DEVELOPING A CREATIVE CLASSROOM THROUGH DRAMA WORK:

ONE TEACHER’S REFLECTIVE JOURNEY

by

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A Thesis Submitted to the Faculty of the

SCHOOL OF THEATRE ARTS

In Partial Fulfillment of the Requirements
For the Degree of

MASTER OF ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2006
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ACKNOWLEDGEMENTS

I would like to acknowledge the following people for their help and support:

The administration at St. Gregory College Preparatory School who gave me approval to conduct my study at the school and with the students.

The wonderful Fine Arts Department. They are the best group of people one could hope to teach along side.

Sharon O’Brien – my third eye observer for her time, consideration, and thoughtful observation. She was a pleasure to work with and her data was invaluable.

My Drama 7 class of the fall 2005 semester. They were a great class to teach and study. I am grateful for their willingness and responsiveness as part of my research and my class.

My thesis committee. They were thorough and critical and I appreciate their encouragement.
DEDICATION

This thesis is dedicated to my family:

My parents have been supportive throughout the process: cheering me on, showing their pride in my accomplishments, and encouraging me to follow my own course in life.

I also want to thank and dedicate the thesis to my husband, Charlie. He has helped me every step of the way. I could not have done it without him and I am blessed every day to have him in my life.
# TABLE OF CONTENTS

**LIST OF TABLES**................................................................................................................. 8

**ABSTRACT** ............................................................................................................................ 9

**CHAPTER ONE: INTRODUCTION** ....................................................................................... 10
  Description of Inquiry........................................................................................................... 11
  Research Questions ............................................................................................................. 14
  Rationale for the Research ................................................................................................. 15
  Organization of the Chapters ............................................................................................... 18

**CHAPTER TWO: REVIEW OF THE LITERATURE** ............................................................. 19
  The Action Research Approach for Teachers of Drama .................................................... 19
    *Teachers Using Action Research* .................................................................................. 19
    *Action Research: A Logical Choice for Drama Education* ............................................ 20
  Learning through Drama .................................................................................................... 22
    *Defining how Learning through Drama Occurs* .......................................................... 22
    *Objectives of Learning through Drama* ...................................................................... 25
    *Requirements for Successfully Learning through Drama* ........................................... 27
    *Processes for Learning through Drama* ..................................................................... 29
    *The Teacher’s Role in Learning through Drama* ......................................................... 32
  Summary ............................................................................................................................. 34

**CHAPTER THREE: METHODOLOGY** ............................................................................... 36
  Nature of Study ................................................................................................................... 36
    *Action Research* ......................................................................................................... 36
    *Process of Research* .................................................................................................... 37
    *The Unit Itself: Creating Your Own Monologue* ......................................................... 40
  Selection of Participants ..................................................................................................... 44
  Ethical Guidelines .............................................................................................................. 45
  Data Collection .................................................................................................................. 46
    *Notation* ...................................................................................................................... 46
    *Description* .................................................................................................................. 47
      *My Observations* ....................................................................................................... 47
      *My Third Eye Observer’s Observations* .................................................................... 49
    *Sources for Analysis* ................................................................................................. 50
      *Procedures* .............................................................................................................. 50
      *Objects* ..................................................................................................................... 51
      *Documents* .............................................................................................................. 52
      *Questioning* ............................................................................................................. 55
      *Surveys* ..................................................................................................................... 55
      *Personal Interviews* ............................................................................................... 57
**TABLE OF CONTENTS – Continued**

Data Analysis .......................................................................................................................... 58  
Notation ................................................................................................................................. 60  
Description ............................................................................................................................ 63  
   My Observations ................................................................................................................. 63  
   My Third Eye Observer’s Observations ............................................................................ 63  
Sources for Analysis ............................................................................................................. 64  
   Procedures ......................................................................................................................... 65  
   Objects .............................................................................................................................. 66  
   Documents ......................................................................................................................... 70  
Questioning ............................................................................................................................ 70  
   Surveys ............................................................................................................................. 71  
   Personal Interviews .......................................................................................................... 74

**CHAPTER FOUR: DEVELOPING AND REACTING TO THE DRAMA WORK ……. 76**

Description of the School ....................................................................................................... 77  
Overview of Seventh Grade Drama Scope and Sequence ..................................................... 77  
   Skills ................................................................................................................................. 77  
   Reinforcement and Assessment ....................................................................................... 78  
   Themes, Activities, and Vocabulary ............................................................................... 78  
Description of Course and Participants .............................................................................. 79  
   The Story of the Unit ........................................................................................................ 81  
   Previous Units Leading Into Monologue Unit .................................................................. 81  
   Introduction to Monologue Unit ...................................................................................... 82  
Findings ................................................................................................................................ 86  
   Promoting Creativity through Drama – The Doing ......................................................... 86  
   Drama and Theatre Work – The Feeling ......................................................................... 90  
   Changes in Understanding – The Transformation ............................................................ 95

**CHAPTER FIVE: CONSIDERATIONS AND IMPLICATIONS ……… 100**

Considerations ......................................................................................................................... 100  
   Benefits ............................................................................................................................ 100  
   Advantages to the Participants ....................................................................................... 100  
   Personal Gains .................................................................................................................. 101  
Risks ...................................................................................................................................... 101  
Limitations .............................................................................................................................. 102  
Design of Study ..................................................................................................................... 102  
Implications ............................................................................................................................ 104  
   My Future Teaching .......................................................................................................... 104  
   Planning ............................................................................................................................ 104  
   Practice ............................................................................................................................. 105  
Suggestions for Student Teachers ....................................................................................... 107  
Information for Future and Current Educational Professionals ........................................ 109
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS – Continued</th>
</tr>
</thead>
<tbody>
<tr>
<td>APPENDIX A: APPROVAL FROM HUMAN SUBJECTS..........................111</td>
</tr>
<tr>
<td>APPENDIX B: APPROVAL FROM SCHOOL.........................................112</td>
</tr>
<tr>
<td>APPENDIX C: SUBJECT CONSENT AND ASSENT FORMS.........................116</td>
</tr>
<tr>
<td>APPENDIX D: DRAMA 7 SCOPE AND SEQUENCE.............................123</td>
</tr>
<tr>
<td>APPENDIX E: SCHOOL MISSION STATEMENT..................................124</td>
</tr>
<tr>
<td>APPENDIX F: DATA COLLECTION INSTRUMENTS................................125</td>
</tr>
<tr>
<td>APPENDIX G: PROTOCOL AND OBSERVATIONS.................................129</td>
</tr>
<tr>
<td>APPENDIX H: INTERVIEW AND EXIT SURVEY RESPONSES......................139</td>
</tr>
<tr>
<td>APPENDIX I: MONOLOGUE UNIT...............................................149</td>
</tr>
<tr>
<td>REFERENCES.............................................................................171</td>
</tr>
</tbody>
</table>
LIST OF TABLES

Table 3.1, Drama 7 Ethnic and Gender Breakdown ........................................... 44
Table 3.2, Artifact Captions .................................................................................. 53
Table 3.3, Sample of Questionnaire ...................................................................... 55
Table 3.4, Sample of Self-Evaluation Critique ...................................................... 56
Table 3.5, Exit Survey Scale .................................................................................. 57
Table 3.6, Monologue Items Lists ......................................................................... 62
Table 3.7, Third Eye Observer Reactions to First Question .................................. 64
Table 3.8, Sample Categorization of Activities ................................................... 65
Table 3.9, Student Journals .................................................................................. 66
Table 3.10, Classification of Ideas Artwork .......................................................... 69
Table 3.11, Document Categorization .................................................................. 70
Table 3.12, Questionnaire Responses Categorization .......................................... 71
Table 3.13, Self-Evaluation Critique Responses Categorization ............................ 72
Table 3.14, Exit Survey Categorization ................................................................. 73
Table 3.15, Interview Question Categorization .................................................... 75
Table 4.1, Student Profiles .................................................................................... 81
ABSTRACT

In this qualitative, action research study, I aimed to improve my teaching practices in my seventh grade drama classroom. I conducted the study by implementing a monologue unit plan I had used in the past adapted for this study. My emphases for the study were the promotion of creativity, the identification of drama and theatre elements, and the transformation in understanding. Data was gathered from students in my class, a third eye observer, and me. Notation, description, sources for analysis, and questioning procedures were used to survey the data by looking for patterns, coding the responses, and generating findings that satisfied the research questions. I discovered that imagination is supported in my classroom but that I need to develop better strategies to show how dramatic skills affect the daily lives of students and the importance of empathy for this class as well as the others I teach.
CHAPTER ONE: INTRODUCTION

As long as I can remember I have wanted to be a teacher. When I was small, I would place my stuffed animals into rows and teach them whatever I had learned that day at school. Sometimes my students would misbehave and would learn the consequences of their actions by sitting in time out. Others might get excellent marks on their spelling tests and would receive gold stars. I had a passion, at a very young age, to be an educator and devoted my college career to fulfilling this dream.

Another interest I developed was in drama and theatre productions. I had been enrolled in dance classes for most of my childhood, and I adored being in front of an audience. As a freshman in high school, I signed up for drama class and started participating in the after-school productions. Once I sat down in the theatre on the first day of class and realized that I already possessed the basic skills required for drama, I was hooked. I loved contributing to imaginative activities, role playing, and sharing my experiences with others. It seemed easy at first, but soon I realized that there was more to it than I imagined. Drama was about testing yourself, finding truth in what you do, drawing from past experiences, and making the most of theatrical elements to bring the dramatic work to life for an audience.

In my sixth year of teaching drama, I decided to take the time to analyze my teaching practices for effectiveness. On the one hand, the idea of conducting research and reflecting on my own teaching seemed like a daunting task. On the other hand, I strongly believe teachers should conduct educational research because, as Richert notes, even though they strive to provide the best education possible for their students, they “often
lose sight of the critical importance of learning as an ongoing part of professional practice” (187). I felt my teaching was at a stand still. The specific responsibilities of my teaching position have changed from year to year, but I had allowed my classroom to become stagnant. This was especially true with my seventh grade drama class. I had continuously taught this class for the past six years, a total of twenty four times, but had not significantly changed class procedures or curriculum. I was not certain that the students were feeling particularly inspired by my teaching, nor was I. My goal with this reflective action research project was centered on my own teaching practices. I wished for myself and my students to strive beyond the minimum requirements and to learn something that I did not specifically set out to teach. I expected, as well, to learn a great deal from my students about how to make the most of our classroom experiences together.

Description of Inquiry

A teacher willing to meet the challenges of conducting educational research wonders which methodology is most appropriate. To this end, I explored my own teaching with the insightful, qualitative method of action research, which is “done to develop or improve a product, procedure, or program in a particular setting, with no intention of generalizing the results” (Charles and Mertler 379). Action research attempts to solve issues as they arise, prepares a teacher for future situations, encourages educators to reflect on their own practice, fosters a creative approach to education, and allows teachers to be considered learners as well. I was drawn to this approach because,
according to McLean, “the primary benefit of action research is the personal satisfaction that is derived from providing more control over one’s professional life and improving the educational environment for students” (Richert 67). I was inspired by the idea that action researchers, in accordance with their scientific theory, objectives and method of working, are oriented towards progress, increasing rationality, emancipation and humanity and thus as it were their own small and big utopia as well as that of the research subjects. (Feddema 176)

Teacher research needs a specific focus in order for the researcher to effectively plan, implement, and assess what is learned. In my classroom, I felt I was an effective teacher of basic dramatic skills, but I was not completely confident in my ability to continually access the interests of the students. I wanted to make certain that I was fostering a creative classroom, a place that promoted originality, imagination, and inspiration. For the purposes of this research, I define a creative classroom through the tenets of drama education. The dictionary defines creative as “resulting from originality of thought” (Webster’s 319). A drama classroom is one that promotes “a conscious employment of the elements of drama to educate” (Wagner 13). In a creative classroom, teachers use drama education to “engage students, lure their interests, entice them to participate, captivate their imaginations, and push them into exciting new worlds” (Doyle 52-53). This provides an environment where students are able to discover experiences based on the choices they make.
For my research on creativity, I looked at action research methodology. The cyclical nature “that characterizes action research become(s) the ‘methods’ teachers use to generate knowledge of teaching – reflect, act, observe” (Holly 43). A plan of action is created, put into practice, observed, evaluated, and then amended based on the outcome and a review of the original plan. Pre-service and first-year teachers are expected and encouraged to conduct this procedure to insure that they reflect and improve on their teaching strategies by understanding what is happening in their classrooms. In my particular situation, I was looking to determine how I could encourage a creative classroom through the use of drama activities. I fear that more experienced teachers begin to lose sight of the opportunity to improve their own teaching practices. I recognized the potential to enrich my classroom situation and benefit the students’ learning by conducting an action research project, which, coincidentally, was in line with the reflective pedagogy model.

In the planning process for my action research study, my students wrote original monologues, “a dramatic or comic piece(s) spoken entirely by a single performer” (Webster’s 877). I also attempted to employ the traits of effective and affective teaching in creating a creative classroom. Some of these actions included observing the level of student participation and using effective questioning during class discussions and activities. I used the monologue unit plan to promote a creative classroom in which each student had an opportunity to develop and share his or her own voice, use imagination, and build social awareness.
For the study, the first activity the students participated in was the completion of a questionnaire concerning their attitudes about the creative process of drama. As the students began the unit plan activities and journals recording their experiences, a colleague who participated as a “third eye” observer and I took the opportunity to observe classroom interactions and reactions between myself and the students. In the next step of the process, I reflected on these observations.

The methodology of action research makes the most of the act of reflection. Reflection is encouraged for teachers of all disciplines and “is one of the key ingredients in critical pedagogy” (Doyle 136). Through an action research project, the researcher “engage(s) in systematic inquiry about the problem, with the goals of self-reflection and improvement” (McCaleb, Borko, and Arends 53). The emphasis on reflection allows for immediate identification of when goals are met and not met within the learning and teaching process of the educator. Without reflection, this research would appear as a case study describing what occurred in the classroom as opposed to a prescriptive exercise benefiting the greater good. As a result of this study, all of my future classes will reap the rewards of my focus on reflection.

Research Questions

The primary research questions I focused on for this study include:

1. How can tenets of learning through drama be incorporated into a creative classroom? (How can drama be used to promote creativity?)
2. What are the experiences and reactions of seventh grade students to the creative components of a drama unit plan?

3. How can I use the creative approach to drama to improve my overall teaching performance in other classes?

4. In what ways does my instruction in drama class contribute to a seventh grader’s understanding of theatre and drama work? (How am I an effective teacher conveying the information or how am I an affective teacher creating a safe environment for self-expression? Or how am I both?)

5. What changes in understanding do the students and I formulate as we journey together through a creative classroom?

Rationale for the Research

I am a middle and high school drama teacher, director, and technical director at a private institution in southwestern Arizona. I have lived in Arizona all of my life. I received a Bachelor of Science degree in Theatre Education from Northern Arizona University. I taught after-school drama classes through the university while working on my degree. For my student teaching, I was accepted by the Department of Defense to complete my program by teaching at Kaiserslautern High School in Germany on the American Army base located there.

I have been in my current position for six years. During the school day, I teach middle school and high school classes in acting and stagecraft. After school is devoted to rehearsals for a minimum of three full stage productions that I select, cast, schedule,
direct, construct sets for, publicize, and run. Aside from my years in the classroom, I have also had the opportunity to instruct and direct for theatre camps through a professional theatre company in my area. In what little free time I have, I also act in community productions. Although I am very active in the theatre world, it was important to me as an educator to take the time to conduct research and reflect on my own teaching.

My educational philosophy has shaped this research study. I believe students must understand how theatre is significant in their lives. Theatre is an art form of people and for people who express themselves and communicate ideas through physical movement and the spoken word. We are all capable of producing theatre in some form; it is important for students to be aware of this in order to utilize its potential. Theatre allows us to recognize events happening around us, empower ourselves, and react to our environment. There is great emphasis on focus, observation, and attention to detail. It is necessary to take notice of everything occurring in our world so that we are prepared to face each new challenge. Whether it is as simple as public performance skills or the desire to present a message to many people at one time, theatre enables us to connect to others in different and exciting ways. Theatre is often reflective of what is occurring socially and politically in our culture. We can express ourselves through the art form of theatre without feeling personally vulnerable.

In my classroom, everyone has the opportunity to take part in theatre. I attempt to establish an environment full of life, open to new ideas, and above all, safe. Many of my students are terrified to speak out loud in front of others. This is when relating theatre to their lives is most important. When they learn that they can express themselves in non-
traditional ways and not be judged by their choices, they begin to develop confidence and their view of the world changes. Through supportive, creative work, these students are able to find their voice, not only in my classroom but also in many areas of their lives.

The objective of this project was to describe, assess, and improve my teaching practices through the lens of creative education. In a drama classroom, there are intermittently opportunities to utilize one’s own experience for class assignments. More often than not, however, students are rehearsing and performing published pieces. I felt that through the use of a drama unit plan about monologue creation based on issues that are student generated, the students would begin to become more aware of the society in which they live. I encouraged the students to feel that they were part of a supportive and tolerant environment in which they could be expressive with their concerns about the world around them. They reacted to each other’s work and were able to develop a better understanding of peer relationships and their own writing strengths and weaknesses.

These ideas for the project all grew from my philosophy of education.

I conducted this study with the intention of encouraging other teachers to continue to be learners, education students to understand the importance of reflection, and administrators and curriculum developers to recognize the importance of teacher research. Not only do I hope to inspire other teachers to assess their own learning practices, but I encourage them to conduct action research plans of their own. If I can do this, any teacher can, and they do not need to teach theatre and drama to do it. Lastly, I aimed to provide more evidence of the need for arts education in our schools. Arts
education is the first to go if a budget needs cutting, yet, arts education incorporates all of the skills we wish students to foster to become thinking citizens of the world.

Organization of the Chapters

Chapter Two is a review of the literature used to advise the formation of the research for this thesis. I looked at teachers conducting action research and the tenets of learning through drama. Chapter Three provides information about recruitment and selection of participants for the study. I also explain the methodology, monologue unit, data gathering, and data evaluation techniques utilized. In Chapter Four, I describe the environment of the study, the lessons leading up to the unit, the story of the unit, the assembly of data, and reactions toward the drama work. Chapter Five illustrates the overall considerations of the study, including benefits, risks, limitations, and study design that I discovered by assessing the data collected throughout the course of the study. Implications for my future teaching practices are also identified, as well as suggestions for pre-service teachers and information for educational professionals.
CHAPTER TWO: REVIEW OF THE LITERATURE

It is a natural fit for a teacher to conduct research within her own classroom, especially when it is self-chosen and of special interest to the teacher. The choice of research methodology was significant in my study because of the intricacies of action research and its compatibility with teachers researching their own instruction. In this chapter, I aim to clarify the action research approach for teachers in general and specifically for drama educators. I also attempt to provide a clear understanding of the pedagogical approach of learning through drama and how it can pertain to teachers of all backgrounds and disciplines.

The Action Research Approach for Teachers of Drama

Teachers Using Action Research

This study involved the qualitative method of action research to gather data for the research design. This methodology is useful for educators wishing to explore and investigate their own teaching practices because it is a “process of systematically evaluating the consequences of educational decisions and adjusting practice to maximize effectiveness” (McLean 3). Although educators are not trained researchers they can still conduct effective research if given the necessary skills. Advice from Charles and Mertler tells the educator “it is likely that any investigation you conduct will be more beneficial than formal research to your work in education and probably more beneficial to other educators as well” (23). A common theme of action research presents it as
a rigorously empirical and reflective study (that) engage(s) people who have traditionally been called *subjects* as active participants in the research process, (and) result(s) in some practical outcome(s) related to the lives or work of the participants. (Stringer xviii)

The strategy of action research has three stages: conceptualization, implementation, and interpretation (McLean 7). In choosing to participate in action research, a teacher “has the opportunity to pose questions that are relevant to him or her and to seek information that will fully help the teacher understand his or her own situation more fully” (Nixon 188). In order to improve my teaching instruction, I must follow the steps of the cycle numerous times because “improvement is brought about by a series of cycles, each incorporating lessons from previous cycles” (Kember 25).

*Action Research: A Logical Choice for Drama Education*

My educational philosophy supports drama in education as significant in bringing about a transformation in the attitudes of both participants and audience members. Drama “can bring the whole of the learner, including parts often forgotten or ignored in schools, into that privileged place of learning: the classroom” (Gallagher and Blaney 51). Gallagher and Blaney conducted an action research study using drama to teach history and geography to eighth grade students. They concluded that “more students participate in history/geography lessons in which drama is used as a teaching technique” and that “students appear more attentive and provide verbal and written responses that indicate
greater interest in content and a deeper level of understanding of events, consequences, and connections in history” (63).

In addition, I have looked at the writings of Brian Edmiston who has conducted "teacher-research which is aimed at improving practice through careful, systematic, and rigorous methods going beyond those everyday methods teachers use to study their own practices" (3). He collected classroom data for two years through videotaping and field notes, looked for emerging patterns, and found evidence similar to the work of Dorothy Heathcote and Cecily O'Neill, two renowned experts in the field of drama education. He concluded that students reflect objectively when they are the playwrights and subjectively when they are audience to their own work.

Errington believes that it is entirely appropriate for drama teachers to conduct their own research. He wonders who should conduct research on teaching practices, when "drama teachers may have been conditioned to see practice and research as mutually exclusive pursuits” (31). He further goes on to identify and describe the methods of research that should be utilized by practitioner researchers; these include the ethnographic-interpretive and collaborative-interpretative approaches, action research, case study, and documentation, observation, change, and critical reflection. He asserts that action research provides one useful method for thinking systematically about what happens in drama, implementing critically informed action where changes are warranted, and then monitoring and evaluating the impact of these actions with a view to further improvements. (33)
For the future of drama education specifically, he recommends that "only by systematically researching the possibilities of change can we move forward" (35). Successful research studies involving drama can result in "valuing ourselves more highly as teacher-researchers, modifying existing research methodologies, and, where possible, creating new ways of researching our own drama workplaces" (35).

Learning through Drama

Defining how Learning through Drama Occurs

Learning through drama is a well received and recommended methodology practiced by numerous drama educators. Drama is “any event or series of events having vivid, conflicting elements that capture one’s interest” (Webster’s 405). One purpose of theatre, on the other hand, is to take these events developed during the drama work and present them for an audience. A major difference between drama and theatre is the audience type: an outside audience of spectators (theatre) or an inside audience of participants (drama).

As I looked through drama research, I found that this definition was reinforced by many noted drama theorists and educators such as Gavin Bolton, Dorothy Heathcote, Nellie McCaslin, and Cecily O’Neill. Each of these distinguished drama professionals, in their own ways, agreed on the importance of drama in educational settings and as a vital part of a school’s curriculum. The elements that tied the authors together were their definitions for drama, objectives for drama work, prerequisites and processes for using
learning through drama, and recommendations and requirements for what teachers need to do in order to successfully teach by using drama techniques.

Bolton states in Towards a Theory of Drama in Education, that “drama is a dynamic means of gaining new understanding” (112). There is a reason that “learning through drama represents a growth in personal knowledge” because of the understanding derived from this growth (90). The power of drama “lies in the capacity of a single dimension of action to release a volume of meaning” (Bolton, Gavin 223). Students need to appreciate drama as a potential for change in understanding. It is through this change that pupils will interpret facts without prejudice, identify with other people, and develop a consistent set of principles by which they can live (8). Drama is a crucial subject in the middle school curriculum because “the richness of classroom drama lies in its potential to achieve change of understanding (a pedagogic objective) along with improvement in drama skills and knowledge of the theatre (an artistic objective) (39). Students are able to transform their thinking because drama activities allow for a “reflection on the experience that leads to change in understanding” (42).

Dorothy Heathcote asserts that drama “can help classes catch a vision of the universal; internalize experience, reflect on it, and put it into words; and open up other curricular areas” (Wagner 225). In classroom drama, “the end point is the discovery of universal human experience, the reaching of a deeper insight about the significance of the act or situation in the drama” (59). One of the most vital aspects of the learning through drama experience for Heathcote is reflection, which “makes possible the distilling of experience to its essence” (96). It is this essence of “helping classes widen their areas of
reference and modify their ability to relate to people,” that she is most interested in teaching (Heathcote 92).

Nellie McCaslin believes creative drama can function as “a way of learning, a means of self-expression, a therapeutic technique, a social activity, or an art form” (McCaslin, Creative 19). Creative drama is improvised drama that allows participants to explore, develop, and express ideas and feelings through dramatic enactment (7). She sees it as distinctly different from other arts because “drama involves the participant the most fully: intellectually, emotionally, physically, verbally, and socially” (4). McCaslin believes drama to be participant-centered because the students “assume roles of others, where they learn and become sensitive to the problems and values of persons different from themselves” (4-6).

Cecily O’Neill and Alan Lambert, in Drama Structure: A Practical Handbook for Teachers, define drama in education as “a mode of learning” (11). During drama activities, “experience is its own reward” (O’Neill 151). Drama is preferred over theatre because “theatre arts courses expose students’ deficiencies and weaken their confidence by immediately requiring them to perform both formally and informally” (xiv). Drama “is a way of thinking about life,” it is “an art form that generates and embodies significant meanings and raises significant questions” (152). We should consider that “the practices of drama in education…are increasingly recognized as radical and coherent theatrical experience” (xvii), unlike traditional theatre experiences that are audience centered.
Objectives of Learning through Drama

Bolton, O’Neill, Heathcote, and McCaslin agree that the objectives of learning through drama can vary according to what achievements the teacher is attempting to attain. A teacher needs to decide what she wants to accomplish with the drama work and convey that to the students. The drama goals should not be withheld from the students; they should be encouraged to look at learning through drama and understand why they are reacting to it as they do. Growth for students will not occur if they do not understand how or why they are being asked to participate in drama projects.

From the Objectives and Assessment chapter in Towards a Theory of Drama in Education, Bolton specifies the overall aims of learning through drama (114). One objective is for students to have a change in understanding and to expect that change. A second objective includes language development, expressive skills, social skills, theatre skills, and reflection. The last objective is learning about the art form. There are three levels of meaning for dramatic action that Bolton endorses - functional, universal, and personal - each must work with the others in a concentrated effort to provide significance related to the concrete action that all participants can share (qtd. in McCaslin, Children 185).

Although Heathcote places importance on the learning and process of drama work, she does not deny that “classroom drama uses the elements of the art of theatre” (Wagner 147). Heathcote “puts all her energy on what is at the heart of not only theatre experience, but all of our lives as well: the process of identifying with the experience of another person” (147). Some of her objectives for students are “to expand their
understanding of life experience, to reflect on a particular circumstance, (and) to make
sense of their world in a new and deeper way” (147). The benefits of drama work come
about because drama depicts life, involves groups sharing in some immediate occasion,
and depicts matters of significance (Heathcote 128-133).

Modern education and creative drama share several objectives. In her book
Creative Drama in the Classroom and Beyond, McCaslin outlines the objectives as
creativity and aesthetic development, the ability to think critically, social growth and the
ability to work cooperatively with others, improved communication skills, the
development of moral and spiritual values, and knowledge of self (6). The idea of
learning through drama allows for the extrinsic goals of conveying knowledge, arousing
interest, problem solving, and changing attitudes (277). There are values to creative
drama that provide the opportunity to develop the imagination, engage in independent
thinking, employ the group to develop its own ideas, cooperate with others, build social
awareness, create a healthy release of emotion, develop better habits of speech, have an
experience with good literature, be introduced to the theatre arts, and allow for recreation
(14-18).

O’Neill and Lambert identify the chief objective for process drama as a “sort of
work which is created not for a watching audience but for the benefit of the participants,
themselves” (Bowell and Heap v). Aims for process drama in education can include
“motivating students to read or involving them in the investigation of historical, topical,
or moral questions” (O’Neill 4). Process drama “gives us a vision of our humanity and a
sense of the possibilities facing us and the society in which we live” (152). Drama should
be “a means of seeing ourselves more clearly and allowing us to begin to correct whatever is amiss” (152). The most significant aim of drama “is a growth in the pupils’ understanding about human nature, themselves and the world they live in” and will “involve changes in customary ways of thinking and feeling” (O’Neill and Lambert 13). A secondary aim of drama is “increased competence in using drama form and satisfaction from working within it” (13). Drama is an activity that can promote inquiry, critical and constructive thought, problem solving, skills of comparison, interpretation, judgment and discrimination, and further learning and research (16).

Requirements for Successfully Learning through Drama

A student’s possession of imagination seems to be the foremost priority that all the authors discussed in their books. An agreement is often made before drama work begins that the students will believe in and will try to react honestly to whatever occurs during the drama activities. A student must be willing to pretend that they are members of a new world created by themselves and their peers. This, of course, is not always going to happen, but with a clear set of ground rules, a teacher who has established order in the classroom, and a commitment from the students to participate as best they can in the drama, success is a very likely outcome.

According to Bolton, the prerequisites that must be present and that will affect the deepening of understanding include the following:

1. *Interest.* The degree of initial interest in the topic.

2. *Collectivity.* The degree to which that initial interest is shared within the group.
3. **Compatibility.** The extent to which the actual emotional network of the class matches the emotional tone and level required by the topic, and is also congruent with their intellectual understanding of the topic.

4. **Effort.** The degree to which they are prepared to work at such emotional or intellectual compatibility, i.e. to work at commitment.

5. **Form.** The degree to which they are prepared to channel their energies released by commitment into some appropriate form. (Towards 106)

Drama “brings to the teacher an opportunity to draw on past relevant experience and to put it to use” in order for communication to occur (Heathcote 91). There are two approaches that can be used for learning through drama that are outlined in part two of Dorothy Heathcote: Collected Writings on Education and Drama. The informal approach places an emphasis on applying experience in the act of learning, using emotions to aid understanding, being involved in the teaching, being able to challenge the teaching, and making decisions to modify the pattern of the plan (100). The formal approach emphasizes learning from others’ information, learning through the mind, convergent learning, objective learning, and strong reliance on the proven (100).

The first thing drama must do is “capture and hold the interest of the participants,” then, it must “stimulate their imagination to further activity” (McCaslin, Children xviii). However, there is also a necessity for substance and form and they must be connected. The common goal for teachers is to provide an “experience in the arts for every child” (xvi). Among educational disciplines, drama has the greatest potential for learning because it is a subject in its own right and it needs to be treated seriously.
Beyond the aforementioned fundamentals, the participant “must hold a dual perspective on the experience: an active identification with the fiction combined with heightened awareness of his own identification,” so that “he is knowing what he thinks as he thinks it, seeing what he says as he says it, and evaluating what he does as he does it” (McCaslin, Children 183). Learning through drama places importance on the functions of recognition and reflection.

Process drama requires the use of “perception, imagination, speculation, and interpretation, as well as exercising dramatic, cognitive, and social capacities” (O’Neill 1). The participants must also be motivated and self-disciplined and work with integrity of feeling and thought (O’Neill and Lambert 15). Students must be able to make believe with regard to objects and actions and situations, adopt a role, maintain the make-believe verbally, and interact with the rest of the group (11-12). Challenges for structuring process drama include selection of an effective pre-text (pre-texts are occasions for initiating dramatic actions), deciding on roles for the leader and participants, sequencing the scenic units or episodes, and determining their temporal dimension and their place in the process (O’Neill 131).

**Processes for Learning through Drama**

The main ingredients needed to develop a process for learning through drama, according to Bolton, O’Neill, Heathcote, and McCaslin, include using a group of willing participants, creating a moment of excitement to get the drama started, and then seeing where it goes. The teacher acts as a guide prompting, encouraging, and focusing the
students as necessary. Of true value to the drama are reflections on the participants’ own lives and the understanding the participants have towards the lives of others. Recognition of empathy is the key to learning through drama.

For Bolton, the source of learning through the drama is the acknowledgment of meaning from the drama. He recognizes four stages of learning through dramatic activity that present a progression in understanding. The first is the preparatory stage which is not conducive to learning (artificial drama), second is a stage concerned with unconscious reiteration of what is familiar (reinforcement), third is a conscious identification of what is known (clarification), and lastly is a shift of perspective (modification) (Bolton, Towards 51). Although it may seem that some of these stages are not desirable achievements, they are two important foundation steps leading to the more crucial stages of clarification and modification. Bolton has distinguished four types of drama that correlate to the stages of learning. Type A drama is a drama game, it has a sense of purpose, defined rules, and structured form; Type B drama is improvisation or dramatic playing, a “living-through” experience, is more loosely structured than a game, and involves role playing; Type C drama is theatre, the production of a play, it has a structured form, an emphasis on communication, and a performance orientation for an audience; and Type D drama is like a process drama, a special combination of exercise, dramatic play, and theatre (52-53 and 157).

To begin a drama experience, Heathcote first builds belief and then moves towards depth of insight about the experience (qtd. in McCaslin, Children 76). The procedure involves the following steps:
1. isolation of an area of concern
2. groups of people involved in group decision taking
3. establish certain ground rules
   a. situation must be defined
   b. common starting point – group views put to use
   c. instigation to review progress
   d. strategies must change according to class and the drama
   e. work must go slowly enough to give the class as experience
   f. tension must be present
   g. feelings and thoughts must be made explicit to group so group can see
      and respond to expression in the group. (82-86)

The process through which creative drama leads, according to McCaslin, is compromised of imagination, the spark that sets off the creative impulse; concentration, the capacity to hold an idea long enough to do something about it; organization, the design or arrangement of the parts; self-expression, freedom, and ability to express oneself; and communication, the bridge to others (McCaslin, Creative 38). There are possible roadblocks, however, including timidity, exhibitionism, isolation, insensitivity, and physical handicaps (32-37).

O’Neill and Lambert reiterate similar feelings expressed by other drama theorists. They believe effective drama processes occur through the involvement of careful planning, use of theatre elements, working in role, questioning, discussion and reflection, and evaluation and assessment. In using the elements of theatre, the teacher must provide
a focus for the action, identify and build on tensions inherent in the situation, create
effective moments of surprise, use the device of contrast to vary the pace, and employ
objects which can help to build belief in the situation and which, with appropriate action,
may also come to symbolize meanings beyond the particular context of the drama (137-138).

The Teacher’s Role in Learning through Drama

All of these drama theorists ask that teachers take time to understand why they are
teaching drama and what they hope to accomplish with it. They do not deny the
importance of theatre; each author believes that drama work revolves around the basic
elements of theatre. The main difference between drama and theatre in the learning
process is the lack of a traditional audience. Learning through drama is participant-
centered. The participants are learning about themselves and their peers through the
work, but there is never an audience to watch the drama, outside of the participants
themselves. Learning and reflection are often lost in the production of scripted plays
because emphasis is on getting the show “up”. However, it is more beneficial to the
students to learn through the drama work and not feel pressured to perform for anyone
but themselves.

Bolton feels the essential goal of a personal shift in value for drama is not being
fulfilled “given the present state of teacher-training in drama and a general lack of
understanding of education for values, combined with such practical matters as timetable
provision for the subject” (Towards 90). The primary function for a teacher is to deepen
and broaden the understanding of his or her pupils in value-laden conceptual areas (Gavin 206). The teacher must know when to categorize, reflect on feeling, find universality, seek an analogy, and particularize an action that solidifies meaning (Towards 146). In summary, “a successful drama teacher must be a flexible thinker” (139).

As mentioned earlier, Heathcote emphasizes drama process over theatre product but does acknowledge that when she sets up classroom drama and trains teachers, she relies on her theatrical sense, something she believes that more teachers should utilize (Wagner 147). It is her contention that “drama teachers have gotten by with very shabby planning,” they “cannot tell you what they want the children to achieve in a particular lesson”, and in her opinion “this kind of fuzzy-headedness will never win respect for drama in the schools” (Wagner 127). In the future, “if we want to train teachers to make use of drama, we must begin by training in strategies that develop social health as the teaching progresses” because this will encourage success (qtd. in McCaslin, Children 89).

Some aspects for teachers to note are learning to present problems differently to students, encouraging student interaction and decision making processes, engineering a greater variety of feedback techniques, and taking more risks with materials (Heathcote 179).

One teacher value that McCaslin believes in is that a teacher should have an expanded perspective on every child in the class (McCaslin, Creative 18). Demands within the realm of drama consist of “sensitivity to and knowledge of children, the goals and principles of education and some knowledge of child psychology” (19). Whether the teacher of a drama activity is trained in that area or not, “to be comfortable and successful … it is necessary to have a basic knowledge of theatre and its components: plot, theme,
dialogue, character, and structure” (19). It is the “effective teacher” who “becomes familiar with a variety of views and methods, but eschews imitation of a single one” (McCaslin, Children xix). For drama teachers, they “guide rather than direct, are able to work with others, offering and accepting ideas” and know that “sharing is more important than showing” (McCaslin, Creative 412).

Some major strategies teachers can employ for the dramas are working in role, questioning, and discussion and reflection (O’Neill and Lambert 138-145). The teacher’s role in facilitating a successful drama lesson is to attempt “to create potential areas of learning in which pupils can participate” (21). The teacher must set up the structures, select themes and topics, choose activities, elicit creative responses, focus group thinking, identify and support contributions, encourage exploration of the unknown, pace the growth, remain flexible, reinforce learning, and encourage reflection and evaluation (21-22). Practical affairs that the teacher must deal with besides the preceding concerns are time and space constraints, the anticipated loss of control over the activities or students, and the establishment of necessary safeguards to ensure that students do not become disruptive due to lack of understanding and/or skills (148-149).

Summary

One thing that Gavin Bolton, Dorothy Heathcote, Nellie McCaslin, and Cecily O’Neill all accept as true is that learning through drama can be a fundamental part of the American educational curriculum. As long as students are feeling a sense of connection with each other and the drama work, many things can be achieved such as compassion for
others and a greater understanding of the self. Students can grow emotionally, intellectually, and socially through drama work. However, the students often have a level of separation from the drama, which is imperative for true creative expression to take place, because they take on a role and are not acting as themselves. Commitment is the most important requirement for the teacher and the students involved in drama work and that is determined by the teacher’s power within the classroom and the establishment of the conventions of learning through drama. I attempted to incorporate all of these elements in planning the unit I used with my class for this study. These elements are also important to the success of an action research study. Action research is the methodology I selected to inform the research which is explored in Chapter Three.
CHAPTER THREE: METHODOLOGY

In this chapter, I explain the nature of the study, how the participants were selected, what considerations were made in order to follow the ethical guidelines, what data collection techniques were employed, and how the data were analyzed. I used an action research plan to study my own teaching practices with my seventh grade drama class in late December of 2005 and early January 2006. I chose the methodology of action research, which is, as Kember states in *Action Learning and Action Research*, “concerned with social practice, aimed towards improvement, a cyclical process, pursued by a systematic enquiry, a reflective process, participative, and determined by the practitioners” (24), because it is compatible with pedagogy.

Nature of the Study

*Action Research*

To clarify, action research is an examination performed “by the person or the people empowered to take action concerning their own actions, for the purpose of improving their further actions” (Sagor 4). According to Sagor, there are three questions that one must ask oneself in order to see if action research is the best option for a methodology. The questions are: (a) is the focus on your professional action?; (b) are you empowered to adjust future action based on the results?; and (c) is improvement possible? (4-5). I found that I answered each question with a resounding “yes” and decided that action research was the most appropriate.
As Nixon states in *A Teacher’s Guide to Action Research*, the case for action research as a methodology allows teachers to investigate and reflect upon their own practice so that they may increase their understanding of their classroom (6). Through this methodology, I felt I was able to thoroughly delve into the study of my own teaching exercises, identify what was working well and what could work better and act upon it. Nixon goes on to say that “in addition to increasing the understanding and informing the decisions of teachers, action research may also bring about a modification or elaboration of theories of teaching and learning”, which occurred throughout the course of my study (6). Action research “improves teaching” and also “improves the quality of the learning within the classroom” as well as “serves primarily to sharpen perceptions, stimulate discussion and encourage questioning” and “involves teachers in assessing themselves as well as their pupils” (9).

**Process of Research**

Planning, action, observation, and reflection are the cyclical steps of action research. These steps mirror those taken by educators as they plan what they will teach, take action in the form of conducting lesson plans, observe how their plans have come to fruition, and then reflect on what was successful and what needs improvement in future applications. The teacher or researcher repeats these steps as she makes new discoveries and amends her original plans.

In the planning stages for this research project, I developed specific research questions through which to focus my study. I created data collection instruments for the
students, myself, and a third eye observer, a colleague who made weekly observations of my class. By looking at the data I gathered, I found that the information could be associated with the research questions when classified into three different categories that looked at creativity, drama and theatre work, and the modification of knowledge.

1. How can tenets of learning through drama be incorporated into a creative classroom? (How can drama be used to promote creativity?)

2. What are the experiences and reactions of seventh grade students to the creative components of a drama unit plan?

3. How can I use the creative approach to drama to improve my overall teaching performance in other classes?

4. In what ways does my instruction in drama class contribute to a seventh grader’s understanding of theatre and drama work? (How am I an effective teacher conveying the information or how am I an affective teacher creating a safe environment for self-expression? Or how am I both?)

5. What changes in understanding do the students and I formulate as we journey together through a creative classroom?

When contemplating the promotion of creativity through drama, I considered research questions one, two, and three: how to incorporate learning through drama into a creative classroom, the experiences and reactions of my students to the creativity of my unit plan on monologue composition, and how I might use the creative approach in other classes I teach. I wondered, in research question four, if my students felt they were profiting intrinsically from my instruction in drama with focus on the process, were
extrinsically motivated by the goals of the production, or did they think I allowed space for both realms of process and product to coexist. Lastly, research question number five looked at the development and discoveries made about human nature.

The actions involved in my research study were the events that happened on a day-to-day basis as I executed a monologue unit I planned for my seventh grade drama class. (See Appendix I for a narrative description and information about the monologue unit.) I followed my plan of action, which included data collection techniques and drama activities that were carefully chosen to respond to my research questions and the information I hoped to acquire through my study. The sources for the data were the participants, third eye observer, and me. Everyone involved in the study created written work, the third eye observer and I took notes on our classroom observations, and I kept every object and document associated with the study.

Observation and reflection are important parts of a teacher’s classroom routine. A teacher must keep a constant eye on her class in order to keep the students focused and engaged in the classroom events. A teacher should also allow her students to make observations of their own. In this research study, I used a third eye observer to watch what was happening in class, then to identify and reflect on the class activities. The strategies of observation and reflection are of the utmost importance to an action research study and reflective educational pedagogy. One of the most appropriate ways to go about the reflection process is to keep extensive notes on the experiences, discussions, and activities that occur in your classroom. Kember finds that the material often contained in a reflective journal include:
- initial reflections on the topic of concern;
- the plans that were made;
- a record of actions taken;
- observation of the effects of the actions;
- reflections upon, and personal opinions about, the actions taken and reactions to them;
- results obtained from other observation techniques;
- references for, and notes on, any relevant literature or supporting documents discovered. (43)

The Unit Itself: Creating Your Own Monologue

The monologue composition unit is one I developed years ago and have found to be highly successful in my seventh grade drama classroom. The unit involves the students in an organized, creative process where I present given circumstances, they invent characters, and, through a series of planned activities, they write a monologue from the characters’ points of view. In the past, I have used fictional news events, young adult literature, or historical plays for the circumstances they begin with, but this time I chose to use a drama in education technique called process drama. In a process drama the teacher functions as a leader who encourages the participants “to take on roles that are required for the enquiry, investigation or exploration of the subject matter of the drama” (Bowell and Heap 7). The following is a summary of the process drama and monologue unit plan.
Students were instructed to collect found objects such as outdated notices, pictures, notes, and lost objects from the school grounds from the first day of class. The two stipulations for the pieces were that they could not belong to the collector and that they were to no longer needed or of use to the original owner. The students and I collected the objects for fifteen weeks prior to the beginning of the monologue unit.

The first day of the unit, we gathered together in a circle and brainstormed about what the year 2225 would be like. I asked the students to imagine what developments and changes would occur in the next 220 years and what would happen to the human race. Each student created artwork about their ideas with words and images. They shared their ideas and then posted the artwork on a wall in the classroom.

I then explained that we were to begin a process drama, in which “the participants, together with the teacher, constitute the theatrical ensemble and engage in drama to make meaning for themselves” (Bowell and Heap 7). A process drama is the result of a teacher going into role, creating a situation the participants must react to, giving them an idea of what roles they will take on, and seeing how they will react to the situation in their assigned roles. I went into role as a museum curator from the year 2225 that had discovered a time capsule which contained ephemera and objects from a school in the 21st century. I identified the participants as a team of cultural anthropologists who could help uncover the true meanings of the objects for an exhibit on the adolescent culture of the early 21st century. At this point, I stepped out of role to discuss cultural anthropology with the students and gave them a handout with information about it (Appendix I).
The students committed to the process drama by repeating after me, “I commit to participate in this process drama”. I then introduced the contents of the time capsule: a one inch screw, a pink two inch rubber eraser, a metal pen piece, a dried-out red pen, a bouncy ball, a bobby pin, a silver charm bracelet with heart charm, a small rubber tire, a blue tie from a coat zipper pull, blue plastic shard, 2 hair bands, a hair barrette, a library late book slip, a pen shaft missing ink and other parts, a rubber band, a broken pencil, a round rubber date bracelet, a tiny metal key ring, and a circular rubber yin-yang keychain. Together we brainstormed functions and meanings for the items. Each student selected two or three pieces from the time capsule to research and write a brief caption about to be displayed next to the artifacts for museum exhibit.

At the next class meeting, the students were brimming with information and functions they had invented for their objects from the “past”. We sat in our circle again creating a panel of experts concerned with the different artifacts. I called on them formally and they shared their discoveries speaking with authority and answering questions posed by the group.

We began journal writing about who had owned the object previously, how the object was used, and why the object was important. They completed a Character Profile sheet which asked for background information about the character such as occupation, family situation, and hobbies. The students paired up and developed two still images for each object that showed how to use the object. The next activity involved a movement series where each student was to physically portray his or her character by moving
quickly, slowly, with a purpose, and leisurely around the room silently while I side coached them.

Now the students could begin writing original monologues for these characters. We discussed the requirements needed for creating an interesting monologue, the importance of story structure including a beginning, middle, an ending, and an opening line that was attention grabbing, their language choice in the piece, how they addressed the audience, eye contact, and the reason for telling the story. I collected the finished rough drafts and asked the students to plan a thirty second performance of their monologue without using verbal language. I graded and passed back their rough drafts and allowed them to critique each other’s pieces according to a rubric.

The last week of the monologue unit was devoted to theatre work in the form of performance. They planned if they would video tape their performances or how they might incorporate video into their final performance including what they needed to record on a video camera. Four final monologue performances used video footage and three were completely live pieces. Two students used their own camcorders to videotape different sections of their monologues in varying locations around campus. This allowed them to bring the stories of their monologues to life. Two other students recorded their monologues instead of performing them live; there was clear evidence of a loss of energy and connection to the audience in these recorded performances.
Selection of Participants

I conducted my research by utilizing the opinions and behaviors of students enrolled in my seventh grade drama class. This was a convenient population because the participants were students who chose to enroll in the class as an elective. They were not recruited specifically for the study but were requested to take part in the study after they had already enrolled in the class, which was the only criterion for their selection. This study reflected typical teaching practices that would occur normally in the classroom.

In the previous twenty four Drama 7 classes I have taught in the last six years, 75% of the students were Caucasian and 54% of students were male (Table 3.1). In this class, however, the students who volunteered to participate in this research study included seven female students, 86% Caucasian and 14% Asian, either 12 or 13 years of age. One male and one other female student were also enrolled in the class, but they did not submit a consent form and, therefore, could not be included in the research, so my study only involved seven female seventh grade students. This was a limitation to the research because of such a small number of participants.

Table 3.1

Drama 7 Ethnic and Gender Breakdown

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Caucasian</th>
<th>Hispanic</th>
<th>Asian</th>
<th>African American</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of students</td>
<td>169</td>
<td>147</td>
<td>237</td>
<td>33</td>
<td>6</td>
<td>7</td>
<td>33</td>
</tr>
<tr>
<td>Percentage of</td>
<td>53%</td>
<td>47%</td>
<td>75%</td>
<td>10.5%</td>
<td>2%</td>
<td>2%</td>
<td>10.5%</td>
</tr>
</tbody>
</table>
I was also a subject participating in my own research study and I used a third eye observer to help study my teaching practices (Appendix C). My third eye observer was a colleague who had been a graduate student with me in classes. She had experience in classrooms, had completed research ethics training, and was a drama teacher and director while conducting observations in my classroom. Throughout the study, she was unaware of which students had completed consent and assent forms, so she took notes on the class as a whole and not on specific students. When she conducted the personal interviews with the students at the end of the study, she interviewed every student without discriminating and I did not use the answers from the two students who were not part of the study.

Ethical Guidelines

I received approval to conduct my study through the University of Arizona Human Subjects Committee (Institutional Review Board) by undergoing the necessary human subjects training and received permission from the administration to conduct the study at my school (Appendices A and B).

The project was explained to the participants orally and in writing through informed consent and assent forms and a recruitment letter, which stated that the students’ participation was voluntary; they could withdraw from the study at any time; participation in the class was not voluntary for any reason; in no way would the students’ grades be impacted by participation or non-participation with the study; I would use participant work only after it had been graded; and some work, such as the questionnaire
and interview, would not be graded but used only for the study. The students’ grades were in no way affected by their participation or not in the study.

The two students who did not return parental consent forms continued to participate in the monologue unit with the rest of the students. They completed everything that was required, but none of their comments, reactions, observations, writings, or participation in the monologue unit was ever used in the study.

Data Collection

To facilitate my data collection, I turned to Charles and Mertler who define the focus for action research as innovation and recommend specific data collection procedures, sources, tools, and format (173). The procedures I used for my collection and organization of data included notation, description, sources for analysis, and questioning. Data were collected from these sources: participants, a third eye observer, me, procedures, objects, and documents. Notebooks and writing utensils, guides and criteria, and surveys, interviews, scales, and recorders were the tools used for data collection. The data took the form of notations, detailed notes, tallies, categorizations, and questionnaires that were organized and classified.

Notation

Notation is a procedure that requires a researcher to take “very brief written notes, tally marks, or evaluation symbols about people, objects, settings, or events being observed” (Charles and Mertler 159). The data I gathered through notation included notes
I jotted down on the original unit plan outline I was using daily in class (Appendix I). I found that brief notes and symbols were often very helpful for reflection. The notes allowed me to quickly evaluate a previous day’s observations, use the action research methods to amend aspects of a future lesson plan based on what worked and what did not, and then conduct the revised lesson. My third eye observer also took notation of class activities to point out behaviors and reactions I might have missed.

Description

Description, which contains “detailed descriptions of settings, participants, and phenomena”, is an extended version of notation with an emphasis placed on observation (Charles and Mertler 160). The data for my research project was recorded through two different observational methods: third eye observations performed by a colleague and my personal researcher observations and reflections through field notes. These observations were used to evaluate the impact and effectiveness of my own teaching practices in the formation of a creative classroom through drama methods.

My Observations

I participated in and conducted researcher observations and field notes by taking notes after every Drama 7 class. I took time to write down what happened during the class, recorded my behavior as well as that of the students, and reflected on it all. The main purpose of the personal observation was to identify what was occurring in class, review how the students’ responses may have changed or remained the same toward
similar activities, and look for patterns of behavior. By practicing conscious viewing of the class, I was able to focus on the students’ responses to stimuli and record regularly occurring, significant, specific, critical, and anecdotal events as they transpired. The following is an excerpt from my journal of class on Day 6, Wednesday, January 4, 2006:

My plan going into class was to make sure to cover writing elements of the monologue and drama versus theatre work. I first asked the students to identify the elements of writing they needed to consider for the monologue. I had written the following questions on the board: 1. Who is your audience?; 2. how do you interact with them?; 3. what is the purpose of your monologue?; 4. what are the plot, theme, dialogue, character, and dramatic structure? As we discussed the questions, I told the students to think about language choices and who the character is addressing in the monologue.

Me: “Who is your audience?”

Students: The general public because the monologues were to be presented in an art exhibit.

Me: “What can you do to interact with your audience and connect to them?”

Student E: “Make eye contact, ask them questions.”

Student D: “Touch them. They pay attention if you touch them.”
Me: “Talk at your audience. Keep them engaged. Think
about the language you choose for your audience and how
you address them.

I then proceeded to talk about purpose and the elements of
dramatic structure. The students seemed to understand some of this
from work in English class, but they had never written monologues
before and were not quite certain what to do with the information.

My Third Eye Observer’s Observations

The third eye observer attended four Drama 7 class periods throughout the unit.
The main purpose of the third eye observer was to see things from a different perspective
and look for patterns of behavior and reactions from the students that I might have missed
while teaching. I informed the students that they were to ignore the third eye observer and
behave normally. Every Wednesday, the third eye observer sat quietly in the back of the
classroom, took notes on the activities that occurred during class with an observation
guide I had prepared for her, and in no way intervened in the class activities. Here is an
example of the third eye observer’s observations from Day 6, Wednesday, January 4,
2006 (Appendix G):

- It is good to have them think about the role of the audience and
their role as actors before an audience. If the audience doesn’t
“get it” or isn’t “entertained” on some level – they have failed.
Success is being understood and being entertaining!
- Have they written up a “character profile” and answers to all the keywords: plot, theme, dialogue, etc. as a reference to build on?

- I’m way impressed that the class is so quiet while working – even though some are further along, they all seem focused (and not disruptive!) I can’t figure out if it is due to your energy or their interest in the assignment – but something is working!!

- Very positive with feedback while still giving critique to encourage them to continue to improve.

Sources for Analysis

I used procedures, objects and documents as the sources for my analysis, which were created by me and the participants. Procedures are used “to determine who does what, when, and with what effect” (Charles and Mertler 39). Objects can be described as “inanimate things such as books, supplies, materials, and artifacts” which are collected as data (37). Documents are the “written accounts and illustrations considered important enough to be kept” (381). I have classified the objects and documents collected from the students as graded work that was completed during the monologue unit but used after the study and work that was never graded but was used strictly for the purposes of the research study.
Procedures

One definition for procedures shows them to be “the steps followed in a study to obtain, analyze, and interpret data” (384). Daily activities, homework, unit plans, lesson plans, and process drama plans are the particular procedures for data collection I used for this study. I had originally created a plan of action for my monologue unit that specified the procedures I would use on what days during the unit with the students individually, with partners, with groups, or with the entire class. As I worked through the unit, I realized that I needed to amend my original modus operandi and respond better to meet their needs and to finish the project on time. I discovered that there were some activities that needed more time than what I had originally planned and others that I had to adapt to be more appropriate to this specific group of students. I also found that I did not always have enough time to carry out all of the homework assignments I had wanted to and I had to make sacrifices.

Objects

The participants were asked to produce objects such as artwork and journal entries which were never graded. The objects were often important motivating factors to the thinking and reflection of the monologue unit, but were rooted in the students’ interpretations and responses. I was not comfortable grading the student’s opinions and allowed the students creative freedom without being held to a strict set of scoring criteria.
Documents

Documents from the unit that were completed by the students, graded by me, and included in the research after the unit was finished consisted of an artifact caption, a character profile sheet, a group monologue critique, and monologue rough and final drafts. The character profile sheet asked for background information for students to use to develop a better understanding about their role. The group monologue critique allowed students to assess each other’s monologue composition and show what elements are suitable and what needed to be improved. Both the rough and final drafts of the student’s monologues were evaluated by me based on rubrics I developed that examined dramatic structure and writing techniques.

The artifact caption was created on a five inch by eight inch purple note card in which the students were to research the artifacts they were using in the monologue unit and invent names and definitions for the artifacts. The students were creating captions that could be placed next to the artifacts as if on display in a museum. A list of artifacts and captions compiled by each student can be found in Table 3.2.
Table 3.2
Artifact Captions

<table>
<thead>
<tr>
<th>Student</th>
<th>Actual object</th>
<th>Invented name and definition</th>
</tr>
</thead>
</table>
| A       | • 1” screw                    | • Spiral pain – Something used to cause pain. The designs were used to please their gods by showing that the bad deeds would be spiraled out of them when it was pushed into their hands painfully.  
• Stress poker – These primitive people used large pink cubes to get rid of their stress by poking it hard, yet the one we have here must have been through the war of 2116 in the old Russia.  
• Miniscope – In the olden days, people would put this to their eyes to see small things like we use Nanoscopes today. |
|         | • Pink 2” rubber eraser        |                                                                                                 |
|         | • Metal pen piece              |                                                                                                 |
| B       | • Dried out red pen           | • The red and black stick was one of the earliest shots. It is filled with an antibiotic. When you used it you would rest the tip against your skin and press down on the button on top. This would inject the red antibiotic into your skin.  
• The round, colorful object is an ancient seed of the cedar tree.  
• The blue squiggly thing is an ancient nose picker. These things could be bended and fitted to fit your nose. The people used them often. |
|         | • Bouncy ball                  |                                                                                                 |
|         | • Bobby pin                    |                                                                                                 |
| C       | • Silver charm bracelet with heart charm | • The silver chain may either signify the love of two humans or it might be an instrument of music, luring as the heart suggests.  
• The wheel is a way of transportation. Sit on it and it will, would, spin. It could also have been used as a legendary tire swing or “basketball” hoop. The pointy parts might suggest that it is an ancient method of torture.  
• The blue snake could be a devise of disguise. It can be put under the nose as an old fashioned “mustache” or growth of hair between mouth and nose. |
|         | • Small rubber tire            |                                                                                                 |
|         | • Blue tie from coat zipper pull |                                                                                                 |
| D       | • Blue plastic shard           | Student did not turn in artifact caption.                                                        |
|         | • Hair bands                   |                                                                                                 |
|         | • A penny                      |                                                                                                 |
| E               | • Hair barrette                                                                 |
|                | • Library late book slip                                                       |
|                | • Pen shaft missing ink and other parts                                        |
|                | • Warning! Dangerous artifact! Do not touch!!! This artifact from the year 2005 is called a snapper. It is a type of pet for the primitive humans in 2005. Where it is missing some of the red color, the snapper has begun to shed its skin. This snapper has a very strong bite and it could very easily hurt or even rip some skin or clothing. Please stay away so you will not get hurt. |
|                | • This piece of paper is a record about one of the leaders in 2005. It was written on Oct. 5, 2005 and is about Vij Ashley. Unfortunately, some ink has faded so we do not know which books were overdue by more than three weeks. |
|                | • This artifact was a traveling device for the early humans of 2005. The human grasped the lever on the back of the device and held it to their heads. Then they put an object through the hole and thought clearly and hard on the place they would like to travel to. After this, the device pulled apart all the particles humans are made of and transported them to the assigned destination. Once the destination was reached, the human’s particles moved back together to form the human. To our regret, the object that went through the hole and transported the person has been lost, so there is no way of testing this transportation device. |
| F              | • Rubber band                                                                   |
|                | • Broken pencil                                                                 |
|                | • A pen cap                                                                     |
|                | Student did not turn in artifact caption.                                       |
| G              | • Round rubber date bracelet                                                    |
|                | • Tiny metal key ring                                                           |
|                | • Circular rubber yin-yang keychain                                            |
|                | • The green circular ring seems to be some kind of recording device. It could record a special date. The symbol on it, (a bird, possible a hawk), signifies the Chinese New Year, in this case, possibly a fierce rooster or a hawk. This artifact seems to have been made in China, possibly before the attack on China by the Persians in the year 2152 A.D. |
|                | • The small, see-thru ring may have been one of the legendary “wedding bands”, a ceremony in which people gave each other wedding bands. It seems to have been made for a child, as the hole is too small for any of my fingers. |
|                | • The black and white artifact is a symbol of power, possibly called, “The Pizza”. The black shape in the middle may symbolize unity, or freedom, and the white symbolizes peace. The four black lines symbolize the four directions, or the four seasons. The hole shows that important decisions of war had been made, and the more decisions, the more holes. |
Questioning

The last procedure I employed to collect data was that of questioning which must be conducted “in a carefully planned manner” (Charles and Mertler 39). Questioning was accomplished through the implementation of surveys and personal interviews. The surveys consisted of two questionnaires and one exit survey, which acquired responses with Likert-type scales and open-ended and semi-structured questions. There was only one personal interview conducted by the third eye with each student and it contained open-ended, semi-structured, and structured questions.

Surveys

Before we began the monologue unit, I had asked the students to fill out a questionnaire that used a Likert-type scale allowing them to rate the frequency of occurrence, from never to always, for specific criteria I was putting into action in my study (see Table 3.3.) There is a complete questionnaire located in Appendix F.

Table 3.3

Sample of Questionnaire

<table>
<thead>
<tr>
<th>In drama class, I ...</th>
<th>Never</th>
<th>Sometimes</th>
<th>Mostly</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>…feel free to express myself.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>…am encouraged to take chances.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>…am engaged in exciting activities.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>…feel my interests are being used in creative ways.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>…want to participate in everything.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
</tbody>
</table>
On the last day of the monologue unit, the students completed a self-evaluation critique that was a Likert-type scale, which examined the quality of their personal effort and participation throughout the unit with a range from poor to excellent (Table 3.4). The students considered a wide range of areas from writing their monologues to the final performance. They looked at verbal and physical elements, writing elements, their participation, and the work they created throughout the unit (Appendix F).

Table 3.4

Sample of Self-Evaluation Critique

<table>
<thead>
<tr>
<th>STANDARDS</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Very good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>When considering the VERBAL elements of your performance, describe your…</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Articulation</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Projection</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rate of speaking</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tone of voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Volume</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>When considering the PHYSICAL elements of your performance, describe your…</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body positions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eye contact</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facial expressions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of nervous movement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of gesture</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>When considering your OVERALL WRITTEN MONOLOGUE, describe your…</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building of tension</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Character development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Climax</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dramatic structure</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

After the self-evaluation, the students completed an exit survey about their role in the unit (See Appendix F). This survey was comprised of open-ended and semi-structured questions that asked the students if they felt they had done their best work, what they
could improve, what they liked and disliked about the unit, and what they learned. The students had the opportunity to be honest and specific with their reactions to the monologue unit and their role in it. The survey also put to use an ordinal scale, “a scale that expresses data as rankings, rather than scores” (Charles and Mertler 383). Through the use of the ordinal scale the students were able to show position of rank for which elements were most helpful toward their success in the monologue unit and which elements were least helpful (Table 3.5).

Table 3.5

*Exit Survey Scale*

*Rate the following in order of importance, which was most helpful to which was least helpful towards your success in this unit. (Rate the most important as #1 through to the least important as #10.)*

<table>
<thead>
<tr>
<th>Interest in project</th>
<th>Working with peers</th>
<th>Going into role</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Utilizing symbols (artifacts)</td>
<td>Peer feedback</td>
<td>Teacher feedback</td>
</tr>
<tr>
<td>Planning and rehearsal</td>
<td>Being allowed to be creative</td>
<td>Being prepared</td>
</tr>
<tr>
<td>Enjoying the project</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Personal Interviews*

The last procedure I made use of for my study was that of personal interviews, which were audio-taped. The interviews were conducted by the third eye observer on Wednesday, January 11, 2006, in the last week of the unit plan, but not during the last
class period. She asked the participants a series of questions from an interview guide I prepared that used open-ended, semi-structured, and structured questions (Appendix F). She also engaged them individually in oral discussion. The students had an opportunity to describe the activities, opinions, and feelings they had felt or developed over the course of the study involving the monologue unit and the drama class, my teaching practices, and their views of theatre and drama. They were asked open-ended questions such as:

3. *What does Mrs. Bodden most need to work on in her teaching of drama class?*

Data Analysis

In data analysis, the most important mechanism to apply is the organization of responses from both the participants and the third eye observer to see how the information can best be associated with the research questions. When working with qualitative research, the data are analyzed with a process that uses logic to make sense of the observations:

- Observations are made of behaviors, situations, interactions, objects, and environments.
- Topics are identified from the observations and are scrutinized to discover patterns and categories.
- Conclusions are induced from what is observed and are stated verbally.
- These conclusions are used to study the research questions. (Charles and Mertler 180)
Through the use of these data collection procedures: notation, description, sources for analysis, and questioning, I assessed the students’ responses in accordance to the perceived effectiveness of my study. I looked for patterns of behavior in their responses to identify connections and shared reactions. With my reflections and notes, and the use of a third eye, I evaluated the results of the drama work, the students’ reactions to class exercises, my interaction with the students during class time, and the overall effectiveness of my curriculum. Student-generated work was also employed in order to study the students’ level of responsiveness to the study.

I coded and analyzed the responses to the questionnaires and interviews for indicators to determine how best to answer my research questions. I discovered that the research questions and the data I collected throughout the study could be sorted into three categories. With each data collection technique, I was able to compartmentalize the different parts into the three categories that informed my research questions. By utilizing these students, this research study, and the aforementioned data collection and analysis methods, I was able to answer my proposed research questions.

The first category, promoting creativity through drama – the doing illustrates the creativity, students’ responses, and future application of the study. The category involves the first three research questions:

1. How can tenets of learning through drama be incorporated into a creative classroom? (How can drama be used to promote creativity?)
2. What are the experiences and reactions of seventh grade students to the creative components of a drama unit plan?
3. How can I use the creative approach to drama to improve my overall teaching performance in other classes?

The second category, drama and theatre work – the feeling, focuses on the elements of affective and effective teaching in a drama classroom. I tried to show my students the differences between drama and theatre work. I also examined how successful I am at conveying the content of my unit and how well I encourage an atmosphere of emotional safety and support, two areas that must be present in all teaching practices. The second category looks at the fourth question:

4. In what ways does my instruction in drama class contribute to a seventh grader’s understanding of theatre and drama work? (How am I an effective teacher conveying the information or how am I an affective teacher creating a safe environment for self-expression? Or how am I both?)

The last category, changes in understanding – the transformation, identifies the adjustment students make in their knowledge of the world around them during participation in creative unit plans. This category deals with the last question:

5. What changes in understanding do the students and I formulate as we journey together through a creative classroom?

Notation

Throughout the research study and during the execution of the monologue unit, I wrote brief notes on every worksheet, rubric, and plan I used. I attempted to jot down specific references that I would be able to come back to when I wrote extensive
descriptions at the end of a class period and for analysis as I developed my findings. Because I had developed a vast amount of written plans, procedures, evaluations, and rubrics prior to the start of my research, I was able to create notations on original documents to know what worked or what needed to be altered for future use. Notation is a quick and simple process that “begins with notes and ends with interpretations” (Charles and Mertler 182).

The major areas that I kept coming back to were my original order of assignments, handouts, and rubrics. I had organized a list of procedures according to what items I had used previously when I taught this unit plan, but in response to what was occurring in the class room, I altered the list and made corrections about what materials to use, to grade, and to keep as resources. I chose to change one of the graded activities because I felt the students had already met the requirements. I also realized there was not enough time for more formal partner evaluations, even though I have used these successfully in the past. I did introduce new handouts to the students because I had changed the focus of the monologue unit and chose to add the process drama element, which I had not tried with this unit in the past. The questionnaire, artwork, journals, interview, critique, and survey were not graded because the data was a significant portion of my research and it would pose an ethical dilemma to figure out how to grade that data. Table 3.6 shows the alterations I made throughout the process. I noted which items were graded, not graded, and changed from the original plan.
Table 3.6

Monologue Items Lists

Original Outline of Monologue Items

<table>
<thead>
<tr>
<th>Drama 7 - Monologue Project</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Requirements:</strong></td>
</tr>
<tr>
<td>Project must be in this order</td>
</tr>
<tr>
<td>1. Object research on 5” x 8” card</td>
</tr>
<tr>
<td>2. Character Profile</td>
</tr>
<tr>
<td>3. Hot Seat exercise</td>
</tr>
<tr>
<td>4. Rough Draft Requirements</td>
</tr>
<tr>
<td>5. Group Monologue Critique of your monologue</td>
</tr>
<tr>
<td>6. Physical 30 second monologue</td>
</tr>
<tr>
<td>7. Final draft requirements</td>
</tr>
<tr>
<td>8. Monologue performance</td>
</tr>
<tr>
<td>9. Self-Evaluation Critique</td>
</tr>
<tr>
<td>10. Partner evaluation</td>
</tr>
<tr>
<td><strong>Total points</strong></td>
</tr>
</tbody>
</table>

Amended Outline of Monologue Items

<table>
<thead>
<tr>
<th>Drama 7 - Monologue Project</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Requirements:</strong></td>
</tr>
<tr>
<td>* Questionnaire</td>
</tr>
<tr>
<td>* Ideas Artwork</td>
</tr>
<tr>
<td>* Journal – artifact research</td>
</tr>
<tr>
<td>* Journal – character questions</td>
</tr>
<tr>
<td>1. Object research on 5” x 8” card</td>
</tr>
<tr>
<td>2. Character Profile</td>
</tr>
<tr>
<td><strong>3. Physical character work</strong></td>
</tr>
<tr>
<td>Rough draft graded with #4.</td>
</tr>
<tr>
<td>4. Rough Draft Requirements</td>
</tr>
<tr>
<td>5. Group Monologue Critique of your monologue</td>
</tr>
<tr>
<td>6. Physical 30 second monologue</td>
</tr>
<tr>
<td>7. Final draft requirements</td>
</tr>
<tr>
<td>8. Monologue performance</td>
</tr>
<tr>
<td><strong>9. Self-Evaluation Critique</strong></td>
</tr>
<tr>
<td><strong>10. Exit Survey</strong></td>
</tr>
<tr>
<td><strong>Total points</strong></td>
</tr>
</tbody>
</table>

* Not graded
  - Graded
  **Bold = changed item**
Description

It is difficult to decipher the most pertinent information for a research study based on the plethora of observations with the procedure of description because it “is used when information cannot be measured but only observed and described, as is typically the case for behaviors, routines, interactions, and linguistic patterns” (Charles and Mertler 160). The purpose for such detailed notation is “to identify topics, categories, and patterns of behavior within the natural setting, to be used in answering the research questions” (160). I not only had my own observations, field notes, and reflections to consider, but I had observations from my third eye observer as well.

My Observations

I had numerous sources to inform my observations. I continually referred back to my original research questions while I conducted the study and tried to specify information that connected to elements within the questions. I created a daily activities chart that outlined what I had set out to teach, how the students reacted, and what changes I had to make based on their reactions, my reactions, and time and environmental considerations. Having a plan is very important and being able to change it readily as reality sets in is invaluable.

My Third Eye Observer’s Observations

Before my third eye observer had begun her observations, I had talked with her about what information I was looking for in my study and gave her an observation guide
with questions for observation. She used the same questions every time so that I could look for patterns and progression. I also classified the observation guide questions into the categories I had chosen to satisfy my research questions. Table 3.7 is an example of her reactions to the same question over a three week observation period and these correspond to the research category of the promotion of creativity in a drama classroom.

Table 3.7

*Third Eye Observer Reactions to First Question*

<table>
<thead>
<tr>
<th>3rd Eye Observer Question</th>
<th>Wednesday, December 7th, 2005</th>
<th>Wednesday, December 14th, 2005</th>
<th>Wednesday, January 4th, 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does the teacher introduce the students to the work they are about to embark on in an interesting manner and how?</td>
<td>With a question &amp; presenting a lot of areas to think about. Asks them to think about the past &amp; present as a reference.</td>
<td>The class seemed a little unclear when teacher gave a little demonstration they seemed to get it more.</td>
<td>Yes – a lot of examples – keywords on the board – Q &amp; A</td>
</tr>
</tbody>
</table>

*Sources for Analysis*

As I examined the tools I had used as sources for analysis measures for data collection-procedures, objects, and documents – I realized I would be required to apply “logical treatments to qualitative data” (Charles and Mertler 161). This meant that I had to create guides to determine the most significant information and how to correlate it to the research questions. Once I was able to determine the three categories that would most easily accommodate my research questions – the promotion of creativity, drama and theatre work, and changes in understanding – I was left to figure out how to take the daily
activities, student artwork and journal entries, and monologue unit documents and fit them into these categories.

**Procedures**

Since procedures, such as class discussions, projects, and homework, are the day-to-day resources a teacher uses frequently, I created a detailed list of all of the activities I conducted with the students throughout the four weeks of the monologue unit as part of my observations. I then gave each activity a label and sorted those into the categories I was using for my research questions (see Table 3.8).

Table 3.8

*Sample Categorization of Activities*

<table>
<thead>
<tr>
<th>Week 1 – Process drama</th>
<th>Activity</th>
<th>Reflections</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Promoting Creativity through Drama – The Doing</strong></td>
<td><strong>Focus</strong></td>
<td>Do I need to complete a project thoroughly with seventh graders before they are prepared to move on to another one?</td>
</tr>
<tr>
<td></td>
<td><strong>Questioning</strong></td>
<td>Seventh graders ask good questions about research procedure but are very interested in video and film work and want to “be in pictures”.</td>
</tr>
<tr>
<td></td>
<td><strong>Handouts</strong></td>
<td>I had passed out the purple caption cards in the first class and most students arrived with completed cards in hand. I wished I had not passed them out. Students will try to work on projects as soon as they are able – but am I ready for them to do that?!</td>
</tr>
</tbody>
</table>
Objects

The objects I used were never graded and, therefore, were very honest responses from the students about the topics we covered throughout the monologue unit. Not to imply that graded work is not honest, but there is a certain level of freedom students are given when they know that the content of their responses will not be assessed. These objects included both student journal entries and artwork. The students were all asked to respond to the same journal questions which I then coded to identify similar responses to the same prompts (see Table 3.9).

Table 3.9

Student Journals

<table>
<thead>
<tr>
<th>Student</th>
<th>Question #1: Who owned the object?</th>
<th>Question #2: What did he/she use it for?</th>
<th>Question #3: Why was it so important?</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Student did not turn in a journal.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>The bobby pin was the object</td>
<td>The nose picker was owned by children from the school. Ages 11-18. The seed belonged to the maintenance staff. The medical instrument was owned by a nurse or important personnel.</td>
<td>The nose picker was used during the day by students. The seed was used to plant trees where the grass died. The medical instrument was used on the sick children.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>Silver charm bracelet with heart charm</strong></td>
<td>A slave girl</td>
<td>This item was a slave brand – a sign of slavery. The longer one was a slave, the more charms. The charms stood for important milestones in his/her life: punishments, births, deaths, and new or old masters.</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td><strong>Hair bands</strong></td>
<td>Famous rapper “One Cent”, relative of Fifty owned the holder and liked it so much that he attached it to his hand with glue.</td>
<td>He used it to carry around his “In Da Pub” lyrics.</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td><strong>Library late book slip</strong></td>
<td>Vij Ashley owned this item called a snapper. Vij Ashley is 17 and the leader of the tribe, St. Gregory College Preparatory School Library. Vij Ashley was very respected by all people and her ideas were taken seriously.</td>
<td>The snapper was a device for entertainment and they were very rare. Snappers were considered pets and only the important people of society owned them. The owners had to take care of the snappers and this taught them responsibility.</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td><strong>Student did not turn in a journal.</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The item was owned by the 13 year old great-great-great grandmother of Danielle. She became the queen of Mxyptlk (Micks-ce-pit-i-lick), a building in St. Gregory School that was used for the ruler of the school. The one hole that symbolizes a decision of war was because she declared a basketball tournament against St. Gregory’s arch nemesis. The war, or tournament, was declared and the St. Gregory Otters triumphed.

Danielle used “the pizza” as a symbol of power to govern the school.

“The pizza” was important because it declared who the ruler of the school was. It could choose a fair, just ruler, regardless of their age. Danielle was chosen in 7th grade and her friends became her councilors.

It is difficult to classify and analyze artwork. Because the students created the artwork on green colored pieces of paper that were eleven inches by 14 inches, the quality was very poor when I scanned them into the computer. In lieu of the actual pieces of artwork, I created lists of the items included in the artworks. In Table 3.10, I broke down the ideas from the artwork into the broad topics of transportation, scientific evolution, medical breakthroughs, fashion, entertainment, and daily life. I further classified the topics into positive, neutral, and negative responses.
Table 3.10

Classification of Ideas Artwork

<table>
<thead>
<tr>
<th>Positive</th>
<th>Neutral</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Transportation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flying cars</td>
<td>Transportation bubbles</td>
<td>Cars are invisible</td>
</tr>
<tr>
<td>Fast flights to Europe</td>
<td>People on Mars</td>
<td>Many car accidents</td>
</tr>
<tr>
<td>Pluto for really cool trips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cars use air, don’t pollute</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Scientific evolution</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everyone can fly</td>
<td>Earth odd star shape</td>
<td>Humans become shorter</td>
</tr>
<tr>
<td>Farms in bubbles</td>
<td>Earth cube shaped</td>
<td>A lot less species of plants,</td>
</tr>
<tr>
<td>More research and discoveries</td>
<td>Listen to moon sample through a box</td>
<td>animals, trees, vegetation,</td>
</tr>
<tr>
<td>Cures for AIDS, cancer, breast cancer, bird fl</td>
<td>More metal</td>
<td>forest, rainforests</td>
</tr>
<tr>
<td>or, paralysis, and other diseases</td>
<td></td>
<td>Melting of Antarctica and flooding</td>
</tr>
<tr>
<td>Cool gadgets</td>
<td></td>
<td>Global warming</td>
</tr>
<tr>
<td>Superman will save earth</td>
<td></td>
<td>Huge hole in the ozone layer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No natural resources</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sun blows up and send</td>
</tr>
<tr>
<td></td>
<td></td>
<td>moon crashing into earth</td>
</tr>
<tr>
<td><strong>Medical breakthroughs</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No sickness</td>
<td></td>
<td>Pandemics in places – bring</td>
</tr>
<tr>
<td>Cures to more diseases</td>
<td></td>
<td>new diseases</td>
</tr>
<tr>
<td>Medicine to ‘keep away’ disease</td>
<td></td>
<td>Spread of obesity and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>diabetes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Addiction to TV, video and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>computer games</td>
</tr>
<tr>
<td><strong>Fashion</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Different styles – will boys wear dresses?</td>
<td>Flying boots</td>
<td>Crazy hair-dos</td>
</tr>
<tr>
<td></td>
<td>Multicolored</td>
<td>Clothes are either in or out</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Entertainment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Best vacation spots: moon and Mars</td>
<td>Newest “Larry Potter’ book sells million</td>
<td>Only music is techno</td>
</tr>
<tr>
<td></td>
<td>copies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J.K.Rowling is immortal</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Daily life</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peace</td>
<td>Money in cube form</td>
<td>Less school hours – more</td>
</tr>
<tr>
<td></td>
<td>New 10 dollar bill</td>
<td>info in shorter time</td>
</tr>
<tr>
<td></td>
<td>Less religious belief</td>
<td>Pollution everywhere</td>
</tr>
<tr>
<td></td>
<td>Very large buildings</td>
<td>Water less fresh, restrictions</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Overpopulation</td>
</tr>
</tbody>
</table>
Documents

In this unit, I used an artifact caption, a character profile sheet, a group monologue critique, and monologue rough and final drafts as documents that were graded and returned to the students. I then asked the students to turn back in all of the work they still had in their possession at the end of the unit, whether it was graded assignments or other work. I felt the documents could be analyzed by showing what research questions categories they would best complement (Table 3.11).

Table 3.11

Document Categorization

<table>
<thead>
<tr>
<th>Document Categorization</th>
<th>artifact caption</th>
<th>character profile sheet</th>
<th>monologue rough draft</th>
<th>monologue final draft</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promotion of creativity</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drama and Theatre</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in understanding</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Questioning

In order to analyze the data collected from questioning, a researcher must consider how the survey and interview questions can be best associated with the original research questions. When I began writing the questionnaire, self-evaluation critique, exit survey, and interview questions, I kept in mind what research questions they would be answering. I used themes from my literature review, as well, to determine what questions I needed to ask my students to know how to answer the questions I asked myself.
Surveys

The questionnaire I made was based on a series of statements that each began with, “In drama class I…” Each statement ended differently and the students had to decide how frequently they agreed with the complete statement: never, sometimes, mostly, or always. In Table 3.12, I classified the statements into my research question categories and found this was a useful tool in identifying which categories I was most successful in before the study and which areas I would need to work on after the study.

Table 3.12

Questionnaire Responses Categorization

<table>
<thead>
<tr>
<th>Promotion of creativity</th>
<th>Questionnaire statement</th>
<th>Questionnaire response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- am engaged in exciting activities</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- used my imagination</td>
<td>always</td>
</tr>
<tr>
<td></td>
<td>- created original dramatic pieces</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- was inspired to be creative</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- knew I was contributing to activities</td>
<td>mostly</td>
</tr>
<tr>
<td>Drama and Theatre</td>
<td>- feel free to express myself</td>
<td>always</td>
</tr>
<tr>
<td></td>
<td>- wanted to participate with what was going on</td>
<td>always</td>
</tr>
<tr>
<td></td>
<td>- felt I was part of a supportive and safe place</td>
<td>always</td>
</tr>
<tr>
<td></td>
<td>- felt I could be expressive</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- felt able to do what was asked of me</td>
<td>mostly</td>
</tr>
<tr>
<td>Changes in understanding</td>
<td>- am encouraged to take chances</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- feel my interests are being used in creative ways</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- became more socially aware of my surroundings</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- felt it related to real life situations</td>
<td>mostly</td>
</tr>
<tr>
<td></td>
<td>- understood what was expected of me</td>
<td>mostly</td>
</tr>
</tbody>
</table>
I was able to create a similar table (Table 3.13) with the self-evaluation critique. The students were given a chance to assess themselves in an honest fashion and expose the strengths and weaknesses they felt they had throughout the monologue unit on the last day of the unit.

**Table 3.13**

*Self-Evaluation Critique Responses Categorization*

<table>
<thead>
<tr>
<th>Promotion of creativity</th>
<th>Self–Evaluation Critique statement</th>
<th>Self–Evaluation Critique response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- building of tension</td>
<td>GOOD</td>
</tr>
<tr>
<td></td>
<td>- character development</td>
<td>VERY GOOD</td>
</tr>
<tr>
<td></td>
<td>- climax</td>
<td>VERY GOOD</td>
</tr>
<tr>
<td></td>
<td>- dramatic structure</td>
<td>VERY GOOD</td>
</tr>
<tr>
<td></td>
<td>- theme</td>
<td>EXCELLENT</td>
</tr>
<tr>
<td>Drama and Theatre</td>
<td>- articulation</td>
<td>GOOD/EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- projection</td>
<td>GOOD/EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- rate of speaking</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- tone of voice</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- your volume</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- body positions</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- eye contact</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- facial expressions</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- lack of nervous movement</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- use of gesture</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- commitment to the process</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- contributions to class discussions</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- use of the elements of drama</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- taking of chances or risks in class</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td>Changes in understanding</td>
<td>- sharing of ideas in class</td>
<td>EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- support towards others’ ideas</td>
<td>EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- connection to real life social issues</td>
<td>FAIR</td>
</tr>
<tr>
<td></td>
<td>- identification with others’ experiences</td>
<td>GOOD</td>
</tr>
<tr>
<td></td>
<td>- level of honesty in reactions</td>
<td>GOOD/ EXCELLENT</td>
</tr>
<tr>
<td></td>
<td>- understanding about human nature</td>
<td>VERY GOOD</td>
</tr>
</tbody>
</table>
The last survey I used was the exit survey which the students completed after the self-evaluation critique. In this survey, they had a chance to react to what they thought of the monologue unit, rate what elements were most successful to their success, and single out what they would have improved, enjoyed, learned about, and what they would never want to do again in this unit. Again, I was able to group the questions and responses into the categories that followed my research questions in Table 3.14.

Table 3.14

Exit Survey Categorization

<table>
<thead>
<tr>
<th>Promotion of creativity</th>
<th>Did you think you did the best job you could possibly have done? If yes - explain why and if no - explain why not.</th>
</tr>
</thead>
</table>
| Drama and Theatre       | Interest in project  
                           | Working with peers  
                           | Going into role  
                           | Utilizing symbols (artifacts)  
                           | Peer feedback  
                           | Teacher feedback  
                           | Planning and rehearsal  
                           | Being allowed to be creative  
                           | Being prepared  
                           | Enjoying the project |
| Changes in understanding | - What could you improve if you were to be part of this monologue unit again?  
                           | - What did you most enjoy and most dislike during the monologue unit and was there anything about the monologue unit you would like to do or never like to do again?  
                           | - What do you think you learned by participating in this monologue unit? |
**Personal Interviews**

Interviews were conducted by the third eye observer in the last week of the unit plan. I found the interview process to be appropriate because it “enable(s) participants to describe their situation” and “not only provides a record of their views and perspectives, but symbolically recognizes the legitimacy of their views” (Stringer 68). Even though the interviews were conducted in a closed room with only the third eye observer and student present, recording devices tend to affect human behavior being observed, thereby distorting the data (Charles and Mertler 160).

Judging from the responses in the interviews, which I did not listen to until after the monologue unit was completed, I felt the students were honest in their responses and my third eye observer was helpful in clarifying any confusion they had and making them feel they could state their true feelings. As with the previous data collection, I was able to analyze the personal interview questions in the same format. In Table 3.15, I placed the different questions and elements required by the interview into the categories that best met the needs of my research questions.
Table 3.15

*Interview Question Categorization*

| Promotion of creativity | 1. Did Mrs. Bodden…  
|-------------------------|----------------------  
|                         | A.) Make you feel like you were not afraid to express yourself in class, and, if so, how?  
|                         | B.) Place an emphasis on originality, imagination, and inspiration, why or why not?  
| Drama and Theatre       | 1. Did Mrs. Bodden…  
|                         | D.) Use drama to get your attention and keep you engaged in class activities, or do you feel that did not happen?  
|                         | 2. Would you describe what the difference is, if any, between drama and theatre?  
|                         | 3. What does Mrs. Bodden most need to work on in her teaching of drama class?  
| Changes in understanding| 1. Did Mrs. Bodden…  
|                         | C.) Prepare you for the challenges of the monologue unit, how?  
|                         | E.) Address issues that are relevant to your life in this unit for drama class and how?  

In Chapter Four, I show how the data collection procedures I used, notation, description, sources for analysis, and questioning, came together when placed under scrutiny to form a complete picture. I identify which research goals were met and which need to be enhanced for better performance. I also give background information about the school, the middle school drama program, my drama class and the students who participated in this study, and an overview of the semester. I was able to utilize my literature review and the reactions of the students, the third eye observer, and myself to paint a picture of the monologue unit and my research study.
CHAPTER FOUR: DEVELOPING AND REACTING TO THE DRAMA WORK

In this chapter, I describe the school where I teach, the scope and sequence of my seventh grade drama program, the course and the participants, and the previous units leading into the monologue unit. I then proceed to illustrate the story of the monologue unit; my plan and goals for what would happen and the reality of what actually occurred in my classroom. Lastly, I review how I encouraged the students to be creative in my classroom, the feelings associated with drama as compared with theatre work, and the adjustments in perception towards others that can occur during drama work. My basis for the findings was enlightened by my literature review and how my students, the third eye observer, and I reacted to the overall process.

Through the finding I was able to assess how well I answered my research questions which were:

1. How can tenets of learning through drama be incorporated into a creative classroom? (How can drama be used to promote creativity?)
2. What are the experiences and reactions of seventh grade students to the creative components of a drama unit plan?
3. How can I use the creative approach to drama to improve my overall teaching performance in other classes?
4. In what ways does my instruction in drama class contribute to a seventh grader’s understanding of theatre and drama work? (How am I an effective teacher conveying the information or how am I an affective teacher creating a safe environment for self-expression? Or how am I both?)
5. What changes in understanding do the students and I formulate as we journey together through a creative classroom?

Description of the School

St. Gregory College Preparatory School is a private educational institution that has been serving southern Arizona for over twenty-five years. The school houses both a middle school and high school on a divided campus with shared amenities like the gymnasium, performing arts center, library, and dining hall. The middle school provides education for grades six through eight with standard academic courses including Spanish, Latin, and Roman history. The high school, grades nine through twelve, has additional courses in French and numerous Advanced Placement courses (Appendix E). Enrollment for the entire school is around 350 students.

Overview of Seventh Grade Drama Scope and Sequence

Within the last three years, the Fine Arts Department was asked to create scope and sequences for each art discipline that identify the classes and skills a student would obtain as he or she progresses through our academic program. The middle school drama scope and sequence that my coworker and I developed can be found in Appendix D.

Skills

During the dramatic process, the following verbal and physical skills and attributes – projection, enunciation, articulation, and experimentation with character
voices, awareness of effectiveness of voice, creation of tableaus with a group, planting feet, finding a neutral body position, taking on how a character sits, stands, and walks, body posture, and pantomime work – are recognized, developed, and used as a basic foundation for the drama work. The following intellectual skills of observation, focus, concentration, listening, class ensemble building, self-confidence, relaxation, character development, memorization, sense of empathy, improvement in physical and verbal communication, imagination, and creative writing are also worked on during the dramatic process. The students read, analyze, and evaluate professional plays and peer writings throughout the semester. Students also demonstrate appropriate theatre etiquette for participation in a performance or attendance at a performance in the classroom or on the stage.

Reinforcement and Assessment

The aforementioned skills are reinforced through daily activities and exercises, in-class assignments, homework, and classroom and school performances. The students are assessed through the use of quizzes, oral and written self and peer evaluations, and project, performance, and writing rubrics. Daily they are evaluated on their participation and behavior in class and preparedness for and punctuality to class.

Themes, Activities, and Vocabulary

The Drama 7 class covers the themes of ensemble building, play production, improvisation, monologue and scene work, and oral interpretation throughout the
semester. Classroom activities include improvisation games, group trust work, writing assignments, daily performance activities, vocal and physical warm-ups, and rehearsal for upcoming performances. The students become familiar with vocabulary that encompasses the parts of the theatre, stage areas and directions, features of characterization and role play, vocal and physical terms of anatomy and expression, and aspects of improvisation, monologue, dialogue, and scene work.

Description of Course and Participants

The Drama 7 class is a half year or one semester course. It is taught twice a year and students are allowed to take it only once. Each semester is approximately eighteen weeks long, comprised of two quarters. Grades are distributed at the end of each quarter.

Each semester I begin with an introduction to the world of drama and the main topics and themes considered during class. I always begin the first class period asking what experiences the students have encountered previously with theatre or drama and explain to them that there is no background in drama required in order to do well in class. Also I request that those who might have an extensive background in drama try to find new experiences and understandings.

The Drama 7 class for seventh grade students is designed to introduce students to the basic concepts and skills of acting. Emphasis is placed on improvement of performance skills through utilization of the voice, the body, and the mind. Students perform in rehearsed and improvised participation activities. Goals of the class include the exploration of human nature and a sense of empathy, improvement in self-confidence
by effective verbal and physical communication, development of listening and concentration skills, the experience of performing live in front of a peer audience, and the recognition and understanding of the relationship between vocal and physical drama work. Assessment of the class comes through earning grades for participation, project and assignment completion, quizzes, performances, and journal entries.

I had nine students enrolled in the fall 2005 Drama 7 class, eight female and one male student. Only seven students from the class turned in the parental consent and subject assent forms required by Human Subjects. I was only able to use the work of seven female students. Fortunately, this was a good cross section of the class. The two students who did not turn in consent forms, a male and a female, each lost their paperwork numerous times and seemed unable to get the forms to their parents. There came a point in time when I had to continue the work without them.

This was not a typical class. In past school years, I have had an average class size of 12-13 students. Table 4.1 shows a quick breakdown of the participants who were part of my study. They provided information, completely optional, on personal information forms that I ask every class to fill out at the beginning of the school year.
Table 4.1

Student Profiles

<table>
<thead>
<tr>
<th>Ethnic background</th>
<th>Age</th>
<th>Level of interest in school</th>
<th>Extra curricular activities</th>
<th>Level of interest in drama</th>
<th>Background in drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student A</td>
<td>Caucasian</td>
<td>12</td>
<td>High</td>
<td>Sports</td>
<td>High</td>
</tr>
<tr>
<td>Student B</td>
<td>Caucasian</td>
<td>12</td>
<td>High</td>
<td>Sports Reading</td>
<td>High – stagecraft</td>
</tr>
<tr>
<td>Student C</td>
<td>Caucasian, foreign student</td>
<td>13</td>
<td>Medium</td>
<td>Reading</td>
<td>Medium</td>
</tr>
<tr>
<td>Student D</td>
<td>Asian</td>
<td>12</td>
<td>High</td>
<td>Sports</td>
<td>Medium</td>
</tr>
<tr>
<td>Student E</td>
<td>Caucasian</td>
<td>12</td>
<td>High</td>
<td>Sports Reading</td>
<td>High</td>
</tr>
<tr>
<td>Student F</td>
<td>Caucasian</td>
<td>13</td>
<td>Low</td>
<td>Sports</td>
<td>Low</td>
</tr>
<tr>
<td>Student G</td>
<td>Caucasian</td>
<td>12</td>
<td>High</td>
<td>Reading</td>
<td>Medium</td>
</tr>
</tbody>
</table>

The Story of the Unit

Previous Units Leading Into Monologue Unit

The fall 2005 semester began with community building, trust fostering activities, and the creation of a positive classroom climate. The students developed a rapport with one another that permeated the class interactions throughout the rest of the semester and established a “safe” environment where they could take emotional, physical, and psychological chances in front of their fellow classmates. Time was also devoted to physical and vocal recognition and consideration of play scripts for production purposes. For most of the first quarter of school, we focused on a play that they adapted to better suit the class. Right before the monologue unit began in December of 2005, they had created an improvised play. By the time we were ready to begin the monologue unit, they...
had created two wonderful pieces of theatre, and I looked forward to beginning the monologue unit with them.

**Introduction to Monologue Unit**

Spanning four weeks at the end of the fall semester, I implemented the last unit plan for this particular Drama 7 class: student generated monologues. I focused on the use of drama which is participant centered, and not on the use of theatre which is audience centered. I attempted to utilize the theatrical elements of plot, theme, dialogue, character, and dramatic structure for the monologue unit, but I also tried to create situations for the students to use their problem solving skills, interact with each other in improvised situations, and take risks in their thinking and acting. As the students worked through the unit, I reflected on my own instruction of the different aspects of the drama curriculum and the effectiveness with which I encourage a creative classroom. Throughout the process, I persuaded the students to implement plans of action and reflect on their own ideas, so that they might improve and clarify their own learning processes. The following is a unit plan summary designed to recognize the skills, activities, and reflection that took place.

On average, I met with the seventh grade drama class three times a week, for two 75-minute blocks of time and one 40-minute block. During an average week, the class met for a total of three hours and ten minutes. The third eye observer came to every Wednesday class during the study. Because the four weeks devoted to the unit fell on
either side of the Winter Break, there were special school-imposed schedules and missed classes. In all, I was able to meet with the class a total of ten times during the unit.

The short class periods were devoted to the introduction of smaller portions of the work for the unit, journal completion time, and short activities that contributed to the overall unit but were able to be accomplished in a condensed time frame without having to abruptly end when time ran out. During the long class periods, I guided numerous forms of activities in order to appeal to visual, audio, and kinesthetic learners. The questionnaire, journal writing, third eye observations, student interviews, student self-critiques, and an exit survey were conducted during these long blocks.

The following are excerpts from the monologues.

**Student B’s Monologue:**

Well, I race over to the middle school office. I open the door which releases a gust of cold air that rushes to get outside. That always makes me shiver. I step inside to find the head of the middle school waiting for me. She greets me coldly and tells me to sit down. The chair is unbelievably uncomfortable. It’s wooden with the back at a 90 degree angle the exact opposite of her chair, squishy and comfortable. She has a box painted silver on her desk. It is about ‘yay’ high and this wide. (show audience) She starts drawling on about how expensive and difficult it was to get the stuff in the box. My eyes start to glaze over from boredom.
Student C’s Monologue:

The night before my execution, my friend gave me two things. I have kept them all the years of my life, and I will now put them away for the future. The first is a symbol of friendship; it is a heart charm, and I have put it on my chain bracelet. The second is a device of disguise. Hold it under your nose, and not a soul will realize who you are. This was the object that enabled my escapes, those many nights ago; before the day I was to die.

Just for today I am a person to be remembered, a part of history. But my story teaches nothing, other than that friendship is to be valued. No one should be able to rule who you are and who you are not friends with.

Student E’s Monologue:

Vij (thinking): Why is this guy telling me why I’m here right now? He did tell me in the letter, maybe he has like short term memory loss. Whatever...This is soooo boring. To think, I missed a date for this!!!! Gosh! I’m only seventeen and they expect me to sit in a stuffy, hot room with no air conditioning? What do they think I am? Like an animal or something? And this room, green? Like everyone knows that green is so last season. They need to add some purple, and some pizzazz. Maybe some yellow and pink...
Student G’s Monologue:

As I came into my office, I hung my purse onto my swivel chair and got to work, typing on my computer. I was working on a document to install new copier machines, when I saw it. The Orb, I mean. It was just lying there, not really doing anything. Then I made the mistake of standing up, I saw my hand reaching towards it. It was as if I couldn’t control it, it was like my hand had a mind of its own. “Noo!” my brain screamed at me, but I panicked, and snatched The Orb. “Yessss!” I felt the power coursing through my veins, making them stand out for a brief moment. I couldn’t see them, but I knew with a certainty that my eyes had turned a deep emerald green. I remembered the stories of The Orb. They were scary. According to them, if anyone that The Orb had not chose picks it up with an intention to steal it, they would slowly become alienated, not recognizing friend or foe. Everyone dismissed the stories, saying they were myths. But as I felt the rush of adrenaline, I wondered…and then the power reached my mind, and all thoughts were cut off save one, “I need to hide The Orb! I need to hide The Orb!”
Findings

Promoting Creativity through Drama – The Doing

Throughout the monologue unit I was attempting to utilize numerous drama activities and exercises that endorsed creativity. Creativity is a natural component of most drama work; often, however, a script, a director, and the theatre production requirements dictate drama work in order to create a piece of theatre to be presented to a designated audience. During this assignment, though, I was asking the students to create a piece from their own imaginations with only symbols for inspiration. The unit involved the students reassigning functions to daily use objects, inventing characters that used those objects, developing those character’s individual stories, and considering themselves the audience and critics for their own pieces. I was able to narrow my focus for a unit on creativity to support original thinking, the prolonged use of imagination, and motivated drama work in the classroom. The relevant research questions for this section included:

1. How can tenets of learning through drama be incorporated into a creative classroom? (How can drama be used to promote creativity?)

2. What are the experiences and reactions of seventh grade students to the creative components of a drama unit plan?

3. How can I use the creative approach to drama to improve my overall teaching performance in other classes?

There are many extrinsic goals that promote creativity when considering this unit of study. Bolton specifies the objectives as the development of expressive, social, and theatre skills, with an emphasis on reflection (Towards 114). Heathcote agrees that
creativity in the drama classroom gets groups involved in the immediate occasion of the drama work which often depicts matters of significance in order for the students to reach a deeper insight (128-133). Students can discover improvement in their ability to think critically and independently and in their social growth through cooperation, according to McCaslin (6). Through creativity, O’Neill believes drama encourages students to problem solve, make comparisons, interpret information, be self-disciplined, and work with integrity of feeling and thought (15-16). All four of the educational drama advocators believed that commitment to the drama process is the principal requirement for teacher and students. Nothing can be accomplished unless all parties are committed to the drama work and are willing to take the necessary steps to experience the results.

Prior to the start of the monologue unit, I gave the students a questionnaire concerning some elements of creativity. The questionnaire responses informed me of areas I had covered well and areas that needed improvement. The students felt they mostly had been engaged in exciting activities, had created original dramatic pieces in the classroom, and knew they were contributing to the activities in class. There was a tie between students feeling like they mostly or always were inspired to be creative. Most students, however, felt they always used their imagination in class.

In the student interview, the students were asked if they felt they could express themselves in class. One student felt she sometimes could express herself, but that I liked practical, not different answers (Student Interview 01/11/06). Others felt that I made them feel very comfortable, listened to them, and tried to incorporate student ideas into the work. Some claimed they used to be shy but I helped them overcome that and made them
feel better in class because I was “a good actress … (who) gives you lots of (acting) tips” and demonstrations (Student Interviews 01/11/06). Another question asked them was if they felt I placed an emphasis on originality, imagination, and inspiration. Students responded that they felt I did this by letting them be creative and make choices with their own characters, writing their own monologues, editing their play, wanting them to do their best, giving suggestions, and encouraging their own personalities to show through and that was “pretty cool” (Student Interviews 01/11/06). One student desired more feedback, so that she could make her piece better (Student Interview 01/11/06).

At the end of the unit, I had the students comment on their own levels of creativity during the monologue unit and critique their own work. I asked them if they felt they did the best job they could have done, but there was a split decision with some feeling they did and others citing time constraints for why they did not (Exit Survey 01/13/06). In the final self-critique the students identified that their levels of creativity for the written monologue were good in the building of tension, very good in character development, climax, and dramatic structure, and they all had chosen an excellent theme (Self-Evaluation Critique 01/13/06).

My third eye observer was asked as well to look for ways that I demonstrated the use of creativity in my classroom. During her observation time, she noticed the use of a question and answer format often (Third Eye 12/07/05), demonstrations of unclear topics (Third Eye 12/14/05), and use of examples with keywords written on the board to introduce the students to the work they would embark on in an interesting manner (Third Eye 01/04/06). She also observed how I stimulated their imaginations by giving the
students an “open invitation” to articulate their ideas with art or words and suggestions to help ideas (Third Eye 12/07/05), calling them “researchers” during the process drama (Third Eye 12/14/05), and building the unit plan on imagination (Third Eye 01/04/06). My use of getting the students together in a circle to share ideas and “responding in an expressive way to all of their comments helps them know you are engaged – therefore keeping them engaged” was how I attempted to persuade the students to participate in an intellectual, emotional, physical, verbal, and social way (Third Eye 01/04/06). Even though my third eye observer specifically addressed my use of the artifact as the focus for action and a utilization of symbol, which kept “the level of creative involvement high”, she felt the students did not “realize the amount of development that would go into the artifact” (Third Eye 01/04/06).

Based on these results, I feel I have shown a clear inclination toward promoting creativity because I was fairly successful in my use of drama in the classroom and throughout the monologue unit plan. In research question number one, I asked how the tenets of learning through drama can be incorporated into a creative classroom, and broke this question down into smaller parts that addressed supporting student’s original ideas, using their imaginations, and motivating their drama work in the classroom. From the data analysis, it seems my students always felt inspired to be creative and use their imaginations and I emphasized originality throughout the semester. I built the entire project on imagination and I required a high level of commitment to the process.

In research question number two, “what are the experiences and reactions of seventh grade students to the creative components of a drama unit plan?” I noticed that
the students felt they were fairly successful overall. However, they did identify that they
needed more time to work on the monologue project, and that they felt they had done
very well writing their monologues. I was able to keep the students engaged intellectually
in interesting dramatic work, contributing socially to class projects, and striving
emotionally to make connections to each other and the work. Overall, one of my
strengths came from my ability and willingness to take on characters for demonstrations,
showing that if I can do it, so can they. Modeling behavior is extremely important in
teaching and my students celebrated that fact.

Drama and Theatre Work – The Feeling

Drama work defines activities that involve dramatic elements used for the benefit
of the participants influencing their affective domain while theatre work focuses on
communicating these elements in front of an audience. The main difference between
theatre and drama is the absence of a traditional audience. Drama work evolves into
theatre when the focus is on a performance in front of an audience. Learning through
drama work emphasizes knowledge and improvement of a student’s verbal and physical
performance skills, participation in and reflection on the work throughout the process,
and is participant centered. The research question involved in this section was:

4. In what ways does my instruction in drama class contribute to a seventh
    grader’s understanding of theatre and drama work? (How am I an effective
teacher conveying the information or how am I an affective teacher creating a
safe environment for self-expression? Or how am I both?)
Drama work revolves around the basic elements of theatre, however, Bolton finds that it also leads to a growth in personal knowledge and a satisfaction from the art form as students reflect on their experiences (Towards 90, 114). Heathcote agrees that reflection is most vital, but also finds that a focus on process allows students to visualize the universal and recognize that drama depicts life (Wagner 147). Dramatic enactment says McCaslin, permits participants to be involved most and demonstrate increased competence in dramatic form (Creative 4-7). O’Neill recognizes drama as a way of thinking about life where experience is its own reward (151-152). As identified by the authors, the most important factor in students improving performance skills and focusing on the dramatic process was their reflection on the work.

In the questionnaire from the monologue unit, the students reflected that in drama activities they were always free to express themselves and part of a supportive and safe place. The students also felt they mostly could be expressive in class. However, there was a tie between the students feeling that they sometimes or always wanted to participate with what was going on in the classroom and mostly or always were able to do what was asked of them.

In the student interviews, the students overall felt I did use drama to get their attention and keep them engaged because I would “always make funny jokes” and funny expressions to emphasize things, was “always very enthusiastic”, assumed characters to get their attention and “used drama to express” what I was trying to say, and “would take up a character” to help students understand (Student Interviews 01/11/06). When asked what the difference might be between drama and theatre, the students seemed very
confused. Drama was, according to the students, acting that involved a vocal and physical focus but could be performed anywhere, especially in a theatre, but even in videotaped performances, it was also a part of theatre, but more loose, and allowed you to be more yourself (Student Interviews 01/11/06). Theatre, on the other hand, was a live thing; professional, strict, critical, and only one student correctly said that the purpose of theatre was performance for an audience (Student Interviews 01/11/06).

In the exit survey, the students rated specific elements by order of importance which were most helpful towards their success in the monologue unit. The most important factors were their enjoyment and interest in the project and going into role. They felt that the utilization of symbols in the form of the artifacts, the peer and teacher feedback, and the planning and rehearsal were reasonably important. Being allowed to be creative and work with ones’ peers was perceived as hardly important and being prepared ranked the least important. I also asked the students what they liked and disliked in the unit and if they would want to do it again. Students most liked the creative freedom, the video production, and seeing each other’s work. Overall, they would like to do the project again, but they would want more time.

In the self-critique completed after the final performance of the monologue, the students reflected on both the verbal and physical elements of their performance and their participation and work created during the unit. The students felt they had a good use of gesture, a good to very good tone of voice and volume, and very good articulation, projection, rate of speaking, body positions, elements of drama, and commitment to the process. They believed their facial expressions were good to excellent and their eye
contact was very good to excellent. Students were most impressed by their own lack of
nervous movement, taking of chances or risks in class, and contributions to class
discussions, which they deemed excellent.

My third eye observer was to look at numerous ways in which she felt I was able
to utilize dramatic activities that were participant-centered. First, she studied my ability to
create a safe and productive learning environment and found that because I used a “quiet
voice” and “no limits on approach” and asked them to create “a “script” made up of their
idea papers” they felt “safe sharing ideas” and “had time to prepare” (Third Eye
12/07/05). I also gave them “positive feedback on each presentation” and a “description
of terms without making them ask” (Third Eye 12/07/05). I created a productive
environment by “giving choices on picking partners” (Third Eye 12/14/05) and “going
over concepts and assignments without making people feel like they do not know” (Third
Eye 01/07/05). She explained that I acquired and sustained the students’ attention and
interest by questioning, commenting, and acknowledging each student’s work to
stimulate their thinking (Third Eye 12/07/05), using a personal object for a demonstration
(Third Eye 12/14/05), and moving around the classroom to check on the students’
progress (Third Eye 01/04/06).

Next, the third eye observer looked at what situations I created that required the
students to use their problem solving skills, interact with each other in improvised
situations, and take risks in their thinking and acting. She felt “risk taking was
encouraged by letting them work on their ideas without saying what else they would do”
during the unit (Third Eye 12/07/05). By the next week, the third eye observer noted that
“the whole lesson focused on problem solving and interacting” because I was requiring the students to use a partner to show how their artifacts should be used and they had to take a role in “leadership…by each member having their own object to be in charge of” to dictate the action (Third Eye 12/14/05). Another thing she noted was that I allowed them to work together and asked them to incorporate theatrical devices; the monologue in itself was a challenge, a move away from standard dialogue (Third Eye 01/04/06).

Even though I had planned for the students to take possession of their artifacts and to become experts on their backgrounds, I did not specifically intend to put them into leadership positions, but they did take on these roles because most of them became very committed to the drama work. Research question number four looked for ways my instruction in drama class contributed to a seventh grader’s understanding of theatre and drama work. I realize I am more affective in my teaching because my students felt they were always free to express themselves in a supportive environment, but I do try to get them involved in the dramatic process, as well. I engaged them with the idea of a process drama that allowed them to go into role and react honestly to the work. Process drama work is participant centered, so it underscores the significance of the elements of drama, while at the same time accentuating the lack of traditional audience, which is a very difficult concept for the students to grasp. It seems through this unit, I was able to help expedite a change in the students’ affective domain, or in their emotional focus on the work. I do not feel however, that I met my goal of being as effective a teacher as I could be because there was little to no change in their understanding of the content. In the future, I will make certain the students understand that the drama work should benefit
them first and foremost and theatre work has a different purpose for an audience to recognize.

Changes in Understanding – The Transformation

The basis of all learning is the acquisition of knowledge gained through experience. I address this in my research question number five: “What changes in understanding do the students and I formulate as we journey together through a creative classroom?” In order to undergo a change in perspective, one must first acknowledge the feelings and thoughts of another. Appreciation of empathy is fundamental. However, this is a process that takes maturation and focus. Students who are just entering puberty are in a state of flux where they are trying to determine whether they should do what is best for themselves or others.

Bolton maintains that drama work can be a dynamic means of gaining a new understanding and the primary purpose should be an expectation of change (Towards 112-138). Students are able to expand their understanding and identify with the life experiences of another person, says Heathcote, by making sense of the world in a deeper way and discovering their ability to relate to others (Wagner 147). By assuming roles of others through drama work, McCaslin asserts that students can learn more and become sensitive to problems and values of persons different from themselves (Creative 4).

O’Neill supports these ideas and finds that students will undergo growth in understanding about human nature, themselves, and the world they live in when they discern changes in their ways of thinking and feeling (O’Neill and Lambert 13).
Students had difficulty interpreting how drama involved social awareness and real life. Not surprisingly, the students responded that they only sometimes became more socially aware of their surroundings and felt the drama work had barely related to real life situations. However, they mostly felt encouraged to take chances, their interests were being used in creative ways, and they understood what was expected of them.

There was a resounding agreement among the students from their responses in the student interview that they felt they were prepared for the challenges of monologue because I told them what they were doing, gave them the general idea for how to write a monologue, went over a rough draft rubric, and gave them time to write (Student Interviews 01/11/06). Most said it was a difficult process because they had never written a monologue before but I had allowed them to write their own lines in earlier plays, and one student pointed out that I had her reassess her story so she wrote a second version which was a much better story (Student Interviews 01/11/06). The students felt very prepared to present their monologues in front of an audience because we had done improvisation activities and I had allowed them to be open with their voices and opinions (Student Interviews 01/11/06).

Students were very confused about exactly what issues might have been relevant to their lives in this unit for drama and how I addressed those. The third eye observer had to repeat and clarify the question for every student during the interviews. Generally, the students felt that the unit “was fun”, “prepared you to not be worried about how you look when you are acting”, helped them “not feel so nervous” with public speaking and acting on stage, showed them how to stay in character, and encouraged them to become “a little
more confident” in themselves (Student Interviews 01/11/06). The main area students felt I could improve in was that I could provide “more discipline for students that do not pay attention” and I need to tell them there will be a consequence for their behavior (Student Interviews 01/11/06). Most thought I was a “pretty good”, “really good”, and “a wonderful teacher” who “teaches really well” (Student Interviews 01/11/06).

In the exit survey, the students responded that they really wished they could have improved their monologues because they “needed more time to edit and make (them) better” and improve the videos, as well (Exit Survey 01/13/06). What the students liked about the project was “seeing everyone else’s monologues” and the freedom they had in monologue development, but they disliked their own work because it felt rushed (Exit Survey 01/13/06). In this monologue unit, the students said they learned how to “write a good monologue”, “act in front of an audience”, “articulate a lot better”, “act by yourself”, “think out loud”, and turn a story into a monologue (Exit Survey 01/13/06).

The two areas in the student self-critique where students were able to address changes based on the work were in reference to their participation and the work they created during the monologue unit. They found that there was a fair connection to real life social issues, a good identification with other’s experiences, a good or excellent level of honesty in reactions, a very good understanding about human nature, and an excellent sharing of ideas in class and support towards others’ ideas (Self-Evaluation Critique 01/13/06).

My third eye observer looked at how I utilized the students’ life experiences for class activities and found that in the first two weeks, I asked the students to think about
their own lives and think about how they use objects in this futuristic exercise (Third Eye 12/07/05 and 12/14/05). I also asked her to consider if the students, as well as myself, are committed to the process. She recommended that I create commitment by “taking it in stages, each building on the other makes it so they learn to commit to an idea and take time to develop it” (Third Eye 01/04/06). Another suggestion she had for me was to give feedback to the students after an exercise that did not go as well as planned and have them retry the exercise. She felt that I should consider “more time for feedback from the audience and actors instead of being described by the teacher – it would force the actors to work harder to be understood” (Third Eye 12/14/05).

My last research question, number five: “what changes in understanding do the students and I formulate as we journey together towards a creative classroom?”, was a tough question to develop and collect data for and even tougher to answer. This is the one question I feel I need to work on most for the future. The major objective of learning through drama is the change in understanding that the participants experience. However, factors such as age and practice prevent a lot of students from truly feeling in any way empathetic. I do not feel that I really helped my students develop their sense of empathy because I did not make certain that they knew what that concept was before they began the work. In the future, I will try to explain to the students what my goals are for projects and assignments, then they will understand what is expected of them and know what they are trying to achieve. However, my purpose is not to affect the outcome or to skew the results, I just want the students to understand what my intentions are and explain that the outcome is dependent on them and not me.
My students responded that they were prepared for the challenges of the monologue unit and were frank about what they would have changed if they were to do the unit again. Overall, though, they did not understand how the unit might have related to their lives or exactly how it dealt with social awareness. I am at fault for not making certain that they understood what those terms were to begin with and I fear that was the major reason for their confusion. I think seventh graders are capable of discerning another’s feelings and recognize what it means to walk in another man’s shoes, but they need very specific guidance in order to do this and I must provide that in the future. When I do this unit again, I will be sure to use prompts for the monologues and artifacts and maybe ask the students to picture a typical teen who used this artifact and write about that. I allowed them to be creative and inventive and some of their characters were very different from themselves. This can be socially relevant when they choose to empower a character with a “dramatic” life but it was not as much social commentary as I had hoped.

In Chapter Five, I address considerations and implications I developed as I conducted my study and analyzed my data. I felt there were benefits to both the students and me throughout the study, the risks were minimal, and there was only one major limitation. I focus on how well I believe my design of the study worked. For my future educational planning and practice, I look at what I still need to improve. I end the chapter with recommendations for pre-service, student, and current teachers and administrators.
CHAPTER FIVE: CONSIDERATIONS AND IMPLICATIONS

When I embarked on this research study, I had some idea what the reactions would be from the participants and the third eye observer, but I did not anticipate my own reactions. I am amazed by how much I observed in my classroom that I had previously overlooked. In this chapter, I will consider the advantages, limitations, and risks of partaking in this study for all participants, contemplate effectiveness of the design of the study, identify my plans for utilizing the findings in my future teaching, give suggestions for pre-service teachers, and affirm why action research is an excellent choice for educational professionals desiring to enhance an outcome, course of action, or curriculum.

Considerations

Benefits

Advantages to the Participants

Overall, some students took great satisfaction in having assisted with my research and might also see some benefit to taking another class from me in the future. I know that in speaking with them, they were excited from the beginning to be of service and they continued to be honest and forthcoming to the end. I wish for students in my classes to find joy in the drama work and see how it can be a liberating experience when there is commitment.

One element that was mentioned consistently in the student interviews was that they felt they improved in public speaking skills, which included the reactions: “it helped
me not feel so nervous with public speaking” and “I’m not that shy when public speaking” (Student interviews 01/11/06). Overall, the students seemed to feel that our work throughout the semester encouraged them to feel comfortable in front of an audience. This was particularly true for this unit.

**Personal Gains**

Benefiting me most from this study was the improvement of my teaching skills for future classes, both Drama 7 and others. I found that the use of surveys was a wonderful way to check the pulse of my class. I now know my strengths and weaknesses from my students’ point of view and for that I am grateful. Based on some of the questionnaire results, most of the students seemed to feel that they were always free to express them, use their imagination, and were part of a supportive and safe environment.

I would be willing to conduct an action research project again if I come to another phase in my career where I feel it is needed. My overall teaching practices would profit even more if I were to conduct this study in my other classes over the next couple of years.

**Risks**

When a teacher researches her own students over which she has power, a potential for risk can arise. Students may worry that their grades will be influenced by their participation with the study. Before my research study began, I informed the students and parents that I would only use work after it had been graded. I did not grade the
questionnaire, responses concerned with the study, art work, or the interviews. I had also received the student’s and parent’s consent concerning this before conducting the study. There were no more physical, sociological, financial, or economic risks than would occur normally in a classroom situation. There was a possibility that through the drama work a situation might trigger strong emotional responses to the activities undergone during the study, but none occurred. However, if there had been, we have a school counselor, a Head of Middle School, and a Head of School who would have been available as resources if emotional response or behavior had become more than I, as the teacher-researcher, could handle, or seemed dangerous to the student or fellow students.

Limitations

One significant limitation to this study was the small number of participants whose parents gave them consent and they gave their assent to be included in the research. This was a factor I had not anticipated when I chose to conduct the study with the fall of 2005 Drama 7 class. Had I known beforehand that I had a small class and the likelihood of all students participating in the study was not great, I might have chosen to conduct the study later. However, I needed to finish the research in a timely manner and I did not wish to wait.

Design of Study

By implementing action research as the methodology for my study and abiding by the data collection and analysis procedures outlined in this methodology, I found I was
able to sufficiently answer my research questions. I used specific questions, prompts, surveys, scales, categorizations, and guides from the various data procedures to inform each of the original research questions in the study. My data was collected from participants, a third eye observer, me, procedures, and settings through the use of procedures, objects, documents, questioning including: a questionnaire, interview, exit survey, student self-critique, and observations from a third eye observer and my own reflective notes. Notation, description, sources for analysis and questioning were the procedures I used for data collection.

In order to satisfy my research questions, I looked for specific information in the data. In the notations I found ideas, reflections, and information that I otherwise would have forgotten. I kept myself organized by writing symbols in my original unit plan outline for exercises that were working (+), exercises that needed work (-), and activities that I had to cut because of lack of time.

The description section helped me most to understand how my unit plan played out. My observations and those by my third eye observer enlightened the research study by allowing me ample information to reflect on and put to use in the future. Thorough examination of one’s own work brings to light what is working in the classroom and what needs improvement.

In the sources for analysis, I was very impressed with the objects and documents that the students were inspired to create. This monologue unit encompasses many different activities and assignments, and I hope has something to appeal to everyone. I try
to use a dramatic emphasis when I develop class projects; however, I also attempt to assign work of interest to both kinesthetic and cognitive learners.

With the surveys and personal interviews, I made the largest discovery about what the students thought of every step of the process. The students made specific responses to questions that helped to answer specific research questions I was asking.

Implications

My Future Teaching

Planning

There are two things I need to address before I can delve into what I really want to focus on for my future teaching based on my completion of this research study. While I conducted the monologue unit, the issue of time, or lack there of, put a lot of pressure on me and the students; however, it seems it is a topic that cannot be avoided in most educational situations because there is always a lack of time and school schedules are often changed to the detriment of a unit plan. In the future, I must make certain to devote at least one if not two more weeks to my monologue unit plan.

Secondly, I added the process drama plan to my original monologue unit for this study. I found it to be very successful, but with one drawback. Drama students are confused by the word “role” in a process drama. There was a misunderstanding about the “role” they were playing in the process drama and the “role” they were creating for their monologues, which were very different. I might have chosen to have the students write their monologues from the perspective of the cultural anthropologist and then they would
not have had to play more than one role because it was so confusing for them. I wonder, as well, if a teacher of science was conducting a process drama would the students be intimidated by the use of the word “role”, as it has obvious connections to drama. In the future, not only will I make it very clear what “roles” are involved in a process drama, I will utilize more role type dramas and try to alleviate the puzzlement.

**Practice**

The areas that presented themselves to me as the most important to consider for improvement in my teaching practice are the development of students’ empathy, exposure to the difference between drama and theatre, and utilization of a creative approach in other classes I teach. I am not certain that I will be able to satisfy theses goals appropriately in other classes but I can try. In addition to Drama 7, I teach the following high school courses: Introduction to Theatre History, a multi-level Stagecraft, and a combined Theatre 2 and Theatre 3. Although this study was conducted with middle school students, I believe the findings would still be suitable in a high school setting.

Typically, drama and theatre are based on the understanding and application of empathy. I am a drama teacher and, therefore, should easily encourage students to recognize and utilize empathy. However, empathy is developed over time. My only hope is to repeatedly put students in situations, like process dramas, where they have to consider life from someone else’s point of view. The class in which it is the most difficult to do this is Stagecraft. However, if I approach every theatrical production as a chance for students to perform as specific crew members, they will have some opportunity to
understand what it takes to function in that role. In other disciplines, the same thinking can apply, and I cannot overstate the enthusiasm raised during a process drama, which can be appropriate in every subject area.

For my future practice, I also need to work on my description and occupation of the differences between drama and theatre work. The simplest way to differentiate the two is to know that drama lacks a traditional audience and is participant based. Theatre takes drama to a group of spectators for a specific purpose and can utilize technology to send the message. Physical, verbal, and imaginative exploration that happens in any classroom can be considered drama. The skills involved in drama work can translate to other disciplines, whereas a theatrical experience is particular to the show being performed. Drama work is vital to child development by providing an outlet for creativity, emotion, and expression. Students need to recognize this in drama and not feel it is so performance based as to be intimidating. I think students should know the difference because drama affords an experience for everyone. It is up to the teacher to exploit the dramatic realm and show the students the importance of the process or to allow the experience be manipulated into a production.

Clearly, the students in my Drama 7 class who participated in my study and my third eye observer felt that I used a creative approach to drama. But I wonder how I can use or am currently using this approach to improve my overall teaching performance in other classes and answer my research question number three. The creative approach makes the most of inventiveness, imagination, and inspiration. With each of the classes I teach, I can find places within projects and assignments that allow for the students to be
creative. I do plan to utilize numerous parts of this action research study in my future practice, such as the surveys and interviews. If more teachers looked for areas in their own curriculum that promoted student choice and ingenuity, students would likely be more responsive to other disciplines besides drama and feel empowered.

Suggestions for Student Teachers

I have been asked to consider taking on a student teacher for next spring. This person will observe me throughout the fall semester and likely join me for the second half of the year. As I conducted this research study, I produced a list of suggestions that I wish I had thought of before I began or had kept in mind better throughout that should prove very helpful to pre-service teachers:

- Complete a project before moving on to another. Students would rather know the satisfaction of being done with a task, than the excitement of starting a new one – it creates stress.
- Assume nothing.
- Consider many different methods for grouping or partnering students; it helps them to work with many individuals, but make it your responsibility, not the students. Randomly assigned groups work well.
- Suggest that the students keep paper out during presentations and performances so they can write down questions. They will stay engaged, but will not distract or interrupt the presenter with a raised hand or verbal outburst.
- Always figure in time for sharing. Students will likely want to share when you have not prepared for it.

- Use samples of student work to better their understanding. After completing a unit or lesson plan, keep copies of some of the best work to show to a future class who will do the same project. They will better realize your expectations and enjoy seeing work from other students.

- Allow time for writing if inspiration strikes. If students have a lot to write about in a journal or paper, let them; it means they are engaged in the process. However, sometimes limits on length are useful because you make the student choose his/her words more carefully. Make the choice before you begin.

- Keep the students to the established rules of games, exercises, activities, etc. Once they feel you will bend, be prepared to bend every time.

- Come up with a few simple establishment activities to gain the students attention and show when transitions are occurring. (Example: Turn lights off for students to get ready to perform and then on to show the start of a scene.)

- Always allow for extra time. Set aside more time than you think you will need for everything.

- Students are harder on themselves and their fellow classmates than you often are – show them how to use creative criticism and give them vocabulary for it.

- Use activities that further a lesson, instead of busy work; the students know the difference.

- Never let them say they cannot do something.
No matter how out in left field, try not to stifle creativity. Sometimes you have to figure out a way to bring an idea back to reality while still validating their choices and ideas.

**Information for Future and Current Educational Professionals**

The drama activities I supervised could be adapted to be appropriate in any discipline and would give students the opportunity to truly be creative. In the literature review, there were a number of important points made about the use of drama, not particular to a drama classroom. Process drama, which can be used in any discipline, gives the participants a vision of our humanity and a sense of the possibilities facing us and the society in which we live (O’Neill 152). Heathcote states that with drama the end point is discovery of universal human experience (Wagner 59). Inquiry, constructive thought, problem solving, skills of comparison, interpretation, judgment, and further learning are endorsed through drama activities (O’Neill and Lambert 16). I hope that people involved in the field of education recognize the need for arts education in our schools. The skills developed in arts classes will help our students in all aspects of their lives.

I am now a strong advocate for action research after conducting my own study and I believe it is the best fit for educators. Teachers can and should conduct action research studies of their own, or at least systematically assess their students’ responses to their teaching practices. If, however, they do not feel prepared, they can at the very least use some of the elements I did with this study. One of the most significant things I
discovered by conducting this research study was just how useful the questionnaires, surveys, and interview data were and what I discovered about my own teaching and the students’ perceptions. Any teacher can develop the same instruments for use in her teaching without creating an extensive study. These kinds of feedback mechanisms are simple and easy to use and yield a lot of information. They give the student a voice and an opinion, especially when they know the teacher will listen to them. If nothing else, I hope to influence teachers to take the time to study their own teaching practices.
APPENDIX A: APPROVAL FROM HUMAN SUBJECTS

The Human Subjects Protection Program
http://www.ohs.arizona.edu

1 December 2005

Lisa Boddon, B.S.
Advisor: Laura McCammon, Ph.D.
Department of Theatre Arts
P.O. Box 210063

RE: BSC B05.257 DEVELOPING A CREATIVE CLASSROOM: ONE TEACHER'S REFLECTIVE JOURNEY

Dear Ms. Boddon:

We received your research proposal as cited above. The procedures to be followed in this study pose no more than minimal risk to participating subjects and have been reviewed by the Institutional Review Board (IRB) through an Expedited Review procedure as cited in the regulations issued by the U.S. Department of Health and Human Services [45 CFR Part 46.110(b)(1)] based on their inclusion under research categories 6 and 7. As this is not a treatment intervention study, the IRB has waived the statement of Alternative Treatments in the consent form as allowed by 45 CFR 46.116(d). Although full Committee review is not required, a brief summary of the project procedures is submitted to the Committee for their endorsement and/or comment, if any, after administrative approval is granted. This project is approved with an expiration date of 1 December 2006. Please make copies of the attached IRB stamped consent documents to consent your subjects.

The Human Subjects Committee (Institutional Review Board) of the University of Arizona has a current Federal Wide Assurance of compliance, number FWA00004218, which is on file with the Department of Health and Human Services and covers this activity.

Approval is granted with the understanding that no further changes or additions will be made either to the procedures followed or to the consent form(s) used (copies of which we have on file) without the knowledge and approval of the Human Subjects Committee and your College or Departmental Review Committee. Any research related physical or psychological harm to any subject must also be reported to each committee.

A university policy requires that all signed subject consent forms be kept in a permanent file in an area designated for that purpose by the Department Head or comparable authority. This will assure their accessibility in the event that university officials require the information and the principal investigator is unavailable for some reason.

Sincerely yours,

Theodore J. Glaze, Ph.D.
Chair, Social and Behavioral Sciences Human Subjects Committee

TJG:pm

cc: Departmental/College Review Committee
APPENDIX B: APPROVAL FROM SCHOOL

Site Authorization Letter 2005

To whom it may concern:

We are aware of and approve Lisa Bodden conducting her thesis research project, Developing a Creative Classroom Through Drama Work: One Teacher’s Reflective Journey, in order to complete her thesis research for the Masters program in Theatre Education at the University of Arizona. She desires to learn more about the teaching and learning processes within her own classroom and has our permission to use facilities on the St. Gregory School Campus, specifically Room #1, for her research study.

None of the activities involved in the classroom research study will interfere with her normal teaching responsibilities or the curriculum of the class. It has also been made clear to us that this research project involves no unusual risks to the students enrolled in the class and there will only be a slight loss of class time devoted to the questionnaire and the student interviews.

Lastly, we are aware of and approve that only Lisa Bodden, Sharon O’Brien, and Lisa Bodden’s thesis committee will have access to the information collected for this research project, which will be kept in locked storage.

1.  

\[Signature\]  
Dale Sachs  
Name  
Middle School Head  
Title  

\[Date\]  
11-11-05  

2.  

\[Signature\]  
Susan Heintz  
Name  
High School Head  
Title  

\[Date\]  
11-11-05  

3.  

\[Signature\]  
Bryn Roberts  
Name  
Head of School  
Title  

\[Date\]  
11-11-05
Please indicate below your decisions regarding the various parts of this research project:

I. Bryn Roberts  Head of School  
   Printed name  Title

give my approval for the items checked "Yes" below to be applied toward Lisa Bodden's research study through the use of her seventh grade Drama class entitled, Drama 7:

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>☒</td>
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<td></td>
</tr>
</tbody>
</table>

Signature  11-11-05  Date
Approval from High School Head

Please indicate below your decisions regarding the various parts of this research project:

I. Susan Heintz Head of High School
   Printed name
   Title

   give my approval for the items checked "Yes" below to be applied toward Lisa Bodden’s research study through the use of her seventh grade Drama class entitled, Drama 7:

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>I approve of the aforementioned research project, Developing A Creative Classroom: One Teacher’s Reflective Journey, being conducted by Lisa Bodden.</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td>I approve that the students of Lisa Bodden’s Drama 7 class may participate in this research project with signed assent and consent forms.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>I approve that the students of Lisa Bodden’s Drama 7 class may complete a questionnaire for this research project.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>I approve that the students of Lisa Bodden’s Drama 7 class may be observed for this research project.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>I approve that the students of Lisa Bodden’s Drama 7 class may be videotaped for this research project.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>I approve that the students of Lisa Bodden’s Drama 7 class may be interviewed for this research project.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>I approve that the work of the students of Lisa Bodden’s Drama 7 class may be used after being graded for this research project.</td>
</tr>
</tbody>
</table>

   Signature: Susan Heintz
   Date: 11-11-05
Approval from Middle School Head

Please indicate below your decisions regarding the various parts of this research project:

I, Dale Sachs, Head of Middle School, give my approval for the items checked "Yes" below to be applied toward Lisa Bodden's research study through the use of her seventh grade Drama class entitled, Drama 7:

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
</tr>
<tr>
<td>X</td>
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</tbody>
</table>

Dale Sachs

Signature: Dale Sachs

Date: 11-11-05
SUBJECT'S (PARENTAL) INFORMED CONSENT FORM

I AM BEING ASKED TO READ THE FOLLOWING MATERIAL TO ENSURE THAT I AND MY CHILD ARE INFORMED OF THE NATURE OF THIS RESEARCH STUDY AND OF HOW MY CHILD WILL PARTICIPATE IN IT, IF I CONSENT TO HAVING MY CHILD DO SO, SIGNING THIS FORM WILL INDICATE THAT I AND MY CHILD HAVE BEEN SO INFORMED AND THAT I GIVE MY CONSENT. FEDERAL REGULATIONS REQUIRE WRITTEN INFORMED CONSENT PRIOR TO PARTICIPATION IN THIS RESEARCH STUDY SO THAT MY CHILD AND I CAN KNOW THE NATURE AND RISKS OF MY CHILD’S PARTICIPATION AND CAN DECIDE TO PARTICIPATE OR NOT PARTICIPATE IN A FREE AND INFORMED MANNER.

PURPOSE
My child is being invited to participate voluntarily in the above-titled research project. The purpose of this project is for Mrs. Bodden to explore and improve her own teaching practices.

SELECTION CRITERIA
My child is one of 9 subjects being invited to participate because he/she is a member of Ms. Bodden’s class.

STANDARD TREATMENT
If I or my child chooses non-participation in this study, my child will continue to participate in the monologue unit with the rest of the subjects; however, none of his or her comments, reactions, observations, writings or participation in the monologue unit will be utilized in the study. Even if my child chooses not to participate in this study, he or she will still be expected to complete everything that is required of the monologue unit.

PROCEDURES
If I agree to allow my child and he or she agrees to participate, my child will be asked to consent to the following and I will indicate which activities I agree to allow my child to participate in. The time requirements are limited to the average class length of either 40 or 75 minutes, three times a week. My child will not be asked to give up any time outside of the scheduled class time and my child will be assigned to groups by chance.
Taking of a questionnaire
Being observed during my child’s class time
by a person who is part of the research team
Journal writing
Being video taped in class activities
Allowing my work to be used as data after it is graded
A personal audio taped interview

RISKS
There are no known risks to my child from participating in this study. The only possible risk will be the loss of class time due to the completion of a personal interview and the completion of a questionnaire, maximum 30 minutes total for both.

BENEFITS
If I and my child agree to participate, there may be no benefit to the child.

CONFIDENTIALITY
Lisa Bodden and a thesis committee will have access to the information collected in this project, which will be kept in locked storage. My child’s identity will not be disclosed in any report that results from this research study. The audio and videotapes of my child for purpose in the study will be destroyed after the research study is completed.

PARTICIPATION COSTS AND SUBJECT COMPENSATION
There are no participation costs outside of class or compensation for my child’s participation in this study.

CONTACTS
I can obtain further information from the principal investigator Lisa Bodden, B.S., an M.A. Candidate, at (520) 327-6395 ext. 252 or by e-mail at lisa_bodden@stgregoryschool.org. If I have questions concerning my rights as a research subject, I may call the Human Subjects Committee office at (520) 626-6721.
AUTHORIZATION

BEFORE GIVING MY CONSENT BY SIGNING THIS FORM, THE METHODS, INCONVENIENCES, RISKS, AND BENEFITS HAVE BEEN EXPLAINED TO ME AND MY CHILD AND MY QUESTIONS HAVE BEEN ANSWERED. I MAY ASK QUESTIONS AT ANY TIME AND I AM FREE TO WITHDRAW MY CHILD FROM THE PROJECT AT ANY TIME WITHOUT CAUSING BAD FEELINGS. MY CHILD’S PARTICIPATION IN THIS PROJECT MAY BE ENDED BY THE INVESTIGATOR OR BY THE SPONSOR FOR REASONS THAT WOULD BE EXPLAINED. NEW INFORMATION DEVELOPED DURING THE COURSE OF THIS STUDY WHICH MAY AFFECT MY CHILD’S WILLINGNESS TO CONTINUE IN THIS RESEARCH PROJECT WILL BE GIVEN TO ME AND MY CHILD AS IT BECOMES AVAILABLE. THIS CONSENT FORM WILL BE FILED IN AN AREA DESIGNATED BY THE HUMAN SUBJECTS COMMITTEE WITH ACCESS RESTRICTED TO THE PRINCIPAL INVESTIGATOR, LISA BODDEN, OR AUTHORIZED REPRESENTATIVE OF THE THEATRE DEPARTMENT. I DO NOT GIVE UP ANY OF MY OR MY CHILD’S LEGAL RIGHTS BY SIGNING THIS FORM. A COPY OF THIS SIGNED CONSENT FORM WILL BE GIVEN TO ME.

____________________________________
Subject's printed name

____________________________________                         _______________________
Parent/Legal Guardian’s signature                      Date

INVESTIGATOR'S AFFIDAVIT

I have carefully explained to the subject the nature of the above project. I hereby certify that to the best of my knowledge the person who is signing this consent form understands clearly the nature, demands, benefits, and risks involved in his/her participation and his/her signature is legally valid. A medical problem or language or educational barrier has not precluded this understanding.

____________________________________
Signature of Investigator                      Date

1/2000
Dear student enrolled in Ms. Bodden’s Drama 7 class,

Your mother or father has indicated that you may, if you wish, participate in this research activity. For what you may not know is that, like yourself, I am a student. I am attending the University of Arizona to earn my masters degree in theatre education, so that I might become a better educated and informed drama teacher. I have completed all of my classes and am now working on my thesis project, which is a paper that involves research, reading, and a lot of writing. For this project, I have chosen to write about myself as a teacher and look specifically at our drama class. I plan to study our four week monologue unit and see what I can learn about my teaching as we go through it. I plan to use a research method that involves me planning, doing, and assessing what happens in our classroom. I am studying this so that my own teaching can improve and other teachers can read my research and possibly improve their own teaching.

I am asking for your willingness, or assent, to participate in my study. I have chosen to utilize the Drama 7 class for my research. I will ask you to fill out a questionnaire about drama, to be videotaped during class activities along with the rest of the class, and to be interviewed on audio-tape by Sharon O’Brien, my third eye observer and colleague. There is little potential risk involved in this study, other than a small portion of lost class time due to completion of interviews and questionnaires. The overall benefits of this study will be recognition of my own teaching strengths and weaknesses, improvement in my teaching, and possible encouragement for other teachers to study their own teaching skills. Only I and my thesis committee will have access to the information collected in this project, which will be kept in locked storage at St. Gregory School. Your name will not appear in any reports of this study.

Your grade will in no way be affected by your participation in my study. I will be using your work only after it has been graded or will not be grading work if it used during the course of the research study. Participation in this study is voluntary and in no way will your grade be impacted by your participation or non-participation with this study. You are not required in any way to participate in this study if you do not want to and you can stop being part of the study at any time, however, you will be expected to participate in required class activities, even if you are not participating in the study.

If you have questions, comments, or concerns, do not hesitate to contact me at any time, before agreeing to participate in the study, during, and after it is over. My phone number at school is 327-6395 ext. 252 or you can e-mail me at any time at lbodden@stgregoryschool.org.

Thank you for your time and consideration,

__________________________  _______________________
Lisa Bodden (Principal Investigator)  Date

__________________________  _______________________
(Student printed name)  (Student signature)  Date
SUBJECT'S (PRINCIPAL INVESTIGATOR) INFORMED CONSENT FORM

I AM BEING ASKED TO READ THE FOLLOWING MATERIAL TO ENSURE THAT I AM INFORMED OF THE NATURE OF THIS RESEARCH STUDY AND OF HOW I WILL PARTICIPATE IN IT, IF I CONSENT TO DO SO, SIGNING THIS FORM WILL INDICATE THAT I HAVE BEEN SO INFORMED AND THAT I GIVE MY CONSENT. FEDERAL REGULATIONS REQUIRE WRITTEN INFORMED CONSENT PRIOR TO PARTICIPATION IN THIS RESEARCH STUDY SO THAT I CAN KNOW THE NATURE AND RISKS OF MY PARTICIPATION AND CAN DECIDE TO PARTICIPATE OR NOT PARTICIPATE IN A FREE AND INFORMED MANNER.

PURPOSE
I am participating and conducting the above-titled research project. The purpose of this project is for me to explore and improve my own teaching practices.

SELECTION CRITERIA
I am participating and conducting this research study because I am the teacher of the Drama 7 class. Approximately 9 student subjects from this class will be enrolled in this study along with myself.

PROCEDURES
If I agree to participate, I will be asked to consent to conduct and/or participate in the following: a questionnaire, journal entries, observed class time by a person, being video taped and using student generated work during the study and after it is graded. The time requirements are limited to the average class length of either 40 or 75 minutes, depending on the day, three times a week.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conduct a questionnaire</td>
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<td></td>
</tr>
<tr>
<td>Conduct journal writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Be observed during my class time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>by a person who is part of the research team</td>
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<td></td>
</tr>
<tr>
<td>Use student work as data during the study</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and after it is graded</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Participate as a research subject in my own study</td>
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</tr>
</tbody>
</table>
RISKS
There are no known risks to my participation in this study. The only possible risk will be the loss of my class time due to the completion of a student interview and the completion of a student questionnaire, maximum 30 minutes total for both.

BENEFITS
If I agree to participate, I may benefit through a better understanding of my teaching practices and how I can design a more creative classroom. My future classes will also benefit from my improved awareness.

CONFIDENTIALITY
Only myself, Lisa Bodden, and my thesis committee will have access to the information collected in this project, which will be kept in locked storage.

PARTICIPATION COSTS AND SUBJECT COMPENSATION
There are no additional participation costs and I will not be compensated for my participation as a research subject.

CONTACTS
I, Lisa Bodden, B.S., an M.A. Candidate, am the principal investigator and a subject of this research study, and can be reached at (520) 327-6395 ext. 252 or by e-mail at lbodden@stgregoryschool.org. If I have questions concerning my rights as a research subject, I may call the Human Subjects Committee office at (520) 626-6721.

AUTHORIZATION
BEFORE GIVING MY CONSENT BY SIGNING THIS FORM, THE METHODS, INCONVENIENCES, RISKS, AND BENEFITS HAVE BEEN EXPLAINED TO ME AND MY QUESTIONS HAVE BEEN ANSWERED. I MAY ASK QUESTIONS AT ANY TIME AND I AM FREE TO WITHDRAW FROM THE PROJECT AT ANY TIME WITHOUT CAUSING BAD FEELINGS. MY PARTICIPATION IN THIS PROJECT MAY BE ENDED BY MYSELF, THE INVESTIGATOR, OR BY THE SPONSOR FOR REASONS THAT WOULD BE EXPLAINED. NEW INFORMATION DEVELOPED DURING THE COURSE OF THIS STUDY WHICH MAY AFFECT MY WILLINGNESS TO CONTINUE IN THIS RESEARCH PROJECT WILL BE GIVEN TO ME AS IT BECOMES AVAILABLE. THIS CONSENT FORM WILL BE FILED IN AN AREA DESIGNATED BY THE HUMAN SUBJECTS COMMITTEE WITH ACCESS RESTRICTED TO MYSELF, THE PRINCIPAL INVESTIGATOR, LISA BODDEN, OR AUTHORIZED REPRESENTATIVE OF THE THEATRE DEPARTMENT. I DO NOT GIVE UP ANY OF MY LEGAL RIGHTS BY SIGNING THIS FORM. A COPY OF THIS SIGNED CONSENT FORM WILL BE GIVEN TO ME.

____________________________________                           ______________________
Subject's Signature Date
THIRD EYE OBSERVER'S INVESTIGATOR'S AFFIDAVIT

I have carefully explained to the subject the nature of the above project. I hereby certify that to the best of my knowledge the person who is signing this consent form understands clearly the nature, demands, benefits, and risks involved in her participation and her signature is legally valid. A medical problem or language or educational barrier has not precluded this understanding.

____________________________________                           ______________________
Signature of Third Eye Observer Date
1/2000

____________________________________                          _______________________
Signature of Principal Investigator Date
1/2000
APPENDIX D: DRAMA 7 SCOPE AND SEQUENCE

Performing Arts: Scope and Sequence
Course: Drama 7
Instructor: Lisa Bodden

<table>
<thead>
<tr>
<th>Technical Ability</th>
<th>Skills taught: projection, enunciation, articulation, and experimentation with character voices, and awareness of effectiveness of voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Vocal</td>
<td>Reinforcement: skills are reinforced through daily vocal activities, in-class assignments, and classroom and school performances</td>
</tr>
</tbody>
</table>

| Technical Ability | Skills taught: creation of tableaus with a group, planting feet, finding a neutral body position, taking on how a character sits, stands, and walks, body posture, and pantomime work |
|-------------------| Reinforcement: skills are reinforced through daily physical activities, in-class assignments, and classroom and school performances |
| - Physical        |                                                                                                                                 |

| Performance Themes | Choreography, Play Production, Improvisation, Monologues, Scene work and Oral interpretation |

<table>
<thead>
<tr>
<th>Process Activities</th>
<th>Skills taught: observation, focus, concentration, listening, class ensemble building, self-confidence, relaxation, character development, memorization, sense of empathy, improvement in physical and verbal communication, imagination, and creative writing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Activities: improvisation games, group trust work, writing assignments, daily performance activities, vocal and physical warm-ups, and rehearsal for performances</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Theatre Appreciation | Audience: appropriate theatre etiquette will be demonstrated for participation in a performance or attendance at a performance in a classroom or on the stage |
|----------------------| Text: read, analyze, and evaluate published plays and peer writings |
|                      |                                                                                                                                 |

| Vocabulary | Parts of the theatre, stage areas and directions, features of characterization and role play, vocal and physical terms of anatomy and expression, and aspects of improvisation, monologue, dialogue, and scene work |

| Assessment | Quizzes, performance and writing rubrics, and oral and written self and peer evaluations |
ST. GREGORY MISSION STATEMENT

St. Gregory School is an independent coeducational college preparatory day school. The principal purpose of the school is to provide a rigorous and superior education in the humanities, arts and sciences for students from all social, ethnic, and economic backgrounds.

Underlying its purpose is the intention that a St. Gregory education involves the cultivation of both the mind and the spirit of each student through a sense of balance between: the abstract and the concrete; the discursive and nondiscursive; reason and imagination; body and soul. This commitment to each individual as a full human being is the center of a St. Gregory education.

St. Gregory is nonsectarian and nondenominational in its admissions, curricula, and extra-curricular policies and practices.

St. Gregory School admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students of the school. It does not discriminate on the basis of race, color, national and ethnic origin in administration of its educational policies, scholarship and loan programs, and athletic and other school-administered programs.
APPENDIX F: DATA COLLECTION INSTRUMENTS

Questionnaire

Please circle the response to each of the following statements. Each statement begins with **In drama class, I ...** and then is finished with the statements below.
If you feel the complete statement is *never* true, please circle Never. If you feel the complete statement is *sometimes* true, please circle Sometimes. If you feel the complete statement is *mostly* true, please circle Mostly. If you feel the complete statement is *always* true, please circle Always.

<table>
<thead>
<tr>
<th>In drama class, I ...</th>
<th>Never</th>
<th>Sometimes</th>
<th>Mostly</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>...feel free to express myself.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...am encouraged to take chances.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...am engaged in exciting activities.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...feel my interests are being used in creative ways.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...want to participate in everything.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...use my imagination.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...am becoming more socially aware of my surroundings.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...feel I am part of a supportive and safe place.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
</tr>
<tr>
<td>...feel I can be expressive.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
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<tr>
<td>...create original dramatic pieces.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
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<tr>
<td>...am inspired to be creative.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
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<tr>
<td>...feel the work relates to real life situations.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
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<tr>
<td>...feel able to do what was asked of me.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
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<tr>
<td>...know I was contributing to activities.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
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<tr>
<td>...understand what was expected of me.</td>
<td>Never</td>
<td>Sometimes</td>
<td>Mostly</td>
<td>Always</td>
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</tbody>
</table>
Interview Questions

1. Did Mrs. Bodden….
   a. Make you feel like you were not afraid to express yourself in class, and, if so, how?
   b. Place an emphasis on originality, imagination, and inspiration, why or why not?
   c. Prepare you for the challenges of the monologue unit, how?
   d. Use drama to get your attention and keep you engaged in class activities, or do you feel that did not happen?
   e. Address issues that are relevant to your life in this unit for drama class and how?

2. Would you describe what the difference is, if any, between drama and theatre?

3. What does Mrs. Bodden most need to work on in her teaching of drama class?
<table>
<thead>
<tr>
<th>Standards</th>
<th>STANDARDS</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Very good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>When considering the VERBAL elements of your performance, describe your…</td>
<td>Articulation</td>
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<td>Projection</td>
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<td>Rate of speaking</td>
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<td>Tone of voice</td>
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<td>Volume</td>
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<td>When considering the PHYSICAL elements of your performance, describe your…</td>
<td>Body positions</td>
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<td></td>
<td>Eye contact</td>
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<td></td>
<td>Facial expressions</td>
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<td></td>
<td>Lack of nervous movement</td>
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<td></td>
<td>Use of gesture</td>
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<tr>
<td>When considering your OVERALL WRITTEN MONOLOGUE, describe your…</td>
<td>Building of tension</td>
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<td></td>
<td>Character development</td>
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<td>Climax</td>
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<td>Dramatic structure</td>
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<td></td>
<td>Theme</td>
<td></td>
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<tr>
<td>When considering your PARTICIPATION DURING UNIT, describe your…</td>
<td>Commitment to the process</td>
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<td></td>
<td>Contributions to class discussions</td>
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<td></td>
<td>Sharing of ideas in class</td>
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<td></td>
<td>Support towards others’ ideas</td>
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<td>Taking of chances or risks in class</td>
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<td>When considering your WORK CREATED DURING UNIT, describe your…</td>
<td>Connection to real life social issues</td>
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<td></td>
<td>Identification with others’ experiences</td>
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<td></td>
<td>Level of honesty in reactions</td>
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<td></td>
<td>Understanding about human nature</td>
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<td></td>
<td>Use of elements of drama</td>
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</table>
Exit Survey

Please make comments concerning your role in the monologue unit:
1. Did you think you did the best job you could possibly have done? If yes - explain why and if no - explain why not.

2. What could you improve if you were to be part of this monologue unit again?

3. Rate the following in order of importance, which was most helpful to which was least helpful towards your success in this unit. (Rate the most important as #1 through to the least important as #10.)

<table>
<thead>
<tr>
<th>Interest in project</th>
<th>Working with peers</th>
<th>Going into role</th>
<th>Utilizing symbols (artifacts)</th>
<th>Peer feedback</th>
<th>Teacher feedback</th>
<th>Planning and rehearsal</th>
<th>Being allowed to be creative</th>
<th>Being prepared</th>
<th>Enjoying the project</th>
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</thead>
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</table>

4. What did you most enjoy and most dislike during the monologue unit and was there anything about the monologue unit you would like to do or never like to do again?

5. What do you think you learned by participating in this monologue unit?
APPENDIX G: PROTOCOL AND OBSERVATIONS

Observations Protocol

The data for the thesis research project was recorded through two different observational methods: “third eye” observations performed by a colleague and personal observations and reflections. These observations were used to evaluate the impact and effectiveness of my own teaching practices in the creation of a creative classroom through drama methods.

I. “Third eye” observations by an outside source
   A. Description of nature – A number of Drama 7 class periods will be observed by the third eye observer who will also be viewing the videotaped classes. The main purpose of the third eye observer is to aid the teacher-researcher in seeing things from a different perspective. The third eye observer will be given possible questions for what to look for during the observations and help the teacher-researcher recognize patterns of behavior. The third eye observer is only there to quietly take notes on the activities during class time and in no way intervene in the class activities.
   B. Researcher’s role in activities observed – The teacher-researcher will behave normally as the class sessions are being observed. The teacher-researcher will later discuss with the third eye observer patterns of behavior in the subjects’ reactions to the teaching practices. The teacher-researcher has prepared a list of possible questions to ask the third eye observer as they discuss the observations.

II. Personal observation and reflection through field notes
   A. Description of nature – After every Drama 7 class the teacher-researcher will take time to write down what happened during the class and reflect on it. The main purpose of the personal observation and reflection through field notes is for the teacher-researcher to identify what was occurring in class, review how the subjects’ responses may have changed or remained the same toward similar activities, and look for patterns of behavior.
   B. Researcher’s role in activities observed – The teacher-researcher will behave normally as the class sessions are taking place. By practicing conscious viewing of the class the teacher-researcher is able to focus on the subjects’ responses to stimuli. The teacher-researcher will record regularly occurring, significant, specific, critical, and anecdotal events as they transpire.
Teacher – Researcher Observation Synthesis

Promoting Creativity through Drama – The Doing

Week 1 – Process drama

- **Focus** - do I need to complete a project thoroughly with seventh graders before they are prepared to move on to another one?
- **Questioning** - seventh graders asking good questions about research procedure but are very interested in video and film work and want to be in pictures.
- **Handouts** - I had passed out the purple caption cards in the first class; most students arrived with completed cards in hand. I wished I had not passed them out. Students will try to work on projects as soon as they are able – but am I ready for them to do that?!
- **Sitting in a circle** - seems to work with the age level. They were able to focus well and knew what was coming when I asked them to get into a circle.
- **In role** - students really seem to enjoy performing as “experts in role” in process drama; they spoke with authority about their objects.
- **Questioning** - allow for questions after a presentation – students like to question each other during the middle of presentations because they have just come up with a question, but this throws off the speaker if they are not prepared for questions during the middle.
- **In role** - students like to go into “role”, but can get carried away – more focus on the character and less on the process. Can role be changed to a different word?
- **Questioning** - when a student has a lot of questions – make him write them down or save for later or?
- **Writing** - this group of students was used to journal writing and was adjusted to the idea of writing their reflections down.

Week 2 – Character development

- **Creativity** - allow students time to write if they are inspired to be specific and detailed about a drama subject – in this case, their invented characters.
- **Comprehension** - be specific about what an assignment is, don’t assume anything, the students can get confused, especially with journal writing.
- **Writing** - Character Profile sheet, which asked for background information about the character such as occupation, family situation, and hobbies.
- **Sharing** - about the person they had created who owned the artifacts, what the objects might have been used for, and how significant the objects were in the lives of the people from the past.
- **Partnering up** – random selection
- **Rules** – keep established rules, okay to allow everyone to play by the new rules, but there is a certain level of challenge to obeying the rules
- **Identification** –state for the audience anything of importance
• **Focus** - imagine the character who owned the artifact
• **Physical characterization** - assume the stance of the person, slowly and silently move
• **Physical awareness** - react to the other characters according to the relationships, communicate with facial reactions, gestures, hand shaking, hugging, etc.
• **Verbal communication** - talk to one
• **Creativity & Identification** - come up with a name for the person who owned the object and a name for the object

Week 3 – Writing and revising the monologue
• **Multi-media approach** – for performance of the monologue
• **Description** – the storyline, what happens, the theme, the point of the story, dialogue, speech, talking, text, (monologue = solo), character, structure of the drama – beginning, middle, and ending
• **Writing guidelines** - the rough draft rubric
• **30 second exercise** - consider the beginning, middle, and end of their piece and perform monologue without using verbal
• **Group Monologue Critique** - evaluate each other’s work and respond to creative criticism

Week 4 - Performance and evaluation
• **Final drafts** - not requiring to memorize however
• **Final performances** - exhibit other vocal and physical techniques they had been working on all semester
Drama and Theatre Work – The Feeling

Week 1 – Process drama
- **Sharing** - is an element that is very important, especially in a drama class – don’t ignore it
- **Comprehension** - understanding complicated new projects, allow time

Week 2 – Character development
- **Creativity** - creative as long as it doesn’t take away from other projects and work
- **Questioning** – post performance, react, comment, and ask questions

Week 3 – Writing and revising the monologue
- **Discussion** - important to know who your audience is before writing, choice of language, and how you address them. What is the purpose of the piece? Why are you telling the audience this particular story? – To entertain, to educate, to persuade, etc.

Week 4 - Performance and evaluation
- **Planning** - plan of action - options included a completely taped monologue, a live performance, or a combination of both, three students stated that they could provide their own video cameras, costumes and other props
Changes in Understanding – The Transformation in Thought

Week 1 – Process drama
- **Displaying work** - inform students when work will be on display
- **Process drama** - can be an exciting adventure, commit to the process before you begin

Week 2 – Character development
- **Sharing** - their images for the class and there was a chance for the class to verbally react, comment, and question

Week 3 – Writing and revising the monologue
- **Writing** - write a monologue from their person’s point of view
- **Group Monologue Critique** - groups of three, read the monologues out loud to their group, and critiqued each other’s pieces according to the rubric
- **Focus** - drama activities involved in the creation and commitment to the process

Week 4 - Performance and evaluation
- **Interviews** - perceptions of drama had changed as a result of the project
- **Self-Evaluation Critique**
- **Exit survey** - about my teaching practices and the monologue unit
### Third Eye Observations

<table>
<thead>
<tr>
<th>3rd Eye Observer Questions</th>
<th>Wednesday, December 7th, 2005</th>
<th>Wednesday, December 14th, 2005</th>
<th>Wednesday, January 4th, 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does the teacher introduce the students to the work they are about to embark on in an interesting manner and how?</td>
<td>With a question &amp; presenting a lot of areas to think about. Asks them to think about the past &amp; present as a reference</td>
<td>The class seemed a little unclear when teacher gave a little demonstration they seemed to get it more.</td>
<td>Yes – a lot of examples – keywords on the board – Q &amp; A</td>
</tr>
<tr>
<td>2. Describe how the teacher has created a safe and productive learning environment.</td>
<td>Quiet voice – no limits on approach – giving them a “script” made up of their idea papers – they feel safe sharing ideas, they had time to prepare. Positive feedback on each presentation – gives description of terms w/out making them ask.</td>
<td>Giving choices on picking partners offers them power – it also made it apparent that no one wanted to work w/ the boy. Perhaps he is used to this, but perhaps could be avoided by another means of picking partners.</td>
<td>Going over concepts &amp; assignments w/out making people feel like they didn’t know.</td>
</tr>
<tr>
<td>3. How does the teacher acquire and sustain their attention and interest?</td>
<td>Continues to ask questions, comments on their work to stimulate more thinking.</td>
<td>Using a personal object someone has in the class for a demonstration.</td>
<td>Answers &amp; acknowledges each student before moving on, continues to move around the class to check on progress.</td>
</tr>
<tr>
<td>4. How does the teacher stimulate their imagination?</td>
<td>Open invitation allows to articulate w/ art &amp; words in any fashion – applying their ideas to a new world, role, &amp; relationships</td>
<td>Asking questions, offering suggestions, having them use simple objects for new purposes. The lights on &amp; off trick is wonderful! Call them “researchers” – let’s them talk as researchers.</td>
<td>The whole “house of cards” is built on imagination.</td>
</tr>
</tbody>
</table>
5. What situations does the teacher create that require the students to use their problem solving skills, interact with each other in improvised situations, and take risks in their thinking and acting?

Risk taking was encouraged by letting them work on their ideas w/out saying what else they would do.

The whole lesson focused on problem solving & interacting. Instead of showing how the artifact is used alone, it needed to involve more than one person. Leadership was notated by each member having their own object to be in charge of.

Allowing them to work together – ask them to incorporate theatrical devices. A monologue in itself is a challenge, a move away from standard dialogue.

6. Does the teacher utilize the students’ life experiences for class activities, and, if so, how does it occur?

Asks them to think about their own life as applied to the future.

This lesson asks them to think of how they use objects in various ways & applied it to this futuristic exercise.

7. Explain how the teacher attempted to engage students to participate in classroom activities in an intellectual, emotional, physical, verbal, and social way.

Circle, share ideas

(She circled the phrase [social way])—help each other. Responding in an expressive way to all of their comments helps them know you are engaged – therefore keeping them engaged.

8. Does it appear that both students and teacher commit to the drama process that they will undergo and how?

Teacher took a role right away without hesitation.

Many lacked proper emotional expressions in response to their tableaux, allowing feedback & then a “final try” applying feedback would allow for personal & peer evaluation to get better work & commitment both as actors & audience members.

Taking it in stages, each building on the other makes it so they learn to commit to an idea & take time to develop it.
<table>
<thead>
<tr>
<th>9. In what ways does the teacher utilize the theatrical elements of plot, theme, dialogue, character, and structure for the monologue unit?</th>
<th><em>(she circled the word character)</em></th>
<th>Making sure the students understand concepts by going over each one – a little rushed – let students answer even if simple question.</th>
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</thead>
<tbody>
<tr>
<td>10. Explain how the teacher used a focus for the action, a building of tension, moments of surprise, varied pace, and the use of symbol with objects and/or actions.</td>
<td>Seemed rushed (had another activity – rehearsal)</td>
<td>The assignment is based on an artifact &amp; the monologue must be centered on it. The fact that it is an “imagined” artifact keeps the level of creative involvement high. I don’t know if they realized the amount of development that would go into the artifact. When I first saw them explain them, some seemed silly which would make it hard to continue to work with. Perhaps over time they would need to take it &amp; themselves more seriously since so many other assignments depended on this object.</td>
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<tr>
<td>Extra notes</td>
<td>Envision the future Introduced through “story”, engaging the imagination - many questions to guide thinking - areas of interest to think about (i.e. Entertainment, transportation, food, school, fashion, medicine, economics) - gave blank paper – “special for assignment” - allowed to articulate via writing, drawing, lists, etc. (open, gave colored pencils) - asked to think about the past to get an idea of the possibilities of change (war, medicine, transportation, language) - did not say where they are going with this, just let them focus on this question - backfired a little when said they would be hung up in the class, quickly adjusted &amp; asked them When teacher’s attention was distracted &amp; the class starting getting disruptive she quickly gave them</td>
<td>Acknowledges interruptions in a high-hearted manner, while still staying on task. - When one of the students offered suggestions for another use of an object, the teacher briefly acknowledged it then went back to her own example. Since the class started offering, allowing more input may have engaged the imagination more than telling them. - More time for feedback from the audience &amp; actors instead of being described by the teacher – it would force the actors to work harder to be understood. - Many groups did not follow the rules of still &amp; silent. If they had to stick to rules it would make them have to engage their imagination further instead of taking the easy way out with movement.</td>
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<tr>
<td>directions to get back on path</td>
<td>continue to improve.</td>
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<tr>
<td>- Reminding of commitment – good tactic.</td>
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<td>- Give example of “I am a teacher” vs. “I was on my way to class.”</td>
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<tr>
<td>- Making sure everyone understands the assignment prior to going further - lots of examples - Q&amp;A</td>
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<td>- Rules should be very clear when concerning weapons (reoccurring issue)</td>
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<td>- Acknowledge person’s needs – but moves quickly back to group lesson</td>
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<td>- Student-centered: the students are encouraged &amp; supplying answers based on understanding</td>
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<td>- Challenge then to include theatrical conventions - narrative too easy.</td>
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APPENDIX H: INTERVIEW AND EXIT SURVEY RESPONSES

Interview Responses

Group Responses
Did Ms. Bodden…
Make you feel like you were not afraid to express yourself in class and, if so, how?
Sometimes -1, Yes – 2. She likes practical, not different answers; I overcame shyness, because you can’t be shy on stage; she made me comfortable, gave tips, showed how to do things.

Did Ms. Bodden…
Place an emphasis on originality, imagination, & inspiration, why or why not?
Yes – 3. We wrote own monologues, edited own play, did own actions, and played games; and we created our characters.

Did Ms. Bodden…
Prepare you for the challenges of the monologue unit, how?
If she wanted a better story, we had to write another one; we already were writing our own stories; we got to change lines in play; we were told beforehand what to expect; she gave time to write; and she told us how to do it.

Did Ms. Bodden…
Use drama to get your attention & keep you engaged in class activities, or not?
She made funny jokes; everybody was allowed to talk; she made funny expressions; she emphasized important stuff.

Did Ms. Bodden…
Address issues that are relevant to your life in this unit for drama & how?
We became less nervous in public speaking and performing for an audience; maybe she did in a different assignment, not this one.

Would you describe what the difference is, if any, between drama and theatre?
Same -1. Don’t know-1.
Drama - good on stage or taped; part of theatre, more loose, more yourself.
Theatre – more strict.

What does Ms. Bodden most need to work on in her teaching of drama class?
She needs to allow for different answers, not one specific thing; she’s pretty good; she needs to discipline students who don’t pay attention; her, environment is boring.

Student A
Absent for the interview due to sickness.
Student B
Did Ms. Bodden...
make you feel like you were not afraid to express yourself in class, & if so, how?
Yeah, I’m really confident with Ms. Bodden because she’s really a good actress herself and so she gives you lots of tips and things that help you whenever you go on stage and she’s really funny, so it’s not really annoying or anything to be around her.
Did Ms. Bodden...
place an emphasis on originality, imagination, & inspiration, why or why not?
Yeah, she does. Like when we do our plays, she tells you to make your own character, she doesn’t, even though she does give you ideas, she doesn’t like totally tell you exactly what you need to be and how to act. (Can you say that again?) Oh, yeah, and also the monologues, we’ve been collecting objects that we find on campus all year, this semester, and so we, we all picked out 3 objects from our jar and we take one of them and then we write a monologue about it and you have to pretend that you’re a person in the year 2250 or something like that, that is looking at these old objects and you have to make them into things that they’re not. Like mine’s a bouncy ball and I’m saying that it’s a seed and it’s very interesting.

Did Ms. Bodden...
prepare you for the challenges of the monologue unit, how?
Yeah, she kinda did, but I’ve never written a monologue before and so I really and, like in English we haven’t all that much writing so it was, it’s a little bit tough for me to write things like this, but I think we got the basic idea on how it was supposed to be. I don’t think she wanted it to be one thing, I think it was just general - …the basic idea.

Did Ms. Bodden...
use drama to get your attention & keep you engaged in class activities, or not?
Well, she’s always very enthusiastic and so, like I’ve said before, she gives you tips and so then she pretends like she’s the character you’re being and so that helps.

Did Ms. Bodden...
address issues that are relevant to your life in this unit for drama & how?
Well, I’ve always enjoyed acting, so I really liked this class but it teachers you to be a little more confident with yourself and you, I actually find that it gives you more of a sense of humor.

Would you describe what the difference is, if any, between drama and theatre?
Theatre is maybe a little bit more, I don’t know the word, not strict, but you, its all this stuff and drama is basically teaching you how to act in a theatre and so it teachers you the basic things like alliteration, speaking loudly, and making very big motions and things like that.
What does Ms. Bodden most need to work on in her teaching of drama class?
Well, I haven’t really liked doing the monologues as much because I prefer to act more. Like we were working on plays before and I really enjoyed doing those. They used to offer a class here that was like learning how to use the sound booth and stuff and I wish they still had that because I’ve always wanted to learn how to do the lights and do things like that.

**Student C**
Did Ms. Bodden...
make you feel like you were not afraid to express yourself in class, & if so, how?
She makes me feel a lot better around my class.
Did Ms. Bodden...
place an emphasis on originality, imagination, & inspiration, why or why not?
Yeah, in the play that we did, she encouraged us to be very original and creative in everything that we did and it was really cool.

Did Ms. Bodden...
prepare you for the challenges of the monologue unit, how?
Well, I wasn’t really sure what we were doing because I knew that we were collecting objects, but I wasn’t really sure, but it was a little surprising to do the monologue. But I had a really good idea.

Did Ms. Bodden...
use drama to get your attention & keep you engaged in class activities, or not?
Yeah, she used drama to express what she was trying to say.

Did Ms. Bodden...
address issues that are relevant to your life in this unit for drama & how?
(Like public speaking?) Yeah, she helped me be able to speak well for my class, so I’m not that shy when I’m public speaking.

Would you describe what the difference is, if any, between drama and theatre?
I don’t know.

What does Ms. Bodden most need to work on in her teaching of drama class?
She’s really good. I think she’s a wonderful teacher.

**Student D** (her recorded interview did not get recorded)
Did Ms. Bodden...
make you feel like you were not afraid to express yourself in class, & if so, how?
Yes – (Ms. Bodden made me feel) very comfortable – (she) gave (the class) tips (on acting)– she showed (the class) how to do things and made it easy to mimic back.

Did Ms. Bodden...
place an emphasis on originality, imagination, & inspiration, why or why not?
She let us think (about and create) our own characters – (and then we) used our originality (to create these characters). She added things to say (to help us improve our monologues).
Did Ms. Bodden…
prepare you for the challenges of the monologue unit, how?
Yes, she told us what we were doing (for the monologue unit beforehand) – (she then) gave time (to us to write the monologues) and told us how to do it (to write the monologues).

Did Ms. Bodden…
use drama to get your attention & keep you engaged in class activities, or not?
Yes – she would do funny expressions (in class)– (like she would) open (her) eyes really big (to show us an expression and emphasize something)!

Did Ms. Bodden…
address issues that are relevant to your life in this unit for drama & how?
I don’t know – (maybe she did in) another class assignment – (but not in this assignment) I didn’t think about it that much.

Would you describe what the difference is, if any, between drama and theatre?
Drama – (is a) part of theatre – (drama is) more loose – (drama allows you to be) more yourself in the work. Theatre – (is more) professional – (theatre is very) strict – (theatre involves) critiquing.

What does Ms. Bodden most need to work on in her teaching of drama class?
She needs to work on discipline for students that don’t pay attention (I would also like her to consider her) surrounds (which) are boring – (they) should be more colorful – (and) make you more excited (to be in a drama classroom).

**Student E**

Did Ms. Bodden…
make you feel like you were not afraid to express yourself in class, & if so, how?
Yeah, she really made me feel like I could be open, because she asked you your opinion and she also always called on you if your hand was up. I mean, she wouldn’t call on you right in the middle of her conversation, or talk, but she’d always call on you after she’s done and so that made me feel like I could be open, I could express my ideas because she would listen to them and she’d take them into her thoughts and try to make use of them in the play, or try to use them in the acting activity or something like that.

Did Ms. Bodden…
place an emphasis on originality, imagination, & inspiration, why or why not?
I would say she did, she, cause she really like emphasized she really wanted you to try to be creative in what you did, but it wasn’t as much as some people could hope. Like she would say, yeah, you should do this, that’s a good idea but sometimes people want like more feedback cause they would think, I’m not really sure. This would be so, it would be nicer if there was a little bit more enthusiasm or if she commented more on it and said, it’s really good, but this is what you could do to make it better. But other than that, she really wants you to be creative and individual. She wants you to try and do your best and have different things not just copy the person in your class to do the exact same thing. She wants you to have your own personality.
Did Ms. Bodden... 
prepare you for the challenges of the monologue unit, how?

Yeah, I would say she did because she really tried to get us to know how to talk and not be afraid to talk in front of an audience. We did a lot of plays that helped that and we also did practices in class and we did games like the freeze game where you would talk and talk and talk and just improve and then you would just freeze somebody and someone would come on and act as a character and you had to talk to them and try to explain something to them or explain what an object was because they wouldn’t know and so it really helps you with improve and it helps you with not being afraid to speak out and to not being afraid to have you be open and to voice your opinions and stuff like that and I think that’s really the main thing that you need to know when your doing a monologue is to know how to be open and able to talk in front of big audiences. She really prepared you to do that.

Did Ms. Bodden... 
use drama to get your attention & keep you engaged in class activities, or not?

She occasionally did. She would, if she wanted to explain something better, she would take up a character and she would act like that character and then go back to being her normal self and say like, do you understand that or did you see how I did it. If people didn’t understand it, she’d do it again and it really helped. It helped you in many ways cause it helped you, get your attention, and like if so if you were thinking about something else then you would get your attention because you’d think, of wow, she’s acting in front of us. And also it helped us cause it explained the activity better because if you’re thinking, I don’t really understand that, after actually having somebody actually do it in front of you really helps. And so yeah, I would say that she did that quite a bit.

Did Ms. Bodden... 
address issues that are relevant to your life in this unit for drama & how?

I think that in some ways it helped my life, but it helped me, it was relevant to my life, because sometimes if you feel like if you need to, if you feel one way but you really feel like you should act another way in front of somebody, then it really helps to know how to make a good, actual, act like that character and make it seem real. And so it helped in that way and also in other ways it helped because it prepared you to not be afraid to speak in front of a big audience or prepared you not to be worried about how you look when you are acting as a character, but really just say, okay this is how I look, but I still need to act like this character, who cares if this dress is like really loose, or something. So it made you feel like, sometimes people are, sometimes I am afraid, oh my gosh is my hair, does it look bad or something like that. And I just think, yeah well it doesn’t really matter how your hair looks just keep on acting how your acting and you’ll be fine.

Would you describe what the difference is, if any, between drama and theatre?

I think that drama, wait, let me think, this is a hard question. I think that drama is more just kind of acting as another character. You can do it anywhere, you can do it at your house, you can do it in a pool, you can do it anywhere, but I think theatre is acting in front of a big audience. And so drama is not acting in front of a big audience but theatre is.
What does Ms. Bodden most need to work on in her teaching of drama class?
I think that she doesn’t give enough, she doesn’t discipline students enough who aren’t acting up like being bad or who aren’t paying attention – I don’t think she disciplines them enough, she just kind of asks them nicely, which I think is really nice, but I think she should tell them. Sometimes somebody is reading in our class and I think she should just tell them don’t read and if you do I’m going to take your book away and you can have it at the end of class, but now she just kind of says, will you please put your book away. And I think that sometimes, just asking nicely doesn’t intimidate the person enough and make them want to stop it. But other than that, I think she teaches really well.

Student F
Did Ms. Bodden… make you feel like you were not afraid to express yourself in class, & if so, how?
Sometimes. I don’t feel like I can do that because she like practical answers and I like kinda different answers.

Did Ms. Bodden… place an emphasis on originality, imagination, & inspiration, why or why not?
I’d say original. (Is that all?) Pretty much.

Did Ms. Bodden… prepare you for the challenges of the monologue unit, how?
She wanted a better story so I had to write another one, so I guess, yeah.

Did Ms. Bodden… use drama to get your attention & keep you engaged in class activities, or not?
Yup. She always made funny jokes and everybody was allowed to talk.

Did Ms. Bodden… address issues that are relevant to your life in this unit for drama & how?
Not really. It was fun, though.

Would you describe what the difference is, if any, between drama and theatre?
Isn’t it the same thing?

What does Ms. Bodden most need to work on in her teaching of drama class?
Just, I guess, letting us come up with a different answer. Like sometimes she has us doing one specific topic and just not near that, she just doesn’t let it go. (say that again) Sometimes she wants it specifically on one thing and if it is a little off, she doesn’t want you to do it.

Student G
Did Ms. Bodden… make you feel like you were not afraid to express yourself in class, & if so, how?
Yes, because I used to be kind of shy around people but she kind of helped me to overcome that because, you know, you can’t really be shy on stage and stuff.
**Did Ms. Bodden...**

*place an emphasis on originality, imagination, & inspiration, why or why not?*

Yes, because she let us. She had us write our own monologues and she had us edit our own play and just do our own actions and stuff and play games that helped do that.

**Did Ms. Bodden...**

*prepare you for the challenges of the monologue unit, how?*

Yes, because she already had us doing our own, writing our own stories pretty much. Like with our play, we got to change some of our own, some of our lines and so, yeah.

**Did Ms. Bodden...**

*use drama to get your attention & keep you engaged in class activities, or not?*

Yeah, she did it.

**Did Ms. Bodden...**

*address issues that are relevant to your life in this unit for drama & how?*

Is that like acting issues? It related because it helped me to not feel so nervous that public speaking and getting up on stage and performing in front of people.

**Would you describe what the difference is, if any, between drama and theatre?**

Theatre is basically just a live thing, I guess, and drama is something that you can get up on stage and you can video tape it and stuff and it will still be good. I don’t know.

**What does Ms. Bodden most need to work on in her teaching of drama class?**

I’m not sure, she’s pretty good.
### Exit Survey Responses

<table>
<thead>
<tr>
<th>Student</th>
<th>Did you think you did the best job you could possibly have done? If yes - explain why and if no - explain why not.</th>
<th>What could you improve if you were to be part of this monologue unit again?</th>
<th>What did you most enjoy and most dislike during the monologue unit and was there anything about the monologue unit you would like to do or never like to do again?</th>
<th>What do you think you learned by participating in this monologue unit?</th>
</tr>
</thead>
</table>
| GROUP   | YES – 2  
NO – 2  
Maybe -1  
- change video, limited time, tried hardest, rushed, more body language (acting), dedicated own time | Video, monologue2, talk louder, more gestures, more time, emotion | Most—enjoy, interest, role  
Somewhat – symbol, teacher and peer feedback, planning, peer  
Barely – creative  
Least - prepared | Like – video production, unit, seeing everyone else’s monologue, freedom  
Dislike – showing video, not enough time, monologue, embarrassing to video  
Do again – yes | How to write a good monologue, act in front of audience, talk & articulate better, really (x3) fun, act alone, speak to audience, think out loud, to turn a story into a monologue, what I am capable of |
<p>| | | | | | |</p>
<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>No, I had a few questions … I wish we had had more time. We really had to rush through this unit which wasn’t good, because we needed more time.</td>
<td>The written part.</td>
<td>1. enjoy 2. interest 3. role 4. t. feedback 5. symbols 6. creative 7. planning 8. prepared 9. peers 10. p. feedback</td>
<td>I mostly enjoyed seeing everyone else’s monologue s. I would like to do this again.</td>
<td>I learned how to act by yourself and speak to the audience. How to think out loud…</td>
</tr>
<tr>
<td>C</td>
<td>Not completely, but overall I did okay. I could have had more body language – meaning, acted more.</td>
<td>I needed more time to edit it to make it better.</td>
<td>1. creative 2. planning 3. p. feedback 4. t. feedback 5. prepared 6. peers 7. role 8. interest 9. enjoying 10. symbols</td>
<td>My monologue wasn’t the best – it was a little embarrassing to video tape it.</td>
<td>A story can be turned into a monologue… um?</td>
</tr>
<tr>
<td>D</td>
<td>Yes, I did. I dedicated a lot of my lunch time and really thought everything through and how I wanted it to turn out.</td>
<td>Emotion 5. symbols 6. interest 6.5. planning 7. peers 7. role 7. p. feedback 8. t. feedback 8. creative 8. prepared 8. enjoying</td>
<td>The freedom</td>
<td>What I am capable of</td>
<td></td>
</tr>
</tbody>
</table>
E

I think I did the best I could have done on this project. We had limited time and resources, but I tried my hardest with what we had and I think I did really well.

I could try to talk louder, and I could try to make more gestures while I am talking.

1. interest
1. p. feedback
1. planning
1. enjoying
2. role
2. t. feedback
2. prepared
4. peers
4. creative
5. symbols

I liked the whole unit, except that we didn’t have enough time to do it all.

I learned how to act in front of an audience and how to talk and articulate a lot better. It was REALLY, REALLY, REALLY fun!

G

Umm…possibly!!! I could have changed my video.

I could improve my video and monologue!!

1. enjoy
2. interest
3. peers
4. role
5. planning
6. creative
7. prepared
8. p. feedback
9. t. feedback
10. symbols

I enjoyed the production of the video, but I didn’t like showing it.

I learned how to write a good monologue.

Most 1-3
Enjoying 3, interest 3, peers, peer feedback 2(K), planning 2, role 2, teacher feedback, prepared, creative

Somewhat 4 - 5
Role, planning, peers (K), creative, symbols 3(K), teacher feedback 2 (K), prepared (K), (interest K), (enjoying K)

Not very 6-7
Creative 2, prepared, planning 2 (K), peers 2, role, interest, role, peer feedback

Least 8-10
Peer feedback 2, teacher feedback 2, symbols 2, prepared 2, peers, interest, enjoying 2, creative (K), (role K)
APPENDIX I: MONOLOGUE UNIT

Monologue unit

Title of Role Drama: Welcome back to the 21st century!

Age/Grade Level: 11-13 year old students in a 7th grade

Setting: St. Gregory School- Drama 7 fine arts elective class

Length of Lessons: Mondays - 40 minutes Tuesdays & Thursdays - 75 minutes

Number of lessons in monologue unit: 10 Number of lessons in process drama: 3

Unit Theme/ Focus: Creating your own monologue

Unit Goals: Through this unit the students will be able to:

- Participate in role in a process drama
- Create a character of their own invention
- Write an original monologue according to specific standards
- Discuss effective elements of writing a monologue
- Discuss effective elements of performing a monologue
- Perform an original theatrical piece
- Critique monologue composition and performance of self and peers
Standards Addressed:

There will be numerous Arizona state standards for grades four through eight from the fine arts - theatre area addressed in my unit. A few I believe the students will deal with include:

STANDARD 1: CREATING ART

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

1AT-E2. Demonstrate mental and physical attributes (e.g., concentration, sense recall, and ability to remember lines and cues; breath and vocal control, body alignment, flexibility, and coordination) required to communicate characters different from themselves

PO 1. Support the relationships with other characters in a role within the scene
PO 2. Demonstrate fluidity of dialogue when delivering lines and responding to cues
PO 3. Use vocal techniques (e.g., enunciation, pronunciation, rate, rhythm, tempo, tone, pitch, volume) to create a character
PO 4. Demonstrate a controlled range of movement to differentiate one character from another

STANDARD 2: ART IN CONTEXT

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

2AT-E3. Explain how social concepts (e.g., cooperation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy, empathy) apply in theatre and in daily life, literature or history

PO 1. Discuss ways in which different behaviors might change or resolve the fictional problem

2AT-E4. Apply research to script writing, acting, designing and directing

PO 1. Refine research skills (e.g., increase sources, analyze sources in more depth)
PO 2. Present selected information from research to the ensemble to support the production process
PO 3. Develop a production utilizing the most applicable and appropriate researched insights

2AT-E7. Describe and compare responses to their own works and works by others

PO 1. Compare and contrast differences of opinion of the same work of art

STANDARD 3: ART AS INQUIRY

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

3AT-E1. Explain and justify the meanings constructed from their and others dramatic performances

PO 1. Explain the effect a plays’ conflicts have on the interaction of characters and the resulting themes
PO 2. Improvise or script a scene based on a discussed theme
PO 3. Justify the treatment (e.g., choice of characters, environment, action, beginning, middle, ending) of a dramatic theme

3AT-E3. Describe ways in which the principles and subject matter of the curriculum are interrelated with theatre

PO 1. Create a two-way dialogue with characters from opposing cultures, viewpoints, etc.
PO 2. Role-play an historical or current event

3AT-E5. Explain own personal criteria for evaluating their dramatic work and the work of others by identifying 1) the basic elements of a drama, and 2) the acting and process of theatrical design

PO 1. Interpret the importance of time and place in a story
PO 2. Analyze the interrelationship among character, conflict/problem and resolution
PO 3. Construct a scenario with a definite beginning, middle and ending
PO 4. Evaluate the artistic choices (e.g., dialogue, setting, lighting, costuming, acting style) made in a performance

3AT-E6. Describe and evaluate their sense of the effectiveness of classmates’ and others’ contributions (e.g., as playwrights, actors, designers, directors) to the collaborative process of improvising, scripting and performing scenes

PO 2. Evaluate the effectiveness of classmates’ roles within the theatrical process
Rationale for unit

Drama work encourages the participants to come together to work toward a common goal. Drama is defined as a method of teaching which should lead to a deeper understanding, through the use of reflection and evaluation, of people different from ourselves and the world around us. Young people need to discuss and share their views of the world around them. Once they feel they can identify and describe these views, they will be able to explore them. This monologue unit plan allows the students to focus on topics in which they are interested and learn to be expressive and creative about the topic. During this unit there will not be a traditional audience for performance. The students will be performing for themselves in order to learn and grow from the experience of working with one another.

Entry Behaviors and Learner Characteristics:

Enabling skills

During the first nine weeks of the fall 2005 semester, the drama class will have participated in activities that involved the development of classroom community work, vocal and physical aptitude, peer and self-evaluation, and performance and production skills.

The enabling skills the students have already learned for this unit include:

- Ensemble work
- Community building
- Criteria and vocabulary for peer and self evaluation
- Personal and group work ethic and responsibility
- Cognition of the creative process of theatre
- Vocal quality
- Importance of movement
- Development of character

Learner characteristics

This unit was developed for my seventh grade Drama class consisting students from a variety of socio-economic and ethnic backgrounds. At this age level, the students’ thinking processes are maturing from concrete into the abstract. They are beginning to be able to implement the information they learned in class into creative endeavors. However, because of the physical and mental demands of puberty, they need positive reinforcement from adults and the support of their peers. According to Piaget, they are in the formal operations stage which includes a self-reflective and argumentative aspect. The students feel they are the center of the universe and are on display. Therefore, they will be working in pairs, small groups, and as an entire class exploring the monologue work.

As students apply their theatre knowledge to the original monologue project, they need constant reassurance that they are on the right track. They are uncertain about their own decisions and are reserved about admitting when they need help. Students are beginning to notice members of the opposite sex and this can be as exciting as it is frightening. Body image can be very important to the girls, some of whom have begun developing into their adult bodies. Boys, on the other hand, vary greatly in their range in
height, weight, and maturity and are feeling awkward in their own bodies and especially around the girls. Students will find that they will have a voice in characterization and writing during the monologue unit. This opportunity to express themselves gives them allowance to focus on themselves, which is a naturally occurring process at this age. They will be using the performance skills they developed through earlier drama projects to create their own original monologues for performance in front of the class. Through the class climate building activities which will have been conducted early on during the semester, the students should be safe enough around each to be able to express themselves will little hesitation. I will be continually supporting their ideas and helping to keep them focused on the work.

Process Drama:

The Objects We Leave Behind

Unit Theme/ Learning Area of Focus:
Looking at the legacy we leave behind from the objects we use and hold dear.

Unit Goals: Students will be able to –
- Understand the legacy they leave behind based on personal possessions
- Re-examine how they look at objects they take for granted
- Create personalities based on personal possessions

Rationale for Unit:
I want the students to consider the objects they come in daily contact with and to look at those objects in a different light. What if those objects were more significant to them? What if those objects meant something and were placed into a time capsule to be discovered by later generations? What are we leaving behind for other people to find?

I have had my Drama 7 students write monologues in the past, but I have never tried to incorporate a process drama into the monologue unit. In this process drama, the students will respond to artifacts from a time capsule. These artifacts are found objects that the students had been collecting for weeks before the beginning of the unit without knowing why they were collecting them. The students will use their imagination, role play, communicate verbally and physically, and write a personal narrative. I want them to experience the dramatic process through the participant centered exercise of process drama where they will take possession of the drama and discover the outcome as they share in the drama.
What learners already know –

- Group work skills
- Criteria and vocabulary for peer and self evaluation
- Personal work ethic
- Group work ethic and responsibility
- Line memorization
- Vocal quality
- Importance of movement
- Development of character

Context:

*Place:* Conference room of a museum  
*Time:* The year 2225  
*Event:* Identifying and researching artifacts discovered in a time capsule from the year 2005 in preparation for an exhibit of the artifacts at the museum

Roles

*Players* – Cultural anthropologists who study the cultures and practices of ancient people.  
*Leader* – The museum curator who acquired the time capsule and recruited the anthropologists to come and study its contents.

Frame:

Students have been collecting found objects all semester long.  
I, as the museum curator, would like to present an exhibit on these artifacts from the time capsule. My exhibit opens in a couple of weeks and I want to create background stories of the objects and about the people who owned the objects.

Sign:

A glass jar full of artifacts. Theses artifacts had been found objects that the class had been collecting all semester.

Materials used:

- Glass jar (something large enough to collect all sorts of things in)
- 8” x 14” pieces of paper for the brainstorming ideas
- 5” x 8” notecards for the artifact captions
- Regular notebook paper and writing utensils
- Cultural anthropology handout of information
- Colored pencils
Day by Day Strategies
1. Context building: Brainstorming about the future
2. Activity #1: Creating art and words about the future
3. Activity #2: Meeting with teacher in role
4. Activity #3: Out of role discussion
5. Activity #4: Identify the objects
6. Activity #5: Whole group improvisation - TIR
7. Activity #6: Writing in role
8. Activity #7: Pair conversations
9. Activity #8: Partner still images
10. Activity #9: TIR
11. Activity #10: Writing in role

Evaluation and Reflection:
Students will be evaluated on their participation, behavior, and contribution during the process drama. They will perform a specific role during the process drama. The students will write in role in their journals. I will ask the students to reflect and respond to the following questions.
- How did you feel about being in role (in character) during the activity?
- What kind of characteristics did you give your character to make him/her real?
- How did this activity help you to understand the human nature better and see multiple points of view?
- Would you want to do this sort of activity again in this class, what about in other classes?

Assignments/ Extensions:
The seventh grade drama class is a semester long class where students focus more on individual growth and learning to find their voices in group projects. The students write monologues, perform a play, write radio commercials in groups, and create group scenes. Based on the process drama, the students could go on to do any of these assignments. The students will have completed a good amount of journal writing during the process drama unit.

Unit Content Outline
I introduced the following unit for the purpose of investigating how drama can be used to encourage exploration into social and cultural issues that are a part of the daily life of school and the students in it. As the students worked through the unit, I reflected on my own instruction of the different aspects of the drama curriculum and the effectiveness to which I might have encouraged a creative classroom. The following is a unit plan summary designed to recognize the skills, activities, and reflection that took place per week and day. Throughout the process, I persuaded the students to implement plans of action and reflect on their own ideas, so that they may improve and clarify their own learning processes.
Students began collecting memorabilia from the lives of adolescents from the first day of school. They were instructed to pick up things like outdated notices, pictures, notes, objects, etc. that they found on the ground or were left behind in classrooms. I told them that the objects would be used for a project. I also collected things myself such as notes, disposed writing utensils, school passes, schedules, homework, etc. The two stipulations for the pieces were that they had to be found objects, not belonging to the collector, and that they were no longer needed or of use to the original owner. The students and I had been collecting the objects for fifteen weeks prior to the beginning of the monologue unit.

I. Week 1 – Process drama
DAY 1

On the first day that I began the monologue unit the students, they were entering the classroom thinking about and questioning whether the play that they had been working on the previous week would be produced and when. “Are we going to do our play still?” was the sentiment expressed by most. The students seemed interested, but confused about the journey we were about to embark on together. I informed them that we would attempt to complete everything we wished and needed to do for both projects but that I might request them to rehearse for the holiday show outside of class, they seemed content with this plan and we proceeded.

I introduced the consent and assent information and asked them to get the forms signed as soon as possible. I read the important information out loud to the class in order to address any questions they might have and to give them the answers to similar concerns their parents might have. Their greatest focus was on the videotaping element of the research. They had difficulty understanding that I wanted to videotape the class to watch my behavior and their reactions to it, but not to judge them and their classroom behavior. One student remarked that the class “should behave really well to make Ms. Bodden look good” and another added “yeah, because we like her.” I had to explain that they did not need to be on their best behavior because I wanted to record their normal reactions to the work. The same issues were addressed with the third eye observer who they were able to get used to and ignore as the unit continued.

To begin the actual monologue unit itself, we gathered together in a circle, and they were each given eight and a half by eleven inch piece of paper. I began by asking the students to brainstorm about what the year 2225 would be like, what developments will have occurred, and to consider the status of the human race, and then to put their ideas down on the piece of paper in the form of words, ideas, pictures, phrases, etc. that represented their future world view. They worked diligently, and I allowed them to take as long as they needed to complete the work. As they were finishing up, one student wished to share hers with the class. Then most of the students requested the same. They all shared, and, then, I informed them that I wanted to post the papers on one wall of the classroom to remind them of their views and ideas throughout the process. Most students didn’t want to show their pieces publicly and said that they would have taken more time and done a better job on their work had they known beforehand that they were to be hung up.
I then explained why I had them considering the future and that we were to begin with the drama in education technique know as process drama. I had not previously used this technique with this group and guessed that they were unfamiliar with this term. I went into role as a museum curator from the year 2225 and requested their help for a show I wished to exhibit concerning artifacts uncovered in a time capsule from the year 2005. The students were a team of cultural anthropologists helping the museum to create an exhibit on the adolescent culture of the early twenty first century. I, as the head curator, had discovered a time capsule of ephemera and objects from the 21\textsuperscript{st} century that were extinct, or close to it, in our 23\textsuperscript{rd} century society. At this point I had an out of role discussion with the students about the science of cultural anthropology and gave them a handout with information to make certain that all students understood who they were role playing as and what they were doing.

An important part of a process drama is the commitment to the drama and the work undertaken by the group. I had them all commit to the process out loud before we proceeded. Once the students and I understood and committed to the process drama, I introduced the contents of the time capsule. Together we brainstormed functions and meanings for the items. Each student had to select at least two, if not three pieces from the time capsule from which to create an identity who might have owned the items in the 21\textsuperscript{st} century. The planning stage for their original characterizations included developing ideas about this character’s identity in relation to the time capsule objects. The objects had been random found objects that the students had been collecting all semester up to this point. I had not told them the purpose for the collection until this point.

By the end of class, most students seemed pretty interested in the project and looked forward to continuing the work. They were not able to write any reactions during the class period but I aimed to address that the next time we met. I did, however, provide them each with a five and a half inch by eight inch purple note card that could function as a brief caption to be displayed next to the artifacts for museum exhibit purposes.

\textbf{DAY 2}

During the second day of the unit, the students arrived to class excited about the project. I asked them to contain themselves long enough to complete a questionnaire that assessed their attitudes about my teaching practices regarding the level of creativeness, expressiveness, and use of drama within my classroom for my research. Once done, the students who were brimming with information and functions they had invented for their objects from the “past” were able to share their findings and we sat in our circle again creating a panel of experts concerning the different artifacts. They each spoke with authority and were willing to answer any questions people had for them after their presentations.

After the sharing time was complete, I gave them each a small journal to begin writing their reflections in and react to three questions I posed to them. I asked them to identify who had owned the object previously, how the object was used by this person, and why the object was important enough to the person that he or she would have placed it in a time capsule. The students were able to have some time to answer these questions and were expressing the desire to share their answers, when the bell rang.
II. Week 2 – Monologue development

DAY 3

The students were now armed with an identity and objects for their monologues. I had each student take some time to specifically plan what the person used the objects for during his or her life and continue the journal writing from the last class, even though this was a short class period and I knew time was not on my side. Some students wanted to write extensively about the characters they were creating, but others were just jotting down a few sentences. One student did not understand that she was to answer all three questions that I had posed to them the week before, because she had been so focused on the description of the character. As a result of this confusion, I proceeded to pass out a Character Profile sheet which asked for background information about the character such as occupation, family situation, and hobbies. This allowed the students to clearly identify the person who owned the objects previously and to consider possible background stories for the objects.

This was a short class period and we needed to spend a little bit of rehearsing for our upcoming performance toward the end of the week of a holiday play we created for the Winter Fine Arts Festival the previous weeks before beginning the monologue unit.

DAY 4

The students came into class with mostly complete Character Profile sheets and now had a firm grasp on what purposes the objects had served. The students went back into role as cultural anthropologists and shared their findings with a partner about the person they had created who owned the artifacts, what the objects might have been used for, and how significant the objects were in the lives of the people from the past. Then each pair had an opportunity to develop two still images for each object that showed how to use the object. They could decide if they wanted to show before and after images or show how the object was of some importance. They planned and worked on their ideas for about ten minutes. One group wished to create three images instead of two and include movement in theirs; I did allow this, even though they were not sticking to the rules of the assignment.

Before they shared their work with the group, I asked that each group state for the audience whose object was being presented, what the name of the object was, and anything else of importance before they began their presentations. Each pair shared their images for the class and there was a chance for the class to verbally react, comment, and question the images, if needed. After the performances, I asked them to take the remaining time to come up with a name for the person who owned the object and a name for the object. We then had to take some time at the end of class to rehearse for our upcoming performance for the Winter Fine Arts Festival.
DAY 5

This was the last class before the winter break. We began class by cleaning up and putting away props and pieces from the previous night’s Winter Fine Arts Festival. The students were very tired but excited about the performance from the night before and felt a sense of accomplishment about it.

In order to get back into the monologue unit, I asked the students to take a moment to sit, relax, clear their minds and begin to imagine the character who owned the artifact. I had them picture the person in their minds by asking them to consider how old the person was, how the person moved, and what did the person do for a majority of their time. We began a movement series where each student was to physically portray his or her character by moving quickly, slowly, with a purpose, and leisurely. The students stood up from their desks, found space in the classroom, and took on a neutral pose, which involved keeping one’s feet shoulder width apart, not locking the knees, relaxing the arms by one’s sides, and standing balanced on both feet without a shifting of weight.

Through this movement exercise, they were to keep in minds the character’s age, temperament, mood, and energy level. I requested that the students assume the stance of the person they had created. Once they were feeling as the characters they were instructed to slowly and silently move about the room as the characters. First they were to move like they had nothing in particular to do, then as though they had something important to take care of. As the students moved around the space I asked them to change their focus and begin to silently and physically react to one another. I allowed the students to react to the other characters according to the relationships they might have had with each other. I coached them with questions about how well they might have known each other, if they were friends, foes, if they liked each other, or if they would avoid each other. I reminded them not to bump into each other, but to communicate with facial reactions, gestures, hand shaking, hugging, etc. I allowed the interactions to continue for a while without speaking and then allowed them to have conversations and develop relationships with one another. Next I allowed them to communicate verbally and talk to one another. Most of the characters seemed to know each other and had pre-established relationships. Once they had exchanges with every member of the group, they sat back down in their desks and released the characters. This exercise helped them flesh out the identities they had created into human beings who acted and reacted with one another.

It was the end of the week, and the students now knew the type of person who owned the objects, possible stories associated with the person and objects, background knowledge on the objects, and how the people who owned these objects may have interacted with each other. The next step was to begin writing our original monologues. I went back into role as the curator announcing that the exhibit was only two weeks away and that we are asking that each anthropologist to write a first person narrative about who owned the objects and what they used them for during his or her life. The class began to brainstorm the requirements needed for creating an interesting monologue. We discussed the importance of story structure including a beginning, middle, and an ending. In the remainder of class time, the students jotted down ideas they had for their monologues. I requested that each student compose the opening line of the monologue and that it was
attention grabbing. I checked each student’s initial sentence before they left for winter break.

III. Week 3 – Monologue critique, revision, and character work
DAY 6
We opened class with a discussion about the role of the audience when writing the monologues. I had written on the board prior to class, three questions that we were to discuss – who is your audience, how do you interact with them, and what is the purpose of your piece? According to the frame of the process drama the students had engaged in during the beginning of the unit, the audience was going to be the general public composed of people of all ages, backgrounds, and experiences. The monologue was to be written for a general audience. I explained that it was important to know who your audience is before writing so you can appeal to them. Also, they were to think about their choice of language in the piece and how they addressed the audience. The language choices should be based on the individual character and how he or she would speak and should be easily understood by a broad audience, not a specific population.

I questioned the students about how to interact with an audience during the performance and they believed the important aspects they should use were eye contact, direct contact, and talking to the audience in order to keep them engaged in the piece. Some of the students were considering using a multi-media approach to their performance of the monologue, and I warned them that audience engagement would be more difficult because they would not be part of a live performance.

I also mentioned the importance of writing with a purpose and giving a reason for telling the audience this story. With this monologue, the students were attempting to entertain, educate, and/or persuade the audience towards a specific theme. I then gave the students guidelines on how to write an interesting monologue (the rough draft rubric). We looked again at the elements of plot structure, dialogue, and character and briefly discussed the difference between drama and theatre and the importance of an audience to theatre. They were given a large portion of class time to write a monologue from their person’s point of view.

DAY 7
First, I gave the students a moment to get organized and handed out a Group Monologue Critique sheet for them to become familiar with for later on in class. The students were to have rough drafts in their hands as they came into class. I collected the rough drafts because the students were attempting to complete the critiques without knowing how I would like them to proceed and I wanted to quickly grade the monologues for content and correlation to rubric standards.

I changed the pace by having the students complete an exercise that encouraged them to consider the beginning, middle, and end of their piece and emphasized those elements. With a partner, or alone, each student planned a 30 second performance of their monologue without using verbal language. The partners could choose to both be in the performance if it would aid in explaining the entire monologue in the time requirement. They were very skeptical about the effectiveness of condensed monologue, but I showed
them my own version and then they were somewhat more comfortable working on this project. The partners had time to practice while I graded the monologues and then they showed each other what they had come up with. This proved to be a challenging exercise for most of the students.

Once I was able to grade the rough drafts, I passed them back and the students had a chance to evaluate each other’s work and respond to creative criticism. We went through the Group Monologue Critique form together as a group so that I could explain how it was to be filled out. The students got into groups of three, read the monologues out loud to their group, and critiqued each other’s pieces according to the rubric. After each student presented the monologue, the other group members would immediately give feedback which the student being critiqued could write down and consider for the final draft. The class was focused on revising and rehearsing their pieces and reflecting on the experience they had undergone with this process.

Students came into class with their rough drafts more or less ready to be turned in. I gave them a few minutes to finish up with their monologues, some needed to staple theirs, or put their names on them, or rip them out of a notebook. They were supposed to be typed, but a couple of students turned in handwritten ones. Student F had left the rough draft that she had finished in the last class at home. She thought she would get it typed up to bring in on the due date. Student A: Can we share our monologues in class today?
Me: Later, yes, if we have time.

I passed out the Group Monologue Critiques and got the students into three groups of three. However, they started working on their critiques right away before I had a chance to explain how they were to do the critique. I had to stop the students from trying to complete the critiques and I realized I should not have passed out the forms if I didn’t want them to start working on them.

I collected the rough drafts and came up with an alternative assignment so that I could quickly grade the rough drafts according to my rough draft rubric, keep the students engaged, and then be able to give back the graded drafts for the students to critique within their groups.

Me: Think of your monologue. I want you to perform them without using verbalization. Practice with your group. They can be in the scenes with you if you need them. See if you can condense and perform your entire monologue into thirty seconds or less.

IV. Week 4 - Performance and evaluation
DAY 8

The last week of the monologue unit was devoted to theatre work in the form of performance. Final drafts were due on this day, so that the students could plan and rehearse their monologue performances for a final showing at the end of the week. I was not requiring the students to memorize their monologues because the focus of the work was the drama activities involved in the creation and commitment to the process, however, they did need to exhibit other vocal and physical techniques they had been working on all semester in their final performance.
I had them plan if and how they would incorporate video into their final performance. They needed to have a plan of action because the next class period would be devoted to audio taped interviews and rehearsal or video taping of the monologues. Their options included a completely taped monologue, a live performance, or a combination of both. I really emphasized the importance of having a plan and sticking to it because I was very concerned with running out of time because we would only have one class period in which to record. As we considered how to best use our time, three students stated that they could provide their own video cameras and record during class and outside of class during lunch, so that they freed up the school’s video equipment for other students.

Toward the end of the class, I allowed the students to choose costumes and other props that they would need for their performances. They organized what they believed the needed for their final performances. As they departed from class, I collected all of the final drafts of the monologues that were ready to be collected.

DAY 9

This was the day chosen for the interviews to be conducted with the students in my class to see if their perceptions of drama had changed as a result of the project. I would assess the students’ responses to the drama work, the monologue unit specifically, and my overall teaching practices. With my reflections, observations, and notes, and with the use of a “third eye,” I would be able to evaluate the results of the students’ reactions to the class exercises, my observations and interactions with the students during class time, and the effectiveness of my curriculum.

Class began with me emphasizing that we had much to accomplish and little time to do it. I explained that the third eye observer would be interviewing them on an audio recording about my teaching practices. If not being interviewed, the students would be video taping, helping video tape, or rehearsing their performances. I had made an order for the interviews which did get amended as we continued the work, but we were able to get all of the interviews done, except for one because the student was absent, and the necessary pieces of the monologues were video taped during the class period.

The students were able to stay on track and get a surprising amount accomplished. It really helped that two students brought their own video cameras. I was able to video tape or watch the rehearsal of most of the monologues. I could hardly believe that the students got so much done in the one class period. We were on track to watch all of the final performances of the monologues for Friday’s class.

DAY 10

This was the last day of the monologue unit, my data collection, and the semester for this particular drama class. I knew there was a lack of time and a lot to do. First, the students had a moment to make certain that they were ready to present their final performances of their monologues. I passed out a Self-Evaluation Critique and an end of the study survey about my teaching practices and the monologue unit. I asked the students to wait to complete the papers until after they had performed.
We had agreed to watch some of the performances from the dance class which met at the same time as our class for a small amount of our last class. Before we met the rest of the seventh grade in the theatre, we were able to see four final monologue performances that included video footage or were completely recorded on video and shown to the class. After the show in the theatre, we gathered in the choir room and two more students presented their final pieces. The student who had been absent the previous class period was still gone, one student chose not perform, and one of the students had recorded the performance onto a DVD, but we ran out of time to show the entire class.

The students turned in their self critiques and surveys and I asked them to hand back all of the work they had completed during the unit. It was a rushed day and I wished I had been given one more day to spend with the class.
# Drama 7 - Monologue Project

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<td>5. Group Monologue Critique of your monologue</td>
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**Total points** 200

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Cultural Anthropology

1. It is a noun.
2. Definition of cultural anthropology – the scientific study of the development of human cultures based on history, scientific description, language, social, and psychological data and methods of analysis.
3. Definition of culture – the system of shared beliefs, values, customs, behaviors, and artifacts that the members of society use to cope with their world and with one another, and that are passed from generation to generation through learning.
4. Definition of anthropology – the science that deals with the origins, physical and cultural development, biological characteristics, and social customs and beliefs of humankind.
5. Aspects of culture – every organization (society) has a distinctive culture, each has unique thoughts, rules of moral conduct, and patterns of social interactions. Cultures are often expressed via the medium of symbols (narratives, dreams, myth, ritual, and icons).
Character Profile

NAME: ________________________________

AGE: _______ OCCUPATION: ______________________

FAMILY: ______________________________________

_____________________________________________

FAVORITE ACTIVITY/ HOBBY: ______________________

_____________________________________________

GREATEST WISH: ________________________________

_____________________________________________

GREATEST FEAR: ________________________________

_____________________________________________

HABITAT ENVIRONMENT (Where character lives and works): ___

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MOST IMPORTANT OTHER BEING IN LIFE: ____________

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# Rough Draft Requirements

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Mrs. Bodden’s Monologue Unit Critique

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Total points + / 50 Grade

Comments:
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