (p. 38), but importantly reflect concern for emotional energy. The teachers in-role work required such energy. The thinking required, implies a realization on the part of the teacher that responsiveness will be needed, as the children take the lead in the project.

"I am especially concerned about my role as the teacher in this project. I know I must re-define my role, and that will not be easy. To be a facilitator, not a director! Ugh!"

"I am continuously worried about how I will react to being in role. I don't want to take on my typical role as director. I

want to be able to relax and become a facilitator. I think that will be very difficult for me."

"I'm not going to be able to shut up. I'm going to have real trouble with that."

"Being in role is a source of panic. I can't do this! I have the same concern as X, in that, when you are in role, there's no teacher left and you can't control the situation."

"When we are practising the teacher-in-role, it's very nerve wracking. Not because of the teacher-in-role so much as working in front of your peers."

This indicates the depth of the transmission position and the work which will be required to change from director to enabler/facilitator roles. Perhaps there is also an echo of Hockersmith's challenge to "stop talking so much" (p. 3).

"I would like to continue our meetings as we go through the project so that you can give me constructive criticism along the way. This is a whole new area for me and I will need lots of guidance."

"I want you to give us positive reinforcement as we go along. I function much better when I am getting pats on the back!"

The desire for coaching and feedback shows a willingness to attempt the change, but only if support is provided, as the risk is clearly felt by the teachers.

"I would like to sit through sessions with you and X and practise questioning techniques."

"Questioning skills of teacher. Very important to the drama and project, but teachers' questioning skills leave a lot to be desired."

"What kind of questions am I going to use to encourage the children to go on the road where I want to go?

The need for questioning techniques demonstrates the importance of this part of the teachers' work in the Project, and also the teachers' lack of practice in them.

"I don't have it straight in my head where I am going so I don't know how I'm going to motivate the students."

The feeling that the teacher is going to let the children "just go" is present here, reflecting a conception of drama activity as open, free expression as opposed to collaborative and negotiated work toward curriculum.

"The dialogue – conversing with another rather than being in control of the conversation."

"When and how to draw the class into this type of dialogue."

The dialogue relationships in the Project are felt to be threatening to the teacher, who feels out of control. The dialogue approach needs to be seen as one which facilitates and enables all voices and creates collaboration and

negotiation. It is clear that teachers do not engage in conversation when teaching.

"Video-taping - 'performing' in front of adults bothers me and this magnifies the problem. However, I can appreciate why it is necessary to do so."

The concern of 'performing' in front of peers (other teachers), during the planning and implementation phases, is understandable. Teachers mostly work alone rather than in team situations.

"When and how to discipline a child when teacher and/or child is 'in role'."

The teachers still see working in role as acting. The teachers' assumption of being "in character" contributes to this, as opposed to seeing the role as a vehicle through which to teach.

"Limited knowledge on the topic area. Will time permit a person to grasp the historical background to feel comfortable with the material being presented?"

This necessary material will be a fundamental part of preparation of the roles teachers use. Clearly the project is drawing on much more material than the textbooks usually do. For the role of Natana, material needs to be gathered from sources other than the often superficial content of the textbook.

"What to do when team teachers' philosophies differ. This
should be a part of the pre-planning for the whole project?"

"Team teaching - must have the ability to compromise, be
flexible, patient, respect for others, security in our own
abilities so will not be threatened by other's comments,
questions, criticisms."

It is important that individual teacher philosophies are
facilitated in preparation for team work. However, one needs
to see whether teachers do what they say they do.

"Teacher is often walking a tightrope. Where do I stand? If
I lead the children, I'm not in role. If I don't lead,
children become 'lost'. Children do need direction at times."

The conception of the teacher-in-role as actor appears once
again. The dual mind-set, when working in role, requires much
skill development for in-role work. Working in role is a
sophisticated convention requiring both the role and the
teacher thinking to be present. This duality of mind is a
problem for the teachers.

"Curriculum planning skills of teachers and confidence of.."

Teachers' dependence on the textbook and curriculum guide
brings insecurity in the creative approach of the Project. It
is important that teachers see themselves as creators of
curriculum, with the children, as opposed to implementors of
only the textbook.

"Hearing impaired students need to acquire a good working knowledge of the English language. Drama can be effective in interpreting written language. However, how does the teacher translate it into written exercises by the students. The students need practice in the written form. How do I make the transition?"

The confirmation of the prime educational aim of English language is present here. The teacher conceptualizes the drama as the interpretation of dramatic text or dialogue, and has not yet grasped the drama-as-method approach. In the Project, many and various reading and writing experiences are structured for, and as the project develops the teachers will recognize these.

"When to know fact from fantasy."

"We have to teach the book...because X is in the book."

This concern emanates from the reality of the textbook content. The teacher sees the creation of a fictitious context as a problem because it is not the reality of the textbook. The teachers' concern for teaching what is in the book is very clear here. Even though the concepts to be taught could be accessed from material in the Project, such as Inuit Myths and Legends, teachers still felt the pressure to use their classroom readers. This lead to some teachers not using the Inuit material for reading, and therefore failing to tap into what was motivating the children.

"How to actually get started."

"How will I know it's working?"

The approach is clearly new to the teachers, as they express a classical response. The teachers will know it is working when they begin to see the children giving feedback and being motivated by the drama.

"I don't feel I know enough about deaf culture to teach my students. This will definitely be a learning experience for us all."

This significant statement suggests that something crucial is missing in the school and the curriculum. Indeed, The Labrador Project is the first time that Deaf Culture had been dealt with by the teachers. The area of Deaf Culture also appears to be lacking in training.

"I can't act."

"How will I know when to say my part?"

Conceptions of drama-as-method are still theatre, as reflected in these statements. As we go through work, the researcher recognizes that change takes time, and does not happen overnight, confirming implementation as a process rather than an event.

"I feel a little uncomfortable with it because it's not totally mine (the project). At this point I am feeling, oh,

I'm a little loose here, and I haven't taken it as my own yet.
These are good ideas, but they're not my ideas."

The teacher is at a point of balance, needing a sense of
ownership of the Project. At this stage, the teacher feels
she is implementing the work of another (the author of the
project). However, the teachers must make the project their
own, and the researcher/curriculum developer must allow this.
This echoes the collaborative approach to implementation the
researcher has adopted, appropriate to the transactional
orientation. Teachers must be able to adopt, though the
researcher must be able to identify where teachers fail to
implement the innovation.

"Can I do it."

After many in-service sessions, workshops and discussions,
this statement reflects the personal element in the
implementation process. The implementation of a new method
means personal change, not only change in management or
resources.

"I don't feel that I know what's coming next. Whether it be
what's coming next in the dramatic fiction today or when I go
home at night. What am I doing tomorrow."

This is a most difficult phase for the teachers, until the
children can take the lead and start to give the teachers
feedback. Until the teachers feel the children's response,
and give them more responsibility, teachers remain in control.

However, there is also a sense of the teachers' need to know what is happening next, which echoes their transmission orientation and risk.

"I don't feel there's enough time between sessions to properly prepare myself for the next session. I find this very frustrating."

Organization of time is made difficult because the school (intermediate) timetable was not altered for this project. Meeting time for teachers was found at lunch-time or after school hours, unless a free period was available. This statement also refers to the teacher preparation required after having worked in-role with the children, and prior to meeting them as "teacher" again.

"I find that I am physically and mentally drained after a session and find it difficult to go back to the classroom and reflect effectively with the children. I need time to calm down before I see the children."

This statement echoes the above and also demonstrates the amount of energy working in-role actually cost the teachers at this stage. Thinking on one's feet, really "listening", thinking in role and being responsive, is very tiring for a teacher new to this most subtle of drama education conventions.

"The feeling of being out of control with respect to the dramatic fiction is terrifying and frustrating."

Though the structure of The Labrador Project is quite clearly taking the children toward the educational objectives, and curriculum areas the teachers gave the researcher, at moments when the children exhibit even minimal control, the teachers feel quite disturbed. Being used to being in control of everything, this response is understandable.

"I don't have it straight in my head where I am going so I don't know how I'm going to motivate the students."

When the teacher presents a role, it is known what the function and purpose of the role is. The statement reflects the need for teachers to have an overview of the whole curriculum, so that sites for various curriculum areas may be identified by the teachers as the project progresses. Some of this can be pre-planned, but to pre-plan all sites would deny the creative opportunities which emerge from the children's response to the Project.

Questioning skills are also important here, as a means of driving the children toward potential engagement at the level of motivation.

"I feel that most of the students are benefitting from the project but I still find it difficult to continue when all of the students are not 'with me'."

"Disciplining while in role is difficult. I'm always striving to react as the role would in a situation."

When teachers start to work in-role they face the problem of focusing and control strategies, just as they do in the regular classroom. However, this is best done in role, as opposed to stopping and dropping the role. If the teacher conceptualizes the in-role convention as acting or performance, it demonstrates that the teacher has not yet grasped that working in role does **not** mean that she is no longer teacher. Rather she is teaching through the role, and is therefore able to carry out focusing and control strategies through the role.

Management.

"Dry runs are important if we want the sessions with the kids to run smoothly. I know we can't predict what the kids are going to say and do all the time, but we can predict some of it."

Indicates that teachers see the preparation phases of the project as necessary, and an acceptance that what children will contribute is important to the work. In this sense, more predictive planning activity emerged at this point.

"I don't feel there's enough time between sessions to properly prepare myself for the next session. I find this very frustrating."

Teachers felt that the project required a lot of preparation work on their part. This resulted from the increasing pace of the project, as the children created more work than teachers

expected, and resources needed to be gathered and/or specialized by the teachers.

"Handling 'discipline' within the project is still a concern. What to do with the child you feel is never in role."

This statement reveals the teacher's concern over the children's ability to enter into role or mantle of the expert. Secondly, what one does if one feels a child is not in role (or working in the mantle of the expert) is, not to judge too quickly, to observe, and, then to reflect.

"More time needed on pre-planning the overall curriculum. Also how to allot the time."

The teachers begin to realize the importance of an overview of the whole curriculum, in order that curriculum areas can be sited on the Project as it develops.

"When and how to intervene in pupil corrections during written assignments."

The teachers need to work as much as possible within the context of the drama and utilize the roles (for example when writing to Mendoza), as a means of creating motivation and investment in the writing activity. For example, "I wonder if Mendoza will know what we mean by that?"

Interventions can be facilitated through the roles the teachers take as part of the expedition team, so that, having taken a role of lesser status, the teachers can wonder, and

play the 'I don't know' role. There is also a sense here, and indeed, the researcher observed this in the classroom, that teachers still felt the need to be 'teaching' all the time. This lead to numerous interventions by teachers. The researcher attempted to get teachers to give the children more time to work on their own. Indeed, on one occasion, as a child wrote out a breakfast menu of "moose", the teacher intervention lead the child to cross out his idea and replace it with the teacher's idea of "eggs" for breakfast. Such intervention was discouraged by the researcher, as he observed classroom work, to divert teachers from taking ownership of the work from the child. The question of "getting it right" is less a priority than children doing their own work.

"Time management - especially after individual assignments within the project are chosen."

Time management can be carried out externally, through the communications received from Mendoza. This allows Mendoza (the teacher in role) to communicate to individual children, to comment on their work, set deadlines and distribute tasks around the group.

There is also a reflection here of the sheer amount of interest generated, and the extent of children's planning work. Teachers sometimes felt it was going on too long, even though children were highly motivated and engaged.

"The project itself is excellent, and has many opportunities for incidental learning which need to be acted upon. But this

means the project can be dragged out over a long period, perhaps too long."

This statement shows how teachers saw incidental learning differently as the Project developed. The "play for the children" was the construction of a detailed expedition to Labrador. The "play for the teachers" was covering the various curriculum areas shown in Appendix 2. These two "plays" were brought together, in congruence, through the dramatic fiction, the third situation.

If the work goes on too long, both children and teachers will know. Monitoring the progress of the work is necessary and the challenges brought by the drama must be kept in focus.

"How to monitor what's going on, on stage (working in role). When to enter."

This statement again shows the conception of the teacher-in-role as acting. One teacher was thinking, "How can I monitor what is going on if I am supposed to be Natana?" This demonstrates that the teacher is still thinking only of the role as opposed to the role as a vehicle through which to teach.

When to enter requires that teachers recognize moments of tension, conflict, of silence or stillness. The objective is to enter into that moment. Generally, points of entry were found difficult, because teachers needed time to identify useful moments, lacking experience in this.

"How to get attention of all concerned."

Attention focusing is a problem particular to the context of deaf education. This would be the case whether in the Project or regular classroom. Teachers need to focus visual attention, and this is often difficult in a group context. However, in role, the use of costume, dramatic setting (environment), the use of lighted work areas in the theatre, and objects in the dramatic environment, enabled a much stronger focusing of the group.

"Should we have equal instruction time on subjects we are responsible for?"

The teachers were concerned that they would lose sight of the curriculum most of the way through the Project. They felt, for example, that because they were doing the Project, they could not do extra sessions on Mathematics. However, this is not so, and teachers did introduce sessions outside of the Project where Math work needed to be done in order for the Project work to continue.

"Resource Center not used effectively."

Resource Based Learning Philosophy was not being implemented in the school at this time. However, the teachers recognize the value such an approach could have in future Projects.

"Christmas is coming on and I feel like there are not enough hours in the day. I really want this project to work but I'm

afraid I'll be defeated before I start. Can I cope with all
the work."

The preparation phase, the implementation plan, required a
great deal of time and demanded much work on the part of
teachers. New skills needed to be developed, such as the
teacher-in-role, and new knowledge developed. Teachers
commented on their roles as extra-curricular activity leaders,
committee members and so on.

"I am concerned that we can cope with the magnitude of the
project. I believe that we can cope with it but I worry
about: physical space, the time needed to prepare materials,
the energy I will need to carry myself and the students
through the program."

It is clear toward the end of the planning, and through the
implementation of The Labrador Project, the teachers'
conception of drama had changed substantially. Teachers began
to feel more comfortable with the notion that the drama
Project would last for a number of weeks.

Consequence.

"The need for very good contracts as this is the first
experience for these students."

The importance of clarity, honesty and truth, in making
contracts with children to enter into fiction, is grasped by
the teachers. When children tested the teacher-in-role

saying, "It's really Miss", teachers eventually acknowledged the child was correct, then asked, "Is it O.K. if I pretend to be Mendoza?", to which the children replied in the affirmative. Previously, teachers had felt great risk, when the researcher suggested children might well need to test the reality, and had suggested that they would not know what to do if a child challenged them in role. In practice/preparation sessions, teachers working in role, challenged by the researcher, tried to continue in role, rather than to acknowledge the truth, and thereby opened themselves to mystifying the children. Does this means that the teachers felt that the children would not pretend or enter into a complex contract with the teacher? The researcher believes it does confirm that.

"The ability for the students to accept the same teacher in two roles."

The children will accept the teacher in two roles, if the teacher signals those two roles clearly enough, and helps the children, as stated above, to learn the contract. The teachers worry whether the children will be able to accept them in role.

"The students' ability to attend to the frame, not me as teacher observer."

"I feel that most of the students are benefitting from the Project."

When a teacher is observing, while another is in role, the observing teacher needs to signal to the children that she is not teacher, but a member of the expedition team, like the children themselves. In early phases of the dramatic encounters, children would turn to the observing teacher for help, which teacher successfully refused to give. Being in role as a team member helped them to do this, as they could reply to the child, "I am not sure", or "I just don't know!"

"Adapting the material to the age and maturity for the children involved."

Some language of documents, used in The Labrador Project, needed to be specialized. However, the prime issue of the Project (land rights) was accessible through the dramatic encounters with Natana. The Land Lease document was explored both in the classroom and with Natana (teacher-in-role) in the dramatic encounters with her.

"How to inform and involve parents in the project. I often feel because the children have nothing, i.e. "paper work" to take home, that the parents receive no input regarding the children's activities and learning."

This statement appears eight to ten days after the Project began. Normally, teachers would have been sending home worksheets and home school books. However this was not what was being created during the Project, rather the detailed planning of the expedition to the Labrador.

"What way to evaluate the pupil's work to inform parents."

"When and how to intervene in pupil corrections during written assignments."

The researcher proposed that teachers use their normal evaluation methods, as the drama-as-method approach is driven by curriculum areas other than a drama curriculum.

"Children need to have a need to research, write and read. The Project adds motivation and learning is meaningful."

The teachers' growing awareness of the motivation levels the drama is bringing is clear to the teachers.

"Children must have reading ability to do the research or teacher must prepare notes for children to research from. I don't mind, but some teachers may be unwilling to put in this much time."

The problem of reading abilities necessitates research material (in the library or teachers resources) be well chosen (as these teachers are well aware). However, because the children are reaching well beyond teacher expectations, and beyond grade level, teachers needed to adjust materials to enable children to access them. This created more teacher preparation work, using material from grades above the children.

"Traditional teaching versus Integrated curriculum. Children need time to become used to Integrated curriculum. Some

children resist because it entails them having to think for themselves without teacher direction. It's hard at first to get children to understand what is expected of them."

Change is experienced by both teacher and children. The statement resonates with the risk and resistance of both teachers and children. As teachers reduced their status (through role and orientation), the children demanded they play "teacher". This resistance was also evident as teachers started to use more inquiry type questions.

"The problem of, 'Real is it?', 'Are we really going?' If we teach about a place that isn't real, then we won't be teaching them what's in the book."

Mendoza's announcement, that the expedition would be financed, felt real, as the drama felt real. The children tested this reality often in the early stages, and this concerned the teachers who needed to be reminded that this testing was a learning experience for the children as they developed their understanding of the conventions at work. Rather than seeing the children learning, teachers often felt the drama was not working because the children were not accepting them in role. The second part of this statement shows the teachers are afraid of not covering exactly what is in the textbook. They are failing to see the rich context of the drama Project, out of which far more than the content of the textbook will emerge. The transmission orientation goes very deep, and the

constant fear of not doing what one is supposed to be doing is ever present for some teachers.

"The drama is powerful. How to use it safely."

Teachers experienced children emotionally involved, clearly a new experience for the teachers. It was so new that teachers became concerned for the children, as they demonstrated emotional engagment with the drama. Teachers were surprised at the affective engagement of the children, and accompanying emotional expression. They had not seen their children this way before, because so little seemed to be asked of children in feeling ways prior to the Project.

"Is teacher one and the same to them? Like, teacher is pre-occupied with something outside my world (when in role)?"

The teacher-in role is totally occupied with the fiction the children are a part of as participants. Indeed, because teacher and children are involved together in the fiction, both are pre-occupied with the same world, however, not in the same way.

"Do teachers in role become classroom teachers only, at times?"

There are times when the teacher needs to teach something directly. As has been stated, some areas of the Mathematics work needed to be done this way. As the Project developed, teachers began to feel able to move into role and out again as they needed to.

"Often felt I am neglecting subjects responsible for as Project progressed."

Though all curriculum areas are covered in the Project, some teachers felt that they were still neglecting subjects. Indeed, they were neglecting subjects, by covering curriculum holistically. The fear of not covering the curriculum as defined earlier, was very strong indeed, even when teaches saw that the curriculum areas were emerging strongly in the project.

"Cooperation is very important in this work and it shows here. (Children working together.)"

"I saw children pair themselves up in a strange way today. It surprised me who teamed up with whom...it is definitely a matter of mixing up - very deaf with hard of hearing."

The structure of The Labrador Project demands children and teachers work together, as the most appropriate learning style in drama is group based. Children working together surprised the teachers, perhaps because they had never asked them to work together before with a shared task and common purpose. The motivation of the drama brought the group together.

"What if in the next grade the children turn up talking about fictitious things?"

This continuing concern shows that the teacher has not yet grasped the value or working in fiction. It echoes the fear of not dealing with the reality of the textbook. If the

children do talk about fictitious things in the next grade, we will have failed. Using drama does not mean leaving children in fiction, as the return to reality is a most important phase of drama work, in which we can reflect on the real world standing on the shoulders of the drama experience.

The teacher concern also reflects the need to correct misconceptions, and make sure children get things right. There is little room in such an approach for children to explore and experiment, as in the drama project.

"How will the children react to less teacher directed activities. Will X and Y be confident enough to attempt things on their own? It should be interesting to see them in action. I'm really looking forward to how the individual students respond to various teaching methods."

This statement shows concern for individual children identified, as having potential difficulty if asked to work on their own. The teacher is much more positive however, as she expresses excitement at the possible experiences for children in the Project.

"I had an interesting experience today. I played a matching game with some math terms. When we finished the activity, the kids asked, 'When are we going to do math'?"

Teachers begin to see the children ask similar questions as asked at the end of the Project which lasted six weeks, "Do we have to start school now?"

"How easily some of the children slip into role!"

Though teachers grasped the convention of role intellectually, it needs the concrete evidence, before the teachers' eyes, before belief is possible.

"I think the anecdotal profile will be a good tool to use as far as evaluations go. The 'Special Interests and Needs' section can really be a place to show the positive strides the children will make during this time."

"There is a positive side to every child and I'm hoping the project will reinforce this. The kids themselves <u>need</u> to feel more self-confidence than they normally do."

Teachers begin to see evaluation differently, wanting to record the personal developments of the children. In section three of the data, teachers regret not keeping the individual profiles of children the researcher suggested. How can one convince teachers to do so, when they have not <u>seen</u> children working this way before?

"There is a question in my mind as to whether this type of work is as beneficial to them, and whether they would achieve higher if I go the old way, and you know, do the phonetic type thing, a reading readiness type of activity in the classroom, so that when they are faced with a test, presented in that way...they may not achieve as well on such tests this way."

This statement shows that the teacher does not yet believe that the children will learn effectively in this innovation of

drama-as-method. The teacher is clearly used to teaching to the text in a telling mode, and believes that the children will learn if they are told. The statement also reveals that the teacher does not believe that the children have learned (in the Project) what is in the curriculum, fearing that being faced with a test of their knowledge gained during the Project, they would fail. Though the children created work of vast quantity and of high quality, the teacher had these fears still.

"Some children, due to a number of factors, language, motivation, intelligence, maturity, gain a lot more than others do. The children who don't gain as much, who sit back, are at times in danger of being 'lost in the crowd'. It is important that the teacher involve the children directly in dialogue or these children will be overlooked and the more able children take over."

The most significant factor in this statement is that deafness is missing. The teachers speak to language, motivation, intelligence and maturity. Secondly, the statement accepts it is dialogue into which the children should be engaged, and that all voices should be "heard". Increased structuring for dialogue through the drama, has increased the profile of dialogue for the teachers.

Collaboration.

"This project we planned week by week. I prefer an overview of the whole project which can be adjusted as we proceed."

This statement confirms again the value of the overview of the whole curriculum. At this stage, reflective comments by the teachers confirm this realization.

"More discussion needed between teachers concerned as to what possible outcomes to be realized in the 'drama sessions'."

As the Project progresses toward the end, teachers realized the value of the dramatic encounters as phases where information, challenges and demands could be focused. The statement also demonstrates an increase in collaboration between teachers so that the phases of the Project, between classroom planning and problem solving, and dramatic encounters with Natana and Mendoza, could be integrated more effectively.

"What to do when team teachers' philosophies differ. This should be a part of the pre-planning for the whole project."

Through the Project, the team teaching situation revealed differences between teachers which had to be rationalized and facilitated, often by the researcher.

"Problems/feelings/attitudes of the rest of the staff. I just wish they would tell us what they really think, or, if this is not what is wanted at the school, the administration needs to clarify this."

The teachers often felt at risk in carrying out the work because of other teachers' questions and comments about the Project. More importantly, the Principal and Vice Principal

did not involve themselves in the project by visiting the teachers as they worked and giving them feedback. The teachers obviously felt such feedback and support was needed from these roles at the school. Also, curriculum development is not seen as a responsibility of the Principal or Vice Principal and teachers often felt they were doing something that was not sanctioned by them. This clearly shows the need for administrators to be involved in innovations, and also that the introduction of a new method goes beyond the teachers' classroom concerns.

"Need to be organized so that things run quickly - drama-research-drama-research, etc."

As the Project developed, teachers became comfortable and wanted to ensure that any lapses in the Project phases were eradicated. Often, other events interrupted the flow of the Project, and teachers wanted to maintain pace and the promotion of the Project efficiently.

"We must keep a word list of the words they request to be spelled during the written work, journals, letter writing, etc. words from children."

Teachers saw the amount of language work being produced as the Project developed, and, in reflection wishes they had kept a clearer record of language being produced.

Refocusing.

"When and how to inform others of what is going on. Maybe a panel type of meeting could be arranged where members of staff could ask questions. Maybe others would gain appreciation of the method."

Teachers were sensitive to the distance felt between themselves, other colleagues and the Principal and Vice Principal as they implemented the Project. Teachers wanted to share with other colleagues, after successfully implementing the drama-as-method project, but also to respond to some apparently negative responses from other teachers who appeared to be critical of the approach.

"We did not get any of the children published into a book form with illustrations. Why not? A lost opportunity."

In reflection, teachers began to see other opportunities for sharing work, and other possibilities in the Project itself. These provide ideas for future Projects.

"Drama ahead of classroom teaching in the Project. Best if introduced in class first. Should be carried forth from drama as well, enlarged on and researched while fresh in their minds."

This statement reflects the stimulus which the dramatic encounters brought, and how well this lead to follow-up in the classroom. But, the statement also suggests that this teacher has still, a conception of drama as something separate to classroom work. The statement implies that the teacher wishes

to prepare the children for the drama, in order that they can 'do it' better. Not all teachers grasped the idea that when the teacher and children were in a dramatic encounter with either Mendoza, or Natana, that teaching and learning was happening. Rather, teacher saw the drama as quite separate to what happened in the classroom, after such an encounter, whereas, the dramatic encounter was only a high point. In the classroom, the teachers were still expected to work in role, with children as members of the Expedition Team.

"Are we too curriculum conscious?"

This statement demands the answer - yes. If curriculum is defined as subjects to be taught through the textbook, then in the context of this approach the teachers were very conscious of not covering the definition of curriculum stated previously. A broader definition of curriculum is required in order that teachers and children may feel freer to be creative with the material they have to cover. If, for example, the curriculum was defined as, the creation of opportunities to teach and learn, then teachers would not feel so worried in an approach such as this.

"I want to remember to apply the things we use and learn from this project to other situations."

Teachers clearly saw much of value for themselves as teachers in the work of The Labrador Project. Following the Project, teachers would express how they were using the ways of working developed in the implementation of The Labrador Project.

The above data represents the planning and implementation phase. Section three of the data is collected following the implementation of the drama as method work.

Section Three.

Educational Aims.

"I still feel that the kids are going to have a different teacher next year, and they are going to expect them to have a certain amount of knowledge that's in the written curriculum. Science, for grade four concepts. So I wanted to make sure, no matter what I used as my reference, that I still did the same concepts. And we did."

Teachers were able to cover the concepts, in the curriculum, through material sited on the Project. There is still a sense here that the teacher felt the curriculum might not be covered adequately, but as teachers let the textbook go, they found it was quite easy to site the curriculum on the Project. Some teachers still used the readers or the grade textbook provided, rather than using the stories, myths and legends of the Inuit. The source of resistance to using the Inuit material in the project was said to be, "We have to cover the textbook". These responses came from teachers who were less involved in the dramatic fiction.

"I wanted to make sure that the drama (The Labrador Project) encompassed the stuff that would have been taught, had I done it in the old way, and in the book. And we did quite

successfully and I think probably more successfully than had I just used the old textbook, because they had a retention of that stuff. And the stuff I'd taught in the old transmission way, you know, you talk it, you set up an experiment or you ask a question and lead them to the answer - they still don't remember any of that as well as what we did in The Project. And they can still talk about the projects and they use them for reference all the time."

Teachers noted retention of material through the Project as significant. Also, children's application and transference of the Project work to other classes after the Project was completed.

"Now some of the things that came up, aren't what you expected. The whole deaf awareness came up. It was not what I expected at all. But it was something that needed to be done. And sometimes something comes out that's totally different from what you planned. And no, you never know where the Project is going exactly, because you don't know what the children will ask, and that's what you've got to answer. But you're still covering the same theme and you're still covering some of the content."

It is clear that children took the lead in the Project, and that teachers were successful in changing their role and status. Of further significance and worthy of future research, is the increase in questioning by the children.

Teachers came to value this, as more conversation and dialogue was reported.

"I have no fear at all that I am not doing what I am supposed to be doing. No, none at all. As a matter of fact, I'm feeling better about it, even though it might look to an outsider that she has gone off the wall in there, hasn't she? I'm enjoying the information we're sharing more than ever before.

Earlier resistance to drama-as-method was resolved as teachers saw that they were not diverted away from the curriculum, but more deeply into it through The Project. Indeed, teachers covered more work than they normally would. Teachers reported that their aims for the full semester had been covered in the six weeks of the Project.

"I think we accomplished all our educational aims. I have a different feeling about educational aims now. Educational aims are not just pen and paper things. To me, now, educational aims means involving kids in everything that you're doing and making it interesting to them, and teaching them how to have problem-solving skills and where to get information. That's more important to me now than covering the grade one reading.

Teachers' conception of educational aims and curriculum has broadened through the Project, enabling teachers to value much more than the textbook or guide as resources for learning.

Conception of the Learner.

"As far as the kids were concerned, they were directing themselves. You know, all we agreed was that we were going to go (on the journey) and after that they directed the whole thing. And when we got back to the classroom (after the dramatic encounter in the theatre) they became the transmitter, and I could say, 'What happened?', or, 'What did you do'? They really could. They had such detail for the lesson afterwards that they would never have if we sat for an hour and told them. They wouldn't even know we had been talking about it the next day. But in the Project, they retained it, and sometimes we had done the Project on the Friday, and Monday they still knew all the details and could go on all week and do other things with it."

The teachers saw the children as active participants, as opposed to passive receivers of information, capable of making decisions and solving problems.

"They didn't think they were learning anything. The best comment that was made was when they asked, at the end of the Project, 'When do we start school again'? That was after six weeks (laughs) and a lot of information. And a lot of work! God they did a lot of work on that. They did more than you'd ever get out of a regular six weeks in the classroom. And a lot of that work they retained."

The children did not think of The Labrador Project as school. The high level of motivation and investment brought by the

drama approach lead to commitment to work beyond teacher
expectations.

"You never quite know where the Project is going exactly,
because you don't know what the children will ask, and that's
what you've got to answer."

This clearly demonstrates the teacher's value of what children
were bringing to the Project. What children wanted to know,
or needed to know, became more important to the teacher.

"The first thing we did for the Project was two chapters of
the grade four book! And they were quite successful in it!
We jumped from grade two to grade four and then finished the
rest of the chapters that pertained to the grade three book.
And they had no problem and still remember what was in that
grade four book, **and** did the vocabulary. And that's not to
say that some of the kids could read the grade four book,
because it was above their reading level, but they did what
was expected of them for the theme and the content of the
grade four book."

The fact that teachers took children to another grade level is
significant in itself. This also reveals changes in teacher
expectation. Teachers felt the motivation and commitment of
the children, as well as increased energy in the classroom.

"Our kids, when they get to upper teen and adult have such a
struggle standing on their own two feet, in a lot of cases,
because they don't know how to...to meet their own personal

needs and decisions and so on. And the project certainly did that for them, because they'd say, 'Well, what do I do'? and they'd go off and get on with it."

This statement demonstrates increased independence of the children. The learned helplessness which resonates in Piekoff's statement, resulting from the inability to have an impact on one's environment, is recognized by the teacher's statement. The Project thrust the children into responsibility, and created the opportunity for teacher to move out of the central transmission position she had previously occupied.

"After the Project was over, we were in the computer room writing a story and they said something like, 'What's it like on the moon?' I said, 'I don't know. I really don't know. What do you think it's like?' Then they said, 'We could go to the library to find out.' So there you go. Now that would not have happened with these kids before the Project. They would have waited for me to tell them! And if I said, 'I don't know', they would have said, 'Not true, teachers know!' Teachers are supposed to be God as far as our kids are concerned. It was really nice to be able to sit back and watch them go to all the places where you would have gone for the information."

Playing the "I don't know" role has clearly transferred to other work after the Project. The power of the teacher role

is clearly stated and the change of role during the Project
has been highly valued by teachers.

"It took a lot of struggle at first, to get them to think for
themselves. And of course they did. Our kids are used to
being spoon fed, and they are spoon fed."

The researcher had to work hard to get teachers to allow
children the opportunity to think and wonder. The change
affected both children and teachers. However, the teacher
bears the responsibility to re-define the classroom, from one
in which there is a strong sense that the children are "spoon
fed", toward one in which children are conceptualized as
capable, active learners who think and solve problems.

"When we started the Project, I wanted to see what the result
would be. I didn't have a feel for it and I started to get a
feel for it when I started to get feedback that I needed. The
kids started talking about the Project among themselves. I
started seeing things like, the kids taking work to the dorm
to finish it, and wanting to stay in the classroom at
lunchtime, and coming in at recess and not taking recess
because they wanted to 'Get this done' and I, I, well that
showed a lot of motivation on their part which meant a lot to
me."

As stated earlier (Friere, 1987, p. 38), teachers do not
change because they are told to do so. The feedback from the
children, their level of engagement and motivation, was a
crucial factor for the teachers. Once the teachers saw this

in practice, a great sense of relief was felt by them. The statement shows again, high levels of motivation and investment in the work of the children, but if teachers do not structure for these then they will not happen.

"Shortly after we started, I noticed a level of conversation between the kids. It had gone from here (gestures low), chit chat, nonsense stuff, to...curriculum stuff! They didn't know they were talking about the curriculum, they were talking about their drama project, but they were discussing curriculum. They were discussing what they were supposed to be learning! I mean kids don't talk about their school work very often, not even in hearing school, let alone a deaf school! They don't talk about it. When our kids have a conversation, they talk about a cranky teacher or the amount of homework they have to do, but they don't talk about the content of their work. And all of a sudden, these kids were talking about it. Their parents were telephoning in, because they were discussing it at home. And they had good retention, they knew what they were talking about. So that was enough then. That kept you going then, once you saw that."

Teachers were informed by dormitory staff that children would not stop working at night. Parents became involved in the children's work at home (for those attending as Day Students), and the teachers' early concern that parents did not receive the normal worksheets was solved, as parents reported high levels of work at home.

"I think that the second or third week the kids really fell into place. They stopped wasting time. They'd never been left to do this stuff on their own before! They had to learn what to do."

Reflects the change in teacher's role and expectation of children.

"Something came up in the Project and I wondered where it had come from. As we talked about it and went over it, we found that this whole thing had been discussed all night long in the dorm. They were going to each other's rooms seeing the Projects that each were doing! And I'd lay a bet that's a first in the dorm. The kids were saying, 'This is what I am responsible for', 'This is what I am researching'. That incident sticks out because kids go to the dorm and they do minimal homework and that's it. But these kids are working overtime, at lunch times and after school, making posters, explaining their jobs (their roles)."

The energy of the Project, extended to the dormitory, where children are helped by residence staff to do "homework".

"The children were so intent. They were asking so many questions."

The teachers noted large increases in children's questioning activity and ability to focus on their work.

The above four statements really resonate with the energy
which came to both teachers and children through The Labrador
Project.

"I remember how the children reacted. How X's personality
changed from what I had seen before. X displayed a whole
different side of X. In class, very withdrawn, and in the
Project X was a real boss."

The teachers' previous statements about the self-concept and
self-awareness of the child (Section One, Educational Aims)
not being dealt with, was reversed in the Project. Teachers
saw children differently, as children were able to demonstrate
themselves more in the Project. The leadership roles, the
willingness to initiate, or take the lead, were parts of the
children teachers had not been able to see before because they
did not invite the children to show these qualities and
characteristics.

"In a lot of situations in which our kids meet someone new,
they will turn to the nearest adult they know and ask them who
the person is. Our kids would never turn around and say
directly to a person, 'Who are you and why are you here?' But
in the drama they had that experience. They had to go up to
the teacher-in-role and say to her, 'Who are you'. That was
probably a...it was a unique situation for them, something
they don't often do. They had to find out the details for
themselves. How often do we do that for them? They never

find out information for themselves, it's always given to them second hand. So that was quite unique for them."

This statement shows the increased independence of the children, because of the drama. In the drama situation, the children did what they were never asked to do, in real life.

"I was amazed at how easily they went into the dramatic situation with the teacher-in-role. I expected more of a 'Hey what's this about'! They accepted it as a real thing at the time. I guess I am trying to say how easily they slipped into the drama, because they did, they (snap) they were into the role."

"They clicked right into role, they went right into it, 'Who are you and why are you here?' They knew we were going to the theatre, down the corridor, but when they went in they were there. I thought that was great."

Teachers were concerned that children would not know the difference between fantasy and reality, stating that the children found it hard to know the difference. The researcher stated his surprise, as in his work with Kindergarten children (in a drama-as-subject demonstration) they had shown the clear ability to pretend, though the children had signed pretend as "lie". Setting accurate linguistic representation aside, the researcher noted the ability of the children to enter into pretend. The problem is more one of a lack of models of behavior, which results from the reduced opportunities of the children to gain world experience as hearing children do,

through direct interaction with it. The life of a Residential
School means children spend a great deal of time in that small
community. Indeed, drama is valuable to the children and
teachers because it provides models of behavior, with which
the children interact in the security of the fictitious
context. The roles teachers played became very significant to
the children, as others with whom they could relate and
communicate.

"When they came back from the first dramatic encounter with
the teacher-in-role (as Natana) we made a list of what had
gone on. Most of the things they mentioned were <u>visual</u>. Then
they did make assumptions, when we say, you know, they can't
make assumptions. They made assumptions about the way the
person lived...like, 'It must be hard because they have to go
fishing in the winter and it would be cold'. They knew the
woman must be alone at times, that her family was away, and it
must be lonely when you are by yourself. They made certain
assumptions about it."

In the writing of The Labrador Project, the researcher
provided rich visual channels through writing, reading,
images, and most prominently, the presentation of Natana. The
richness of the dramatic environment, in which the children
encountered Natana, provided many visual clues through which
the children could access Natana's way of life.

"What they were doing was what they wanted to do, and as a result they were excited and happy to be doing it. So as a result they were learning more."

The level of ownership of the tasks in the Project, and the children's responsibility to carry tasks out, using the mantle of the expert convention, lead to high levels of motivation.

"Generally there were changes in the rapport between the kids. The amount of time you could get out of them in a particular part of the Project. Their attention spans increased. X's attitude changed. X came from being outside the group all the time to being a participant, not as fully as the other kids but X was there. Y felt that she could take ownership of something and felt that she had the right and enough of a self-concept to invite others to work with her."

Teachers noted increased communication and dialogue between children. Though the most appropriate learning style in drama is group based, teachers realized the needs of individuals more effectively. Clearly, Y felt that she could indeed have an impact on her environment.

"The biggest change was the ability of the group to work together. And their feeling that what they were doing was important. They worked fantastically as a group and with such a mixed ability group some people would tell you you're crazy."

Teachers had doubted the ability of the group to work
together, identifying often serious problems when children
were asked to work together. Through the drama, the children
came to be in relation to each other, sharing a common purpose
and shared objective. Thus, working together was structured
for, and not left to chance with no purpose. Each child had
his or her own area of responsibility, but that responsibility
contributed directly to the group's success.

"I think another important thing is the changes in self-
concept. The children were important and what they say and
the decisions they make were important."

Teachers recognized that the whole curriculum, and the whole
child are accessible objectives. Also, the affective
dimension, the subjective, and, the emotional engagement of
the children enriched their academic work, through a richer
intellectual grasp of the problems in the Project.

"I think the students have more decision-making power than I
used to give them. I think that, if we leave more decisions
up to the kids, then you get going faster, get ahead faster,
because they've internalized it in what they are doing. That
would be my main thing right now after the Project, to give
them more decisions to make."

This statement reflects further significant changes in teacher
orientation. The children became more actively engaged in
planning their work. Teachers are also giving up some of
their power and authority to the children's benefit.

"Participant is what comes to mind now, and a very active participant. One of the children who is very weak in the area of writing did some wonderful discussion topics, brought a lot of enthusiasm, and so we teachers got to play to their strengths, not their weaknesses."

The reconceptualization of the children as active participants, and partners with teachers, is a significant change in conception of the children. Also important in this statement are the teachers' moves to work to the strengths of the children, particularly in the case of the child whose art work became a rich source for evaluation (p. 209). This child was invited to take the job of recording the journey and events in the Project as "artist".

"The discussion we had with the children came out of the Project. We would make sure they had the resources they needed, but they took the lead in deciding what things they wanted to learn about them."

Discussion phases became opportunities for teachers to enable the children, as opposed to teacher-directed telling opportunities.

"Their interest level was much higher."

The problems and challenges of the drama aroused curiosity and interest levels in the children which was beyond teacher expectations.

"The kids were dealing with language beyond what you'd expect them to be dealing with in a given situation."

A further indication of changes in teacher expectation, as the children used language in the context of the drama.

"Everybody got a lot from the Project, but the fact that some of my slower learners, the ones who have difficulty in certain areas, bloomed in the Project...well they developed a good self-concept."

Perhaps the "slower learners" are not really slower learners, but require, as has been suggested by Webster (p. 35) a re-defined learning situation.

"I learned more about the strengths of kids than I had known before."

This significant statement reflects a re-conceptualization of the children as people who "can do". It is a very positive stance from the teacher.

"The development in self concept, particularly in the slower learners, I've seen that carried over into other areas. One who was struggling with math is now willing to attempt it, and as a result is progressing. More confident than she was in December."

It is interesting to note this statement which reflects the importance of a good and positive self-concept in other areas of activity, most importantly academic work. At a conference,

held at the school where this thesis took place, teachers placed academics at the top of their agenda of issues of importance. The value of dealing with the whole child cannot be underestimated in such cases as those mentioned above.

Conception of the Learning Process.

"I had no experience in that the kids would bring information and that you really don't know what's going to happen. Because I mean, a lot of the stuff we did on the Project came as a result of what the kids brought to our attention. Sometimes something they needed to know about for the drama or something they lacked experience in."

The statement shows the extent of role reversal between teacher and children.

"Drama was another subject, not an integrated part of the whole school. When I looked at drama before, I saw it had benefit, but not as a tool to teach."

Successful re-orientation of the teacher's view of drama.

"I never looked at drama as a way to learn content in education, which I do now because my whole outlook is different. Now I would say, drama is a tool to teach information, and at the same time still develop all those personal things: social, personal, self-awareness, self-image. You can look at how others do things and feel for how others do things, comparatively and internalize that."

The teachers now see drama-as-method as bringing a thinking/feeling approach to the teaching/learning process.

"It was a really good experience because it worked really well and the kids were much more adept at bringing a conversation and following a conversation than I'd ever given them credit for, and directing their own conversation."

Further evidence of teacher expectations is revealed here, and the increase in dialogue activity created through the drama approach.

"It certainly was not transmission...maybe you could call it...no, I wouldn't call it transmission at all. It was transaction, a lot of it. The children were directing themselves a lot. It was a structured experience as far as we were concerned. As far as the kids were concerned, they were directing themselves."

This statement demonstrates the teacher's move toward a transactional orientation. Also, the play for the teacher/play for the children has been understood by teachers.

"In the project we were pretty flexible. We covered all the books and had a better understanding hopping around like we did."

Teachers achieved increased flexibility toward the curriculum areas they wanted to cover, and reflect that children had better understanding because of the holistic approach.

"The pupils' learning changes because you put them in a
totally different situation. They're not just having
information that they are supposed to remember and
regurgitate. I know that our curriculum, the global of our
curriculum, is not that children should just regurgitate
information, but when you teach in a transmission mode, I
think the fact that they can problem solve is half incidental
in the end because you don't really give them ample situations
where they get the chance to problem solve, to analyze, to
think and draw conclusions, you really don't."

This teacher reflection is critical of the transmission
orientation, and, the statement confirms the researcher's
stance that if a problem-solving, active learning approach is
to be implemented, then it requires a change in orientation
toward a transactional or transformational orientation in
which such activities are structured for, rather than left to
chance, as the teacher's reflection suggests.

"When you put the children in these Projects, it's personal.
They make personal decisions, personal evaluations, at a very
young age according to our curriculum. They have to make
decisions, they have to analyze, they have to do a lot of
things that are personal. These are skills that they develop
to use in later life, because they've used them in the drama
which is a personal situation. Not just a science experiment
that you're supposed to transfer to personal life, not as a
reading assignment that you're supposed to transfer, but as

'this is me'! In the drama, 'I am in this story', 'It is my decision, my consequences'. This was the difference."

The teachers see the value of the drama approach as bringing a personal involvement to the children, and a rich <u>context</u>. The teachers experienced the engagement of the children in something that "mattered to them", and in which they had an investment.

"They learned a lot more through finding their own information, and it was much more pertinent to them because of the drama. Research skills for example, we got to train them in these skills (in the Project), and I know we're supposed to, (in the regular approach) but, it's something that is (sighs) done very disjointedly in the curriculum. They do a research project in science, but it's not because 'I' want to do it. It's because the book says, 'Now we have to find out about...', so 'I' go and do it. It means more when you want to find the information for yourself. In the drama it was done because of the personal need of the student, not because I want to pass or because the book says I have to do it."

The teachers saw that the needs of the students, in the Project, were the driving force. The dramatic encounters were compelling, and the children needed to solve the problems which arose as challenges in the dramatic fiction. Whether this was how to plan an expedition, or how to deal with Natana, the children took on ownership of these challenges and responded to them.

"As far as the Math went, we were not really going through chapter by chapter. We were doing stuff that was even harder than what the book said really. We were making huge measurements and lists."

This statement demonstrates the children's ability to work at levels beyond previous expectations. Part of the explanation for such achievement may be that all work was related to the context of the drama. However, the statement also stimulates the question of teacher expectation of children once again.

"Some of the kids were not getting all the content. There was a couple of things I did there. I knew these kids were easily distracted. Often they got very involved in doing their work on the Project and somebody would say something and they would not look up. Then I'd say, 'Is that what X (the teacher-in-role) said?' And they'd look up, blank, and then I'd think, how can I do something about this without getting up there and giving it? I got into the habit of using the questioning strategies we had planned and I'd say, 'What did X say'? Then one of the children would say, 'She said...'. Then another would say, 'No she didn't, she said...' Everybody contributed and they actually got into arguments about what the teacher-in-role had said, and how they were interpreting it! That was wonderful, because they gave me everything I needed to know and I didn't have to stand there and give them a test or ask them to explain something to me."

The focusing problems, particular to the deaf education classroom are reflected here. Because children are not able to tune in to other conversations as they write or draw, the teacher needs to constantly make sure that the children get the benefit of "seeing" the questions and discussions of others. Also significant in this statement is the teacher's desire to find another way to challenge the children and make demands upon them, apart from telling. The developing conversation, in such moments, was recognized as a very useful evaluative approach.

"One moment that really stands out is when one child, in the final part of the Project stood up and said,'I don't know what to do'! And there was...those kids got really emotional about the situation in the drama, they argued about it and they had a hard time making up their mind. That day in the 'conference room' you could really feel the emotion rise in those kids."

The child, making the statement referred to, demonstrated to the teachers that he had an overview of the whole problem. It was a very dramatic and focused moment in that particular phase and lead the group on toward further explorations in the Charter of Human Rights. In that phase, the children's discussion lasted for approximately forty-five minutes, helped by the teacher-in-role as Mendoza.

"The kids noticed the little things that the teacher-in-role did and picked up a lot on that afterwards. The visual opportunities of the drama brought a lot of that out."

The importance of the visual channel is reflected here. In the Project, teachers became more aware of the value of the visual channel, as well as the children's visual processing of great detail.

"They picked up a lot from how the teacher-in-role behaved, and what they saw there in the theatre."

"Socially, they learned a lot."

This statement also shows the visual processing which was recognized by teachers, particularly when working in role. The rich environment of the theatre, containing Natana's tent and other objects was recognized as necessary by the teachers as they received feedback from the children after such a phase.

"They learned how to ask questions, how to listen to other people's questions, how to approach a person, and they had to stand up on their own two feet and do it. There was none of this, 'Someone else will do it for me'."

The children were provided the opportunity to ask questions in the Project. They were given the lead, something the teachers confirm they had to work for in the early stages of the Project. However, the children gained an independence which the teachers had not seen before, because it had never been asked for prior to the Project.

"The Project was very challenging, because at one point they had one person telling them they should do this and then they

meet another person who says, 'I don't want you to do this'.
And they really...I think they have never weighed the
consequences as highly as they did in this Project, because
they had help in seeing the consequences from the teacher's
two roles as well as from outside the roles with the teachers
themselves."

The value of the number of frames available in the Project
facilitated the children in exploring implications and
consequences, a challenging area in Deaf Education. As one
teacher stated, "The problem of **if**...".

"The learning was much broader. Consequences you deal with in
the classroom have to do with just you as a person and how it
affects you. But in the drama it was not just affecting them
personally, it was a more global consequence. It was not just
black and white. This they had a much better understanding of
because they were right in the situation. And it was personal
at the same time because they had contact with these two
people (the teachers-in-role)."

This statement further values the teacher-in-role convention
in providing multiple framing (viewpoints) for the children to
think about. The statement also demonstrates the development
in the Project from the particular to the universals
available.

"Values isn't something you can just sit down and talk about,
their ideals. There is nothing visual you can show them.
It's all how you feel and how you think about things. The

drama is great because the kids got to go there and see and interact with a person (teacher-in-role) whom they first saw as poor and funny. but then, 'No, this is fine, it's fine if they want to live this way'. And it means an awful lot to some of these kids here, just to get that experience. Where else are they going to get that kind of experience?"

How do we teach concepts such as justice? The abstract is concretized in the dramatic encounter with Natana, as the children engaged with teachers in a thinking/feeling way of knowing such concepts.

"The objects we used were very useful. They saw the fish and at first they just looked at it and said, 'Fish'. And they'd be touching it. So the fish stood for fish. Then the teacher-in-role asked them if they eat fish. So it stood for food. Then they went from fish to food, to work. Some of the kids related to that because some of their fathers fish, so there was common ground. Then they went into the life cycle of the fish, not back in the classroom, but right there in the drama with the teacher-in-role. So she went into the life cycle of the fish and it means...it actually meant she went into a symbolism of evolution at that point too. But the main thing is, that fish stood for a lot more than just a fish, it symbolized the whole Project really."

The value of the dramatic fiction is that ideas and concepts were contextualized. Teachers felt that ideas were best

handled in the drama context, which is the richest places to teach.

The children saw Natana's world through the fish at this stage of the Project. The fish was chosen because the children would have a background connection.

"I learned that drama was much more of a methodology than just a tool to use in a particular situation. It was a means of enhancing the learning process, a really strong methodology that I had not seen before."

"We went from fifteen minutes of discussion to a whole afternoon, like an hour and a half with fourteen kids sitting down and working hard at something."

Teaches had felt, pre-implementation, that children would not be able to concentrate for long periods of time. The teachers were very surprised at the level of concentration throughout the Project. Concentration is a matter of motivation and investment, and the previous child's comment, asking if school had now to start (after six weeks of the Project) bears this out.

"The discussions that came out were more thoughtful. I think the kids mulled over things more because they had information from three or four different ways (frames). They were more willing to learn it and produce it back to you. The fact that they were doing work for the teacher-in-role was more valuable

than anything else. It wasn't for teacher, not driven by teacher. It wasn't just to put things up on the wall."

Levels of the children's engagement were seen by teachers to be intrinsically motivated as opposed to extrinsic motivation.

"The drama was the vehicle for all of the work. The problems came up in the drama, so the kids got interested in them. So we went back to the classroom situation and the interest was higher, to get stuff from textbooks, from discussion, the interest was higher."

The dramatic encounters were highly valued by the teachers as the Project developed. High levels of motivation were constantly reported following such encounters, and this enabled the teacher, once out of role, to work as a follower rather than a leader.

"The Project brought more problem-solving that I have ever used before."

"In the project, the problem-solving was more because it was related to the drama. We had to set up a problem, well actually, we didn't even have to set up the problem, the kids discovered the problem. We, as teachers knew we wanted them to seek a problem, but we didn't have to say, 'Look, we have a problem, what are we going to do'? They thought it had become a problem themselves."

Teacher's sense of heuristic teaching (teaching in a way in which the children discover for themselves) was positively

increased. Teacher's increased interest in the teacher-in-role encounters was connected with this as teachers structured the sessions so that the teacher-in-role did not give answers or solve problems, or tell. Rather, teachers became more skillful at avoiding the telling mode of the teacher.

"In the regular approach, using the textbooks, there are activities, there are hands on things to do, with research projects (in the texts). But the investment wasn't there in the same way. It's still teacher directed all the time."

"I think the thing that made the difference (in the project as a whole) was the drama. I think the drama was the thing for them, because it got them involved more, motivated them, self-directed them. This is what I found, that you might not find if you were doing a unit from the textbook. You would not have found the same interest level. I would regularly use some of the same learning experiences, the finding out, the drawing, presentations, but it's the drama that makes the difference."

This statement reflects the level of investment the children developed in the Project. Children wanted to research, and solve problems because there was something at stake if they did not, and something at stake if they did.

"You knew in the drama that what you were teaching was really necessary to teach. Sometimes you're doing something and you think, why am I doing this? Is this really necessary? You know, you wonder about that. Maybe they already know this.

But in this particular setting of the drama approach, when you're working with the children in the drama or you're observing more, or you are in role with them, you can really see where you need to intervene and where you can teach. That's really helpful."

This significant statement reveals a well known experience. How often do we teach children what they know already. As Vygotsky has stated, "Good instruction is that which proceeds ahead of development" (Davis[59]). It was clear from the Teacher Support Group response to the researcher, that what the children know already is not a question teachers were concerned with (P. 106). The value of working closely, in collaboration with the children is also reflected here. It enabled the teacher to be more focused on what was relevant and what was needed.

"The learning experience was situational. In this situation of the drama project, nothing was pre-taught, so if we required language, it would come right up on the situation, come out right away."

"It is a natural way, not pre-planned, language come up naturally, as opposed to pre-planning, or something that's laid down for you to teach. Like in a classroom, where you have already formulated what's necessary to do, it's really structured and planned. But when you are in the drama, everybody's ideas come up, it's just a more natural way of dealing with language and vocabulary."

The teachers demonstrate a change from pre-planning everything toward feeling secure that what needed to be taught would emerge in the Project, through the dramatic fiction. The context provided the pragmatic support referenced from Carver (p. 29), and the change from a one way flow, univocal classroom, to a dialogue approach in which all "voices" were important was successful.

Conception of the Learning Environment.

"As far as the kids were concerned they were directing themselves. They had more control over what was happening in the classroom."

"We changed the room physically changed it. One area where the drama happened and other areas for other activities. The kids fell into that really well. They knew where everything was and they could set it up. We really changed the classroom. Normally a circle of desks and normally me up in the front. I was always visible, but not necessarily in control at the front. In the classroom I was just part of it, I was integrated into them and was part of the whole thing."

"The environment was made really by the children as much as by us. Before, you might say the whole thing was structured around the book, but the drama made it much more flexible and looser."

"We changed the classroom into just about whatever we needed. We took out all the stuff from the walls and really built a

new environment altogether. It was a new place to the kids and to the teachers."

"We worked in a lot of different places in the project. The classroom, the conference room, the library, the theatre, and these places had different effects in the Project. When we met in the conference room, it really felt right? We really didn't have to pretend that much, because we were in a conference room. We used the corridors too, and they got filled up with all our work so we went right out of the classroom altogether in a lot of ways."

The teachers achieved a looser and more flexible environment in which materials and resources emerged from the children's responses to the challenges of the drama. Teachers relinquished traditional controls, even their traditional place at the centre of the classroom, finding relationships more accurately described as co-worker or colleague on most occasions.

Conception of the Teacher's Role.

"I only transmitted information for four periods out of six weeks. I never actually stood up and taught anything. The rest of it they got differently. The rest of it they remember better, if you want to know."

This significant statement reflects the change in orientation from transmission to transaction and even elements of transformation. Of course, a great deal was taught, well

beyond the teachers' expectations. The teachers stated that they have covered what would normally take a full semester, in half a semester.

"We worked a lot. Oh, yes! More, and differently. I guess it was so new, you had to think more. The integrating part of it. I would like to teach differently than I teach, as far as getting up and lecture, lecture, lecture."

This confirms the increase in amount of teacher work. Teachers collaborated more, planning together as the Project developed and teachers responded to the children's needs. The reflection of lecture, lecture, lecture, also confirms the transmission position.

"There was a lot of fitting concepts (in the curriculum) into the drama project. Planning the details from which this information is gained."

Teacher planning necessarily involved locating sites in the project from where various curriculum areas could flourish.

"In the Project, I realized half way through how to integrate the curriculum into it (the drama). I was half way through when I realized that. It was like, well, this is it! This is it! And I said to myself, I'm not going to look at the chapter and make notes and look at the teacher's guide. I'm going to go to the beginning of the book (textbook) and look up the major concepts and forget the textbook. Then it all fell into place."

"At first I was looking at the chapter and getting stuck because I was trying to get all the material in the book and use it. After we discussed this, I realized that the Project **was** the material, and I could still cover all these understandings and concepts in the book, without using the material in the book. That was the first major step."

"We had to re-look at everything. Look at the whole curriculum instead of just the segments we had been going through. We could then say, O.K., we don't need to work on any of that right now. This (The Project) brings the global and the individual stuff could follow out of that. I could blend that, I mean...I didn't have to use the stuff in the book. So you had to re-organize and teach a totally different sequence than the book. But we could still say, we're going to cover that, those ideas, themes, and it fits in and can come as a natural part of the Project."

The teachers became more involved as curriculum planners. This brought a greater sense of control over the curriculum, which teachers had previously felt they would be diverted away from. It is clear that the teacher and children gained greater access to curriculum through the Project.

"You really have to sit down and look at the whole textbook, and pick it through, and know what's going to come out of it. If you start by thinking you have to cover each word in the back of that textbook, you can't get anybody to do a project

like this. If you still think you have to cover all the
vocabulary in the back of the textbook, then..."

Reflected in this statement is a sense from teachers that the
orientation <u>must</u> change if such approaches are to be
successful. Indeed, because drama makes sense in holistic,
problem-solving or heuristic paradyms, as the researcher
stated earlier, change is necessary because they do not make
sense in a transmission paradym.

"The projects are very hectic. It's quite hard to cope with.
You get better at it. I must say I felt better as the Project
kept rolling in. I was saying, Whoa, I am exhausted. I
wasn't going in with my little script and standing up there
and saying well, O.K., we're going to do this, and then this
and I'm going to ask questions because I want them to come to
this conclusion. I went in and it was the kids, number one,
who were not used to it and they really waited for me to give
them the answers. And they couldn't accept that I wasn't
going to give them the answers."

"If you wait too long in the year to do the projects, making
the changes is more difficult. They don't want to change when
you've worked your old way for six months."

Both teacher and children experienced changing classroom
relationships. The children demanded that teacher play
teacher (as previously experienced) and teachers had to work
both sensitively and firmly to create the change. It was

during these changes that teachers felt the curriculum may be at risk, until the new relationship was established.

"I had to change. I had to try to calm myself and give myself more energy. I also had to change in that I had to be willing to feel comfortable with confusion in the class, because it's confusion, well it looks like confusion, but it's not. At first I felt, 'Oh, my God, we're not going to get anything done, and the book is sitting there and the kids are just having fun'."

"I found it very useful to be doing less, in a way, because I could sit back and watch the children using information and so on in their work, in the drama situation."

The first part of this statement is very significant, as it relates to the researcher's earlier coaching with teachers on the difference between maximum and minimum teaching. Such confusion is what an outside or untrained observer might perceive. However, as the teacher states, it is not confusion. Teachers' tolerance of "confusion" increased, as the Project developed, and a minimum mind-set enabled more to be achieved by teachers.

"The first couple of weeks I was worried. It took me a long time, the first two or three weeks before things started to fall together and I could understand. I could see the kids were learning, and although I wasn't giving them little work sheets or regular testing of information, after a while,

because there was so much more <u>conversation</u>, they were really telling me that they knew it. And I felt fine about that."

"As ideas came up from children, I became much more able to think, 'Now, I'd better get a book on that for tomorrow', or 'I guess I'd better push them a bit more in this direction or that direction'."

The significance in this statement lies in the teachers' identification of the increase in <u>conversation</u>. Because there was a large increase in dialogue activity, teachers were also engaging in more evaluation work. Also, teacher was also beginning to realize that children were indeed coming up with good ideas, and expressing what they needed to carry out tasks.

"I found that my expression changed quite a bit. You know, like 'What happened?' (very inquiringly)."

As the researcher stated earlier of Woods, Woods, Griffiths and Howarth, the manner of communication became an important part of the teachers' work.

"I began to use a different level of questioning, certainly. I used a lot more inquiring type questions. When the children bring up questions now, I find that I am not saying, 'I'll tell you later', or something like that. I think I have become more open about it. Instead of ignoring it, and because it's something important to them. We're getting so much more covered that I am sure they are going to know so

much more than kids older than them. I'm taking more time to discuss things with them, and I'm not discussing it as a teacher, like I know everything. Now, I'll say, like in the project, 'I don't know', or 'I wonder' or 'I'm not sure about that'."

Teachers found the development of questioning skills a very important part of the in-service work the researcher carried out. The use of Wh-type questions increased, as they had to, in order to draw the children into an inquiry mode.

"The teacher-in-role is a great motivation. A great motivation. The role I used was really nothing to do with school, never asked anything about school, never prompted for more information, just took what the children gave and walked away. The project went well because that role was a someone who had nothing whatsoever to do with school, never there as a supervisor, never there as an assistant, but was there as somebody who after a time was lesser than them (the children), almost, because they were the experts."

One value of the teacher-in-role convention that the researcher had pointed out to teachers, was that it would enable the teachers to alter the relationships in the classroom most effectively. Significant in this statement is the roles the teacher was able to avoid.

"When I came in my role, there was no permanence to my position there. Then I could go back and act as teacher again quite comfortably. I could help the kids in the right way."

This statement confirms that the teachers were able to move in and out of role effectively, as this had been a concern in the planning stages. (p. 133, 134, 136).

"I found that I could drop the role of teacher in the classroom. I did it in two ways. I could take off the costume, and then say, 'I am talking to you as teacher', and I could remind the kids who I was and then carry on. And I could work as teacher and use the role to put the situation back to a productive one if we got off track."

Teachers' early conception of in-role work as acting also lead the teachers to a mystifying response if children needed to check the teachers' role. Later, through coaching, teachers adopted the honest and truthful response suggested by the researcher. Also the removal of costume and clarity of contract repeated by the teacher was far more effective in teaching the children how to use the convention of teacher-in-role.

"I found that the little things that I did in role were so significant to the kids, and then it was easy to follow that up afterwards, follow up all of that stimulus."

The little things were the non-verbal things, again confirming the importance of the visual channel. A gesture, facial expression, a movement away from the group was quickly identified by the children at subtle levels which the teacher often failed to see at the time.

"As teacher-in-role, I never told them what the consequences would be, no. I think it was more accessible that way, because they saw the situation from more than one point of view."

The teachers resisted embedding consequences and implications in the language they used in a dramatic encounter, leaving these to be thought out by the children. Another example of teachers enabled not to intervene too much, which they found a very difficult experience at first. The teachers also created space for children to think and wonder.

"One of the things that I found very helpful was working in a team, we teamed up to do the Project. So you had some time to sit back and watch the kids interact with somebody else. You could watch a child, sit back and really watch."

The time to observe was also created by encouraging the teachers not to intervene in children's activity as teachers so often felt they should be doing.

"I find now that I observe more, and more often. I am becoming more of an observer instead of a doer all the time and I think that surprised me. I think there were times, when if you asked me, I would say I still play director but then I'd qualify it. I'm not always the one who is in control and making the decisions all the time."

This indicates that teachers have taken the experience of the Project and are using it in other areas after the Project was completed. The change in orientation is also evident.

"I think I worked harder on the language I was going to use in the role. That means I knew much more when I would use language that they would not understand."

Planning of the Teacher-in-Role conventions lead to teachers being very particular about language selection, and importantly, using language they knew the children would not understand.

"I was not in control at all when I was...I was really just a worker like everybody else and I was being told what to do by the children. I was surprised and realized that they have a good reason to make some of the decisions that they make. It's great. They become more involved and did it more freely."

The first part of the statement again indicates significant shifts in relationships, mostly through the teacher-in-role convention. The second part reflects the teacher's conception of the pupils, and previous low levels of expectation.

"In role, you don't have a script, you don't know what language is going to come up as a result of the drama situation. So, I wasn't always prepared with what I was going to say, or present. But if it was difficult, I was able to

deal with that out of role later by getting the kids to reflect on what happened."

Some concepts which arose in the dramatic encounters were dealt with in the following reflection phases in the classroom. The teachers greatly valued these phases to diagnose and return to certain concepts "as if" they had not known what had happened in the dramatic encounter. Teachers were able to ask, "I wonder what she (Natana) meant by that?" and so on.

"I felt more of a peer than a director, AND I WAS MORE EXCITED ABOUT THAT, because I knew they had taken over the work and as a result they were making good decisions."

"I was more part of the group and a peer more so, in the project than I have ever been. That was nice to interact with the kids that way. I just became one of the many numbers in there."

Teachers were genuinely excited when they saw children taking the lead. This shows how new an experience this Project was, as teachers moved from director to enabler.

"It was better to teach language in the drama-in-role, because it was very natural and it was in the situation. I also had much more to help me to get language across because of the drama setting."

The value of the drama setting was the rich context in which language was used naturally, and supported visually.

"My attitude toward X changed. It definitely changed when he came over to me, the day I was in role, and kissed me. It blew me away. Up to that point, X was becoming more physical with me, you know sitting closer, getting my attention. X has a very private physical space, and I remember, 'I CAN'T BELIEVE IT! HE KISSED ME'! I could not have that relationship with him before. With the others but not X. I became more acceptable to X a heck of a lot quicker in role than if I'd just been teacher."

In role, the teachers gave different signals to children and had different relationships with them in the classroom. In this case, teacher and child shared a relationship not possible in the reality of the classroom.

"If you're taking seriously what you are doing in role, they do too, they realize that their ideas will be seriously accepted too."

The teachers had to work through their fears, and sometimes embarrassment, working in role. The benefits of genuineness and authenticity are reflected in this statement.

"I wouldn't like to think that I valued the children's ideas more in the project, but definitely...I did. I think you really want to get their ideas and feelings on everything in order to achieve the goal. It's not just that, but as a result of being in the situation (the drama project) I take the time to listen more, because they do have important things to say. We talked, in our planning sessions, about letting

them take ownership, make decisions, and if they're going to make decisions, you have got to listen to them. And you've got to listen to why they are doing the things they are doing. Once you've been exposed to that, you start to carry it over and use it every day."

This statement reflects the transmission stance, in which the children's ideas are less necessary, if at all. The teacher has clearly reflected on the change the Project brought in this particular case and indicates a change in practice. It would be reasonable to assume that teachers do value children's ideas and listen to them. However, it is the researcher's belief that, as the statement suggests, children's ideas and views need to be structured for and not left to chance.

"You have to be prepared in the sense that you can go off on a tangent."

Planning and preparation took on a different meaning in the Project, toward predictive planning as opposed to teacher deciding everything.

"We could have used the teacher-in-role approach all year long. The role was a very important part of everything we did."

"The kids felt very close to the role and they wanted to show her that they understood. The role was such a wonderful

thing. Even in our other work, the children wanted to show
the role what they had achieved."

"I think, working in role helps you to work outside of the
limitations of being a teacher."

Perhaps the most significant is the third statement. The
conceptions of, and assumptions about, drama-as-method have
clearly changed. Rather than feeling that using drama-as-
method might be diversionary, it has created new possibilities
for teachers to work beyond some of the constraints they
experience. Also, the children found, in the roles teachers
played, 'people' who were genuinely interested in what they
knew and thought, as well as sharing a common task or problem
with them. It was both in the dramatic encounters with the
roles and classroom planning and research work that Smith's
idea (p. 23) of learning being a shared task, with children
and teachers as equals, was epitomized. Perhaps the
children's desire to share with the role, their work, also
reflects previous perceptions of teacher.

"I think the biggest problem was the time required for
planning and preparation. The time it takes to get ready.
But that was the first time."

It was often the case that teachers wanted to move ahead too
quickly due to lack of knowledge of the approach. Future
projects, while benefitting from pre-planning, should not need
the same amount of time for these teachers.

"The funny thing is, the kids have to be given the chance and the responsibility to produce what they want to."

As the researcher has stated, if we want children to take responsibility as creators and producers, then this must be structured for.

"I became a resource provider, rather than leading them to it."

A further indication of the change of role of the teacher toward enabler/facilitator, and the children as active learners.

"I didn't teach like I regularly do and I got as much, well, I got more into them than I normally do on certain topics."

Teachers clearly covered more work during the Project than they previously would set as goals for a semester.

"What I enjoyed about working in role was working as peer in some situations, involving a different kind of rapport with the kids. Being relaxed with them and following their lead. That was always interesting. Still being in control, but it being more relaxing."

This statement shows that the teacher felt in control while working as a "peer". A balance became possible for the teacher between leading and following. The willingness to follow is a significant step in itself.

"I think that in the past I have felt that I had to <u>tell</u>
children things in order that they learned them. Yes, I think
so, yes. I think I am still telling children things, but I'm
not telling them irrelevant things now? (In the Project). I'm
not telling them information they don't give a hoot about as
much."

The reflection of a one way transmission mode is obvious here.
The amount of "teacher telling" activity was clearly reduced.
Of equal interest is that the statement implies the teachers'
frustration at apparently teaching children irrelevant things
in the past. The shared nature of the Project enables the
teacher to see that what is being worked on is relevant to
both the children and the teacher.

Evaluation.

"The thing which surprised me was that I was able to evaluate
what they were learning by watching them. It (the Project)
became observable learning.

The approach created time and opportunity for teachers to
observe, and engage in evaluative activity.

"I was not giving them little worksheets, or I wasn't doing
regular testing of information. After a while, the
conversation that came out told me that they knew it."

"In the drama it was much easier to get kids to tell others things. And you could evaluate them. You knew who didn't understand what was going on, you just knew."

"Because there was so much interaction, I didn't have to stand there and ask them to regurgitate for me or explain something to me."

"Normally, the kids don't give much information. But in the drama, every time we went back to the classroom they would be ready to go. And it was easy to evaluate what had been grasped and what was needed.

"Evaluation. Well, then you're in role in the drama with the kids, you can really see what's happening for them."

"We gave vocabulary tests on the information in the project which they really did well on compared to other unit tests."

Teachers and children, engaged in dialogue together is noted as a valuable evaluation experience by the teachers. The immediacy of a dialogue approach is particularly highlighted. Teachers also applied their "normal" tests and evaluation approaches, finding the children more successful through being in the Project.

"After the Project was over, we were doing something on the question of what would happen after the birds were all gone. And they went through the evolutionary life cycle like that! They had the whole thing, and that's not all. What we say is so hard to teach the deaf kids is the abstract. But that is

totally abstract, and they had it as if it were their left shoe. No problem!"

Further evidence of the retention and transference of the Project experience to other areas after Project completion.

"X has very limited writing skills, but her drawing is very very good. When she started drawing we knew how much she had grasped. I must say also, that X wrote a letter during the project, and wrote much better than she ever had in the past. But it was through her art work that we could see how much she had got."

Other modes of evaluation were used in the Project, particularly for children with strengths other than in English Language.

"If we had noted more about the children at the beginning, I think we would have seen more development. I know you asked us to, but it was so busy."

The researcher had asked teachers to keep profiles of individual children, but these did not materialize much to the regret of both researcher and teachers. The profiles were not intended for this thesis, but to enable the teachers to see individual development more swiftly.

"If they went to the programme now, after the project, I would feel very comfortable that they could handle anything the book could ask them to do."

Concerns about curriculum being covered have clearly
disappeared in this statement.

"I feel I have evaluated more. I just didn't put the pen and
paper treatment on it. I evaluated more areas than I normally
would. I look at the report card that I have to fill out in
June, and I am going to add a new section - how I feel about
the kids during the drama project. I'm going to write a
special section on that. There are so many things you can
miss in regular classroom activity, like in group
interaction."

The personal development, emotional, self-concept side of
education, which teachers felt was important, but not dealt
with in the curriculum has clearly been a large development in
the Project. Teachers will communicate about that development
to parents. It is significant that a "new" section will need
to be added to Report Cards.

"In the drama, what you would normally ignore or dismiss...one
of the things about this approach was that you had to deal
with it right now. The things that you might miss in the
regular classroom become important in the drama. It can't
wait until it's too late."

Vygotsky states of play that what goes unnoticed in real life
becomes significant in play. This final statement resonates
with the value and power of drama - that events, issues,
themes, ideas or people are given significance in drama.
This concludes the presentation of the data.

Chapter Six   <u>Conclusions</u>

The orientation of drama-as-method is transactional and
transformational. The researcher's belief, at the outset of
this work, and with the experience of fourteen years of
training teachers to use drama as subject, method and event,
was that, to simply drop The Labrador Project into a
dominantly transmission oriented approach, would be to fail.
In this sense, the problem of training <u>any</u> teachers is how to
effect a change in orientation.

The 'actual' of the innovation profile, initial meetings and
planning, reveals that the teachers are dominantly oriented
toward a transmission style of teaching. The teachers
attribute this primarily to their initial training experiences
as undergraduates and as graduate students in the special area
of education of the deaf. However, further constraints are
evident in the form of the teachers' conceptions of
curriculum. All teachers remarked on the weight of curriculum
which they felt they had to get through. Though some teachers
stated clearly that they were prepared to be flexible because
of the special context they were working in. At the same
time, there was a deep sense of neglecting the curriculum in
the early phases of planning the drama as method work. In one
case this extended through the implementation phase and even
in reflection afterwards.

All teachers felt a dilemma between the academic and non-
academic needs of the children. Though the development of

affective areas of the children is known to be important, the cognitive is dominant. The affective is not seen as part of the curriculum, yet teachers stress the importance of recognizing this area.

The teachers were critical of themselves and of the curriculum constraints under which they function, particularly of the organizational aspects of time and teaching arrangements, and expressed frustration at the amount of work they have to do. Teachers see themselves as directors, information givers, at times at the mercy of the textbook and the guides provided. The dominant image which the teachers used were "teller", and "director".

During the implementation, the greatest amount of response is the personal category. In particular, the teachers stress that moving from a telling-directing position toward a helping, enabling and facilitating position is frustrating and disturbing. This change is the most difficult and demanding one for all the teachers. Used to being at the center of the classroom, conceptualizing themselves in other, often lower status relationships with children, is a major difficulty.

This problem is particularly evident in the classroom sessions of the Project. The Project utilizes several spaces, the children meeting the teacher-in-role in the theatre and the conference room. In these spaces, the teachers were successful. The space itself contained signs which supported the teacher in presenting the role. However, in the

classroom, the teachers returned to playing their regular roles for the most part. All teachers stressed the use of the teacher-in-role as bringing significant developments for themselves in a personal way. The benefits of working in role with the children, within the drama, cannot be underestimated. The teachers clearly enjoyed this way of working and developed confidence in, and understanding of, the function of the convention. The teacher-in-role convention enabled the teachers to work beyond the constraints of classroom teacher. This was particularly evident to the teachers when a role was brought in to the classroom. The use of the teacher-in-role convention clearly enabled the teachers to function in other relationships with the children.

The researcher notes that in classroom activity, in preparation phases for the meeting with Mendoza, and the planning of the journey, the language and the behavior of the teachers showed that they were often in the position of driving the children. One aim of the Project was to enable the teachers to function in role both in and out of the classroom. Taking a role in the classroom setting, as a member of the Expedition Team, was much more difficult for the teachers at first. However, as the teachers began to see the children take ownership of the planning work, this became easier. They needed such signals from the children quickly, and the researcher needed to slow down this demand and encourage the teachers to wait. Together with this, the researcher encouraged the teachers to consider what the

minimum level of activity was which they needed to do in order
to be successful. This coaching strategy enabled the teachers
to reflect on the image of the classroom. As the teachers'
levels of activity decreased in these areas, the teachers
gained time and relaxed into the Project. As a result of
this, the teachers were able to take more time to engage in
questioning strategies with the children designed to deepen
the children's involvement in the Project. Increased
observation of children by the teacher was also facilitated by
the slowing down of teacher activity.

This enabled the teachers to recognize the value of observing
the children more and so increase their evaluation of what was
happening in the classroom.

As the planning and implementation phases progressed, the
teachers became much more concerned with the impact of the
Project beyond themselves. Their concerns were for the
children and their parents, and the impact of the innovation
on them. It was quite clear after the point of implementation
that the teachers were experiencing elation at their success
and attendant increases in their expectations of children.
This is evidenced in the teachers' concerns to take command of
the work.

The teachers felt great benefit in the team teaching situation
which was a new experience and the value of collaboration with
colleagues was emphasized in the teachers' comments.

Conceptualizing implementation as a process means that time becomes extremely important. Implementation as an event, a one day workshop or inservice, is quickly dispatched as the 'real' world is once again present. If implementation is to be successful, such work must become part of that 'real' world, and the researcher, curriculum developer, must enter into it. As one does so, one becomes conscious, not only of the realities of teachers, but of one's own. This brings an interdependent perspective in which implementation becomes a shared objective as opposed to testing whether teachers can do it or not. Such a collaborative approach echoes the values and assumptions of the medium of drama. Most importantly, with little or no research available, as far as the researcher could discover, and no teacher experience in schools for the deaf, according to Harte's survey, one must rely on the professional knowledge and judgement of those at the center of educating deaf and hearing impaired children - the teachers.

Teacher awareness of drama-as-method was expected to be low or non-existent. None of the teachers had experienced drama education, or drama-as-method before either in training or in other teaching experience. Teachers conceptualized the innovation as something that would take time out of "what really had to be done". The conception of drama was as extra-curricular and not related to the work of the classroom.

It is not enough to furnish the classroom with drama activity. The room, the house, has to change. It is not enough to expect teachers to implement drama-as-method, bringing only

their imagination and a willingness to be flexible. Access to specialist knowledge and skills is needed if implementation of this type of work is to be successful.

In reflection, following the drama-as-method work, the teachers were comfortable that not only had they reached their curriculum objectives but had exceeded them. The teachers stated that they had covered the work, they normally do in one full semester, in one half semester. Often the work the children were engaged in was of a higher grade level and children achieved more highly than previously expected. Teacher expectations of children increased dramatically during the Project. In some individual cases, teachers completely revised conceptions of these children. Teachers' conceptions of the children changed as the motivation levels of the drama stimulated increased focused activity by the children. This, in turn, created the opportunity for the teachers to see in practice that the children's involvement in the drama would lead to the children telling the teachers what they needed as opposed to needing to be led by the teacher. This development aided the teachers in changing their conceptions of their role into facilitator and enabler as the children took control of the direction of the Project.

The teachers note that the drama Project had enabled the two areas of cognitive and affective to work as a dynamic unity as opposed to separate systems. The level of the children's emotional investment in learning was a significant new experience for the teachers. The teachers did not expect such

high levels of emotional engagement, and at first it took the teachers by surprise as children engaged with the teacher-in-role. At moments of conflict and tension in the drama, the teachers were at first unsure how to handle such a response. It was as if for the first time the teachers were seeing this side of the children in the teaching/learning situation. At the climax of the drama, the children were articulate and committed, demonstrating an overview of the whole problem. This also surprised the teachers and lead to further re-conceptualizations of the children.

The teachers were very surprised at the sheer amount of work which the children created. Children who had written only one sentence previously were writing two sides of English. But perhaps of most significance was the realization that the children had ideas, and strategies for dealing with the problems in the drama which demonstrated understanding and an appreciation for implications and consequences.

The dominant concerns of the cooperating teachers in this study were to do with the drama-as-method approach, and the pedagogical implications of The Labrador Project. The cooperating teachers did not demonstrate concerns which spoke to deafness, or the use of drama-as-method in this context of deaf education. In this sense, the research shows that teachers of the deaf have the same problems as teachers of the hearing, in relation to implementing drama-as-method. However, there were areas of concern expressed by cooperating teachers, and identified by the researcher, which are clearly

special to the deaf education context. In the construction of The Labrador Project, the researcher took particular care to devise many opportunities for the visual channel to be opened up for the children. The visual channel was the most important component of The Labrador Project, because this is the prime processing channel of the children. Using drama enabled rich responses to this necessary channel. There were many opportunities in The Labrador Project for the visual processing of information, purposely structured for in the work. (See Appendix 9).

This special area defines the difference which exists and should be focused in implementing drama-as-method in deaf education. It is a vital element because of the one area which, in this study, emerges as differentiating the deaf education context from the hearing one. This area is communication and language. Even so, only 11 of the 236 statements presented in the data show direct concern for this.

The implementation of drama methods by the teachers was successful. For the teachers involved, it was regarded as a major transformational experience. Most satisfying, from the researcher's position, was that teachers became less concerned with losing "control of ideas in the classroom", as Cecily O'Neill states (Language Arts, Vol. 66, 1989).

The words of Tillinghast and Hockersmith, at the beginning of the study, called for opportunities for children to participate in real life experiences in the classroom, and,

that children be conceptualized as thinkers and problem solvers, central to the learning process. This has been achieved by the teachers cooperating in this study. Also the 'real' experience of the drama became a place, where children could not only concentrate their knowledge and ideas, but also a rich source of information and social encounters.

Hockersmith's challenging statement, "We cannot afford to teach them what we know" (Cognition, Education and Deafness, 1985) stimulated much discussion between the researcher and teachers throughout this period. If we are to respond to this challenge effectively, we must "listen" to children and enter into dialogue with them. As one teacher stated, "If they're going to make decisions, you have to listen to them" (p. 126).

Framing the drama Project in this problem-solving and inquiry orientation facilitated the teachers' moves away from their existing approaches, and enabled the use of drama-as-method to make sense. Further developments of this work may involve extending the use of drama to the department level. However, such developments would require cooperation at the administration and school board level.

This study has laid the foundation for further research. The development of drama-as-method in the school has contributed to the further development of drama as a whole-school-concept. It is the researcher's hope that the foundations laid through this work can lead to further study of drama in deaf education, curriculum and communication.

The increasing interest in interactive instructional processes, influenced largely by the work of Vygotsky, creates an increasingly powerful frame through which teachers can view the vital role of drama at the center of the teaching/learning experience in deaf education.

Appendix 1   (Referenced from page 45)

The Labrador Project - Outline.

Presented to teachers, Fall 1987.

(STRUCTURE)

Part A	Part B
Objective:	
To have children learn (through drama) some aspects of Inuit culture, providing the chance to engage with an aspect of their own culture as a means of understanding and perceiving the world of another.	Industrial Conservation Way of Living Other way of perceiving the world. Needs. Progress.
Plan:	
Through 'phases' the pupils will be engaged in developing a body of common knowledge; a responsibility towards resources needed for 'their' community to function and the execution of an exploration to find these resources.	Why we need oil, gas, metals, from the earth. Weather stations, scientific bases. Participant roles - experts in the field, teacher, Chief Engineer and Inuit Woman.

Phase One:

Pupils are engaged in collecting examples of resources needed for their community. Wood to burn, oil for cars and heating, water for cooking and washing things, metal for making things, chemicals for factories, etc., a coloring book, collage work, painting and drawing, pictures and photos, and, actual examples, objects on a presentation table which can be added to as these things become available, is a suggested approach.

Coloring book - (EXERCISE) Collage work - visual images - small scale projects on resources, photographs, etc.

Discussion of findings, their uses and properties.

Presentation of findings.

Common area of knowledge - What would we do without these?

Phase Two:

A document appears on the classroom wall, or a letter is received announcing the arrival of the Chief Officer of AEC (Arctic Explorations Company). It explains the work of the AEC/or Chief. A discussion is stimulated

Or, teacher introduces AEC and takes the role - or, discussion of needs if expedition was to be taken, or small group work on planning etc.

around this document. The
teacher-in-role as Chief of
the Explorations Company
arrives and takes great
interest in the pupils'
work. She discusses with   Reports from class to
the pupils the need for   teacher in role - discussion
resources and begins to
explain her job with AEC.
"You seem to know a great
deal about the resources I'm   Teacher-in-role as AEC
interested in. I had better   Chief, values what the
explain why I'm here. My   children know.
job is to explore, find!
discover! new resources.
The kind you've been working
on, that we need for....well
you know the kind of thing I
mean! My Company has given
me the job of finding these
in the Arctic. I'll show   Visual aids of Arctic,
you where. (Teacher-in-role
uses visual aids, maps of
Arctic). This region is
cold, inhospitable, and
dangerous. But, it is the   Type of installation the
place where our people, our   Team will be concerned with
geologists, and scientists   can be decided.

say oil, precious metals, and (water?) chemicals can be found in great quantities. My job is to mount an expedition and find them. Once found, mining can begin and these resources can be brought back to the factories to be used. Now, I'm looking for people to join this expedition and work for AEC. I'm looking for highly skilled and dedicated workers who know what they're about and can 'bring home the bacon', if you know what I mean! (Teacher-in-role can suggest jobs if there is no response). "I'm looking for drillers, diggers, cooks, people who know maps, and people who know how to survive in this kind of country and who know about resources! The pay and conditions are good and it's interesting work for

Beginning of 'contract'

Pictures of workers in the Arctic carrying out various operations and jobs, might be included here.

Daily routine, responsibilities for each child, small groups or pairs.

those who can do these
things.

Phase Three:

The Planning of the
Expedition. The pupils are
engaged in planning the
expedition in detail.
Equipment, tools, stores and
transport, medical services
and organization, etc. The
teacher works with them in
role as a team member, and
the Chief of AEC will return
to discuss with them their
plans for the job later.
The LEARNING RESOURCE CENTRE
is vital at this stage - it
must be able to respond <u>to</u>
<u>the children</u> in their search
and demand for information
(while some of this can be
pre-arranged). The Chief
will return and have
'discussions' with the
expedition team and they
will need to be well
prepared. Map making,

Having 'contracted' in
pupils as experts, begin to
engage in planning.

Resource centre, vital here
and teacher resources.
Children will need to go to
Resource Centre.

If pupils ask questions of
'Chief' at this time -
suggest these are listed for
the meeting or, ask if they
need to speak to the Chief

visual aids of metals and resources can be collected, routes and plans can be designed, food requirements, etc. can be detailed ready for the meeting with the Chief. Pupils may rehearse the presentations for their particular 'job groups' ready for the meeting. Lists made, calculations complete the meeting begins.

and arrange a way, perhaps by telex, fax or letter.

Phase Four:

Chief arrives - meeting begins (perhaps some discussions take place 'informally'). The Chief questions, focuses, demands, etc. raising the status and continually affirming the expertise of the explorers. A contract is struck and the Chief presents a document, a contract for the 'workers' to sign, welcomes them into the AEC and much is made of the expedition to come. A

Lead in slowly to the meeting, re-establishing roles/jobs etc. and the Chief. Look at, and be introduced to the work that has been done. An 'actual' contract can be used or a class list.

date for the trip is
suggested and the Chief
leaves ready to return at
the appointed time.

Phase Five:

The journey. The teacher
invites the pupils to
'imagine' the journey. The
teacher 'talks through' the
scene at the dockside and
the crew's final
preparations; "Everything
had been checked and
accounted for and all that
was left was to board ship
and sail for the Labrador.
It was a cold day, but
bright, and team members
stayed by the rail of the
ship waving to friends on
the quayside. While the
journey was a short one, a
matter of days, the
expedition party did not
stop work. It was their job
to check supplies and
equipment, re-read maps and

plans, check co-ordinates
for drilling and testing,
generally make sure all was
ready. They were able to
rest for sure, but the task
ahead was always uppermost
in their minds and sleep was
lost making sure everything
had been checked."

Phase Six:

<u>The 'Real' Journey</u>.

After the 'imagined journey'
pupils are invited to write
about, draw, etc. the
journey to the Arctic. This
is placed on the floor or
wall, such that the
expedition group can walk
around it and see the 'whole
journey' (now a collective
journey) imagined by the
group. Discussion, talk
about, etc.

Phase Seven:

<u>The Arrival at the Survey Site</u>.

The School Theatre serves as the site which will be surveyed and measured for drilling. Material prepared, i.e. pictures of metals etc. will be assembled and a camp will be made. People talk about the task in hand, the jobs to be done tomorrow. They settle to sleep.

An area of the Theatre (land) is to be designated for detailed exploration
- the area will be measured out and tape used to create the area
- examples of rocks - pictures will be used to set up a survey area - Posts used to tie off the area to be investigated.

Phase Eight:

<u>The Great Wind</u>.

An ice storm threatens the party. (sound effects?) The teacher-in-role now works as an Inuit woman. She enters and urges the party into her Igloo to avoid the storm. She can speak English and explains what is happening. Once inside the Igloo, she makes them comfortable and

begins to talk with them -

'You are not from here?'

(Children reply)

'You are not from here - you

don't see what I see. When

wind comes - sign of storm -

snow feathers on wind side

of the mountain tells me

storm comes - sky clear -

sky moves - first from east

then from west - clouds move

- sometimes sound of ice

tells me - but we are safe

here - igloo in good place -

protected from winds. You

not from here - why are you

here? Are you here to fish?

Discussion follows ceremony

of welcome - food and drink.

Woman explains husband (and

children) away at the hunt.

Her work and

responsibilities -

storytelling - etc.

Phase Nine:

<u>The Conflict</u>.

'Why are you here? (What are these lists - pictures). But if you work here will I have to move?' Animals are afraid of dynamite, explosions, they will go, I will have no food. Will you use dynamite in the ice? Will frighten seal away. You say you will tear land up and mountain away. This is my home here. You are welcome here, but why do you do these things? Discussion ensues - their purposes and Natana's. She explains the importance of her way of life and asks them to leave.

Throughout, the teacher-in-role encourages and works for dialogue.

.

Phase Ten:

Natana -

Why do you need these things? This oil and the metals you speak of?

They return to see Natana after having considered the situation in the classroom

AEC - (Children)

We use these for our cars
and for factories - to make
things that we need.

Natana -

But I have lived here, and
my ancestors for many
generations, and now I would
have to leave if you do
these things. This is my
land...You have no right to
do this if you do my life
will go...my way of living
too, I have nothing against
'<u>you</u>' but you see what would
happen to me if you do this?
If you come, others will
too...

AEC - (Children)

You could work with us, get
a job with the AEC...You
could earn money to buy
things with...

Natana -

I have heard of those who
have done this...they have
lost the old ways and now
they don't know who they are

anymore...they do not belong
in your world, anymore than
you belong in mine. They
have suffered in the shanty
towns that the Government
has built...they have come
to rely on the 'money' that
the Government gives
them...prices for food at
the stores are high and the
people cannot live, there is
illness and no work...the
people do not want to live
like this...they want to go
back to the old ways, hunt,
fish and follow the old
traditions...

AEC - (children)

But you have to go with the
times...you could send your
children to school, they
could learn there...

Natana -

What would they learn?
Would they learn the ways of
our forefathers? My
children are Inuit, they are
not white. If they went to

school they would learn the
ways of the whites and then
what - they would come home
and not know me
anymore...The question here
is not education...for my
children will learn things
here...the question is
education for what? Will
your education tell them how
to survive here? If a polar
bear cub is taken away from
its mother...and taken to
your home...it will not
learn how to survive in its
true home...then one day it
will get too big for you to
look after and you will let
it go back and it will
die...because it doesn't
know what to do. Or you'll
put it in a zoo for people
to look at and it will be a
prisoner for all its
life...Would you do this to
my children?

AEC - (Children)

But we need factories and
cars, etc.

Natana -

You do. I do not. I do not
live in the city and I do
not wish to...For those who
wish to, I have no desire to
say they should not, but for
me this is my home and my
life...I am perhaps too old
to change...If someone came
to your home...where do you
live?...and said you must
change how would you
feel...If I came and said
live my way, do the things I
do, do not go to school and
learn your ways, don't live
in a house, don't have cars
or televisions, cinemas, but
start work when you are 10
years old...how would you
deal with that? If the old
skills, the old ways go,
they will never come
back...for no one will know
how to do them, and

especially, no one will know why to do them. If my children went to your school would they speak in Inuktituk? If they didn't, our language would also be lost. How would you feel if you went to school and were not allowed to speak

English? What is your language? What is that you are doing (gestures signing). (As the discussion goes, so the teacher may decide on a reflective phase, prior to the return of the Chief).

Introduces idea of similarity between herself and the children. (Language and history).

Reflection -

What has happened in our drama?

What did you do in our drama?

Why did you do such and such?

What would happen if...?

What will happen if...?

Children write Mendoza, explaining the situation.

Why do you people do such

and such?

What could we do to

understand more about such

and such?

Phase Eleven:

Chief - meets with AEC

workers

"What's going on? This area

needs to be mapped out for

the survey. Why have you

not finished? (Discussion

in role between Chief and

AEC workers). This

discussion phase (in role)

may lead to a point of

decision making and

resolution or it may not.

Further investigation may

develop, questions and more

knowledge may be needed by

the group. This open

endedness is fine; the drama

may lead to more enquiry

about the Inuit, the AEC

Company. Do we really need

all these things? How can

we learn more? What kinds
of situations could we
explore that may tell us
more? (Using Drama
Education). If we go into
the area and mine, etc. how
will that change things and
what might happen in the
future? Are there examples
of this in real life we can
explore? Can we look at
situation where people have
been moved - what has
happened to them and their
way of life? What are they
asking for now that they
have tried the 'other' way
of living? Did it work?
What are some of the answers
to this situation? Who can
tell us? Where do 'we'
figure in this story/drama?
What do we think of it and
how do we see the situation
(having been on the inside)?
Are there other ways of
coping, dealing with this?
What kinds of ways - what

kinds of decisions <u>could</u> be
made? How and what would be
needed to make them? Are
there others who are in the
same position as the Inuit?
How does Canada stand on
these matters? Look at the
Canadian Charter of Human
Rights.
Some change of role and or
frame may be needed here -
Council of Human Rights -
Inuit Representatives -
Local business - AEC Company
- the media - Reporters - A
'meeting' which is set up
could bring together the
positions and points of view
of all the parties in
question. Presentations can
be made (using the roles) -
consequent areas of outcome
may include, writing,
discussion, presentation,
visiting speakers, further
project work, etc.
'Progress means Change'

Development means

Responsibility.

We all have needs.

We all connect.

Minority groups suffer

without laws to protect

them.

Land ownership is

continuous.

Education -

Self-Government - Native

Councils

Culture - Cultural Survival   Leading to further work

Appendix 2

Curriculum Areas Covered Through the Project.

The Drama Education as Method Project is designed to enable the Teacher/s to implement a variety of curriculum areas. The Project demonstrates how the Drama <u>does not divert the teacher or children away from the curriculum, but more directly into it</u>. The children gain access to the curriculum areas through levels of entry at motivation and investment levels. The children come to the material because they need to and not because the teacher is directing them to. The following curriculum areas were located in the Project by cooperating teachers.

<u>Social Studies</u>.

Resources	-	Introduction to minerals, classification uses, location and retrieval.
Inuit Today	-	Use of minerals, purposes, dependence on whites for minerals.
Activities	-	Minerals scrapbook, picture graphing, flow charts.
Locating	-	Minerals found in Canada. Map reading, symbols. Different kinds of mines. Comparing minerals.
Activities	-	Diagramming, cross-sections. Bar graphs. Latitude/longitude skills. Using tables, information. Math activities. Import and export of minerals.

Inuit
Culture   - Past and present. How and why things are

changing. Scrapbook, newspaper clippings.

Locating - Maps and relief models of

Labrador and Arctic. Collages - clothes,

food, shelter. Animals, migration, uses.

The Inuit Dictionary.

Language, Composition and Reading.

Reports   - Writing geological reports connected to

science and social studies.

Spelling   - Minerals and other resources. Scrapbook

of minerals and resources in science.

Researching - Paragraphs and writing factual information

as Project develops.

Visits   - Newfoundland Museum.

Picture
Dictionary - Past - masks, religious artifacts,

medicine.

Present - food, shelter, education and

welfare.

The Inuit dictionary, language experience

- stories of Inuit past and present.

myths and legends.

Learning
Skills   - Introduction to Library materials,

resource center - reference books, non-

fiction, vertical file materials. Using

the card catalogue. Identifying facts,

main ideas and concepts.

Science
- Environments and how we use them.
- Life cycle of Arctic animals. What happens when the life cycle is disturbed?
- Weather, constellations, Inuit legends related to stars, northern lights, animals.
- Resources, Geology, Energy, Water Power
- Use of minerals - clothing, cosmetics, food. Comparison of traditional Inuit.
- Rocks and minerals under the sea, oil, gas and how these are extracted.
- Erosion, ice movements and the landscape
- Graphing - categorizing finite and infinite, non-renewable and renewable resources.

Art Activities
- Activities from energy kit.
- Paper windmills, collages and toys which use energy.
- Electrical appliances, past and present.
- Inuit sculpture, drawing and painting.
- Symbols and symbolic representation, legends and mythical creatures.
- Relief landscapes of Labrador.

Math
- Bar graphs
- Story problems
- Measurement

Appendix 3 (Referenced from page 86)

The Labrador Project.

Concerns Sheet.

Teacher ....

Date ....

This sheet is intended to provide an efficient means through which you can communicate your concerns as the Project develops. They are for individual use and are given to <u>all</u> teachers involved in the Project. Using these sheets regularly allows you to communicate directly to me so that I can try to respond to the concerns you have. **Please use them**.

As you work through the Labrador Project, what are your concerns now? Please write what you are concerned about and not what you think others are concerned about. After you have written your concerns, please indicate the priority of them, say from 1 to 3.

Please write in whole sentences. Please fill in your name and the date. Please be frank.

Appendix 4 (Referenced from page 94)

IN-SERVICE - LEVELS OF ENGAGEMENT/QUESTIONING

P - Dance like Indians Miss!   Action level   T (thinks) reverse this to Indians like to dance

T - Sure. But, I wonder why Indians like to dance?   Motivation   T (thinks) challenge the pupils definition and also the Model they are drawing upon (Warner Brothers?)

P - They danced to make it rain Miss.   Investment potential   T (thinks) potential for deep investment here, with a question that **makes space** stimulating them to **wonder.**

T - I suppose you'd have to believe in something, if you were desperate.   Investment   T (thinks) I may have made the **space** too big, wait...

P -	If there was no rain Miss, your animals would die.	Investment	T (thinks) I'm going to Model.
T -	Would this concern everyone I wonder?	Model	T (thinks) I'd like them to work as a whole group, but the potential of belief and roles is emerging here there may be a medicine Man?
P -	Yes Miss.	Model	T (thinks) everyone has a stake in this, all are affected.
T -	Then we had better get that dance right!	Investment	T (thinks) we can move into Action again now, but I see the chance to seed Stance...
T -	When you think about it, it's so easy for us...	Stance potential	T (thinks) I want them to consider our scientific explanations for such events.

P -   How do you
      mean Miss?

P -   We can just
      turn on a tap!

P -   Indians didn't   T (thinks) Well, no, but
      have taps!   .   what were they tapping in
                                                  to?

T -   But they were   Action   T (thinks) another **space**
      trying to turn   here...
      something on?

P -   God Miss   Investment   T (thinks) I can increase
                                                  the tension now, and
                                                  maybe move into
                                                  action...through "as if"
                                                  language..

T -   Then we must   T (thinks) I am signing
      prepare...let   the circle of the pow
      us gather   wow...I sit...I want to
      together as we   slow this down now, and
      have always   not move into action too
      done, that all   fast...the situation can
      may speak with   be defined.
      one voice.

T - There are many
of us, and we
have not heard
the rain for
many days. We
must ask the
great spirit
to speak to
the winds,
increase bring
us rain.
Prepare for
the dance.

Appendix 5 (Referenced from page 99)

<u>The Innovations Profile</u>.

This profile reflects the 'actual' and 'ideal' ends of the Profile.

Teacher as Director/Teller	Teacher as Enabler/facilitator
Teacher uses closed ended questions	Teacher uses open-ended, inquiry type questions
Teacher as teacher	Teacher works in role, in a different status and relationship to children
Teacher is transmitter	Teacher in dialogue with children
Teacher teaches to textbook and guide at grade level	Teacher uses variety of stimuli arising from the Project
Teacher is subject oriented	Teacher works in a problem-solving approach, holistically
Teacher as leader	Teacher as follower
Teacher is dominant	Teacher reduces status giving responsibility and power to children
Teacher follows set curriculum	Teacher creates curriculum, and works beyond the textbook
Teacher sees children as individual	Teacher sees children as individuals and as a group
Teacher is focused on academic and cognitive	Teacher is concerned with the whole child, cognitive, affective and physical
Teacher works at maximum level	Teacher works with minimum mind-set. What is the least I have to do, to be successful?

Teacher defines communication setting	Children, as well as teacher, define the communication setting
Teachers are emphatic, most speech acts are teacher initiated and continued	Teachers use more phatic contract enabling children's voices to be stimulated
Teachers' management is transmission oriented	Teachers' management is humanistically oriented
Teacher intervenes a great deal	Teacher waits, provides wait time and resists interventions
Teacher evaluates summatively	Teacher uses both formative and summative evaluation
Children's contributions are not facilitated	Children's contributions are a vital part of the learning process, and teachers work to stimulate response
Teacher is cognitively focused	Teacher works at a feeling level
Teacher works alone	Teacher works in a team
Teachers make all decisions	Teachers create decision-making opportunities for children, and follow through on decisions
Teacher uses teacher type language or teacherese	Teacher works in conversational style, in dialogue with children, particularly in role presentations
Teachers relate to children as children	Teacher relates to children as adults, endowing the children with expertise
Teachers pump in information and knowledge only	Teachers are concerned also with self-concept, self-awareness and personal development
Teacher's focus is to get through curriculum	Teacher works for the child, approach is child-centered
Teacher is organized around fifty minute blocks of time	Teacher is flexible, using the whole day for the Project

Teacher uses a limited number of approaches to implement curriculum	Teacher uses variety of approaches in the Project
Teacher sees children as passive	Teacher sees children as active learners
Teacher teaches only what the curriculum states, or what the teacher thinks children should learn	Teacher enables children to learn what they need to learn
Teacher uses questions as a control for discipline, as confirmation or for repetition	Teacher uses questions for provoking thinking, wondering, inquiry, and to create space for children to engage in these
Teacher pre-plans and structures everything that is to be done	Teacher is responsive, flexible and uses predictive planning. Children make decisions about what is to be done.
Teacher responsible for subject	Teacher responsible for the whole child
Teacher sees disability and handicap	Teacher sees a creative and productive child
Teacher interprets world to child	Child interprets world, with collaboration and enabling teacher interventions
Teacher does not use drama	Teacher uses drama
Teacher assumes drama is extra curricular, plays and skits	Teacher sees drama-as-method as a way of creating access to curriculum
Teacher directs children's work from the outside	Teacher works in the fiction in role, with the children
Teacher assumes drama to be only short term activities such as dramatizations, improvisation or exercises	Teacher conceptualizes drama-as-method as a rich dramatic fiction, the challenges of the fiction bringing access to curriculum areas

Appendix 6 (Referenced from page 102)

<u>Labrador Project - Structural Analysis</u>.

<u>Structure</u>.

"The mutual relationship between elements of a dramatic event."

(Bolton, p. 90)

"...when we observe two or more elements and we wish to define a relationship between them, we often turn to a third form of abstraction: we project a feeling quality onto the relationship".

(Bolton, p. 91)

What might be useful is to draw out an analysis of the structures, that is, how different things relate to each other in the project so that it may facilitate greater access for the teacher.

<u>The Structure</u>.

On one level, the Project is classic in design. I knew that the teachers and children would be coming to something new, so I wanted to write something which brought simple ways of moving from one part of the Project to the next. So it is written in phases. These are laid out below.

1. Discussion. 2. Finding out. 3. Letter from Mendoza.
4. Meeting with Mendoza. 5. Joining the AEC. 6. Planning the Expedition. 7. Going on the Journey to Labrador. 8. Meeting

Natana. 9. Finding out who she is. 10. Meeting with Mendoza.
11. Meeting with Natana. 12. Making a Decision.

Looked at this way, the Project is created in a simple
sequence of kinds of events. It is designed so that the
children are not asked to enter into an improvisation kind of
activity in a dramatic context in role until phase eight.
Even at this stage, improvisation **in role** is not demanded, and
may not become the kind of activity until such potential
exists for it to be, perhaps during later meetings with Natana
after some feeling relationship has been established between
the children as "expedition members" and Natana (teacher-in-
role) and the investment land is entered. By this stage in
the Project, it may be that sufficient **investments**, created
during earlier phases of the Projects, come up against the
situation with Natana, in which Natana is also defining the
situation. That is, it is not just the children as expedition
members who are defining the situation, as it has been for the
most part of the early phases, as another (Natana) is also
defining the situation, saying perhaps "This is my home, not
just a place for you to dig holes in!"

Analysis of the Sequences.

1. Discussion.

The teacher works toward discussion rather than introduces one
or sets one up formally. This is because the Project approach
is toward dialogue, rather than a discussion mode and what
that term implies. It is more of a "chat" and should make

that kind of mood, making opening invitations, setting roles,
testing background. The purpose of the teacher is to find out
what the children know about resources. She may know that it
is a new concept to them, and so taps into familiar
environmental knowledge of the home to start with and then
works at extending this to aeroplanes, cars and trucks, etc.,
as a way of introducing the concept of resources on the basis
of what is already known. Further extending work can then be
worked through the dialogue between the teacher and the
children. "We have a wood stove". T- "Oh, I bet that's warm?
Well, what do you use to make that work?" P- "Wood Miss!"
T- "I fell into that didn't I! But I was wondering, what
kind of wood?" P- "My dad uses birch, Miss". And so on, as
the dialogue develops, and the teacher facilitates connections
between resource and location, type and so on. At a point
judged by the teacher, that is when we have begun to reach the
point beyond which we cannot go on our own, the teacher may
move to phase two. Finding Out.

2. Finding Out.

In order to develop the children's knowledge about resources,
the teacher may stimulate finding activity through
questioning. T- "I wonder if everyone has trees then?" or, "I
expect that one day the trees will run out?" or, "But how
does that water turn into electricity?" At this stage the
children are becoming involved in inquiry work and what
motivates the children is **their desire to know,** encouraged and
helped by the teacher. Motivation is why people do things, so

why do we want to know more about resources. Well, it may be
that we could not do some of the things we do if we didn't
have them. No electricity, no T.V., no water, no baths could
be less of a motivating force! How much gas does a racing car
use, and how far can a plane travel without having to refuel?
Where these resources come from or where they are found can
develop from this curiosity to know.

3, 4. <u>Letter and Meeting with Mendoza</u>.

The introduction of the letter document is the first **sign** that
the teacher consciously uses to signify a pretend contract.
The introduction of the letter document can be a direct signal
that we are beginning to pretend. The teacher may ask the
children, "I wonder what it would be like to be explorers who
look for resources?" I wonder what you would have to be good
at to do that?" Or the teacher may have the letter arrive as
if by the post, and delivered to the class. If the children
are unsure, the teacher can say, can we pretend that this is
real? Once the children "contract in" to believing in the
fiction of the letter, the Project can proceed. The letter as
an **object** should be viewed as a rich **sign** vehicle for the part
of the Project which the AEC company and Mendoza **represent**.
It is not a "prop" in a theatrical sense, rather an object
crafted to reflect the values and world view of the Company
and Mendoza. It is, of course, a theatrical letter because it
is being used to sign into an illusion, and it should carry
the meanings of all official company letters to a group of
people who know what they are at! The tone of the letter is

important, the letter head and log, date and all other
official trademarks of such a document should be present. Also
the envelope it comes in, or the Fax it arrives by, should be
appropriately laid out and marked.

The letter is the first **sign** that we are going beyond just our
interest in resources, in that someone else is interested in
what we know. The document therefore begins the process of
establishing the status of the children as **"experts"**. This
status will be further endowed on them by Mendoza during the
time she meets with them.

Some planning may be useful after the letter has been
investigated. Planning for the meeting and what Mendoza might
want to know about. The children may be asked what kind of
preparation they think they should do for such a meeting.
Perhaps each participant should have a copy of the letter?
Also an overhead could be made so that we can all look at the
letter together. Clearly the language of the letter needs to
be challenging and should reflect the characteristics
mentioned earlier.

The Meeting with Mendoza.

The meeting is a further move into fiction. The children are
no longer just working out of their own interest, but are
about to meet another who shares that interest. They are not
in role. The teacher is moving them further toward expertise
and the teacher-in-role as Mendoza will continue this work.
How does the teacher do this work of endowing expertise? The

simple fact here is that in order to endow anyone with
something, you have to treat them "as if" they are that way.
Therefore, the teacher endows expertise by acknowledging the
children's superior knowledge and understanding about this
area of resources. It will not make sense, if this is the
teacher's work, to tell someone that coal doesn't come from
the shops! Rather, the teacher must realize that the child is
using what she knows, and the teacher must blend the child's
contribution into the dialogue of the encounter. T- "Well, I
suppose you have to get it out to customers somehow?"
Teacher-in-role as Mendoza will also be doing this. The space
chosen for the meeting is important. If another space can be
used, it will serve as a further **sign** that we are moving into
another kind of context. A formal one in this case, efficient
and well managed by Mendoza, representing, as she does, the
AEC Company, the space brings its own expectations as does any
space, and if possible it should be set up appropriately to
sign efficiency. The moment of meeting can be handled in a
variety of ways. Teacher should judge which will be best
based on the children's responses so far. It may be that
teacher would wish to set it up. T- "I will be playing the
part of Mendoza in our work, O.K.?" Or, the teacher may wish
to do that work of establishing belief by letting the children
interact with teacher-in-role as Mendoza. The signals which
she uses in-role should be sufficient to create the level of
disattendance necessary for the children to work with the
teacher-in-role **as** Mendoza. However, if the children find it
difficult to suspend their disbelief in the teacher, the

teacher may wish to feel at ease in stopping and re-
establishing the contract and convention of teacher-in-role.
The purpose of the teacher-in-role as Mendoza has already
partly been spelled out, that of establishing the convention
or rules - I am in role as someone else, please relate to me
as if I am Mendoza. The purpose of the role itself is to
present to the children a particular model of behavior.
Mendoza is efficient, executive, smart, with a world view
which is characterized through her attitude toward resources.
They are there to be used and my job is to secure them for
others. I don't care what they use them for, that is not my
responsibility. She presents to the children the work of the
company and then as she mentions different resources, and the
children either say or show a sign of knowing about them, she
picks up on this until finally, the children are talking about
resources and showing their "expertise".

In this meeting then, there is a critical shift in the
relationship between Mendoza and the children-as-experts. The
status of Mendoza lowers to the children's expertise until she
can say, "Well, I certainly came to the right place. It seems
you are the people I have been looking for". She is then in a
position to offer them jobs with the company and explains
about the expedition she has to get organized for the
Labrador. During this meeting, Mendoza can pick up on
suggestions the children may have about the kinds of jobs that
may be needed. Also, if particular children have spent
finding-out-time on special areas, this will come through in

the meeting and Mendoza can ask if they would be willing to look after those aspects of the expedition. This part of the meeting then is also a time when the children can begin to develop further expertise, as described earlier, and toward a more defined area of responsibility within the expedition part of the Project. For example, one may wish to look after the food for the expedition, and even though this may be different to what she researched, that is fine. Indeed, as Mendoza talks about the expedition with the children, food and transport may come up and some may wish to take on these responsibilities.

At the end of the meeting, Mendoza asks the children if they would be prepared to plan the expedition. It is this task that will carry the children into the next phase of planning the expedition in detail.

(5.   -   is covered through the signing of the contract
           document and this may come in the meeting with
           Mendoza or after the planning phase.)

6. <u>Planning the Expedition</u>.

At this point in the Project, the children are working with expertise in a special area of responsibility. As such they are now working in a slightly different way than before. First, a team identity is developing, and the notion of working together to make a successful expedition can begin. The addition of working for Mendoza and for the AEC brings an added contractual dimension to the work, and there is the

potential for levels of activity beyond motivation and into
investment. For the children now, there can be something at
stake in getting the planning right, or getting it wrong,
however, they are not working in-role. They are being
themselves, working as experts. The teacher as Mendoza is
working in-role, and at this stage 'classroom' teachers can be
working toward roles which allow them to follow the children
rather than lead them. This is to facilitate the shift on the
part of the teacher and represents moving the teacher out of
the children's direct line to the curriculum material the
teachers want them to make contact with. This will mean
teachers may choose roles such as stores clerk, or general
dogs body as children will take responsibility for the
planning work. The teachers will be able to follow them. The
children will make decisions as much or more than teacher and
it is her task to respond to these decisions and directions.
The planning work brings the children into contact with the
curriculum areas listed in the preamble to the Project. Math
(which may need further extra work), language experiences,
writing, etc., science, visual art and so on. These areas
will become needed as the children begin to work their way
through the expedition in detail. Maps of Labrador, roadways,
air routes, animals, the landscape, mountains, rivers, etc.,
population graphs, settlements etc., will all become the work
of the expedition team. By the end of their planning work
they will not only have the expedition planned, but they will
know a great deal about the Labrador. The children have
learned it while planning the expedition in detail and this

phase is one which shows the play for the teacher/play for the children at work. Perhaps the teacher will want to ask the children how best to present the planning to Mendoza. Teachers may also wish to suggest that letters are written to Mendoza arranging a time and place for the meeting. Perhaps an exhibition of the expedition plans would be used, but the children should decide on the format of presentation. Remember, it is their expedition and not the teachers.

7. The Presentation of the Planning to Mendoza.

By now the children will be well involved and have created a great deal of material. The meeting with Mendoza is an important one. She has the say whether the expedition can go ahead and this brings some tension to the meeting. Teacher-in-role as Mendoza also brings tension by the way she presents herself at the beginning and throughout the meeting. Organization of the presentations is done by the children. The preparation of the room is also done by them. During the meeting, Mendoza asks questions designed to challenge the children and deepen their thinking. She asks them to extend on ideas and aspects of their plans so that they are thinking beyond their planning. At the end of the meeting, Mendoza asks the children if they have any questions which they would like to ask. The meeting at an end, Mendoza announces her decision and praises the efforts of the team, commenting upon individual and group work. She also announces that the journey to the Labrador will start on a chosen date. She will not be able to be with them as she is going back to Europe,

however they may contact her through the Fax or by letter at
the Hamburg Office address. She reminds them of the
importance of last minute checking and organization. She
shakes hands with the team members and hands them their AEC
identity badges.

8. The Journey to Labrador

The journey is started through a story convention. Teacher
tells a story about the beginning of the journey, then the
children take over and imagine the rest. At the end of their
imagination work, they write about, draw, or model the
journey. The story section of the journey should be supported
by slides or film strips and other visual materials. The
harbour, the narrows, the open sea, icebergs, etc. Or, the
children themselves can plan the whole journey without story
convention. However, the teachers must be aware that the
children may be constrained by narrative and a what happens
next mentality, and this may drive away the potential for
imagination, dwelling in a moment, and individual journeys.
If all the children did an individual journey, it will become
a collective one through sharing the whole journey at the end
of its construction through the writing and drawing work. The
journey is completed at the point where they set off for the
mine site.

9. Arrival at the Site and Meeting Natana.

The space used for this should be separate from the classroom,
a hall or a theatre space, if you have one. If lighting is

available, all the better. Ideally one should enter a sense
of white openness in which Natana (teacher-in-role) is
present. As the children enter, she sits quietly looking into
the distance. This is the first time that the children have
been confronted by something which works against their
purposes. If they do not speak to her immediately, Natana
should not acknowledge them, but wait and not push the
communication. Let the children deal with the situation as
they are defining it. If they start work and ignore her,
which is very unlikely, then Natana may acknowledge their
presence, but not unduly. Only enough to make a contact with
them. There may be a long period of wondering what to do now.
The children will be working out what is supposed to happen
and their relationship to it. Let them do this. They need
time to take in Natana and the environment. Do not rush into
sound or sign, silence will speak far more loudly at this
point. Observe the children carefully and teachers, hang back
and don't take any leading role in this. Natana's presence
should be such that it slows down time and the pace of the
session. Wait and watch, listen and present a calm presence.
The objective of this phase is not to suddenly tell the
children what's up (part of context in drama) but for them to
define this situation. Remember they have already defined it
prior to arrival and now will have to re-define it. Natana
may have a tent with objects scattered around it (placed
purposefully) which may include a hunting spear, a plastic
bottle of gas, furs, and other objects which sign her way of
life. The children should be given time to look at these

things and take them in. Slowly, as contact begins, Natana

may acknowledge them more. Nod, or signal for them to sit, or

look at them as if "why are you here?" But, what should impel

this action forward is the children's responses to her. This

is a time of wondering what to say for the children. Do not

expect anything. Natana does not expect anything, neither

does she talk much. Very little in fact. She mostly responds

to them, rather than initiating any communication. As

dialogue between Natana and the children begins, do not rush.

Take it easy. The teacher-in-role as Natana will not tell

anyone anything, merely respond to the children. if she needs

to ask who they are she can, out of interest in the badges

perhaps, but the children will more than likely tell her who

they are. At this, she shows some interest, she has seen

people like this before who have come to her land to do things

that she does not want. At the point at which the children

tell her why they are there, Natana is significantly silent.

She does not suddenly make an angry response, for she has seen

it all before. Rather, she signs to them that it is not good

what they are doing, and that she "lives here, this is my

home". The children must be enabled to define their

relationship to her over time and not be told what that

relationship is. The relationship between Natana and the

children as the Team must emerge over time and not be

constructed by the teacher alone. They do not know what Natana

thinks of them and the children do not know what they think of

Natana. If the dialogue between them starts to move in pace,

Natana should slow it down. If the children say that she has

to move because of their purpose and activity of setting up a
mine site, then she will resist. She will not resist angrily,
rather slowly and deliberately. However, if they insist she
move, she will refuse. The end of this phase will see the
children return to the classroom and meet with their teachers.

10. Returning to the classroom.

The children will return with a problem. Natana is there and
they could not begin to set up their camp site. She would not
let them. Who is she? The teacher's role now is to wonder
also who she is. What did she look like? This phase brings
the motivation to find out who she is. We go to the Resource
Center and search for images which look like her and when we
discover she is Inuit, we can begin to find out more about
this situation. The inquiry stimulus of Natana is to find out
about native Canadians. The teacher can then work with the
children to research who she is and this can be supported by
further visits to Natana. But we will go to see her with
questions and wondering about her world. The function of
Natana at this stage is to stimulate in the children the
motivation and investment in knowing who she is. Now, the
cultural material can be contacted and the questions of the
children can stimulate this inquiry. As the children meet
with Natana more, she reveals a little more, for they begin to
form a relationship with her and come to know her. Their
growing understanding of how she lives will create a
dissonance between their purpose and world and hers. This is
the "rising action" of the Project, for the problem becomes

more complex and challenging. Part of the work will now involve the visual art teacher working on Inuit art, language and reading will bring the children to myths and legends and the sociology of the Inuit. As they continue to meet with Natana, the relationship brings understanding and knowledge of her people. A letter from Mendoza breaks into this.

11. <u>The Letter from Mendoza</u>.

The letter asks why nothing seems to be happening and for a full report on the expedition. The children must decide what to do about this and how to communicate their responses to Mendoza. Letters will be written explaining the problem as they see it. Mendoza says she will come to St. John's as soon as possible.

12. <u>Meeting Mendoza</u>.

This meeting represents the bringing together of two parts of this Project - Mendoza and Natana. In it, Mendoza will demand explanations as to why her objectives have not been met. The children will be able to see both sides of the story, as well as from their own frame as the Team.

The discussion is enriched by the viewpoints of the children, Natana and Mendoza. Mendoza will press the children hard and challenge them to explain their situation. She will demand the children seek out implications and consequences of their positions. Some may wish to give up the expedition, others may feel Natana should still move. This phase should tease

out all of these viewpoints. Mendoza needs a decision to be
made. She is responsible to someone else as the children are
to her. But the question of responsibility means more now.
What should happen next? This is no longer about an
expedition. Other issues and concerns have emerged through
the meetings with Natana. Children will represent these views
to Mendoza. They will explain that Natana has lived there for
many years as her ancestors before her. That she has her own
language and culture, and that she knows that some have moved
away and into the towns and settlements. But, she is aware of
what has happened in some of those situations. The problems
of unemployment and loss of identity are real, and she has
asked the children to consider that. She has spoken with them
about being an outsider, on the edge of the mainstream of
society. Mendoza argues that resources are desperately
needed. How would we have steel for schools like this, or
electricity, if we could not secure these resources? What
about all the people who will get jobs as a result of the
mining? What will happen if we can't get the resources we
need for electricity for hospitals and for factories? She
also reminds them that they have signed a contract to work for
the AEC. What about their own families and the loss of
employment on them? Can they make a decision to give up their
jobs so easily?

As this phase develops, the teacher-in-role will judge the
point to relax and move to a reflective phase. There are many
points of view and they all have validity. The teachers lead

discussion at the end of this phase wondering who else may be interested or become involved in such a problem and decision making. This leads the group to consider the Law Courts, the Canadian Charter of Human Rights and other groups of people who might become involved in such a situation.

This brings to the Project further development and extension. The children may wish to meet Natana again, perhaps in their classroom and discuss with her further how she sees the situation. People from the community or other teachers may become involved in discussion groups. The thrust of this phase is motivated by the need to sort out the problem created by the tensions between opposite cultures, needs and wants, and opposing views of the world.

A second area of development is brought by the use of Natana as a metaphor for the children's own situation as deaf and hearing impaired young people. When the Project was originally devised, it was this area of meaning-making and meaning-sharing which was the learning area. The Project has the potential to stimulate the children to consider the situation of deaf people. Deaf people have their own language, their own culture, history and heritage. Natana is a metaphor for that. They also may be seen as a marginalized group in society. The struggle of Inuit Leaders to create the conditions under which they have a say in the education of their children is a similar struggle that deaf people and deaf educators have. When Natana asks the children if her children would be taught in her language, if they moved to town, she is

asking a central question in deaf education for the past 100
years.

This part of the extended Project brings the potential for the
children to look at their own language, culture and history.
The importance of deaf role models may bring the deaf teachers
at the school into play in the children's work.

Appendix 7 (Referenced from page 102)

The Labrador Project - Context and Dramatic Encounters.

At the center of this Project, as with all drama education as method approaches to curriculum is the power of the dramatic encounter.

The Context.

The dramatic encounters take place in context and, the context relies heavily in this Project on a situation definition constructed between Teacher and pupils in phase one - what are resources?, by the letter from Mendoza in phase two, and by the presence of Natana in further phases. It is the context which brings the challenge to the pupils rather than Teacher. In this sense we are using drama as a means of defining and re-defining situations. The dramatic context of the Project brings the motivation and investment and so the learning potential in the Project.

Context in drama education as method means:

        Who   -   Expedition team, Mendoza, Natana

        Where -   Planning room, conference room, Labrador

        When -   Now

        What's happening - emergent

The Dramatic Encounters.

The pupils and Mendoza (T-in-role)

The pupils as experts and T-in-role in planning activity

The pupils as experts and T-in-role as Mendoza

The pupils in role and T-in-role as Natana (development of attitude)

The pupils in role with other pupils in role

The dramatic encounters are designed to bring teachers and pupils into confrontation in a number of situations. How these situations are defined is what drives the dramatic action which unfolds during the Project. The way in which Natana defines her situation is different to the way that Mendoza does and so on.

The Value of Dramatic Encounter.

If we want to conceptualize pupils as thinkers and problem-solvers, inquirers and researchers at the center of the learning process, a significant shift must occur in the ways in which classroom relationships are defined. Most importantly, a significant shift must be created in the ways in which the communication setting is defined. Teacher does not initiate and continue the dominant percentage of communication - pupil does. This means the status of T and P must be changed. Perhaps from BIG T to little t and from little p to BIG P. Working as Teacher-in-role allows this status to change. This is a value of the T-in-role. In role as little t, one can work in language strategies not available in traditional BIG T statuses. And of course vice versa. A further value is the potential for joint construction of what is to become known.

Appendix 8 (Referenced from page 103)

<u>The Labrador Project</u>.

(Written from the frame of a pupil)

Phase One:

Today the teacher asked us if we thought it was cold. I said
I thought it was and she agreed and asked me how we keep warm
at home. I said that we had heaters. One pupil said she had
a wood stove. The teacher said that they had furnaces. The
teacher wondered how they worked. We decided it would be fun
to find out. Some did that, and others found out what kind of
wood is best for a wood stove. I found out where oil comes
from. We are calling all these things 'resources'. We are
collecting examples of resources like wood and coal too, and
the teacher brought in a small glass bottle with oil in it.
It looks yucky! We talked about the things we have found and
decided that we could do some projects on them, like, how do
you get them and where they can be found.

Phase Two:

We have been working very hard on the idea of resources. We
know that some of them do not last forever and some do, like
sunshine. Our own province is full of resources such as
precious metals and chemicals and even gold. We also have
lots of powerful rivers and they can be used to make
electricity and that's what drives the heaters in my house at
home. An interesting thing happened today. We received a
letter from a person called 'Mendoza'. It said that Mendoza

works for a company (whatever that is!) and that she is interested in coming to talk with us about, guess what! Resources! The company she works for is called the AEC and she is arriving in St. John's soon and will come and meet with us. The letter was not long, but it was hard because there were a lot of words I have not seen before. We spent some time working on the letter to find out what it is Mendoza is interested in. We are going to meet her in the conference room at school. Everyone had a copy of the letter.

Phase Three:

We went down to the conference room and Mendoza was already there. I was surprised because it was Teacher. But she did not look like Teacher. She had a special suit on and wore glasses and she had a lectern and on the wall there was a map of somewhere I have never seen before. Everything went quiet and even our teachers seemed like something was going to happen. She told us she had just come from Halifax by plane and that she was pleased to be in Newfoundland. She said it was her first time here and that she found it very different to a place called Hamburg. Then she told us that she was the Executive Director of the Research Division of the AEC. Now we know what it means! The Arctic Explorations Company, and guess what! She is interested in resources, too. In fact, she is looking for people who know a lot about resources and we sure do! She told us all about the work her company does and that she is looking for resources for big companies so that the companies can have coal and iron and other stuff so that

they can make things, like bridges and schools, even like
ours. She says that in a school like ours there is probably
3000 tons of steel. That's amazing! How much is that? I
wonder what it looks like?

Anyway, I put my hand up and said I would like to join. Then
she said that her company, the AEC, was very interested in
some special resources called water power and that you can
find this near Makkovik in Labrador. She is very interested
in us working for her because we live here and know something
about Labrador. She asked us what we were interested in doing
- the kid of jobs. Some said engineers, diggers, looking
after the food and the transport and such things. She asked
us if we would be interested in planning the expedition to the
Labrador and we said yes. Then she said that she would come
back in a week and asked us to present to her our plans and
the things we would need. Then before she left, she left an
address for us if we need to contact her. She is staying at
the Radisson Plaza Hotel in St. John's and then she is going
back to Hamburg, wherever that is? She seems very efficient
and interested in us. We went back to class.

In class we talked for a long time about the expedition. Then
we all decided what part of it we would be responsible for.
Our teachers are different. It feels like they are part of
this whole expedition, too. After a while we knew it was
Teacher but then we went along and agreed with her that she
was Mendoza. Next, we are going to start planning, and first
we'll have to find out everything we can about Labrador.

Phase Four:

Everybody is busy working on the plans. Labrador is such a big place and we will have to know everything about it. Where the people live, where the roads are and the plane routes. We might need them. Some are planning food and that means special food. The teacher asked, what we will be eating if we have to work in sub-zero temperatures. Also, we are finding out what kinds of resources are available in Labrador and where they are. Some will meet with the school nurses to find out about health things and safety. Others are finding out about the hunting regulations in case we have to find food for ourselves. On top of all this, we are realizing that all this is going to cost money, and a lot it seems. It is going to take a lot of planning and work to be ready for Mendoza's next visit. We also have written to her to ask if we can have an idea about money. We want to make our presentation good for Mendoza and so we are making graphs and visual aids to show her. The teacher wondered how we could show Mendoza what would be needed and we said an exhibition. We are going to make the Conference Room the place and set everything out so she can see it.

Phase Five:

Today is the day and everything is ready. Mendoza arrives at 9:30 and then we will explain everything to her. In the Conference Room, we have it all set up, and when she comes we will take her through our plans. She arrived late and told us that she was held up at a meeting in Halifax.

We took her through the whole thing and she was impressed!
BUT, she had a lot of questions and it seems we will have to
do some more thinking and planning. No matter, she also
brought a contract for us to sign and now we work for the AEC
and we have badges and a contract. She announced at the end
of the meeting that she was very pleased with our work, that
it was outstanding, and, that the company was looking forward
to a successful expedition. She told us that we have five
days to prepare for the trip and the AEC boat will be ready
for loading on Friday. We are going to Labrador.

Phase Six:
The teacher started the journey to Labrador like a story. We
imagined what it would be like as she told the story and she
showed slides and pictures of the harbour and then the sea.
It was really like being there and we kept diaries about the
trip. We also dramatized the journey in the classroom. Then
we arrived.

Phase Seven:
Today we are going to the site where we will set up camp for
the expedition. We walked down to the theatre and on the way
we saw signs which told us we were getting near. When we went
in, though, we did not expect to find someone already there.
There was someone sitting there and we did not expect it. We
went over to the person. She was dressed in a hooded thing
and wore fur boots. She did not know what to do. Then one
said, who are you? Well, we have a real problem because we
told her that we were from the AEC and she said what's that?

We told here and she said, you can not do that here. We asked why and she said, "Because I live here, this is my home!" After a long discussion, we went back to the classroom.

In the classroom the other teacher asked what happened. We told her about the woman and she said "Who is she?" We don't know! The teacher said maybe we could find out. What did she look like? We described her and then went to the library to see if we could find any pictures like her.

We found them! She is an Inuit. There was a picture just like her in one of the books we found. But what are we going to do? Maybe we should write to Mendoza?

Phase Eight:
We all wrote letters to Mendoza explaining the problem. However, her reply was not that good. She thinks we should be getting on with our work but how can you when Natana says that she lives there? This is a real problem. We have also started to find out more about her and her way of life. We are looking at the way she lives, her family, the art of Inuit peoples, their legends and we are wondering what they might feel about the whole things. We are feeling like intruders. It is obvious we have a problem now and I do now know how we can get started on the building of the dam while she is here.

Phase Nine:
We went back to see Natana today and had a good long talk with her. I am getting to like her. We showed Natana the work we did on her way of life. She said she had her own language and

asked if we did too. We told her about moving, she refused and got quite angry in a calm sort of way. I think it is a shame. How would you feel if someone came along and said you would have to leave your home? I really do not know what to do. Then, Natana told us a story about a hunter who found a small bear cub and took it home. It was a good story because it was really about what we suggested. We said things like, send your children to school like us, and how about living in St. John's? It did not work and now we have a bigger problem because Mendoza sent us a letter asking us how we are getting on with our expedition. We are going to have to write to her again and explain the dilemma we are in. Some of us want to give our jobs up now, but that does not mean we all do. I am beginning to think that it is wrong to be doing what we are doing, but we all do not think that.

Phase Ten:
Well, we wrote to Mendoza and she wrote back and sent us a land document and asked us to get Natana to sign it. It means that the land will belong to the AEC and then everything is OK. We went to see her again but she refused to read the document. We had to read it for her and it made her very sad. We had a real heart to heart talk about all this and we went back to class and met with our teachers.

This is a very hard situation. What do you do? We need resources but I wonder about whether this is the right thing for Natana. Mendoza has written saying she will be coming to St. John's to meet with us. We have a lot of thinking to do.

Phase Eleven:

We were all very nervous about the meeting with Mendoza. She looked very upset about the expedition and demanded an explanation. Well, we told her what we thought and had a good long talk about it. Some wanted to resign from the AEC and some did!

Then teacher took off her glasses and said, "Well, we have a hard situation here! How can such a difficult situation be resolved?" We are going to consider this in class over the next little while and we might invite Natana to come to our class to talk about it.

Phase Twelve:

We invited Natana to come to our class and she found things very different to her way of living. We had long talks and still we do not know what to do, or what can be done. After the meeting the teacher said that indeed it was a hard situation, and where could we look to if we could not decide? The teacher also wondered what other people might be interested in such a situation? We are going to work on this because we feel sorry for Natana and yet we know we need resources. Maybe we have to take this to court? The teacher suggested that there is a Canadian Charter of Human Rights that we could look at and we will. But I think that will not help. I think that we were just wrong to be there.

Phase Thirteen:

We looked at the Charter of Human Rights and it is interesting because in it there is reference to education in your own language and the protection of your own heritage. In a way, being deaf is like that and this drama project is more than it first appeared to! We have our own language, like Natana's Inuktitut. And we also have a history and heritage of the Deaf.

Appendix 9 (Referenced from page 105)

The Visual Channel in the Drama Project

1. The first letter from Mendoza is detailed - it is placed on overhead and scrutinized.

2. A reply is written by the pupils and sent to Mendoza.

3. Mendoza replies and arranges meeting time.

4. Mendoza gives a presentation - maps, examples of resources, overheads, all examples are labelled, descriptions of expeditions completed, the work of the company listed. She presents a contract, for pupils to read, and later sign.

5. Pupils work on planning the expedition - full use of the resource center. Pupils prepare exhibition for Mendoza and take her through their planning. Her questions arise from the pupils' work.

6. The Journey to Labrador - done in story convention and through visual channel using slides, visual images (as if on a boat).

7. Walking to the site - images and directions are set on the walls, on the way to the theatre (other space).

8. Entering the theatre - environmental design - tent, light, objects and artifacts belonging to Natana

(Teacher-in-Role) who is also costumed appropriately. this rich environment signs Natana's way of life.

9. Letters to Mendoza reporting the problem.

10. Replies from Mendoza.

11. Mendoza sends land lease document, for Natana to sign.

12. Pupils read document to Natana. Explain it to her.

13. More letters to Mendoza - Natana refuses to sign.

14. Pupils use resource center to identify Natana through examination of images and writings in teaching resources.

15. Pupils work in Visual Art Classes discovering and reproducing Inuit Art, legends, myths and Craft work.

16. Pupils keep diaries or logs of their journey to Labrador, and what happens throughout the Project.

17. Reading Inuit legends and myths, stories and other material. (This replaces readers from course outline - but not learning objectives for reading).

18. A variety of reading experiences, a broad range of language types. Technical, story, research material, letters, official language of departments, etc.

19. A variety of writing experiences: personal writing, group construction of plans, logs and diaries, formal letters, creative writing and reflective writing.

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