Educating international school students for Global Citizenship through Theatre Arts literacy

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Abstract

The purpose of this study is to improve the quality of educating international school students in the 15+ age range for Global Citizenship through a Theatre Arts literacy programme. This research is a combined quantitative enquiry (survey questionnaire) and qualitative enquiry (participant observation, case studies, in-depth interviews) and extensive literature review. In part, it is an empirical study into the perceived tendencies of staff and students in three international schools - the International School of Geneva, Vienna International School and the United Nations International School in New York - of both the 'profile' and 'needs' of international school students. In part, it is an ethnographic view of international school students in the International School of Geneva which evaluates the effectiveness of Theatre Arts literacy education as it prepares them for 'Global Citizenship'. All three schools have an International Baccalaureate (IB) focus and are associated with the United Nations (UN). The analysis is based on the concepts of drama education, culture and international education as conceived by David Hornbrook, Clifford Geertz, Alec Peterson, David Willis and others.

The study arose from a growing interest in Theatre Arts literacy in international schools. International school students are found to be: culturally pluralistic, multilingual, transient, seeking higher education and white collar employment while cherishing an ethnic and 'Global' identity. Their uniqueness bespeaks unique educational needs.

The results of this research are aimed primarily at teachers as researchers and form important guidelines for curriculum development in international schools and in other culturally pluralistic education systems. They indicate that through careful curriculum planning for 'global citizenship' in theatre arts education, both the unique personal and academic needs of the 'global citizen' can be met.
Dedicated
  to
  Ditto
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### Abbreviations

<table>
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<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>FISG</td>
<td>Foundation of the International School of Geneva</td>
</tr>
<tr>
<td>GC</td>
<td>Global Citizenship</td>
</tr>
<tr>
<td>IB</td>
<td>International Baccalaureate</td>
</tr>
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<td>ISS</td>
<td>International School Students</td>
</tr>
<tr>
<td>ISTA</td>
<td>International Schools Theatre Association</td>
</tr>
<tr>
<td>Mb</td>
<td>Megabyte</td>
</tr>
<tr>
<td>pre-IB</td>
<td>3-5 years preceding the International Baccalaureate program</td>
</tr>
<tr>
<td>RAM</td>
<td>Random Access Memory</td>
</tr>
<tr>
<td>TA</td>
<td>Theatre Arts</td>
</tr>
<tr>
<td>UN</td>
<td>United Nations</td>
</tr>
<tr>
<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organization</td>
</tr>
<tr>
<td>UNICEF</td>
<td>United Nations Children's Emergency Fund</td>
</tr>
<tr>
<td>UNIS</td>
<td>United Nations International School</td>
</tr>
<tr>
<td>VIS</td>
<td>Vienna International School</td>
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Chapter 1

Statement of the Problem
Chapter 1 - Statement of the Problem

Cultures are most fully expressed in and made conscious of themselves in their ritual and theatrical performances. [...] A performance is a dialectic of "flow", that is, spontaneous movement in which action and awareness are one, and "reflexivity", in which the central meanings, values and goals of a culture are seen "in action", as they shape and explain behaviours. A performance is declarative of our shared humanity, yet it utters the uniqueness of particular cultures. We will know one another better by entering one another's performances and learning their grammars and vocabularies. (Schechner, R. and Appel, W., 1991 :1)

1.1 - Research Questions and Hypotheses

International education is becoming more prevalent in our 'shrinking world', (Willis, 1992d), and the needs of these 'global citizens' must be met. This new breed of 'global citizen' will mediate between cultures, languages, traditions, art forms, political, social and religious beliefs either within their own inherited culture and nationality or "across frontiers". (Peterson, 1987)

The central question for this research is, "Is there a perceived tendency among staff and students that Theatre Arts literacy for the 15+ age range of international school students in 'true' IB focused international schools helps to prepare them for 'global citizenship'?" The question arises out of many years of grappling with international education philosophies and practices. There is much literature concerning the values, aims, objectives and philosophies of international education but very little of it appears to be practicable beyond any ideological sense. The question focuses on the need for some form of 'building blocks' that, once operationalised and seen in practical terms, inform the ideological issues and concepts that underpin international education.

This research study looks at the various tendencies in international schools' education through the IB focused 'true' (Leach, R. J., 1969) international schools using the International School of Geneva as a case study and referring to related UN associated schools - Vienna International School and the United Nations International School - for validity. There is a need to establish an identity for these students, their schools and programmes in a manner that assists in looking at vital educational components within their developing programmes of study. The purposes of international education go beyond the established practice and philosophies of national systems. (Belle-Isle, R., 1986; Fox, E., 1985)
This research study reviews the various leading definitions of drama education (and theatre arts literacy) as a possible mediating variable between the independent variable of international school students, international school systems and the International Baccalaureate (IB) syllabus and the dependent variable of the ideological term 'global citizenship'. The following hypotheses arose from that review:

1) - International school students actively seek higher education, white collar employment, a sense of ethnic identity, are pluricultural, functionally multilingual, socioeconomically advantaged, transient, and tolerant in accepting 'differences' in language, culture and nationality.

2) - 'True' international schools aim to prepare their students for global citizenship.

3) - Theatre arts literacy is an important learning area for 'true' international school students as it is founded on the principles and ideals of global citizenship.

4) - Theatre arts literacy involves an aesthetic appreciation of, responding to and making of dramatic forms in order to achieve a greater awareness of the art form, establish ways and means of viewing values, meaning and to develop personal identity.

Both the terms Theatre Arts literacy and Global Citizenship needed to be defined by their component parts in order to be understood. In the mediation that exists between them, a framework emerges for developing an appropriate drama curriculum for 'true' IB focused international schools. Thus,

**Theatre Arts Literacy comprises:**
- a synthesis of experience
- global and national issues
- aesthetic/creative, critical thinking skills while making clear choices about the nature of reality, values and meaning

**Global Citizenship* ideals:**
- principles of interdependence
- awareness of conflict and conflict resolution strategies
- the ability to have clear images and perceptions of 'self' and 'others'
- social issues - awareness of the need for social justice
- personal/identity and cultural issues - the ability to create viable 'futures scenarios'
- interrelated intellectual/academic/learning modes - the ability to find ways and means of global co-operation *as espoused by UNICEF*(UNICEF, 1991a :22)

The International Baccalaureate (IB) was established in Geneva in cooperation with the International Schools Association to cater to international school students in their last two years of secondary school education. In the first chapter of the General Guide (IBO, 1985 (amended 1987)) the general objectives of the IB demonstrate the fundamental concepts of preparing for 'global citizenship':

1) - "stereotype images and alternative perceptions; future scenarios" are reflected in:

Based on the pattern of no single country, [the IB] represents the desire of the founders to provide students of different linguistic, cultural and educational backgrounds with the intellectual, social and critical perspectives necessary for the adult world that lies ahead of them. (IBO, 1985 (amended 1987) :1)

2) - "social justice; conflict/conflict resolutions" are reflected in:

The young adults of to-day are faced with the bewildering variety of choices; it is essential therefore that their academic training provide them with the values and opportunities that will enable them to choose wisely. (IBO, 1985 (amended 1987) :1)

3) - "global co-operation; interdependence" are reflected in:

The consequent challenge to educators arises in the attempt to offer programmes that are broad enough to enhance the awareness of a common humanity, and also specific enough to ensure the acquisition of those skills (both disciplinary and interdisciplinary) that are the essential prerequisites for higher education or employment in a competitive world. (IBO, 1985 (amended 1987) :1)

4) - "conflict/conflict resolution; stereotype images and alternative perceptions; social justice" are reflected in:

The intent is that students should indeed learn how to learn, how to analyse, how to reach considered conclusions about man, his languages and literature, his ways in society, and the scientific forces of his environment. (IBO, 1985 (amended 1987) :2)

5) - "stereotype images and alternative perceptions" is reflected in:

The various programmes of the curriculum have been created by colleagues from different national systems with the aim of encouraging in all students an appreciation of cultures and attitudes other than their own. (IBO, 1985 (amended 1987) :2)
6) - “social justice; global co-operation” are reflected in:

In an age of global tension and mistrust, it is the goal of the International Baccalaureate to encourage students to be informed, to be tolerant and to be willing to communicate readily with others. (IBO, 1985 (amended 1987) :2)

In looking at the needs of ‘true’ international school students in Geneva, one must view the ideological ‘base’ through the published Statement of Philosophy and Objectives. Below is that statement in its entirety:

Statement of the Philosophy and Objectives
of the Foundation of the International School of Geneva

Agreed by the Plenary Philosophy and Objectives Committee : 14 March 1990
Endorsed by the Committee following staff discussion: 6 March 1991

The Foundation of the International School of Geneva serves the international community and those committed to the concept of international education, be they members of the international or local community. The activity of the School in all fields, and especially in the field of pedagogy, is based on the principles of equality and solidarity among all peoples, and of the equal value of all human beings without distinction of nationality, race, sex, language or religion. The School actively promotes awareness of human solidarity and the need for international co-operation, with genuine respect for cultural values and differences. It cultivates tolerance and understanding, and respect for human rights.

Based on the above principles, the general objectives of the School are:

1. To promote tolerance, understanding and respect for human rights, including all religious creeds.
2. To oppose national, racial or social prejudice both on principle and in practice.
3. To provide an academic, aesthetic and social education founded in French and English, relevant to the needs of the School community.
4. To cultivate a good working relationship between home and School and between School and local community.
5. To use curricula based on inter-cultural values which allow students to develop receptivity to other perspectives than their own, and to realise that they have differing world views.
6. To have a Staff reflecting a wide range of cultural and national values, actively engaged in the qualities and outlook which are the subjects of the above five points.
7. To provide a welcoming environment in which all those who study, work in and support the School may inter-act.

Also based on the above principles, the general objectives of the School are:

a. The provision of schooling alternatives to national systems.
b. The emphasis of educational excellence, innovation and relevance to the international as well as to the local environment.
c. The preparation of students, as needed, for reintegration into their own cultures, or for integration into other cultures.
d. The preparation of students who leave the Foundation for the continuation of their education and development. (FISG, 1991 :5)

We can already see from the above statements that the 'ideological' framework of 'global citizenship' is being addressed. Synonymous relationships can be seen in such phrases as:

1) - "interdependence" and "equality and solidarity"

2) - "conflict/conflict resolution" and "cultivating tolerance and understanding"

3) - "stereotype images and alternative perceptions of self and others" and "respect for cultural values and differences"

4) - "social justice" and the "equal value of all human beings/respect for human rights"

5) - "futures scenarios" and "preparation for reintegration into their own or other cultures"

6) - "global co-operation" and "international co-operation"

The concepts above are ideological and need to be qualified in practical terms to be useful in any curriculum. As a "Statement of Conclusions" written by International School of Geneva's Plenary Philosophy and Objectives Committee, they also state that,

It should also be pointed out that whereas the statement of philosophy and objectives reflects the aims of the constituent units [within the Foundation of the International school of Geneva], and is consistent with policies and practices embodied in documents endorsed by successive governing boards, and by the supervisory Cantonal and Federal authorities, work ... has shown that there are divergences of evaluation when it comes to the interpretation of how these ideals are put into practice on a day to day basis. (FISG, 1991)

Part of the work of this study was to look at ways and means and making the ideological, 'realisable'.

In responding to these ideological objectives, a Pilot Programme for a new IB Theatre Arts Syllabus was established. After five years of maturation, change, innovation and experimentation, the Senior Examiner for this programme, Dr. Jonathan Levy, proffered these statements as a means of realising the ideal:
Of all the arts, the theatre is the one that looks most like life. Characters on stage court and marry, pick quarrels and fight, fall sick and die. In short, they seem to live, albeit in a compressed way. “Theatre”, Alfred Hitchcock said, “is life without the boring parts.”

The truth of the matter is, of course, that theatre is not life any more than landscape painting is nature. Theatre is an art. Indeed, it is a composite art, which incorporates several arts and several crafts: the actor’s art, the playwright’s art, the director’s art and the designer’s art; the carpenter’s craft, the scenepainter’s craft, the costumier’s craft and the electrician’s craft. Off-stage, it incorporates an additional spectrum of skills, from the accountant’s to the publicity agent’s. And it is the degree of skill and cohesion with which these arts, crafts and skills are combined which determines how effective, often how life-like, a theatrical event will be.

For the truth of the theatre lies in its artifice. To approach an understanding of that truth, students must become acquainted with the forms and varieties that artifice has taken throughout history in a diversity of cultures. They must also come to understand the composite nature of the theatre: that, although it incorporates literature, it is not simply literature on its feet and that, though it requires several kinds of physicality, it is not mere athleticism. They must also learn and learn to respect the variety of talents and skills the theatre requires, and must understand and respect the extent to which the theatre must be a synthesis of these skills and talents. To-day, in an age of film they should understand that theatre is a different art from film, and must understand how it is different. And it is essential that, to understand all this properly, they must understand it with their voices, bodies and emotions as well as with their minds.

At the same time, they must come to understand that the theatre is also very simple. In its essence, all it requires is an actor, two planks and a passion and, at a pinch, it does not need the two planks. Ultimately, students must come to understand that the end and purpose of all theatre, ancient and modern, Occidental and Oriental, simple and complex, is this: by re-presentation to clarify and illuminate human life: that is their lives.

The aim of the programme in Theatre Arts is to help students understand the nature of the theatre; to understand it by making it as well as by studying it; to understand it not only with their minds but with their senses, their bodies and their emotions; to understand the forms it takes in cultures other than their own; and through this understanding better to understand themselves, their society and their world. (IBEX, 1993 :2)

Here too we can see that the ‘ideological’ framework of ‘global citizenship’ is being addressed. Synonymous relationships can be seen in such phrases as:

1) - “interdependence” and “composite art ... cohesion”

2) - “conflict; stereotype images and alternative perceptions; social justice” and “looks like life; through this understanding better to understand themselves, their society and their world”

3) - “futures scenarios” and “re-presentation to clarify and illuminate human life”

4) - “global co-operation” and “learn to respect variety”

The problem still remains as to what criteria, or elements of a curriculum, must be developed, or examined, in order to assist in establishing a viable theatre arts literacy syllabus for international school
students. To begin this task I set out various terms that need to be incorporated in the thinking that would inform such a project.

1.2 - Global Citizenship

This multicultural reality should thus be seen as a pattern of influences rather than as an unrelated series of facts, objects and customs. (CERI, 1989:63)

The criticism of ethnocentrism, the struggle against remnants of cultural imperialism in education programmes, the suspension of all value judgement in the name of the equivalence of cultures, and cultural relativism, have all had a far-reaching influence on the climate of education and teaching. (CERI, 1989:67)

It is necessary to look at the problem of establishing Global concerns as a preamble to the concept of Global Citizenship. There is a philosophical and epistemological conflict between the notion of Modernism and Post Modernism. Because of these two apparently polarised notions, a clear and well defined list of Global concerns is impossible. The IB established ideological principles for developing their programme. These ideals fall into this 'chasm' of philosophical conflict. Later in this study I will be looking at the various tenets of Modernist versus Post Modernist thinking in order to address the apparent dichotomy that exists between these two fields of thought.

For the purposes of this conceptual look at Global Citizenship, it is necessary to point out that contrasting world views exist not only in North-South cultures but also in East-West developed (and developing) nation states. The 'ideal' Global Citizen must be made aware of these radically different and often conflicting world views. It is necessary to instil in each student a clear system for recognising 'differences' and equipping them with skills, values and meaning-laden attitudes that will 'arm' them for confronting the plethora of divergent systems of thought, ideation, and ontological questions. Attempting to address the problem in any other context would condemn them to a limited monoculturally laden viewpoint.

In short, the ideals listed below should embrace the outward view and reflective inner nature of a Global Citizen that must face such divergent concepts and attitudes as:
Hierarchical thinking versus Lateral thinking
Romanticism versus Dadaism
Conjunctive closed forms versus Disjunctive open forms
Purpose versus Play
Design versus Chance
Art Object/Finished versus Process
Distance versus Participation
Centring versus Dispersal
Genre versus Text
Semantics versus Rhetoric
Paradigm versus Syntagm
Metaphor versus Metonymy
Selection versus Combination
Root/Depth versus Rhizome/Surface
Signified versus Signifier
Master Codes versus Idiolect
Symptom versus Desire
Type versus Mutant
Genital versus Polymorphous
Paranoia versus Schizophrenia
Origin/Cause versus Difference/Trace
Metaphysics versus Irony
Determinacy versus Indeterminacy
Transcendence versus Immanence

The concept of Global Citizenship, (based on the “global concepts for Education for Development” conceptual framework developed by UNICEF), (UNICEF, 1991a :22) embraces six distinct ideals:

1) - interdependence

2) - conflict/ conflict resolution

3) - social justice

4) - futures scenarios

5) - stereotype images and alternative perceptions

6) - global co-operation
Interdependence

The term refers to an innate understanding of the systemic nature of the world in which all elements are interwoven and coming to appreciate the delicate balance and complexity of inter-relationships. (UNICEF, 1991a)

The knowledge (understanding), skills and attitudes that must be acquired, practised and developed focus on issues of:

1) - understanding the global implications of local decisions and actions
2) - knowledge of the local and global systems which affect the learner's daily life
3) - being able to evaluate the effectiveness of co-operation versus competition, as a strategy in a range of situations
4) - positive valuing of the ways in which individuals can support and benefit the whole and vice versa (UN, 1992)

Conflict and Conflict resolution

The term refers to an understanding of the nature of conflict, its causes and its various manifestations and seeking ways of consensus that avoid conflict; examining peace at various levels; e.g. negative peace (absence of war), positive peace (absence of structural violence) and inner peace (peace within the individual) and look at ways of achieving peace at all these levels. (UNICEF, 1991a)

The knowledge (understanding), skills and attitudes that must be acquired, practised and developed focus on issues of:

1) - knowledge and appreciation of other values, needs and resources
2) - developing skills of resolving conflicts peacefully e.g. generating alternatives, ranking, compromising, decision-making, communicating effectively and an ability to see how these skills can be applied in one's own personal life and on a global scale.
3) - awareness that conflict can provide opportunities for creative growth and positive change. (UN, 1992)
Social Justice

The term means looking at behaviour, structures and systems which enhance and/or prevent individuals and groups from achieving their potential or fully participating in their societies. It also means examining how ideals such as freedom, equality, tolerance and peace can be applied, not only at local, national and global levels but also how they can be reflected in one's own life and the classroom situation. (UNICEF, 1991a)

The knowledge (understanding), skills and attitudes that must be acquired, practised and developed focus on issues of:

1) - knowledge of widely accepted principles of human rights and justice
2) - understanding that personal, institutional and societal behaviours/attitudes/structures can have the effect of either promoting or denying social justice
3) - understanding that along with rights come responsibilities
4) - ability to take responsibility for one's own actions
5) - empathy with those who have been denied justice
6) - commitment to not only defending one's rights, but accepting and fulfilling one's responsibilities as well (UN, 1992)

Futures Scenarios

This term refers to learning that everyone can have a say in the forces which form their future. To participate actively in the process of change implies a number of stages: knowing about reality, gaining a deeper understanding of the main forces which cause and effect change, and, finally, being able to envisage different ways the future may develop (probable, possible and desirable) (UNICEF, 1991a)

The knowledge (understanding), skills and attitudes that must be acquired, practised and developed focus on issues of:

1) - knowledge of major development issues and trends, past and present and the main factors which cause change
2) - ability to think "hypothetically"

3) - ability to analyse and evaluate alternatives and their outcomes

4) - belief in one's own ability to create positive change with an outlook of hopefulness, of not seeing oneself as, or allowing oneself to become the victim of larger global issues and problems (UN, 1992)

**Stereotype Images and Alternative Perceptions**

This term means looking at oneself, others, social behaviour and relationships, and realising that one's own world view is not universally shared. Becoming sensitive to other perceptions and learning to recognise and thus avoid stereotypes and egocentric attitudes. (UNICEF, 1991a)

The knowledge (understanding), skills and attitudes that must be acquired, practised and developed focus on issues of:

1) - knowledge of one's own culture, heritage and world view

2) - knowledge of the cultures of others

3) - understanding that world views are not internationally shared, and that different perspectives have their own logic and validity

4) - being able to detect biases, stereotypes, and egocentric attitudes, one's own and others

5) - positive valuing of cultural diversity and alternative points of view

6) - appreciation of the commonality between peoples (UN, 1992)

**Global Co-operation**

This term means working together to achieve common goals and learning that competition and self-promotion intrinsically mean that for one person to achieve, others must lose out. Coming to know that, in a co-operative situation, an individual's goals are only achieved when everybody else's goals in the co-operative group are also achieved. (UNICEF, 1991a)

The knowledge (understanding), skills and attitudes that must be acquired, practised and developed focus on issues of:
1) - understanding the world as a system in which all elements - people, events, trends, places - are interconnected

2) - developing skills of co-operating (the concrete experience of interdependence)

3) - being able to work effectively in a small (or larger) group to achieve a common goal

4) - respect for the needs and contributions of all members of a system, whether it is in the classroom, the local or global community, or the ecosystem (UN, 1992)

1.3 - Theatre Arts Literacy

Hence, there is a need to consider the socialization of human intelligences through symbol systems, for the essential link between biology and anthropology ... is the use of symbols. (Gardner, H., 1985 : 299)

We have looked at the various terms that comprise global citizenship. Now we need to clarify the component parts of a Theatre Arts literacy programme. At the end of this chapter I will provide a visual model for the ideal relationships that exist between the various concepts.

Synthesis of Experience

Theatre arts literacy offers an holistic view of the nature of learning. It is a means for synthesising experience and demonstrates the interconnectedness and interdependence of arts and crafts in the art form. Gardner (1985), Lowry (1988), Wolf (1988), and Hornbrook (1990) focus on the connection between things, their structural and ideological relationships and the importance of how things interact in a coherent account of the nature of the physical and social worlds. These elements must be present in a formal programme of study and reflection.

Courtney speaks to this interdependence as,

... an active bridge between our inner world and the environment. Thus the developments studied are both personal and cultural, and each is in interaction with the other. These studies overlap with other fields: with psychology and philosophy on a personal level, and with sociology and anthropology on a cultural level. (Courtney, R., 1982 :5)

The purpose of any form of 'relative' understanding is to show the,
...wide varieties of meaning and value ... brought together and reconciled, presented for understanding and appreciation, in one harmonious manifestation ... in a dialectical character, in which there is no gulf between participation and appreciation, process and product, form and content ... and in which the interaction between art work and environment serves to uplift the tone of all - as many industrialists ... have long realised. (Aspin, D., 1989: 263)

This new understanding establishes a continuous symbolic community that connects the past to the present (in an historical view) in order to create a simultaneous order. (Abbs, 1989a, 1991b) This “order” can be appreciated in a collective celebration and a shared value system in order to integrate a sense of aesthetic appreciation and an appreciation of the range of meanings in life into one organic whole. (Robinson, 1982, 1984) In this “whole” the listener becomes everything and everyone as the “whole” person listens as mind and body are synchronised. (Simms, 1992)

When this new integration (interdependence) occurs there is a new union between opposites and a development of personality. (Storr, 1989) The process for developing such a sense of “wholeness” might be realised in the “ensemble” technique popularised by Pat Zich as it is,

... a concept in which the composition of the group - and each individual in that group - is the focus and not the product. The concept is based upon words like “trust” and “respect” and “yes”. A strong ensemble is created by establishing an atmosphere in which each individual is valued and appreciated for his/her own merits. He or she is encouraged to share creatively with others; and he or she is both supported by and supports others in the ensemble. (Zich, P., 1988: 22)

Global/National Issues

It is a meaning making endeavour that interprets life and helps us to understand our world. Like other art forms, it uses symbols as a means of shaping and crafting and expressing feelings and ideas, and participants are involved both as spectator and participant, in exploration and performance. (Neelands, J., 1990: 1)

In trying to define conflicts and resolve them at global or national levels, a certain kind of understanding about society, culture, self and their relativity must permeate. This kind of understanding can be accessed ‘directly’ through ‘contextually acquired experience’. In this ‘acquisition’ comes an ‘internalised’ view of the world and, therefore, a stronger potential for change and or acceptance.

Neelands addresses this ‘internalisation’ in his definition of theatre as, “... direct experience shared when people imagine and behave as if they were other than themselves in some other place and at another time.” (Neelands,
J., 1990 :1) In this “direct” experience, the learner transcends the purely cognitive domain and ‘becomes’ a part of the ‘action’. This “engagement” allows theatre to be a powerful vehicle for challenging and changing attitudes towards the world - resolving and/or recognising conflict.

Robinson tends to focus on both sociological and anthropological purposes for theatre. He sees theatre as a means for understanding cultural change, showing the complexities and diversities in societies, demonstrating the multiracial and multicultural elements (and the potential problems associated with that view) of our changing world as it allows the participant to “... enter into a community of discourse [by] understanding conventions and standards of judgement.” (Robinson, K., ed., 1982 :19)

Aspin took both an epistemological and ontological view of the nature and purpose of theatre. It assists in helping the participant find new kinds of meaning and levels of communication as it illuminates and transforms his vision of the truth. (Aspin, D., 1989) In this “vision” comes the potential for recognising alternatives and ways and means for resolving points of tension or misunderstanding. Beckwith echoes this view in arguing for the theatre's use as, “... building a sense of community.” (Beckwith, B., et al., 1991 :253) while Eisner sees this ‘community’ resulting from an, “ ... interaction between art and culture over time.” (Eisner, E., 1988 :9)

All of the arguments and definitions offered above point to the potential, or at least the tendency, of theatre to inform and ‘enlighten’ at a ‘profound’ level of acquisition and understanding for the participant. This form of “enlightened cherishing” (Broudy, H. S., 1971 :309-310) allows for greater tolerance in exploring alternative solutions to conflict through a contextually acquired knowledge of the various types of conflict and the structures that they are built on.

Aesthetics/Creativity

Aesthetic intelligence is perceptual intelligence. ... creativity may involve a continuous movement between primary associative ideation and secondary conceptual elaboration inside a particular tradition and symbolic form. ... creativity seems to be an inherent part of our common biological nature and ... its full development requires a repertoire of received expressive forms, a living inheritance of examples and procedures transmitted by the culture. (Abbs, P., 1989a :172)

Aesthetic intelligence is at core of being human. (Reimer, B., 1989 :6)

What theatre arts literacy can provide for in aesthetic and creativity education is explicit in the model developed by Abbs (Abbs, P., 1989a). Based
on the concepts of making, presenting, evaluating and responding, a
dynamic must be developed among teacher, art form, and student, blending
innovation, tradition, individuality and community into a complementary
whole. In this whole exists a, "... plural epistemology [which] defends the
value of narrative, image, myth and phantasy (of what one might call the
power of imaginal and perceptual thinking)." (Abbs, P., 1989a :xiii) Abbs
defines 'aesthetic' as,

... a kind of bodily knowledge, an apprehension of patterns through the power of sensibility.
...The etymology of the word gives us a vital clue. AESTHETIC derives from the Greek word
'aisthetika' meaning 'things perceptible through the senses', with the verb stem 'aisthe'
meaning 'to feel, to apprehend through the senses'. Here in this small cluster of words:
perception, sensing, apprehending, feeling, we begin to discern the nature of the aesthetic
mode. (Abbs, P., 1987a :53)

For our purposes Abbs touches on the value of developing both
creativity and aesthetic awareness, as a totality of experience as, "... drama
under the influence of progressive child-centred philosophy came to be
preoccupied with process and neglected 'performance' and 'evaluation',
neglected theatre and the need for critical discourse." (Abbs, P., 1987a :62)

Reimer points to the need for aesthetic awareness since, "... in an
emerging global reconfiguration of cultures, the arts will be valued more
profoundly than in the past four centuries of Western civilisation." (Reimer,
B., 1989 :5) In the work by the Harvard Graduate School of Education with
'Project Zero' (Gardner, H. and Perkins, D. N., 1988) they identified seven
'aesthetic behaviours' that arose from the 'Arts Propel' project in a
Pittsburgh, Pennsylvania school system. They saw these 'behaviours' as
being teachable and necessary learning areas for the development of the
whole student. They listed them as: perceiving, reacting, producing,
conceptualising, analysing, evaluating and valuing.

Creative/Critical Thinking

Mere expression without reflection and evaluation need not lead to an understanding of the
nature of personal feelings nor of the social values and acquired attitudes which influence
them. ... Individuality requires self-knowledge. And knowing what we are - and what we
may become - has much to do with understanding the social and cultural context of which we
are a part; observing, analysing and evaluating it. Cultural education is inquisitive and so
is the practical process of the arts. Participation - practising the arts - is important for that
reason. (Robinson, K., ed., 1982 :40)

Theatre Arts is an amalgam of arts and crafts (the art of the actor,
director, the playwright and designer, the craft of the carpenter, the
scenepainter, the costumier and the electrician) (Levy, J., 1992 :2) that work interdependently to achieve a world or social view of reality. Being able to develop creative and critical thinking skills is part of the several models presented so far in this study.

These models exist as an extension of the need for students to see the equal importance of critical and technical skills, develop ways and means for making sense of, and dealing with, experience, developing rationality, and understanding experience in order to liberate and broaden the possibilities of the mind. These models also exist to emphasise cultural relativity, compare various cultural assumptions and values, show the evolutionary nature of culture and broaden cultural perspectives.

Appreciation - understanding and becoming sensitive to the work of other people - is important in cultural education for that reason. Participation and appreciation are complementary aspects for arts education: not one or the other, but both. [Critical and creative thinking in the arts] ... increases the potential for discovery and progress on the many fronts of human interest and activity. (Robinson, K, ed., 1982 :40)

Using several educational case studies, Stuhl (1990) found that by exposing students to the widest range of Theatre Arts activities as possible, they learned to view societal development in terms of human values. This was achieved through perception and empathy in the programme. The project concluded that students developed three essential traits as a result of their exposure:

1) - an aesthetic ability to feel and critically evaluate feeling

2) - the development of imaginative interpretation

3) - increased freedom of thought

They did not presume that engagement with drama made students 'better' (moral and ethical use of the term) people than those that did not engage in it, but that it only seemed to broaden their ability to make critical judgements. In an age where pluriculturalism is becoming more predominant and a new world of social and economic relations is developing, it is vital that more astute and broader creative and critical thinking skills be developed as "life skills" for the future.
Making Choices About the Nature of Reality, Values and Meaning

... the arts [are] the medium of choice for training in what one might call the syntax of realities. (Arnheim, R., 1983 :10)

Drama orients us to the future, and we experience it as virtual life. (Pateman, T., 1991c :162)

Paradoxically, theatre thus provides us with the means of escaping from life in order to confront it. (Wheetley, K, et al., 1987 :5)

In engaging with all facets of Theatre Arts, the student comes to view its conventions, both social and artistic. Once this knowledge is acquired contextually he/she can interpret, evaluate and use this knowledge to create personal and world views. This knowledge is gained at a symbolic level as it, “... responds to a basic human need to interpret and express the world ... [and] ... to consider themselves and their relationships to others.” (Neelands, J., 1990 :5) Once this knowledge is attained the possibility for ‘harmonising values and meaning’ can be achieved since, “... the Arts act as powerful agents of a real integration, in the sense that wide varieties of meaning and value are brought together and reconciled, presented for understanding and appreciation, in one harmonious manifestation.” (Aspin, D., 1989 :260)

The strength of the arts involves, “... a new innocence of perception liberated from the cataract of accepted belief. It is this unhitching of normal patterns of ideas and the crossing of existing boundaries of belief to form new connections and combinations that exemplifies artistic imagination.” (Robinson, K., ed., 1982 :22) This “perception” allows for an apprehension of different realms of meaning and value. Once students are ‘empowered’ with this knowledge they internalise and deepen the concepts of value, meaning and reality. In Giffin’s work with ‘grounded theory’ he speaks of a ‘dual consciousness’ that arises from theatre arts literacy.

The focus of dramatic art generally is to generate believable experience. However, one of the most significant contributions of dramatic art may be to instil an understanding of how to break out of experience and collectively shape it. ... Those who participate in make-believe are not only the believers but are, perhaps more importantly, also the makers of ‘reality’. (Giffin, H., 1990 :20)

Through dramatic conflict and its resolution the students are faced with intellectual, physical, social and emotional challenges. Since it is in the ‘realm’ of ‘fiction’ they will feel less apprehensive about exploring values and meaning. In this exploration, they are actually using the ‘raw materials’ of
theatre to “create a world of possibilities.” (HMSO, 1989; Jones, N. and Runyan, S. H., 1986) There is a ‘safe’ medium for discovering knowledge, shaping reality and valuing. The activities create meaning concerning the relative discontinuity around us.

Wheetley (1987) presents us with the results of studying and looking at an optimal drama programme with the following philosophical considerations.

Systematic and continued drama/theatre experiences in education provide learners with opportunities to master basic skills, to enquire and discover, to create, and to explore values. ... As a mirror of the human condition, drama/theatre provokes recognition and identification and inspires reflection. ... Drama/theatre activities lend themselves particularly to ... interdisciplinary investigations of history and culture and to such problem-solving skills as hypothesis testing and decision making. (Wheetley, K., et al., 1987 : 5)

In this context, the value of theatre arts literacy is seen as a potential force for working within a ‘fiction’, given traditional drama conventions, in order to acquire factual information (contextually) and allow for a greater breadth and scope of interpretation (decisions made as to the nature of reality, values and meaning).

Social Issues

If individuals fail to enter into any of these ‘communities of discourse’ the development of their rationality will be, to that extent, lop-sided ... . In doing so we follow a tradition at least as old as Aristotle, who saw it as a mark of the educated person to be able to recognise the different ways in which our perceptions of the world are organised and communicated and to understand the various conventions and standards of judgement in each of them ... that human rationality comprises a number of different forms or modes of understanding and communication through which we interpret and make sense of ourselves, of others and of the world itself. (Robinson, K, ed., 1982 : 19)

Art is the community's medicine for the worst disease of mind, the corruption of consciousness. (Abbs, P., 1989c : 199)

All social rituals, the affairs of state and religion had to translate their nature and action into symbols directly accessible to the senses, and these symbols ... took the form of imagery provided by the artists. (Arnheim, R., 1983 : 9)

In the context of ‘engaging’ in theatre, one engages in a ‘communal’ celebration. In this engagement, social and cultural issues are expressed and discussed, while values and meanings are formed. Robinson highlighted this issue of social well being at the National Theatre and Education Conference held at the University of Warwick in 1984. The issue that theatre
assists in the understanding of social relationships and foment an understanding of 'differences' in multicultural societies is one of its greatest contributions to human awareness. (Robinson, 1984)

In this 'shared' value system both audience and actor show ways and means of confronting social differences be they at cultural or ethnic levels.

Thus [theatre and drama] are among the ways in which we move from merely enduring experience to understanding and controlling it. ... Every creative act involves a new innocence of perception liberated from the cataract of accepted belief. It is this unhitching of normal patterns of ideas and the crossing of existing boundaries of belief to form new connections and combinations that exemplifies artistic imagination. (Robinson, K, ed., 1982 :22)

It is in this 'engagement' that possibilities for action and change are perceived and felt. Students must 'become' part of another's culture in a social context in order to understand its value and recognise their own perception of it.

[Through drama] a cultural education ... is one which:
1) - helps pupils to understand cultural diversity by bringing them into contact with the attitudes, values and institutions of other cultures as well as exploring their own
2) - emphasises cultural relativity by helping them to recognise and compare their own cultural assumptions and values with these others
3) - alerts them to the evolutionary nature of culture and potential for change
4) - encourages a cultural perspective by relating contemporary values to the historical forces which moulded them. (Robinson, K, ed., 1982 :40)

Theatre encourages this form of collaborative community celebration because of its nature. It is already a "multi-art" in that it takes from many different arts and crafts to establish its own expression. (Abbs, 1989b) In this 'amalgam' there are relationships among the various art forms that mediate meaning and a 'connection' among the various modes of perception that are all 'accepted' within the willing suspension of disbelief. Arnheim calls these relationships the, "... syntax of realities." (Arnheim, R., 1983 :10), as they are 'multi-layered' and 'entertaining' (i.e. non-threatening to sensibilities) so as to allow for understanding and accepting relations - social and cultural. This building of 'community' creates unity and harmony for its social members. In studying multicultural thematic approaches to drama in education Beckwith and his research team found that, "... [drama] can be a tool for shaping a new reality and can transform social groups, heal tensions and builds a sense of community." (Beckwith, B., et al., 1991 :256)

It is in this 'mode' of perception and accepted belief that drama has its strongest effect. It becomes a, "... mirror for actors and spectators to consider
themselves and their relationship to others.” (Neelands, J., 1990 :7) Nixon (1985) found that it was a powerful tool for alleviating racial tensions and could eventually lead to mapping out coping strategies for racism.

The cross-cultural effects of drama exist when there is a shared ‘language’ about existing knowledge. This ‘language’ is a semiotic one which, “… establishes an environment to generate social inter-action of many kinds. … [it] creates the need to use this knowledge in a new situation for resolution to [social] problems.” (Kitson, N., 1986 :8) When the mode of communication has been accepted and its ‘message’ appreciated and shared by a social group at both the intellectual and emotional levels, then a form of “social construction” (Pateman, T., 1991f :23) has occurred. In this construction, the potential for recognition and resolution of social problems becomes apparent. It is through the arts of the theatre that some of the social needs and levels of awareness for students can be achieved.

**Personal/Identity Issues**

Helping [students] towards an independent and worthwhile life in the adult world of the future presupposes helping them to make sense of and deal with the experiences which they suffer or enjoy in the present. The roles [students] adopt later and the employment they will seek partly depend on what they become as individuals - what capacities and capabilities are developed or neglected - during the formative years of education. (Robinson, K., ed., 1982 :4-5)

Theater provides a ‘mirror’ for actors and spectators to consider themselves and their relationship to others. (Neelands, J., 1990 :7)

It is now widely recognised that drama has a vital contribution to make in education: to self-discovery, personal and emotional development and to the understanding of human relationships …. (Robinson, K., 1984 :46)

The early Greeks used theatre to celebrate the oncoming of spring, the festival of the harvest, fertility and rebirth. In educational drama, students begin the process of ‘celebrating’ themselves by exploring various modes of expression with or without written text. They are faced with creative problems of how to move and communicate to one another not only on the stage for a receptive public but also between each other as they collectively rehearse and ‘produce’ a play, scene, or work through a theatre game.

The Arts in Schools edited by Ken Robinson (1982), helped to clarify the issues of why the arts help students to, “… formulate and clarify their own ideas and feelings while developing their personal powers of creative thought.
and action.” (Robinson, K., ed., 1982 :21) The arts are a means of educating both at the level of the art form and at the level of the persona - shaping form.

To become an individual, in the strictest sense, implies, “... self knowledge”. (Robinson, K., ed., 1982 :40) As students attempt to create meaning in the theatrical piece, game or scene, they are also, “... intimately concerned with problems of perception and understanding. To come to know a work of art is to grapple personally with the ideas and values it represents and embodies.” (Robinson, K., ed., 1982 :40). In making judgements about how a scene or game or play should evolve, mutate or be created, students are implicitly asking themselves personal meaning and value laden questions.

It is a meaning-making endeavour that interprets life and helps us to understand our world. Like other art forms, it uses symbols as a means of shaping and crafting and expressing feelings and ideas, and participants are involved both as spectator and participant in exploration and performance. (Neelands, J., 1990 :1)

A typical lesson, rehearsal or workshop with students might well involve many levels and layers of exploration - text, symbol, colour, texture, tone, ‘stage picture’, character or conflict development, etc.. All of these processes are, “... at their most profound and typical [levels] ... heuristic in nature and not merely hedonistic, ... they apprehend meanings and values vital to our individual and communal lives.” (Abbs, P., 1989c :11).

These various layers are found on the ‘inward’ journey that all artists must make in order to create their art from. The ‘journey’ is a multifaceted one that culminates in self-knowledge as well as artistic achievement.

The activity of ‘stripping away layers’ of meaning brings about effects in the perceiver that illuminates and transforms his vision of the truth about the world he sees about him as a result of the disclosures that this receptivity to the work precipitates. This process ... has other deeply transformative effects too: for attending to works of art and letting their meanings emerge and suffuse our insights with their own fresh illuminations of the world and our perceptions and judgements of our own situation in it, is to engage, as it were ... in ... a process of conversation. (Aspin, D., 1989 :260)

And in this conversation, “... we literally tell the stories of our lives as we live them, constructing the realities of our beings in conversation.” (Booth, D., 1989 :40)

This process of viewing and reviewing afresh allows the student to view not only the world afresh but his or her place in it.
... the Arts provide us with ways of not only re-experiencing the richness of other's visions for ourselves (and thus to extend our own store of meanings) but also of conceiving of alternative possible worlds and thus adding further increments to the whole community's limits of consciousness and cultural inheritance. (Aspin, D., 1989 :261)

One of the many studies that prompted The Arts in Schools Gulbenkian Report (1982) was conducted by A.A. Hampton (1976). This survey study of international students showed that there was a relationship between the development of aesthetic appreciation and the ability to conceptualise or think clearly. The study showed a strong tendency that creative involvement developed self-confidence and self-determination. Other survey studies reinforced and qualified the issue in showing that drama has a positive effect on personal attitudes including self-confidence, self-concepts, self-actualisation, empathy, helping behaviour and co-operation. (Clore, G. L. and Jeffery, K. M., 1972; Garner, R. C., 1972; Johnson, D. W., 1975; DeCourcey-Wernette, E. E., 1977; Kardash, C. A. M. and Wright, L., 1987)

Cultural Issues

... theatre makes vital contributions to young people in terms of culture and social well-being. ... school productions can provide the collective celebration which can be shared by the local community and which contributes to the health of the school community through the development of a shared value system. (Robinson, K., 1984 :9)

More than any other symbols, the symbols of art have the power to release and root that life-enhancing sense that: in this vast structure I too belong and have my being. (Abbs, P., 1989a :178)

The issue of what constitutes culture at any given moment in any given country is in rapid flux in our modern society. We are faced with new emerging nations, republics and states virtually each week if we are to give credence to the mass media reports. Given this change we must be able to educate our students to adapt and to prepare for it.

It is not just the patterns of working life which are changing. The general culture of our society is becoming ever more complex and diverse. We live in an increasingly multi-racial and multi-cultural society in which we must learn to understand and respond to other ways of seeing and doing. (Robinson, K., ed., 1982 :4-5)

The arts make vital contributions, “... to children's education ... in understanding cultural change and differences.” (Robinson, K., ed., 1982 :6) “Historically speaking, it is beyond dispute that, along with science and religion, the arts have been among the most potent forces in the development and shaping of our culture and its traditions.” (Robinson, K., ed., 1982 :21)
What is needed in international education is the transmission and translation of not only, "... the images and symbols in contemporary culture [but also] the broader network of national and international cultures." (Robinson, K., ed., 1982:46)

To prepare students for global citizenship, international schools must be in the forefront of including those archetypes of inherited, local and international cultural traditions in order for these students to be able to live 'fully' in an ever changing cultural mosaic.

Developing a link with the past helps students comprehend a plethora of cultural traditions in the present. International school students should be steeped in,

... the historical dimension of culture-making but always in terms of living impulse and existential need. In this way the culture grows into the child, the child into the culture; the present roots itself into the past, the past flows renewed into the present. (Abbs, P., 1989c:205)

There must be a blending of self-realisation with the larger community and its cultural traditions.

While retaining the concept of 'self-expression', we have had to develop the restraining concept of representative form; while wanting to affirm self-realization we have, at the same time, insisted on collaborative community and cultural heritage. (Abbs, P., 1989c:210)

As students are exposed to various cultural traditions they must apprehend the differences not in a textually transmitted manner but in a contextually acquired process since, "... the first mode of cultural thinking is mythic in nature, structured ... through deep personification, through narrative sequence and metaphor." (Abbs, P., 1989a:12)

Susanne Langer (Langer, S., 1972) encapsulates this process as:

The transition from the automatic completion of started acts which were curtailed in the melee of impulses seeking expression, to the deliberate envisagement of things not present and situations not actually given is another major move in the shift from animal mentality to mind. ... Symbolism is the mark of humanity, and its evolution was probably slow and cumulative, until the characteristic mental function, semantic intuition - the perception of meaning - emerged from the unconscious process Freud called the dream-work into conscious experience. (Langer, S., 1972:286)
Students must have an acquired understanding and appreciation of culture in order for it to be of relevance to their 'global' lives. The arts are important because they address cultural differences in a subjective and 'mythical' form. How these students react to the differences and challenges they will face in their 'global citizenship' futures will be based on how and what they have acquired in the their cultural education since, "... [art forms demonstrate] ... the explanations a society offers its young of why the world is and why we do as we do, its pedagogic images of the nature and destiny of man." (Bruner, J., 1989 :177)

**Sympathetic/Empathetic Sense of Others**

It appears that spontaneous drama in all cultures creates acts grounded in the infantile inner/outer dynamic of identification. The contents of both development and defensive identification differ among cultures but their structures appear similar. In all cases identification is tacit and latent; the player identifies with a mostly unconscious subtext of the dramatic event. (Courtney, R., 1989 :18)

... creative drama helps children build empathy for others. (Courtney, R., 1989 :20)

The players within creative drama are unique individuals, growing and learning uniquely. But at the same time they operate within a cultural milieu which provides them with a common framework in which to work. That is, simultaneously students have both unique and common needs. (Courtney, R., 1989 :22)

Courtney's extensive research study (1989), over 30 years in the making, provides the backdrop for the issues discussed here. His work in pluricultural and tribal settings (hunter societies, agricultural societies, industrial and post-industrial societies) showed a direction for future research. He expresses the view that sympathy and empathy are inherent emotional 'skills' that are produced in the commitment to dramatic work. He bases this on the use of three innate components of any dramatic event, namely, identification, mediation and internal metaphors.

Identification is produced (and therefore potential elements of both sympathy and empathy) when students "exchange" cultural views in a commitment to the totality of the dramatic experience. The mediation that exists, he contends, is between the objective distanced view of the piece (as actor or audience) and the subjective judgemental stance of the committed actor or audience. This mediation allows for both sympathy and empathy as the student moves freely between the two states.
The metaphors in drama are symbols that are semiotic which are predominantly social in nature. The social interchange either between cultures present (in a multicultural classroom, for example), or between a predominant culture and the transcultural myths or stories from a received culture, creates a "world view" that has the potential for symbiosis in the participants given an enlightened and "open" teacher. (Courtney, R., 1989)

Pateman gives a similar view but in the context that moral and aesthetic education are linked. In his work, he demonstrates that, "... to develop imagination [in drama] is to develop sympathy, to foster sympathy is to nurture imagination." (Pateman, T., 1991a :192) If a teacher has properly set up the climate for exploration in and through drama he/she must be concerned, "... with [the] seeing and taking [of] another's point of view." (Pateman, T., 1991a :192) and therefore a step towards empathy.

The Project Zero group at the Harvard Graduate School of Education researched and studied the relationships that exist between the various levels of sympathy and empathy and drama activity. Although the results are somewhat generalised, they do point to the relationship that exists between an emotional commitment to drama and a new realm of understanding through "created meaning" at a deeply symbolic level.

Since understanding involves building rational webs emphasising a few broad categories of relations - cause/effect, symbol/meaning, and so on, - education in the arts and elsewhere might explicitly highlight such relations and webs built of them. (Perkins, D. N., 1988 :129)

Learning Modes/Academic/Intellectual

In short, in learning to understand the art form one is ipso facto extending the range of feelings it is possible to have - i.e. not just the expression of already existing feelings, but the feelings themselves. (Best, D., 1989 :83)

... the gradual accretion of experiences and increasingly informed and heightened awareness and growth in aesthetic understanding sensitises us and makes possible fresh insights and more variegated enrichments on each occasion that we perceive aesthetically. So that as our experience grows and we turn again to the 'same' work, it is as though we find new kinds of meaning and levels of communication in it that transform the work and our percipience and make them new to us. (Aspin, D., 1989 :259)

To be 'literate' in Theatre Arts implies not only a confirmation of experience, past and present, but also a willingness to explore the range of knowledge outside of gained experience. This is the daily task of the actor, the director, the critic, the designer, the dramaturge, the student of theatre and the drama teacher while involved in preparing a piece of theatre and also
mirrors the exigencies of the ‘global citizen’ constantly confronting a changing social world. While these international school students are affectively ‘extended’ by the fact of their geographic and cultural displacement, their cognitive domains must be equipped with a plethora of alternative modes of perceiving, coping with and processing new experience.

Theatre Arts literacy uses a pluralistic mode of learning, in that multiple tasks are carried out simultaneously as part of creating, producing and responding to the drama. At least three general symbol systems are at work moving from the lowest levels of passive attentiveness and theory defining, to the highly discriminating modes of creating value systems (in rôle, or out of rôle) and developing aesthetic criteria. In between, and often seamlessly connected, are the activities, development and personal adjudication of the ‘whole’ of the process.

The actor and biologist may both study movement of the human body, but each does so from a different perspective uses a different symbol system. The truly educated person may be described as one who has mastered the widest range of symbol systems possible. Thus one of the primary aims of education should be to help students master a variety of symbol systems. (Collins, P. M., 1985 :4)

We share a belief that arts, usually celebrated as the dominion of the emotions, are profoundly cognitive activities; a belief that human intelligence is symbolically mediated and must be understood from the perspective of symbolic development; a belief that creative and critical thinking in the arts and the sciences have far more in common than is often thought; a concern to study and understand the psychological processes and resources underlying some of the peak achievements of humankind. (Gardner, H. and Perkins, D. N., 1988 :viii-ix)

By following the patterns of learning modes characteristic of developing, producing and evaluating a piece of theatre, the Theatre Arts literacy student ideally moves through a wide range of potential learning experiences and modes of acquiring knowledge. These experiences include, yet at the same time go beyond the limits of self-knowledge. They allow the student to move into the domain of higher reasoning and abstract modes of thought and reflection that may allow them to ‘shape’ new experience and make it recognisable.

Theatre educators and researchers in the 1990’s will set out to demonstrate that such higher-level thinking skills can be increased by including theatre in the curriculum. (Wills, B. S., 1989 :26)

Abbs draws a connection between the “synaesthetic” and “kinaesthetic” modes of learning and acquisition of knowledge.

The aesthetic denotes a mode of response inherent in human life which operates through the senses and the feelings and constitutes a form of intelligence comparable to,
though different in form, from other forms of intelligence, such as the mode of logical
deduction. (Abbs, P., 1989c :4)

His argument focuses on the need for new ‘perceptions’ in order to
understand and ‘personalise’ changing world views and attitudes. “ ... perception of art engenders being perceptive ... when we talk about meaning
in art, we are talking about transpersonal acts of aesthetic intelligence.”
(Abbs, P., 1989c :6) By developing the aesthetic intelligence students broaden
their range of sensibilities and approach to ‘truth’ - either universal or
personal.

Art not only reflects, it also has the power to create, to make new, to make different, to
extend, in radical ways, both perception and its artistic grammar ... the artist ... is best
conceived as a perceptual philosopher, as one who seeks, through the symbolic ordering of his
or her sensations, understanding into the nature of human experience .... The aesthetic act
is directed towards the apprehension of truth. ... To correct and complement conceptual
intelligence we need the notion of aesthetic intelligence and we need to see both in terms of
cognition of meaning and a balanced psyche and a balanced curriculum. (Abbs, P., 1989c :7)

It is in the, “ ... continuous movement between primary associative
ideation and secondary conceptual elaboration inside a particular tradition
and symbolic form.” (Abbs, P., 1989c :10), that “deep personification” and the
acquiring of new knowledge can be found. In this bilateral engagement by the
student, Abbs shows a relationship between the first three internal levels of
acquiring knowledge (the conscious, the preconscious and the unconscious)
and an external world of tradition.

... the mind is inherently creative, inherently disposed to culture and pattern
making, and that this creativity can be understood as a kind of indivisible double
engagement with the inner and the outer, with the psychosomatic and the cultural-historical.
The two axes always act in some kind of conjunction, too subtle for definitive description.
(Abbs, P., 1989c :22)

What he terms to be a truly ‘educated’ person is connected to the,

... range, depth and acuity of ... mind ... to think her [his] own thoughts, understand
her [his] own feelings; and to her [his] ability to connect these with the feelings and thoughts
of others in her [his] relationships and through the main symbolic forms of our inherited
culture. (Abbs, P., 1989c :100)

It is now widely assumed in the general arts debate that the greater the plurality of
expressive forms the greater the chances of true creativity. (Abbs, P., 1989c :166)

Aspin looks at the connection between the “worlds” of understanding
and acquiring knowledge through the arts as,

... sources of satisfaction, personal growth and community reconciliation, but also,
and crucially, [in] their dialectical character, in which, there is no gulf between participation
and appreciation, process and product, form and content ... and in which the interaction
between art work and environment serves to uplift the tone of all - as many industrialists ... have long realised. (Aspin, D., 1989 :263)

The Graduate School of Education at Harvard University proposed, as a result of a Symposium on Arts as Education, that the arts develop cognitive skills, thinking, problem solving in a way that matches form to function and aids in decision making, a sense of belonging and multicultural understanding. (Bucheli, M., ed., et al., 1991) In Combs correlational study and action research for teachers he emphasises the interactive relationship with the environment that must exist in order for students to,

... be able to discuss [abstract] concepts at a much more profound level if they experience them in an actual, virtual or vicarious fashion. ... [since] theatre is a laboratory where aesthetic and educational values exist in harmony." (Combs, C. E., 1988 :10)

Rosen gives us the results of her correlational study leading to action research that outlined various increases or benefits from drama work in developing better communication skills, a rise in self-esteem, acquired knowledge on a conceptual level and increased overall comprehension. Her study summarised the value of drama in secondary schools education as giving students a greater breadth and depth of education. " ... participation in theatre and dramatic activities contribute positively to improvement in academic achievement and student attitude toward themselves." (Rosen, R. S. and Koziol, S. M., 1990 :7) In conclusion, Saldana’s case study research found that. " ... those with drama [work] responded with a richer lexicon [than those without].” (Saldana, J., 1989 :8)

The use of drama in the curriculum allows for a greater breadth and depth of understanding by students since it expands their various ‘intelligences’, introduces them to new ways and means of acquiring knowledge, and allows for a more confident awareness of self and world views. The diagram that follows (Figure 1. - p.30) demonstrates the ideal relationship between the acquisition of Theatre Arts literacy and its potential relationship for assisting a student in preparing for ‘Global Citizenship’.
Chanter 1 - Statement of the Problem

Figure 1. Theatre Arts Literacy / Global Citizenship

Theatre Arts Literacy Education

- Synthesis of Experience
- Global/National Issues
- Aesthetics, Creative
  Critical Thinking + Make choices about the nature of reality, values and meaning
- Social Issues
- Personal/Identity & Cultural Issues
- Intellectual/Academic/Learning Modes + Sympathetic/Empathetic Sense of Others

Global Citizenship Ideology

- Interdependence (Value)
- Conflict and Conflict Resolution (Meaning)
- Stereotypical Images & Alternative Perceptions (Value)
- Social Justice (Meaning)
- Futures Scenarios (Value)
- Co-operation (Meaning)
Chapter 2

Review of the Literature
Chapter 2 - Review of the Literature:

2.1 - International Schools, Systems and Students

... the scale of the international schools' worldwide network; [is] a network equivalent to a nation of 3 - 4 million where 90 percent of the students go on to higher education; a 'nation' which is playing a major role in the development of a world outlook. (Matthews, M., 1989a :8)

The scale and scope of all international schools and international schools systems is beyond this study. I will not replicate here the work done by Leach, (1969), Sanderson, (1981), Ponisch, (1987), or Matthews, (1988). Nevertheless, each had a view towards international schools and schooling that helps to inform and clarify this writing.

They built 'categories' of international schools that helps us to focus our evaluative eye in building a case for developing an optimal Theatre Arts Literacy programme. Leach was the earliest writer in trying to come to grips with the "identity" of international schools. He was also one of the "founding fathers" of the IB as it had its genesis in his workplace - the International School of Geneva. His experience, of over 20 years in this international school, drove his study and placed it in the "frame" of the humanities/history curriculum development.

He saw four distinct types of international schools. The first was an elitist driven school, "... internationally minded private schools seeking prestige and income by attracting foreign students." (Leach, R. J., 1969 :8) The second was a school catering to overseas national students, providing a national curriculum for expatriates. The third was a consortium of European schools established by and for the various institutions of the EEC. The fourth he "dubbed" 'true' international schools as they were ideology driven while the others were market driven. (Leach, 1969) His fourth definition forms the focus of identity for this study.

Leach accomplished two things in his study. He took an active role in the ethnographic and anthropological view of education and his own students, while building on the best of curriculum development issues in the development of an "international" history curriculum. He constantly referred to issues of eurocentricity and chides the reader and future curriculum developer to beware of the narrowness of various historians in non-multilateral views of education, history and student learning.
He took on the role of a “seer” in his writing. He attempted to recapture the best of the past, while remonstrating against a misguided present in order to construct an optimal future. His impetus came from the belief that “...international schools must offer a cure to that psychological maladjustment by which nations organise against others (usually with high visibility) in order to placate their own insecurity.” (Leach, R. J., 1969 :186). His philosophy underlies the spirit and initial impetus for the International Baccalaureate (IB) programme which we will look to later in this review.

His writing focused on historical accuracy and valid insights that developed by direct experience and not merely detached, philosophical/political theorising about the nature of education. It was a personal treatise and, as such, retained a great measure of affective and reflective thought. His experience drove the ideal that, “... multilateral international education postulates basic interdependence among all ethnic groups, especially among nations.” (Leach, R. J., 1969 :185) This was later to become one of the guiding principles for the future development and implementation of the IB. This “ideal” of interdependence is one of the foundational ideals in the development of education for global citizenship which continues to influence and guide curriculum development in and around the IB. (IBO, 1985 (amended 1987))

His case for a “true” international school was based on his experience that international students are not just a jumble of various nationalities but a “progressive” group who actively sought value in education and were committed, for the most part, to be at “home” anywhere in the world. Later in this study, we will look at a survey study which attempts to show perceived tendencies in the ‘profile’ of the 15+ age range of the three largest UN associated IB International Schools, namely, the United Nations School in New York, Vienna International School and the International School of Geneva. Geneva was instrumental in instigating, developing and piloting the IB syllabus. New York and Vienna initially developed along the “model” set up by Geneva. All three schools responded to the needs of an increasing, internationally mobile population.

A constant recurring theme amongst students in international schools with their transient population is loneliness. Their internationally mobile families move, on average, every 3 to 4 years (FISG, 1991) to a new country for career reasons. The population served by the ‘true’ international school range through multinational, non-governmental, international, business,
and governmental organisations - a varied and mobile population. (Bruce, 1987) The needs of this group are expressed ideologically in that they represent a “nationless” state whose “identity” is shaped by their acquired cultural experience and their cultural heritage.

The Principal of ‘Transition Dynamics’ - a consultancy service for ‘Managing the life-long impacts of an internationally-mobile child’ - Barbara F. Schaetti, defined this group as “Global Nomads” who are:

... individuals of any age or nationality who have spent a significant part of their developmental years living in one or more countries outside their passport country because of a parent’s occupation. Global nomads are members of a world-wide community of persons who share a unique cultural heritage. While developing some sense of belonging to both their host culture(s) and passport culture(s), they do not have a sense of total ownership in any. Elements from each culture and from the experience of international-mobility are blended, creating a commonality with others of similar experience. Global nomads of all ages and nationalities typically share similar responses to the benefits and challenges of a childhood abroad. (Schaetti, B., 1993)

These students must ‘carry’ their education, in practical and ideological terms, with them throughout their working lives. (Belle-Isle, 1986; Bruce, 1989)

The works of Leach, (1969) Sanderson, (1981) and Ponisch (1987) delineate various types of international schools. The studies that address this issue most clearly are those that begin with a view towards the needs of the student whose sense of knowledge and education is not textually transmitted but contextually acquired. This issue is central to the literature.

Matthews (1988, 1989a, 1989b) and Willis (1992a, 1992b, 1992c, 1992d) researched and studied the underpinnings of the student needs through longitudinal and ethnographic studies. Their findings were descriptive in nature. There is a “child centred” definition here that is worth examining. Instead of beginning with the theory laden concept of purist ideologies, these writers looked to the “real” situations of students who have been, are now, and will be, burdened with meting out, in practical terms, central and highly personal issues of tolerance, co-operation, interdependence, social justice, enlightened images and perceptions of “global citizenship” and creating futures scenarios that are created from a firm commitment to, and understanding of, “peace”. The definition is found in the roots of curriculum development coming from perceived needs rather than merely principles of education handed down or developed from other national systems.
Willis (1992) defined two types of international school student, the ‘transcultural’ and ‘transnational’. The former, “... move with ease between many nations, cultures, and ethnic groups, both inwardly and outwardly.” whereas the latter, “ ... move easily between some nations and cultures, mainly in terms of outward relations to others.” (Willis, D., 1992c :90) The student is at the centre of the question. Once the student’s needs are understood in cognitive and affective terms, curriculum development and ‘internationalising’ the curriculum begins. (Matthews, M., 1989a; Willis, D., 1992a) In this transnational culture there is a “shared pattern of learned, transmitted socialization (symbols, values, and experiences) generated from a setting characterized by multiple participants, languages, and ethnic backgrounds ... [where] social life can ... be fundamentally conceived as a negotiation of meanings”. (Willis, D., 1992c :73)

In 1991 the World Yearbook of Education devoted itself to International Schools and International Education in recognition of the exponential growth in this area of education. It focused on the various reasons behind the growth and how international schools must respond to those needs. This growth was a natural pattern of evolution given advances in science, technology, transportation and the urgent needs for global interchange of ideas and communication. This growth area created a pluriculturalist citizen whose needs must be met in an evolving curriculum and educational system that is laden with value and meaning. (Jonietz, 1991d, 1991e; Keson, 1991)

Teaching values and meaning is a response to a changing world identity and a new outlook on the “systems” through which, and by which, we learn. Harder (1987) begins to address this issue by conducting a survey study accompanied with observations and interviews on the “value” systems of students and teachers in East Asian International Schools. Although he does not qualify the kinds of tests and scales used, the study’s integrity demonstrates that, “... international schools are meeting the goals of producing students who value education as a means to living a successful life.” (Harder, R. J., et al., 1987 :61)

The educational process aimed for in international schools is not peculiar to international schools. The ideals, values and meaning concepts that propel the IB and international education are perfectly at home in national schools systems as building a value laden programme for global understanding. The UN Convention on the Rights of the Child, (November 20 1989) the principles of the International Schools Association Curriculum and
the charters of the three UN associated international schools, (FISG, 1991; UNIS, 1994; VIS, 1987) create an image of a global family within or outside of a nation. These 'ideologies' prompt and encourage 'global' and 'pluricultural' views of humanity in order to increase awareness and levels of tolerance and understanding. The international school student, however, confronts social and personal challenges while being alienated from his passport culture.

Some of the international school students will return to their country of origin and must be given the tools to reintegrate there. There is a real state-of-being called "reverse culture shock" that must be recognised when dealing with the needs of these students as well as those that prepare to establish themselves in "foreign" lands. (Davis, M. and Ellwood, C., 1991b) In several exploratory studies concerning US American adolescents living in and being educated in international schools, there was a suggested tendency that:

... when U.S. youths reenter the United States for college after a number of years abroad, they become socially marginal. They must set aside a major part of their identity from peers who cannot relate to their overseas experiences. Difficulty forming new friendships with peers who do not share their unique overseas experiences results in feelings of alienation and social separateness. There is no readily identifiable social group to which they can belong. (Downie, R. D., 1976 :37,3493 A)

... adolescents currently living overseas with a median of 6 years experience abroad were more intrapersonally than interpersonally motivated ... [and that] ... such teenagers, by the nature of their overseas experience, become more isolated, develop fewer friends, have less a positive view of themselves and of the future but at the same time become more self-reliant and individualistic. They find themselves unable and unwilling to invest in close, long-term relationships because they recognize that such relationships are either impossible to sustain or painful to end. (Werkman, S. L., et al., 1981 :656)

These exploratory studies seem to lend credence to the 'singular' identity and challenges facing international school students. It is true that they only deal with U.S. American students but they seem to support prior exploratory research and anecdotal findings to date.

In much of the literature, there are general attempts to identify an international school student. Gerner's empirical survey study (1992) (the largest known to date - 1076 students involved in the survey) of U.S. American international school students found that:

International living experience appears to be associated with the formation of a self-perception of cultural acceptance, interest in learning languages and in travel, and an inclination to choose an international lifestyle in the future. (Gerner, M., et al., 1992 :210)
He tends to call the subjects of his study, "... internationally mobile or third-culture adolescents." (Gerner, M., et al., 1992 :197) The latter term comes from the rationale that, "... Interaction with culturally different societies created new behaviour patterns that they called 'the modern third culture'." (Gerner, M., et al., 1992 :198). The former term was self explanatory and, "... communicates the essential characteristic of this group ...". (Gerner, M., et al., 1992)

McIlhenny uses the term 'transcultural' child (1990) meaning a child moving through three distinct influential cultures - that of the parental culture, the indigenous culture and the greater multicultural surroundings. In his study he focuses on the need for supported self-study to keep the 'transcultural' child in touch with his/her own cultural heritage. His reasons are clear in that he gives us the context of a child whose learning is primarily influenced by an American education system. The majority of these students are children of missionaries and, as such, are a select group. He conducted a correlational study into needs based on the three cultural influences on the 'transcultural' child. He also points to a need for an international school system that supports the ongoing needs of these students.

Joseph Blaney (1991), Director of the United Nations International School in New York, defines the influences that shape 'true' international school students. His focus on an "International School System" is closely tied into the philosophy of respect, recognition, and values learning, in and among different cultures. He lists the central "global citizenship" issues of interdependence, co-operation, tolerance, social justice, commitment to changes in images and perceptions of a society committed to reciprocal understanding and global peace.

It is here that the issue of identity is strongest. This "system" speaks to the IB focused international school student whose needs stem from helping them overcome being, "... disgruntled exiles in their own country." (Fox, E., 1985 :54). The ideology-driven international school aims to balance both the idealistic and utilitarian purposes of education. The driving force is clear but the means of achieving it is not.

Willis' ethnographic work (1992) gives a sound base of reasoning for the rapid development of the transnational culture in international school students, "The most fundamental conflict of the late 20th Century Man or Woman is that between an identity as a member of an ethnic/national
community and a growing awareness of membership in a world community". (Willis, D., 1992d :161). His 14 year study gives a clue to one of the variables that must be considered in dealing with the identity and needs of ‘true’ international school students, “[In a] global culture ... we should see both particularities and differences as part of humanity ...[as it] entails ... 1) - reduced cultural homogeneity 2) - increased cultural disorder 3) - the formation of true transnational cultures.” (Willis, D., 1992d :164) He states that this change is prompted by a world culture that, “ ... is marked by an organization of diversity rather than by a replication of uniformity ... the world has become one network of social relationships, and between its different regions there is a flow of meanings as well as people and goods.” (Willis, D., 1992d :165) It is in this new “flow” that an identity and a process of curriculum planning for international school students must be achieved. Willis refers to this as building up the ‘cultural capital’ of transcultural people which is context-dependent.

Renaud, (1991) another of the founding fathers of the IB, chides the use of national curricula in international schools as they limit the expansion and development of intercultural awareness. He focuses on the ideal of “mutual enrichment” that will lead to freedom from racism and prejudice. He believes that the methodology of the IB syllabus must help students become, “... aware of the different ways of approaching the same problem or topic.” (Renaud, G., 1991 :10)

He stresses the sense of common values that lead to acceptance of differences. He concludes that these pupils will gain the substantial advantage of being able to adapt more easily to different sociocultural and professional environments. What he does not show, in any systematic way, is how he arrived at this conclusion.

Most of the literature, in fact, contains much descriptive and qualitative analysis relative to ‘true’ international schools and the IB syllabus. It is because of these seeming gaps that this study has been undertaken and will work towards using a greater variety of instruments to explore the identity of ‘true’ international school students.

Students themselves would be the obvious choice of study in delineating perceptions of themselves and their pluriculturalist environment. One such student, Nicki Van der Zee, wrote about her experience in international school learning. Her essay shows that she has “acquired” a personal view of international education and that has shaped her values.
Children who have been exposed to the experience of an international school are bound to be much more open-minded than those who have come through a 'normal' school. These students are more disposed to consider both sides of every situation or dilemma, as a result of being forced to examine problems with a greater consciousness of racial and social feelings. (Van der Zee, N., 1990:36)

Her perceptions seem to reflect the aims and goals of international education, but she is general in her statement as to "how" this came about. Again, there is a need to examine the processes and content that may lead to such a result through student viewpoints.

Willis' ethnographic study (1992) collates student perceptions of identity to bring us closer to the profile we are trying to define. He cites various recurring attitudes in his 14 year study that demonstrate a "pattern" for international school students. These students see themselves as small isolated social groups that give highest priority to human encounters rather than individuality. Their belief systems are based on: acceptance, lack of prejudice, "living" a culturally pluralistic existence, maintenance of self, cooperative values, personality as the defining feature of students, being closer to reality than other students, greater ability to cope with linguistic and cultural differences, and actively seeking out cross-cultural encounters.

His findings are derived from participant observation, survey research, in-depth interviewing, and other methods of data collection. He comments that these students not only display an interesting heterogeneity within themselves and in terms of their relationships with others, but also in the ways in which they have met their problems. There is a strong clue for understanding the two interrelated issues of international and multicultural awareness.

These studies and writings have been instrumental in helping to bring some strong evidence to bear on the identity of international schools, their students, and systems. They are helpful as they deal with a wide range of perspectives, nationalities, and cultural views. They give support to the idea of replicating the survey and ethnographic modes of research. Notably, Willis' research methods are valid means of exploring the "learning" processes that encompass particular sociocultural contexts.


2.2 - The International Baccalaureate

The ‘true’ international school system (Leach, R., 1969) and philosophy was developed around the ideals of the International Baccalaureate programme. It was founded and developed in Geneva with teachers and administrators from the International School of Geneva along with the International Schools Association. From 1963 to 1969 it was piloted in Geneva focusing, originally, on the History syllabus. Grants to continue and develop the work came from the Ford Foundation, the 20th Century Fund, UNESCO, the Dulverton Trust, the Gulbenkian Foundation, the Mountbatten Fund and private sponsorship. (Peterson, A. D. C., 1971) This historical perspective is offered only to show that the impetus came from a highly diverse group of people and organisations devoted to and immersed in “international education”.

There was a need to provide for an internationally recognised school-leaving qualification that allowed for flexibility and mobility, an emphasis on breadth, preference for specialisation in some countries, providing a broad general education yet still allowing specialised study in areas corresponding to the individual’s particular interests and plans for the future. It dictated an approach to education that was not encyclopaedic. The emphasis was on helping students to learn how to learn and how to analyse. (Davis, M. and Ellwood, C., 1991a)

The ‘true’ international schools that have developed from this model syllabus (UNIS and VIS) all espouse the same aim - that of educating the “whole” person and encouraging students to appreciate cultures and attitudes other than their own, to be informed, tolerant and willing to communicate with others.

This study will not duplicate the academic research already done on the history, origins and development of the IB. (Maclehose, A., 1971; Wagner, J., 1973; Keson, J., 1976; Remilland, J., 1978; Czouch, M., 1979; Saloman, M., 1981) They do however, lead us into one of the central issues of this study - how the ‘ideals’ of the IB can best produce a ‘meaningful’ education towards ‘global citizenship’ for international, pluricultural students.

The spirit of “internationalisation” was meted out through the collaborative efforts of the ideology driven schools and their hosts countries.
There was much exchange at both the teacher and student levels in order to promote a better "shared system" of understanding and knowledge. The impetus had its pedagogical base in the need for deep reflection, high academic standards, linguistic competence, depth (in "Higher" level subjects) and the "Breadth" (range of subject areas). (Peterson, A. D. C., 1977)

"Learning How to Learn" was defined as:

1) - understanding what you are studying (Practical work)
2) - analysing and reaching considered conclusions (Essays, et al)
3) - learning about 'life' (literary and contextual analysis)
4) - critical reflection

The purpose of this philosophy, as the bulwark of the IB in International Education, was interpreted by Peterson to mean, "... understanding of other nations and cultures is impossible [without] some degree of sympathy." (Peterson, A. D. C., 1987 : 194) This "sympathy" comes from focusing the elements of the syllabus in the context of preparing students for global citizenship. The IB offers six subject groups as a means of diversifying and showing the interdependence of various "ways of knowing":

1) - Language A : generally the student's native tongue
2) - Language B: a modern language or a second Language A
3) - Study of Man in Society: history, geography, economics, philosophy, social anthropology, business studies
4) - Experimental Studies: biology, chemistry, applied chemistry, physics, physical science, scientific studies
5) - Mathematics: mathematics, mathematics and computing, mathematical studies
6) - One of: Art/Design, Theatre Arts (limited Pilot Programme) Music, a classical language, a second Language B, an additional option from groups 3 or 4, further mathematics, computer studies, or a special syllabus developed by the school.
Normally three of these six subjects must be offered at Higher Level and three at Subsidiary Level. All Diploma candidates must also follow an interdisciplinary course in the Theory of Knowledge, submit an Extended Essay in one of the six subjects studied and undertake non-assessed but carefully monitored “service” in creativity, action and social service projects. This grouping of elements expresses the breadth and depth element but does not automatically dictate that a student will arrive at a level of “learning how to learn” and move towards “global citizenship” without looking carefully at the elements of both in curricula.

2.3 - The International Baccalaureate Ideology (Modernity?) and Postmodernity

Postmodernism ... represents a certain moral vacuity, an absence of the proper place for the normative question. Hence, like Heidegger, postmodernism gives up on moral standards and in doing so stands ready for the simple seduction by any political system that happens to come along. (Rasmussen, D., 1990:109)

Pop and silence, or mass culture and deconstructing, or Superman and Godot - or ... immanence and indeterminacy - may all be aspects of the postmodern universe. (Hassan, I., 1993:147)

... postmodernism suffers from a certain semantic instability: that is, no clear consensus about its meaning exists among scholars. The general difficulty is compounded in this case by two factors: (a) the relative youth, indeed brash adolescence, of the term postmodernism and (b) its semantic kinship to more current terms, themselves equally unstable. (Hassan, I., 1993:149)

More generally, on a certain level of narrative abstraction, modernism itself may be rightly assimilated to romanticism, romanticism related to the Enlightenment, the latter to the Renaissance, and so back, if not to the Olduvai Gorge, then certainly to ancient Greece. (Hassan, I., 1993:149)

The IB ideology, as we have seen in the previous chapter, endorses a positive view of humankind that uses such terms as 'educating the whole person', 'appreciation of cultures', 'tolerance', 'global communication', 'depth', 'breadth', 'critical reflection', 'praxis', 'sympathy'. All of these keywords, ideals and values are generally associated with an 'Enlightened view' towards humanity in a rational global society. The IB's 'enlightened' ideology tries to educate for global citizenship by relocating, “... the Subject [student] as the agent of an intersubjectively agreed reason, a reason whose basis lies in the communication of discourse and in the social consensus produced by such discourse.” (Docherty, T., 1993b:95) At the same time, there is an ongoing debate about the 'state' of cultural thinking at the present time.

This debate centres around the apparent contrasts between the views of “Modernity” and “Postmodernity”. The epigrams that introduced this section
point to the dilemma of defining the term “Postmodern”. The term, in itself, is not necessarily the central issue in this chapter, but the point of departure in looking at the contrasts and similarities in thinking that exist in “Modern”, positivist, ideologies (associated with the IB) and the seeming disparity with the present cultural status of “Postmodern” thinking.

The ‘ideals’ of the IB programme are essentially Romantic and, in theory, do not seem to address the prevailing controversy that, “... Reason, as the basis for action, faces the danger of becoming purely ‘instrumental’, and hence of degenerating into a pursuit of rationalism for its own sake, regardless of the effects produced by such a ‘practical reason’. But a reason produced in the name of social practice is, of course, at the root of any cultural politics.” (Docherty, T., 1993b :95).

It appears that the IB disregards the effects of Postmodern thinking in its programme and gives an ‘insular’ and ‘elitist’ view of humanity, disassociated from the reality of the postmodern debate. If it is true that the postmodern thinker sees the ‘way forward’ as a “... neo-Nietzschean tendency to nihilism.” (Docherty, T., 1993a :37), then the IB is not fulfilling its task in giving a ‘global’, ‘inclusive’ view of reality for its students to critically evaluate. It also appears that the IB ideology is naive in its world view, inculcating an unrealistic series of expectations associated with the limitations of “Modernity”.

The project of modernity formulated in the 18th century by the philosophers of the Enlightenment consisted in their efforts to develop objective science, universal morality and law, and autonomous art according to their inner logic. At the same time, this project intended to release the cognitive potentials of each of these domains from their esoteric forms. The Enlightenment philosophers wanted to utilise this accumulation of specialised culture for the enrichment of everyday life - that is to say, for the rational organisation of everyday social life. (Habermas, J., 1993 :103)

There is, at the same time, a fear of “Postmodern” thinking as it may

... [mean] the end of, for example, style, in the sense of the unique and the personal, the end of the distinctive individual brushstroke ... . As for expression and feelings or emotions, the liberation, in contemporary society, from the old anomie of the centred subject may also mean, not merely a liberation from anxiety, but a liberation from every other kind of feeling as well, since there is no longer a self present to do the feeling. This is not to say that the cultural products of the postmodern era are utterly devoid of feeling, but rather that such feelings - which it may be better and more accurate to call ‘intensities’ - are now free-floating and impersonal, and tend to be dominated by a peculiar kind of euphoria ... . (Jameson, F., 1993 :72)
If "Postmodernism" is nothing more than a reactive state to "Modernity" then the IB, in its seeming naivété, could be appropriate in its positivist view of humanity as a 'saving balance' towards the loss of 'self' and 'feeling' that seems to permeate postmodern society.

Hassan admits that there is no consensus about simple contrasts and definitions of "Modernity" and "Postmodernity" but offers us certain 'tendencies' that appear to be reflected in each school of thought. I will take a few as examples only to expand our look at the debate. If "Modernity" is typified by such terms as 'hierarchical', 'conjunctive form', 'purpose', 'design', 'mastery', 'finished art work', 'creation/construction', 'thesis/synthesis' and 'tap root', while "Postmodernity" is associated with terms such as 'lateral', 'disjunctive form', 'play', 'chance', 'exhaustion', 'process/happening', decreation/deconstruction', 'antithesis' and 'rhizome'. (Hassan, I., 1993 :152) the contrasts are clearer, but at the same time the relationships between them become more apparent. Turner (1990) describes this conflict as a natural outcome of the 'modernising' of the world,

... the modern world is itself subject to the contradictory tensions of globalization and localization, secularization and fundamentalization, of modernization and postmodernization.(Turner, B. S., 1990 :343)

If a 'global citizen' is to communicate with and live in various cultures, then there is also a need to be aware of the modes of thinking that inform those cultures (or 'pop' cultures) - be they, 'modern' or 'postmodern'. In moving between a hierarchical and lateral order of thinking a student becomes equipped to view greater dimensions in world cultural views without having to remain loyal to either mode. In exploring both open and closed 'forms' of thought and expression there is a widening of perspective and an adaptability to changing thought patterns. Featherstone (1990) sees this 'duality' of thinking as necessary for an 'ordered' world.

Postmodernism is both a symptom and a powerful cultural image of the swing away from the conceptualization of global culture less in terms of alleged homogenized processes (e.g. theories which present cultural imperialism, Americanization and mass consumer culture as a proto-universal culture riding on the back of Western economic and political domination) and more in terms of the diversity, variety and richness of popular and local discourses, codes and practices which resist and play-back systemicity and order. (Featherstone, M., 1990 :2)

It leads to a 'skill' in looking at reality from more than one perspective.
Purpose’ and ‘play’ come together in the field of the arts - most notably for this study - in the theatre. These terms do not seem to be antithetical but are an expression of the concomitancy that must exist in building towards a dramatic piece. ‘Mastery’ and ‘exhaustion’ are terms of ‘exploration’ in the theatre as they assume that once one skill has been mastered that another level of skill emerges to be, once again, ‘mastered’. This sequence replicates exponentially in the theatre, as the needs of ‘building reality’, or symbols for reality, are constantly changing, dependent on the culture, the dramatic piece and the needs of the audience/actors. The same applies for the seeming contradiction between the terms ‘finished art work’ and ‘process/happening’. Rehearsal and performance are the means towards the development of communication. They are necessary processes to an ever widening search for integral meaning and communication. Brook (1989), Hornbrook (1991a) In the same way, the actor/student must become a participant (‘presence’) in the piece and yet be able to reflect on the experience in its totality (‘distance’). In this distancing a ‘deconstruction’ takes place in order for a ‘construction’ of patterns, meaning and value to take place. This process is a cyclical one that builds up (constructs/creates) meaning and then moves out of the experience (deconstructs) and tries to qualify and/or quantify the experience through external and internal evaluations of the event(s).

At this stage a ‘synthesis’ of experience and meaning arise and the process of exploration and discovery will again move towards a new ‘antithesis’ in order to build up an emotional and intellectual lexicon of value and meaning. The ‘paradigm’ of thought may be reflected, paradoxically, in the ‘syntagm’ that is emoted at the moment of discovery and/or analysis.

In the theatre, these processes not only overlap and appear contradictory but are the essential means that actors, designers, directors, dramaturges and writers have at their disposal in order to explore and find intense meaning in the conflicts that come from the drama itself.

In exploring, or discovering these values and meanings, ‘metaphor’ and ‘metonymy’, for example, fuse as modifiers/translators for reality while ‘tap roots’ and ‘system/rhizome roots’ form the depth and breadth needed for an approach to an understanding of cultural diversities.

All of these seeming contradictions point to a danger of entrenchment in thinking that will, in the long term, always impair the ability of a global citizen from ‘seeing’ or ‘responding’ in the widest and most appropriate
manner. Adorno warns of this ‘entrenchment’ by firm advocates of ‘postmodern’ thinking by linking it with their views of culture.

Popular music and Hollywood movies simply confirm the status quo. “Ideas” and “norms” are manufactured and imposed. ... culture has assumed an ephemeral, attenuated, impotent quality. ... Together with the crisis of civil society, the traditional concept of ideology seems itself to be losing its objective referent. Culture is being split up into critical truth, which divests itself of illusion but is esoteric and alienated from the immediate interplay of social forces, and managerial administration of what once was ideology. The products of the culture industry are purely immanent parts of social reality. They obscure reality and do not become substantially true. in (Zuidervaart, L., 1991 :79-80)

Habermas saw ‘postmodern’ thinking as, “ ... the general culture [facing] a ‘legitimation crisis’.” in (Docherty, T., 1993a :35). He proposed that there be in between the ‘modernist’ and the ‘postmodernist’ thinking a kind of, “... moral universalism contained in a consensus theory of truth and normative validity which can sustain universalist claims on the basis of the argumentative assumptions built into the theory of rationality itself.” in (Rasmussen, D., 1990 :97).

In essence, it is also a claim made by the IB in its view towards a ‘global view’ of humanity which celebrates diversity by understanding and empathising with ‘difference’. (IBO, 1985 (amended 1987)) Habermas, “ ... wants to develop a certain logic of argumentation reconstructed from aspects of Kant’s first two critiques, within an Hegelian framework which emphasises a certain kind of rational mediation between the scientific, moral, and aesthetic spheres.” (Rasmussen, D., 1990 :111) Like Habermas, Jameson sees the resolution of the conflict in cultural philosophies by establishing,

An aesthetic of cognitive mapping - a pedagogical political culture which seeks to endow the individual subject with some new heightened sense of its place in the global system [and] will necessarily have to respect this now enormously complex representational dialectic and to invent new forms in order to do it justice. (Jameson, F., 1993 :91)

Habermas sees the way forward through the ‘arts’, in order to gain some measure of union in a fragmented world, “ ... to bridge the gap between cognitive, ethical, and political discourses, thus opening the way to a unity of experience.” in (Lyotard, J.-F., 1993 :39) Here too, we see the ideals of the IB reflected in ways of confronting the seemingly schismatic nature of culture. Rorty calls the distinction a “cultural” versus “social” one. He insists that the ‘way forward’ is to integrate in order to resolve the constant polarisation of thoughts.
The nature of the distinction between culture and social system is brought about more clearly when one considers the contrasting sorts of integration characteristic of each of them. This contrast is between "logico-meaningful integration" and "causal-functional integration". By the logico-meaningful integration characteristic of culture, is meant the sort of integration one finds in a Bach fugue, in Catholic dogma, or in the general theory of relativity; it is unity of style, of logical implication, of meaning and value. By causal-functional integration, characteristic of the social system, is meant the kind of integration one finds in an organism, where all the parts are united in a single causal web; each part is an element in a reverberating causal ring which "keeps the system going". (Rorty, R., 1980:201)

Rorty sees that a 'fusing' or 'complementarity' between the two modes of thinking will create yet a new ideology that,

... is a patterned reaction to the patterned strains of a social role. It [will] provide a 'symbolic outlet' for emotional disturbances generated by social disequilibrium. ... Ideology bridges the emotional gap between things as they are and as one would have them be, thus inspiring the performance of roles that might otherwise be abandoned in despair or apathy.... (Rorty, R., 1980:203,205)

Adorno, in his aesthetic theory, feels that art education is a means of addressing the dilemma of cultural/social confusion.

... art [is] a form of nondiscursive knowledge and impractical praxis in a society where rational praxis has become irrational. Being nondiscursive, art can provide a formal liberation from oppressive social structures. Being impractical, art can have an indirect but transformative political impact. The key to both formal liberation and indirect impact lies in artistic import. This means, however, that for artworks to intervene in social consciousness, certain types of experience and interpretation must disclose artistic import. As a mode of cognitive praxis, art depends on the availability of appropriate knowledge toward art. (Zuidervaart, L., 1991:141)

Adorno's argument does not develop beyond this point as he does not delineate what constitutes 'appropriate knowledge toward art', but his message is clear enough in its general tone to be of use in this study. It reflects the development of the Art & Design, Music and Theatre Arts programmes for the IB which have as a base in their various syllabuses, the tenets of training not only for the "art" but also for the emerging 'global citizen'. Later in this study, a conceptual framework will emerge (Figure 2. - p.61) that directly addresses 'global citizenship' needs and a outlines pattern for constructing a theatre arts literacy syllabus (Figure 20. - p.216) to meet those needs.

2.4 - Impact of Mobility - Demographic Patterns

The most exciting breakthroughs of the 21st century will occur not because of technology but because of an expanding concept of what it means to be human. (Naisbitt, J. and Aburdene, P., 1990:16)
In order to develop a 'practical' curriculum that addresses the needs of international schools students we must briefly look at the shifting patterns of development as our world “shapes” its future. Naisbitt's sociological studies (1990) of the last two decades of 'global' growth brings into focus the central developing issue of the decade - given rapid changes in global interaction how must societies now interact? He argues that this issue will be the focal point which propels us into the third millennium. Although the study is not validated, it's descriptive style is valuable in that it points to areas of reflection and research.

International school students are in a constant state of attempting to assert their own culture (inherited or otherwise) and language. Deep needs for belonging, achievement, and self-actualisation rise as they recognise that their needs for shelter and safety are met. The Naisbitt report (1990) describes the ideals of the 1980's and how many of them have been realised. The shortcomings of the 1990's slowly become evident in their study as they develop a trend of thinking towards a new type of homogeneity in lifestyles where an international school student can be 'at home' in any country, culture or society. The challenge is set in that, “In the face of growing homogenisation, we all shall seek to preserve our identities, be they religious, cultural, national, linguistic, or racial.” (Naisbitt, J. and Aburdene, P., 1990:147)

It appears that this new mobility will place greater emphasis on 'global' issues and the societal, cultural, linguistic and personal adaptations that must result from this development. International education for this 'global citizen' will be essential for this change to occur.

Robert Pirsig's anthropological 'novel' *Lila* (Pirsig, R. M., 1992) explores this emerging social pattern as he looks at the issue of morality. The novel is a constant blend of fiction and careful research as he blends the two worlds of the 'ideal' and the 'real' in a harmonious way. He contends that mankind has evolved to a point where intellect must dictate social and value patterns. Issues of morality, he contends, have always been developed through a social code. Now, however, “The new culture that has emerged ... believe[s] that patterns of society must be subordinate to patterns of intellect.” (Pirsig, R. M., 1992:311)

The importance of this 'work' is that Pirsig explores the issues of 'value' and 'meaning' in relation to societal norms and morality. His protagonist shows that one can only understand a member of another culture
by taking into account differences in 'value'. We must prepare ourselves to 'measure' the 'value' of others in intellectual and affective terms beyond the confines of our established belief systems.

This is also the challenge of becoming a 'global citizen'. The "valuing" must come about by becoming aware of our own cultural "immune" system that systematically rejects all that does not appear to be in line with social belief. This demands a new way of perceiving and renewed emphasis on the intellectual development of social belief. Blending the affective and the intellectual is the only means for 'advancement', says Pirsig.

He refers to the use of theatre as a type of hypnosis whereby it becomes a powerful force for cultural reinforcement. That culture may be the inherited culture, the indigenous culture, or the culture of select group within the society. For international school students all three have a strong influence on their development. The role of the curriculum, therefore, must be to assist in this new perception and intellectual awareness.

Casson (1985) reinforces this issue of morality and decision making for social belief in his action research study. He sympathises with Pirsig and shows that the ," ... arts are as much ethical and social as aesthetic and that arts education ... stimulates curiosity, expands the intellect and helps to command happiness." (Casson, S. H., 1985 :15)

This ideal is in keeping with the philosophy of the IB and helps to clarify the needs of international school students who are, “ ... destined for a life of practical action, making, doing, organising in the company of others, and the [many] cultures concerned with these activities ...” (Casson, S. H., 1985 :15). He warns that, “ ... cultural and social changes are now so rapid and on such a different scale [than the previous decade] that educational attitudes and systems are getting left behind.” (Casson, S. H., 1985 :15)

In response to shifting worldwide changes in values and meaning, The Arts in Schools: Principles, Practice and Provision (1982) was published. It is a well documented action research report that was the culmination of four years of intensive research into the problems of 'Arts' education and how they serve to 'educate' through broad based curricula for:

1) - a new world of social/cultural relations
2) - work and non-work
3) - advances in technology

4) - new forms of communication

5) - rapidly evolving multicultural societies

6) - economic changes

7) - long term structural unemployment

8) - the intellectual value of the arts

9) - creativity, self-expression, critical thinking and personal development

10) - a means for identifying the real social problems - practical and otherwise - that students face and will confront in the establishment of their identities and 'world shaping'

In the first seven years of its publication its tenets were studied and explored by over 100 different agencies and education groups. Although it had its impetus in Great Britain its effect can be seen in the international sector as many schools began to look at its underpinnings for developing their own arts curricula. At the International School of Geneva, it was a focal document in the implementation of the first “School Based Syllabus” in Drama and served as a constant guideline in the development of the present IB Pilot Programme Syllabus for Theatre Arts.

One of the issues that prompted the study and report was, “... the rate of cultural change in Britain.” (Robinson, K., ed., 1982 :3) It goes on to state that,

This problem is not peculiar to Britain. It is international ... It is not just the patterns of working life which are changing. The general culture of our society is becoming ever more complex and diverse. We live in an increasingly multi-racial and multi-cultural society in which we must learn to understand and respond to other ways of seeing and doing. ... the arts [make] vital contributions to children’s education in six main areas:

1) - in developing the full variety of human intelligence

2) - in developing the ability for creative thought and action

3) - in the education of feeling and sensibility

4) - in the exploration of values

5) - in understanding cultural changes and differences

6) - in developing physical and perceptual skills. (Robinson, K., ed., 1982 :10-12)
It deals directly with the problems of 'communication' that plague international schools by focusing on the new 'literacy' that comes with education in the "Arts". "Each has its characteristic logic, own grammar and syntax ... there are whole languages of meaning which have no direct need for words." (Robinson, K., ed., 1982 :19) What is clearest from the report and echoed in the literature from both international educators and institutions, is the need for a community of discourse without which our evolving global society will not grow. It stresses the same ideology of the IB in that,

... it is a mark of the educated person to be able to recognise the different ways in which our perceptions of the world are organised and communicated and to understand the various conventions and standards of judgement in each of them ... [since] human rationality comprises a number of different forms or modes of understanding and communication through which we interpret and make sense of ourselves, of others and of the world itself. (Robinson, K., ed., 1982 :19)

This research attempts to formulate the processes of thinking and planning that should occur to realise these positions and give meaning to the development of a 'global citizen'.

2.5 - Qualifying the Educational Needs of International School Students

Unlike much of the literature that points to the purely social and psychological needs of the student served through and by drama this study aims to uncover some of the more explicit unrealised features of their education. There is a plethora of reports, action research and studies done on the, " ... ways of developing [students'] self-esteem and control over their lives." (Bostock, C., 1990 :17) None of them appear to show the reasoning behind the use of drama as a sociopsychological tool for personality development.

The reports delineate ways and means of achieving the above aims but do not demonstrate why their hypotheses are 'enriching' for an international school student. Drama seems to take on a role of purely 'experiential learning' that is an end in itself. Later on in this study I will be looking at the historical development of this theory. For the purposes of this chapter, however, I feel it is necessary to look at the holistic needs of the international school student before looking at what might constitute a specific drama curriculum for international school students.

Richard Courtney's work begins to look at the various needs of Western and Non-western students in their cultural contexts. In his study of
English, Chinese and Amerindian students, he showed that as children get older, cultural differences become more apparent. He found significant differences in the way the three groups responded to improvisation, ritual and other drama conventions. Although there were major differences in the ways that the three groups reacted and interacted, he found that, "... ritual dramas provided [them] with models of the values, morals, and ethics of their society." (Courtney, R., 1988 :5) His work in cross-cultural drama, based on three case studies, was descriptive in nature, involving great care in defining and comparing variables in the study. Although generalisations about it cannot be made, it serves as a model for use in evaluating the multitude of cultural needs in a multicultural group of students.

There is a non-generalisability about working with a pluricultural group in that one must be ever alert to the wide range of reactions and perceptions based on cultural influences. The melting pot vision about drama must be abandoned when dealing with a group where diversity must be celebrated and innate intelligences developed or strengthened. The methodology of drama must become a less rigid application of skills and techniques than the discovery, expression and evaluation of human cognition.

Gardner's exploration and theory of multiple intelligences (1985) appears to be the most concise and well constructed hypothesis for this study. He focuses carefully on the biological traits of the workings of the brain and postulates six distinct forms of intelligences. Through extensive quantitative research and testing he separates the various modes of human cognition. All of his 'forms' have one central concept - that of universal symbol systems that allow for cultural diversity and create meaning. Outside of cultural influences, he shows that, "... we are all equipped with a sixth sense of kinesthesis - the capacity to act gracefully and to apprehend directly the actions or the dynamic abilities of other people or objects." (Gardner, H., 1985 :228) This kinaesthetic energy allows for the recognition, building up and expression of values and meaning transmittable to any other cultural intelligence.

Drama allows for this 'Esperanto' of meaning and understanding. The 'personal intelligences', he adds, are made of inter and intrapersonal meanings. These two 'levels' of development relate to the social and psychological aspects of early drama methods. It is this latter issue that
occupies much of the prevailing literature and the cause for much debate between the 'drama as tool' and 'drama as art form' contenders.

Gardner's study showed that developing and nurturing personal intelligence is essential in order to make sense of the world and oneself in it. One must empathise with the culture in order to understand it, and that can only be done by being a part (kinaesthetically) of it. One must also become 'aware' of oneself as apart from a different culture in order to appreciate its distinctness. In this distinction one can see the value in allowing for more than vicarious transportation into an 'imagined' world that drama and its 'fourth wall' theorists acclaim. "The core capacity here is the ability to notice and make distinctions among other individuals and, in particular, among their moods, temperaments, motivations and intentions." (Gardner, H., 1985 :239)

... an emerging sense of self proves to be a key element in the realm of the personal intelligences, one of overriding importance to individuals the world over ... The wide variety of "selves" encountered throughout the world suggests that this "sense" is better thought of as an amalgam, one that emerges from a combination or fusion of one's intrapersonal and one's interpersonal knowledge. (Gardner, H., 1985 :242)

Gardner focuses on the development of symbol systems that, "... can be effectively linked with the concerns of culture." (Gardner, H., 1985 :300) He brings both form and content together in this study stating that they are inseparable in terms of understanding and living in a pluricultural reality. It is this issue that the international school students faces daily and that theatre arts literacy address itself to since international education is, "... one in which children gain not only a solid sense of their own cultural heritage but a knowledge of and a responsibility for the world beyond their national borders." (Gellar, C., ed. and Murphy, E., ed., 1989 :5-6)

Grumet (1987) hints at the need for more ethnographic studies to be done concerning these international school students since they would show that, "... art as a cultural symbolisation ... contributes to the continuity and shaping of the life of the community." (Grumet, M. R., 1987 :320) He echoes Gardner's work on 'personal knowledge' and shows that by researching the various ways of attaining knowledge these students can be accurately and meaningfully viewed and responded to. His action research stance has direct implications for developing models of curriculum design based on student profiles rather than pure ideologies or philosophies of education.
Harder's ethnographic study (1987) of East Asian International Schools describes the high value that international school students place on university entrance. It also describes their high regard for self-actualisation and independence which they consider to be necessary characteristics for success. Although his study was limited to one type of international school, his methodology of repeated, cross referenced observation along with triangulating the process over time gave a measure of validity that is akin to the work of David Willis (1992) in Japan.

Both studies work towards a precise and concise view of the values, meaning and social structures that affect an international school student's life. The validity of these types of studies seems to lie in the factual and clear 'profiles' that these students have. From these 'profiles' one can develop a curriculum that allows for recognition and appreciation of these distinct features. Once one has a view of the student, then perhaps it follows that they can be given the means of acquiring a 'global' literacy that will connect them with their own and foreign cultures, more easily.

In Cultural Literacy (1987) Hirsch bemoans the fact that too many secondary school programmes maintain an unbalanced emphasis on 'process' and, "... the belief that we can teach our children how to think without troubling them to learn anything to think about." (Hirsch, E. D. J., 1987 :71) His theory laden text points to the central conflict between methodology as learning instrument and the form/content dichotomy. In a comprehensive survey study by the National Endowment for the Arts, (1988) Hodsoll points to the central issue in curriculum development for the arts in that, "... [the arts] teach [students] how the cultures and civilisations of other countries affect attitudes, beliefs and behaviour." (Hodsoll, F., 1988 :v) Both writers point to the central issue of content being the issue that defines the value of the curriculum in the arts. This content must be pluricultural in form and allow for the holistic development of the student. Kant's 18th century philosophy explored this 'holistic' development by stating that

Neither experience nor reason are alone able to provide knowledge. The first provides content without form, the second form without content. Only in their synthesis is knowledge possible; hence there is no knowledge that does not bear the marks of reason and of experience together. Such knowledge is, however, genuine and objective. It transcends the point of view of the man who possesses it, and makes legitimate claims about an independent world. Nevertheless, it is impossible to know the world 'as it is in itself', independent of all perspective. in (Scruton, R., 1983 :17-18)

... in knowing ourselves to be free we know ourselves at the same time as part of nature and as members of a transcendental world. in (Scruton, R., 1983 :60)
Rorty's 20th century philosophy expands on this 'holistic' view of knowledge, culture and representation by stating that,

To know is to represent accurately what is outside the mind; so to understand the possibility and the nature of knowledge is to understand the way in which the mind is able to construct such representations. Philosophy's central concern is to be a general theory of representation, a theory which will divide culture up into the areas which represent reality well, those which represent it less well, and those which do not represent it at all (despite the pretense of doing so). (Rorty, R., 1980 : 3)

... to think ... is to understand how to improve the activity of a quasi-visual faculty, the Mirror of Nature, and thus to think of knowledge as an assemblage of accurate representations. Then comes the idea that the way to have accurate representations is to find, within the Mirror, a special privileged class of representations so compelling that their accuracy cannot be doubted. ... The neo-Kantian consensus thus appears as the end-product of an original wish to substitute confrontation for conversation as the determinant of our belief. (Rorty, R., 1980 :163)

Hornbrook comes closest in coming to terms with what should be involved in the curriculum.

In schools, the idea of dramatic art as a culture system deeply imbedded in the way we think and feel and make sense of the world will mean a shift of emphasis away from the quasi-therapeutic schools drama of the past where social and developmental ends often prevailed, and towards a dramatic curriculum based upon the experience of culture and rooted in our collective sensibility ... [our] aesthetic recognition. (Hornbrook, D., 1991a :36)

For us to be able to 'read' these [drama] stories successfully, there must be an agreement about meanings shared by storytellers and audience - a common dramatic language. This language will extend beyond the spoken word to embrace a range of different dramatic signifiers. (Hornbrook, D., 1991a :63)

Hornbrook contends that the curriculum must be based on a framework of making, performing and responding to plays. It seems appropriate that he uses this tripartite structure as it also appears to reflect the needs of an international school student who must be involved at all levels of acquiring knowledge contextually - the spatial and logico-mathematical (making), the kinaesthetic (performing) and interpersonal and intrapersonal (responding). He arrived at this conclusion having looked at the development and history of drama in education in his doctoral research from the standpoint that present practice was actually alienating students from the art form rather than empowering them with it.

He insists on the use of transcultural mythologies in order to allow for a greater breadth and depth of understanding at both cultural and moral levels. He goes on to reinforce the idea that drama helps us to cope with our own lives by becoming a part of others'. This is one of the many key conflicts facing international school students.
By becoming part of another's culture we are empowered to appreciate and live out a "community of values" (Hornbrook, D., 1991a :203) This community is a 'global' one as we move from a singular view of morality and values and, "the atomised world of self-interested role-playing ... to a picture of a dramatised culture moved by the characters representing its moral communities, literally characterising ... its distinctions of worth." (Hornbrook, D., 1991a :212)

He echoes the ideological philosophy of the IB in that drama, "... must be seen not so much as another way of knowing, but as a way of participating in a hermeneutic conversation which can lead to new perceptions, to making better sense of things." (Hornbrook, D., 1991a :280) The 'global citizen', then, sees drama in acquired knowledge terms, "... as the expression of structures of feelings, [bridging] the gap between our experience and our ability to articulate it." (Hornbrook, D., 1991a :333)

All of these writers show that the international school student has an urgent and compelling need to be a part of a global culture that is diverse and thrives on reciprocity. Bernard Ivaldi, a past Director General at the International School of Geneva summed it up for teachers and curriculum planners.

In this area, one cannot proceed 'scholastically' by means of lessons and exercises; rather the teachers must be encouraged to take time, time for reflection on a discussion of sociological matters ... and to give more importance to transverse skills (reasoning, capacity for analysing, synthesis and communication)... . (Ivaldi, B., 1991 :208)

Leeds' action research (1987) gives us a convincing argument for the deep integration of experience on many levels, including the physical, visual and verbal through and in the arts. This study takes as its hypothesis that art is the formal expression of experience and that drama as an art form is well placed with its 'plurality' of combined art forms to sustain such an acquisition. The study develops an action research mode of thinking that challenges our way of looking at the materials, elements and principles of drama in education. It provokes the underlying questions for doing drama in the curriculum and ways of valuing it.
2.6 - Multiculturalism - Cultural Pluralism - Global Culture - ‘Third Cultures’

‘What is it?’ - “A search for the right word ... .” pers.comm. (Thomas, P., 1993)

Many of us in the arts take the social value of the enterprise seriously and when we do, it becomes axiomatic that in trying to hold a mirror up to nature, regardless of the character or quality of the mirror, we are in a social enterprise of striking import. In this sense, then, the performing arts cannot escape their concern for what is going on, and apparently what is “going on” is a deep concern for how the peoples of the world are and will continue to relate to one another. (Addington, D., 1991 :39)

Theatre is in the business of constructing icons, and icons are the semiotics of societies. (Addington, D., 1991 :40)

Reagan (1984), Surface (1987), Best (1988), Smith (1992) and Sutcliffe, (1992) all give us their descriptions, through action research and survey studies, of how and why cultural pluralism must be a mainstay of arts education. They all focus, from their various perspectives, on the issues of the need for celebrating diversity, reflecting the ideals of a democratic and egalitarian society, moving away from the “melting pot” mentality, accepting neutrality as the preferred political position of evaluating cultural differences, revering an accumulation of beliefs whose only common characteristic is faith in the need to study diverse cultures on their merits, potential coexistence as a social goal, the need for reciprocity and mutual acceptance and celebrating interdependence.

These studies all seem to have the same ideological tone but use vastly different terminology to “couch” their ideas. Most use the term, ‘multiculturalism’ to cover the ideals in arts education outlined above. This term, however, is rather general and is only really operationalised in the works of Banks (1989), Bennett (1990), and Chanda (1992). They define it as an inclusive look at the various customs, ideas, skills, arts, behaviour patterns and values of different peoples in order to see a shared organisation of ideas.

They define ‘Global education’ as the study of worldwide concerns, but it is a narrow and limited one that harkens back to a “melting pot” view of different peoples. ‘Cross cultural education’ is defined as a comparative study of various peoples returning us to cultural assimilation.

These researchers are closest in exemplifying the ideals of international school objective when they use the term, ‘cultural pluralism’.
For them, pluralism acknowledges the existence within a nation or society of groups distinctive in ethnic origin, cultural patterns, religion, or the like and implies the preservation of identities and cultures within a given nation or society. Pluralistic ideals reinforce the preservation of the distinct qualities of each group by focusing on what makes each different, in order to generate respect for the separate and healthy existence of each culture. It is here that we find the strongest echo of the type of educational philosophy that must be the underpinning of an international school.

There is an apparent conflict between the theoretical definition of the terms, multiculturalism and cultural pluralism, and their actual use. Although there appears to be some overlap in their interpretations, there is a growing body of evidence that ‘multiculturalism’, in practice, does not always connote ‘tolerance’ and a respect for cultural diversity.

In the national context of the United States, the term usually implies that greater attention should be paid to the cultural expressions of ethnic and minority groups. (Smith, R., 1993 :2)

[multiculturalism] takes other cultures seriously only as representations of the merely peculiar. Multiculturalism fails to see the Other within us, or us within the Other. As a result, it undoes the very notion of Western culture. (Smith, R., 1993 :11)

Smith sees the misuse of the ‘multicultural’ thinking as it no longer appears to have a moral tenor:

... [multiculturalism] is not one thing but rather an accumulation of beliefs whose only common characteristic is faith in the need to include studies of diverse cultures ... [it produces four ‘reactionary’ and ‘negative’ postures]
1. - to attack the dominant culture ... this approach advocates using one culture to critique the present Western-derived one. Thus, Native American reverence for the earth is used to criticise present-day American practices that pollute the environment
2. - to escape it ... the escape goal emphasises other cultures as glamorous alternatives and urges a maintenance of diversity. The crassness and the materialism of American culture might be contrasted with Balinese ways.
3. - to repair it ... this response sees multiculturalism as healing the damaged self-images of the marginalized. Positive treatment of the cultures from which the students come will heal the wounds otherwise inflicted by the dominant culture. Thus, studies of the artistic contributions of African-Americans and of Africa Subsaharan cultures might help to repair or improve the self-image of the Africa-American youth.
4. - to transform it ... multiculturalism is leading to a new common culture syncretically evolved from the best features of many cultures. (Smith, P., 1992 :95)

For the purposes of this study, I have preferred the use the term ‘cultural pluralism’ as it appears to contain some of the prominent moral attributes of a multiculturalist philosophy yet maintains an integrated quality that multiculturalist opponents defend. It stems from the use of the prefix ‘multi’ which connotes disjunctive forms within a grouping.
'Pluralism' connotes a holding of ultimate principles concurrently, integrated, inseparable and interwoven dynamically. "Pluralism reflects more the ideals of a democratic and egalitarian society, ideals that are very compatible with the goals of art education." (Chanda, J., 1992:13)

The term is more apt for international school students, by and large, as they generally 'live in' and 'live' multiple cultures simultaneously. There is little or no distinction made between cultures while they are interacting. Their lives seem to come closest to the ideals of multiculturalism but in a practical and moral manner.

Gibson (1984) describes this phenomena as, " ... develop[ing] competencies in multiple systems of standards for perceiving, evaluating, believing and doing ... ." (Gibson, M.A., 1984:15) since, “Cultural pluralism apportions functions and statuses within society by ascription in contrast to achievement.” (Smith, R., 1993:9).

This mode of living and responding empowers international school students to 'understand' at the level of 'acquisition' rather than by comparison since, as Rorty illustrates, this knowledge is eternally broadening.

... we understand knowledge when we understand the social justification for belief, and thus have no need to view it as accuracy of representation. Once conversation replaces confrontation, the notion of the mind as Mirror of Nature can be discarded. ... So holism produces ... a conception of philosophy which has nothing to do with the quest for certainty. (Rorty, R., 1980:170-171)

Best believes that these students must,

... celebrate interdependence ...[since] ... the best multicultural education will of necessity distinguish between bias and prejudice, between centrism and superiority. It will help students understand that as individuals and citizens, they can show preference without dominating and can reject without oppressing. ... [multiculturalism teaches] ... relationism [which] implies integration, synthesis, discourse, comparison, even critique. (Best, H. M., 1988:2-4)

The experience of cultural plurality allows for a deeper understanding of self within a global context and allows for valuing while being a part of the same culture since,

The concept of culture I espouse ... is essentially a semiotic one. Believing, like Max Weber, that man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs, and the analysis of it to be therefore one in search of meaning. It is explication I am after construing social expressions on their surface enigmatical. (Geertz, C., 1973:5)
Our ideas, our values, our acts, even our emotions, are, like our nervous system, cultural products - products manufactured, indeed out of tendencies, capacities, and dispositions with which we were born, but manufactured nevertheless. (Geertz, C., 1973 :50-51)

A 'global culture' then, must by definition be a amalgamation of acquired knowledge innately traversing many cultures simultaneously since Man is to be defined neither by his innate capacities alone, as the Enlightenment sought to do, nor by his actual behaviours alone, as much of contemporary science seeks to do, but rather by the LINK between them, by the way in which the first is transformed into the second, his generic potentialities focused into his specific performances. (Geertz, C., 1973 :52)

Geertz goes on to compare a 'global culture' as much akin to 'religion' in that ... we are to deal with meaning ... [in that] ... sacred symbols function to synthesise a people's ethos - the tone, character, and quality of life, its moral and aesthetic style and mood - and their world view - the picture they have of the ways things in sheer actuality are, their most comprehensive ideas of order. ... Cultural acts, the construction, apprehension, and utilisation of symbolic forms, are social events like any other; they are as public as marriage and as observable as agriculture. ... (They) form a coded program, a set of instructions, or a recipe, for the synthesis of the structurally complex ... for the institution of the social and psychological processes which shape public behaviour. (Geertz, C., 1973 :89-92)

Sociologists Featherstone (1990) and Wallerstein (1990), define Global Culture as not aligned with nation-state concepts, a 'process' rather than a static entity and that there are, "... global cultures in the plural", (Featherstone, M., 1990 :10). They warn that it can also give rise to, "... negative reactions and intolerance", (Featherstone, M., 1990 :10) and does not signify the, "...totality of the specificity of one group against another but instead certain characteristics within the group ... that which is 'superstructural' as opposed to that which is the 'base'." (Wallerstein, I., 1990 :32). These pluralistic views widen our perspective and warn us to the dangers of using historical models of culture to define the present state.

Smith (1990), Hannerz (1990), Friedman (1990), and Robertson (1990), add dimension to the perception of Global Culture seeing it as a largely constructed culture originating in diversity, growing out of opposing world views and held together by a prevailing mood of uncertainty. "We have entered a phase of what appears to us in 1990 as great global uncertainty - so much so that the very idea of uncertainty promises to become globally institutionalized." (Robertson, R., 1990 :16) These constructs are reflected in the plethora of inter and intra national war and strife, plus the massive increase of crime, violence and intolerance seen in the 1990's. The increase of immigrants and emigrants has been increasing steadily in reaction to this
anxiety. What is needed is a way of bringing into focus both the negative and positive elements of this new emerging pluralistic 'culture'.

Geertz offers optimism in his thinking of a 'global culture' along the lines of meaning and values 'models' that arise from living out this plurality of cultural influences, inherited, innate, and external. He shapes his thinking in terms of the unique symbolic structures that each culture holds. For him, there exists a "model of reality" and a "model for reality". (Geertz, C., 1973 :93) The former gives 'meaning' while the latter shapes 'value'. In the interplay between them, cultural patterns begin to 'shape' each other creating a synthesis of meaning and value and, hence, a resurgent new 'global culture'.

In response to Geertz's notion of 'interplay', the role of the emerging Global Citizen and the tenets of Global Citizenship must be examined. The following section looks at a conceptual framework for these issues.

2.7 - Global Citizen and Global Citizenship

Figure 2.-Conceptual framework of Education for Global Citizenship

![Diagram of Global Citizenship Framework]

(UNICEF, 1991a :22)
people belong to many different cultures and the cultural differences are as likely to be within states (i.e. between regions, classes, ethnic groups, the urban and the rural) as between states. Architects and designers move more easily between New York, London and Bombay than between Bombay and the villages of Maharashtra. (King, A., 1990:409)

The following dialogue with an [IB] candidate in [an international school] in Tehran on the subject of Dostoyevsky's *Crime and Punishment* is an illuminating example of what some IB candidates [Global Citizens] are like:

"Of course, I had an advantage because I read it in Russian."
"Oh you're Russian are you? Your English is so good I took you for an American."
"No, no. I'm not Russian, I'm Iranian. My mother is Russian."
"So you're taking Farsi as your Language B?"
"No, I'm taking French." (Peterson, A. D. C., 1987:54)

In facing the various 'crises' of a developing Global Culture, the United Nations Children's Emergency Fund (UNICEF) began to look at the profile of these Global Citizens and their increasingly complex educational needs. They called their project "Education for Development" (UNICEF, 1991a; UNICEF, 1991b; UNICEF, 1992). Their work focused on educating the culturally pluralistic student towards working in and promoting global peace. In dealing with "Education for Global Development", they also created a conceptual framework (Figure 2. - p.61) for addressing the elements of Global Citizenship.

The various reports and working papers were action research papers that described the developmental nature of learning and how the above elements must be addressed in the education of "global citizens" of the future. (UNICEF, 1991a). Fuller descriptions of each element can be found in the "Statement of the Problem" chapter.

There is an urgent need to explore the issues of global citizenship as it is not an ideological concept but a recognised feature of the world's growth. Chanda (1992) attempts to separate the various views on this global multicultural identity in her anthropological study of shifting patterns in the U.S. and Europe. Her definitions and action research suggestions all focus on

... the paradigmatic shift [that] has ... redirected the education emphasis from things that make people alike to those that make people different. The underlying assumption is that understanding of differences enables one to appreciate and eventually understand others. (Chanda, J., 1992:12)

The Arts in Schools: Principles, practice and provision (Robinson, K., ed., 1982) demonstrates the use of "Arts" education in meting out the needs of
a rapidly growing multicultural, complex and diverse society. The report lists how the arts make vital contributions to the ideals of global citizenship:

1) - in developing the full variety of human intelligence
2) - in developing the ability for creative thought and action
3) - in the education of feeling and sensibility
4) - in the exploration of values
5) - in the understanding of cultural change and differences
6) - in developing physical and perceptual skills  (Robinson, K., ed., 1982 :10)

This reported has been incorporated in the action research study from the Harvard Graduate School for Education. This team of arts educators worked towards advocacy of a “balanced” curriculum as they contend, like Robinson (1982), Brook (1989) and UNICEF (1992) that the arts, “... develop cognitive skills of listening, thinking, problem-solving, matching form to function, decision making [and] ... aid in multicultural understanding, [while increasing] a sense of belonging and being an individual.” (Bucheli, M., ed., et al., 1991 :25)

At Peter Brook’s Centre for International Theatre Study in Paris, there is an attempt to experiment with various modes of approaching the “links”, as he says, that must exist between cultures in order for global understanding (education) to take place. He contends that there are actually three global cultures - the culture of the state, the culture of the individual and the “culture of links”.

It is the force that can counterbalance the fragmentation of our world. It has to do with the discovery of relationships where such relationships have been submerged and lost - between man and society, between one race and another, between the microcosm and macrocosm, between humanity and machinery, between the visible and the invisible, between categories, languages, genres. What are these relationships? Only cultural acts can explore and reveal these vital truths. (Brook, P., 1989 :39)

Featherstone (1990) describes this ‘culture of links’ as, “... emerging sets of ‘third cultures, which themselves are conduits for all sorts of diverse flows which cannot be merely understood as the product of bilateral exchanges between nation-states.” (Featherstone, M., 1990 :1) Hannerz (1990) describes it as, “... the world ... [becoming] one network of social relationships, and between its different regions there is a flow of meanings as well as of people and goods.” (Hannerz, U., 1990 :237)
Peter Brook’s exploration through theatre is a form of ongoing action research that has been tested and retested through performing such works as the ‘Mahabarahta’, the ‘Ramayana’ and ‘The Conference of the Birds’. These cross-cultural pieces have been worked on by international casts - groups of actors from a wide range of acting, aesthetic, and cultural traditions.

In working with them he was also discovering the necessity of developing a way of exploring the “links” that must exist between and among cultures and the cultural acts that are contained in celebrating and performing theatre. It is a vital source of inspiration in dealing with the elements of global awareness and a means by which theatre can be used to increase perceptions of reality in a dynamic and “immediate” manner. This work echoes the “contextually acquired knowledge” needed for global citizenship.

Courtney’s work on culture and creative drama (1989) creates a symbiosis among the theories of the IB, The Arts in Schools Gulbenkian report (1982) and UNICEF (1992). His carefully researched action research and survey studies look at the ways and means (structures and dynamics) for creating a theatre arts programme outline based on the needs of the global citizen. He focuses on the need to develop the coding, encoding and decoding of the symbols of ritual drama in order for Western, non-Western, agricultural and post-industrial societies to affirm their cultural identities and to demonstrate, in a dynamic way, the similarities that break down barriers of understanding among them. (Courtney, R., 1989)

Wardle’s action research (1988) shows how parents can assist their children in the process of education for global citizenship by helping them develop a positive identity. The issues he explores and advocates are all extensions of the central core of ideas from the UNICEF Global Citizenship framework. The research accentuates the need for accepting “differences”, that children are first and foremost “human” before being seen as a representative of a “race”, and that the world is to be seen as fully multiracial. The action research is ideological and the theories do not show validation but the issues are interesting for this study as they shed light on perceived needs of the global citizen. The suggestions all point to ways of breaking down barriers, allowing for greater interdependence, showing ways and means of resolving social injustice and conflicts, and allows for diverse ways of exploring future scenarios that promote pride and reduce the
potential for racism and ethnocentricity, (Wardle, F., 1988) since as Willis says, “...[educators must address] the instinctive tendency of human groups to consider themselves as ‘other than superior to’ their fellow human beings.” (Willis, D. and Enloe, W., 1990 :169)

These Global Citizens and a Global Culture are not only emerging through the international schools and the tradition of mobility and cultural plurality that that supposes, but are becoming an increasingly common phenomena within nations and regions as well as across them. (King, A., 1990) Featherstone (1990) and Hannerz (1990) refer to Global Culture as ‘cosmopolitanism’, creating a global ecumene, resulting in a growing resilience of the ethnie because of this process, and an active engaging with the ‘Other’.

This globalization process which points to the extension of global cultural interrelatedness can also be understood as leading to a global ecumene. ... A process whereby a series of cultural flows produce both: firstly cultural homogeneity and cultural disorder, in linking together previously isolated pockets of relatively homogeneous culture which in turn produces more complex images of the other as well as generating identity-reinforcing reactions; and also secondly, transnational cultures, which can be understood as genuine ‘third cultures’ which are oriented beyond national boundaries. ... One consequence of these changes is that more and more people are now involved with more than one culture, thus increasing the practical problems of intercultural communication. ... The resilience of the ethnie, the ethnic core of nations, the pre-modern traditions, memories, myths, values and symbols woven together and sustained in popular consciousness, is emphasized. (Featherstone, M., 1990 :2,8,10)

... cosmopolitanism in a stricter sense includes a stance toward diversity itself, toward the coexistence of cultures in the individual experience. A more genuine cosmopolitanism is first of all an orientation, a willingness to engage with the Other. It is an intellectual and aesthetic stance of openness toward divergent cultural experiences, a search for contrasts rather than uniformity. ... At the same time, however, cosmopolitanism can be a matter of competence, and competence of both a generalized and a more specialized kind. (Hannerz, U., 1990 :239)

Wallerstein (1990) sees the emerging Global citizen as having three separate identities:

... each person can be described in three ways: the universal characteristics of the species, the sets of characteristics that define that person as a member of a series of groups, that person's idiosyncratic characteristics ... each person participates in many 'cultures'. (Wallerstein, I., 1990 :31)

In the hermeneutic problem that results from the diverse 'characteristics' that form a Global Citizen (Bauman, Z., 1990) there is a danger that ignorance may breed great uncertainty leading to danger. This danger is one of misconception, misunderstanding and misappropriating responses to social or cultural acts. It is in the education of this 'exchange'
that a Global Citizen must confront that danger, surmount it and 'link' with the 'Other'. The UNICEF Education for Development framework shows a means of approaching the elements of potential 'danger' and educating the emerging 'Citizen' to be prepared for alleviating those dangers by replacing them with knowledge and understanding - acquired and contextual.

A parallel structure of 'educating for global citizenship' is the central aim in the conceptual framework for theatre arts literacy. In the cross referencing of issues within a theatre arts tradition, the emerging Global Citizen can potentially gain a greater sense of self, the 'Other', and the relationships that exist between and among them. "Globalization ... [is] a phenomenon which clearly requires what is conventionally called interdisciplinary treatment." (Robertson, R., 1990:18)
Chapter 3

History of Drama in Education as Related to Curricular Issues
Chapter 3 - History of Drama in Education as Related to Curricular Issues

Drama has become one of the principal vehicles of information, one of the prevailing methods of "thinking" about life and its situation. (Esslin, M., 1987 : 13)
[Dramatized stories] are not merely reflections of a pre-existing sensibility analogically presented; they are positive agents in the creation and maintenance of such a sensibility. (Geertz, C., 1973 : 451)

... dramatic meanings are always social meanings. (O'Toole, J., 1990 : 13)

... theatre thus provides us with the means of escaping from life in order to confront it. (Weetley, K., et al., 1987 : 5)

3.1 - Introduction

There is a plethora of literature on the history of drama in education for both Great Britain and North America. I will not replicate the work here. However, a general overview would be useful in order to look at the various attitudes that prevailed through recent historical ages, and how those theories tried to reflect the educational needs of the student.

In the 1980's a polarisation occurred concerning the definition of drama versus theatre, and another surrounding the value of process versus product. These problems have yet to be resolved. Nevertheless, one has only to look through the writings of Hornbrook, D., 1989; Rosenberg, H. S., et al., 1987; Day, C., 1977; Bolton, G., 1985; Collins, P. M., 1985; Havell, C., 1987; Abbs, P., 1987a; Bryer, T., 1990; Dimon, N., 1990; O'Neill, C., 1991 and Grallert, M., 1991, to see the various arguments that developed as world views changed. They deal with the most popularised drama theoreticians such as, Ward, Spolin and Sik (North America) and Cook, Slade, Way, Allen, Heathcote, O'Neill, and Bolton (Great Britain). They speak primarily to national systems and their effect on various theories of drama in education. What is missing in these studies is a specific focus on drama/theatre arts education for international school students.

I provide a synopsis of the various arguments and theories, listing them in two opposing columns. The columns are headed 'Positive' and 'Negative' (my headings) as to whether they adhered, ideologically or not, to an international school philosophy. They are qualifications for what could be perceived as 'positive' or 'negative' aspects in a drama/theatre arts
programme. The ‘Positive’ column, developed from the literature and comments on curriculum planning/development for the future, is most closely allied with the components, seen earlier, of educating for ‘global citizenship’. The ‘Negative’ column developed from the literature as it reflects past and present drama education patterns that are most closely allied with national school systems. What follows afterwards will be a review of the various curricular issues derived from this historical perspective to show potential curriculum planning for international schools.

In the contentious arena of educational drama development there has been (and still is) an ongoing battle as to the nature of the subject and its ultimate purpose in the curriculum. The Arts in Schools (Robinson, K., ed., 1982) was published not only as a response to the debate but to justify the “Arts” rightful place in any curriculum - national or international. The report deals with principles and provisions for any school system that was looking at the development of “Arts’ curricula. The need for clarity, and non-subjectivist, non-relativist positions is essential.

The key to understanding and providing for drama in education must be based on tenable principles that demonstrate the “educative” quality of the subject in an ‘holistic’ sense. The greater the range of identifiable qualities within the subject area the easier it is to see it as a mainstream subject. The arguments gleaned from the literature show a great breadth of divided opinion but little by way of concrete evaluation.

The purpose of this literature review is to provide a focus for developing a broad based theatre arts literacy curriculum for international school students that assists them in preparing for ‘global citizenship’.

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
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</thead>
<tbody>
<tr>
<td>1. subject = art form</td>
<td>1. subject = method</td>
</tr>
<tr>
<td>2. specificity</td>
<td>2. tends to generalise</td>
</tr>
<tr>
<td>3. learning by reflecting on doing</td>
<td>3. learning by doing only</td>
</tr>
<tr>
<td>4. creating &amp; responding</td>
<td>4. based on improvisation</td>
</tr>
<tr>
<td>5. symbols/language inseparable</td>
<td>5. method of language acquisition</td>
</tr>
<tr>
<td>6. process/product inseparable</td>
<td>6. process oriented</td>
</tr>
</tbody>
</table>
7. focus on interdependence
8. aesthetic impact essential
9. universal meanings
10. being “in” drama
11. cognitive & affective learning
12. kinaesthetic learning
   • creates new knowledge
   • discovers old knowledge
13. eclectic/culturally pluralistic
7. psychological self-development valued most
8. emotional impact is essential
9. meaning of self reflected in work
10. to “comment” on drama more than “engage”
11. affective growth is the primary focus
12. recreate self necessary
13. narrow band of activities/excludes drama traditions

What follows here is a view of the conflicting theories with a judgement about the values inherent in the ‘Positive’ attributes of drama education as they pertain to international school students.

3.1.1 - 1. Subject = Art Form

versus

Subject = Method

David Hornbrook (1988) appears to be the most articulate critic of the ‘drama as method’ ideology. His argument centres around the ‘narrowness’ of the approach as he feels it diminishes the validity of the art form as an ‘art form’. In his historical perspective, he gives the underlying reasons why drama as method has evolved and also offers alternatives for the future. “I would argue that the methodology popularised by Heathcote and her amanuenses has inherited all the worst characteristics of schools’
progressivist legacy.” (Hornbrook, D., 1992 :16) He offers reasons why this form of drama has developed.

The tragic fact is that a puritanical disdain for all the things that actually make theatre - actors, theatres and plays - has left drama education with no disciplinary identity. Put simply, drama in English schools has become a process without a product, a method without a subject. (Hornbrook, D., 1992 :17)

Hornbrook (1991) and Pateman (1991) agree that the only way that drama can be taught and literacy “acquired”, as a valid form of education, is through teaching the art form ‘as-an-art-form’. By doing so, the traditions and conventions of the art form are expressed (cultural heritage) while their interdependence is highlighted. The implications for this type of curriculum address a broad base of learning. This broad base includes the cultural heritage of the art form (emphasising the ‘link’ with tradition) while exploring its composite elements and their relationships (interdependence). It becomes a ‘model’ for the students’ sense of establishing purpose and meaning in their own lives. For international school students the ‘broader’ the base of learning, the closer they come to ‘realising’ and ‘developing’ their ‘global identities’.

In schools, the idea of dramatic art as a culture system deeply imbedded in the way we think and feel and make sense of the world will mean a shift of emphasis away from the quasi-therapeutic schools drama of the past where social and developmental ends often prevailed, and towards a dramatic curriculum based upon the experience of culture and rooted in our collective sensibility ... [in our sense of] aesthetic recognition. (Hornbrook, D., 1991a :36)

Play would ... be a self-sufficient activity with its own sources of energy. The problem for drama educators is to bring this recontextualised play into contact with the traditions of theatre. (Pateman, T., 1991e :143)

3.1.2 - 2. Specificity

versus

Generalisation

O’Hara’s historical survey (1984) derides the theories of Slade and Way in that their “methods” do not allow for a full spectrum of creativity in all the arts of the theatre. He contends that the student is not given the opportunity to explore the multitude of ‘crafts’ - critical and creative - in, and associated with, theatre and drama. This results in a narrow view of the value of theatre
and drama and negates the possibility of creating meaning within, and through, the art form. (O'Hara, M., 1984)

Hornbrook replies with his view of the need for acquiring a new 'semiology' from which students can create meaning.

As actors, students develop their craft through a growing practical experience of making communication work; as members of an audience, they watch and learn how the complex semiology of the stage mediates meaning. (Hornbrook, D., 1991a:62)

3.1.3 - 3. Learning by Reflecting on Doing

versus

Learning by Doing

Hornbrook (1988) and Adelman (1992) criticise the 'self-centredness' of Dewey's "learning by doing" (or experiential learning) in drama education as it severely limits the base of learning. Both offer solutions to widen the base and include world views as well.

As long as [school drama] ... remains committed to the individualist fallacy, conceptualising itself simply as a vehicle for the exposure and expression of personal moral feelings, 'subjective knowing', it will continue to be remorselessly and narrowly reductionist and psychologistic. (Hornbrook, D., 1988:213)

This process is not one of self-training as in "learning by doing" but is learning by reflecting on the consequence of doing. (Adelman, C., 1992:139)

The moral development of the student is directly connected to an ability to make 'considered' judgements about the world they live in and the one they wish to live in. Drama literacy, as espoused by Hornbrook (1992) and Wheetley, (1987) addresses the issue in various models and frameworks of action.

What is needed is a curriculum for drama which restores the centrality of theatre culture to drama education by describing a field of knowledge, understanding and skills which constitutes drama as a discipline. ... I propose a tripartite model of MAKING, PERFORMING and RESPONDING ... in the dramatic curriculum, product and process are inextricably linked ... the dramatic curriculum is about knowledge. (Hornbrook, D., 1992:18)

Wheetley (1987) offers the results of A Model Drama/Theatre Curriculum: Philosophy, Goals and Objectives study that was produced by various North American dramaturges, teachers, professionals and advisors.
Chapter 3 - History of educational drama / curricular issues

It qualifies and quantifies the various stages of drama in the curriculum with the understanding that,

Because theatre is an amalgam of all the arts, it has unusual power to inform and to instruct as it entertains. While "playing" with our fears, hopes and dreams, and aspirations, theatre allows us to make meaning that enhances the possibility of our knowing and living successfully with one another. Paradoxically, theatre provides us with the means of escaping from life in order to confront it. (Wheetley, K., et al., 1987 :5)

3.1.4 - 4. Creating & Responding

versus

Practice based on Improvisation

Much of the early work in developing drama curricula was focused on 'play', 'role playing' and 'improvisation'. These were to be the building blocks for creating drama education programmes. The development stopped there, according to Hornbrook, limiting the possibility for responding to the art form and extending the knowledge gained.

For the next four decades [1940 - 1980] in the distinction insistently drawn between drama-in-education and drama-in-theatres effectively manacled educational drama to forms of spontaneous improvisation. These made little reference to a wider theatrical culture or to the skills and knowledge normally associated with drama in the world beyond the classroom. As a result, quite fundamental aspects of drama, such as performing and watching of plays, received little attention. (Hombrook, D., 1991b :43)

Wheetley, (1987) Hornbrook, (1990) and Wright (1992) offer solutions to this limited view of drama education by focusing on the form, content and context of the art form as integral to the curriculum. These integral features allow for both intrinsic and extrinsic modes of learning to take place, again, broadening the base of learning and extending the understanding of drama in society.

... this materialist model of production, reproduction and critical interpretation, helps us to look afresh at questions of form and content. Under such a scheme, artistic form is no longer understood as a latent, metaphysical property of our dialogue with content, "sensed as appropriate", but in terms of its structural and ideological relationship to the reading it bears. (Hornbrook, D., 1990 :8)

Organised by scope and sequence, a drama/theatre curriculum should cause students to examine theatre as part of daily life, as a way of enhancing knowledge and skills and as a means of expression and delight. It should provide for a study of theatre as an art form, for its history and cultural contributions, for its relation to society, and for its importance to the individual. A comprehensive drama/theatre curriculum should help students to develop internal and external personal resources, create drama/theatre through artistic...
collaboration, relate drama/theatre to its social context and form aesthetic judgements. (Wheetley, K., et al., 1987 :6)

... [theatre] literacy should mean three things:

1) - the ability to decode the symbol systems of dramatic performance

2) - the ability to understand how drama/theatre makes sense

3) - the ability to create something in the medium (Wright, L. and Garcia, L., 1992 :77)

3.1.5 - 5. Symbol / 'Language' inseparable

versus

Drama for Language Acquisition

The truly educated person may be described as one who has mastered the widest range of symbol systems possible. (Collins, P. M., 1985 :4)

Although Wheetley (1987) admits that drama has the potential for assisting in language acquisition. He also insists that the purpose of becoming 'drama literate' must include the use of 'symbols' as 'language' or 'communication'. Collins, (1985) Arnheim, (1983) Geertz (1973) and Redington (1993) offer us the rationales behind this thinking allowing for a 'opening up' of communication and deeper understanding not only within the medium of drama but extending beyond the classroom into our social and intellectual lives.

The primary means by which we (humans) come to know about the world around us is through the use of various symbol systems, most notable language, but also other symbol systems such as math, science, painting, dance and drama. Each of the symbol systems available to us provides us with a different view of the world. The actor and the biologist may both study movement of the human body, but each does so from a different perspective - each uses a different symbol system. The truly educated person may be described as one who has mastered the widest range of symbol systems possible. ... the various symbol systems available to an individual provide that person with a number of windows through which he may learn about the world. One of the purposes of education should be to provide students with a variety of such windows for exploring the world. (Collins, P. M., 1985 :3)

All social rituals, the affairs of state and religion had to translate their nature and action into symbols directly accessible to the senses, and these symbols ... took the form of imagery provided by the artists. ... all productive problem-solving ... takes place in perceptual imagery ... perceiving means understanding relations ... the arts [are] the medium of choice for training in what one might call the syntax of realities. (Arnheim, R., 1983 :9)
[Dramatized stories] ... are not merely reflections of a pre-existing sensibility analogically presented; they are positive agents in the creation and maintenance of such a sensibility. (Geertz, C., 1973 :451)

... the theatrical image is a concrete stage event which has meanings embedded in the event which go beyond the event itself. ... the use of such theatrical images and symbols provide valuable 'short hand' about the meaning and message. (Redington, C., 1983 :203)

3.1.6 - 6. Process and Product Inseparable

versus

Process Oriented Drama

Havell (1987) appears to fall into the Deweyan philosophy of 'child-centred-education' in his appeal to focus on 'process' in drama education. Process implies looking at the elements of what creates drama, without necessarily working towards a finished piece for performance (product) and critique.

By placing process, not product, at the centre of drama in education, drama teachers have found themselves, inevitably, promoting a form of learning that rejects the view of the learner as 'a vessel' into which knowledge is poured and the teacher as the 'one who knows'. However, for me, this alternative view should not involve rejection of performance by pupils. (Havell, C., 1987 :163)

These assumptions are echoed by Danby (1987) that 'educational' and not 'professional' criteria should be used in evaluating drama work as a process. The flaw in both arguments is that they are reductionist and exclusive views of the art form, disallowing an education in drama based on cultural needs, the history and tradition of the art form, and its relative place in social and aesthetic contexts. Danby does include, however, arguments for 'empowering' students with creation (albeit a limited view of creation) and warning against 'token' creativity. (Danby, M., 1987)

Hornbrook (1991) insists that both the process of building a 'dramatised story', learning its semiology, responding to it, and performing it (or seeing it performed), allow for a 'richer' education in drama. He shows that the focus in all learning must be on the 'language' of learning and that drama has its own language not only as a function of social agency but also in its own right as an art form. These latter arguments begin to speak to the issues of preparing students for 'global citizenship' by empowering them with 'layers' of 'language' (semiological and otherwise) than will enable them to cross social and cultural barriers.
Making any dramatic text is a form of cultural production, quite possibly involving many kinds of cultural worker ... Education in drama happens in the production process, where students make and perform texts, and in the reception process, where they become critical witnesses. In this way, a simple progression from intention, through making and performing to audience response is both the basis of dramatic story-telling and the framework we need for education in drama. ... In fact ... drama mediates meaning through complex systems of signifiers - it has its own semiology. This semiology has also a history; as the culture of which it is part becomes more diverse so the semiology of drama becomes richer and more complex. (Hornbrook, D., 1991a :64)

In the classroom and drama studio, the adoption of a dramaturgical curriculum will mean a new concentration on the languages of the theatre, involving ... a far greater emphasis on the practical, analytical and critical examination of the dramatic text, both as a function of social agency and theatrical performance. (Hornbrook, D., 1988 :312)

3.1.7 - 7. Focus on Interdependence

versus

Psychological Self-Development. Valued First

Hornbrook (1988) presents his argument for developing a 'drama method' that must be more than psychological, self-centred game playing. He points to the fact that 'meanings' are constructed societally and in the context of accepted and valued 'languages'. In order to feel a sense of 'member integrity' within a society, one must be active in the construction of this shared 'language'.

... drama in education has conspired to reinforce the passivity of the dramatic spectator by limiting itself to the relativity of personal meaning and failing to understand the ways meanings are constructed in society ... A theory of edification suggests that what we as human agents seek from education might be less to do with revelations of truth, universal or otherwise, than with the possibility of being able to say new and interesting things about ourselves in a social context, to enrich, in other words, the language communities of which we are part. (Hornbrook, D., 1988 :35)

Hornbrook's 'language community' is akin to the issue of 'interdependence' for 'global citizenship'. 'Theatre arts' and 'Drama' are both collective nouns in this context as they harbour a multitude of other art forms such as dance, music, and visual arts. It is in this 'collectivity' and communal interpretation and expression that form and content coincide. They are mutually dependent - interdependent - in their expression and means of expression. Bedard, (1992) O'Toole, (1990) and Wheeley (1987) focus on this interdependence as it pertains to meaning, - cultural and artistic - development of values and the understanding of self within a community of belief. They provide a definition of theatre in a multifaceted form. They then relate it to an interrelated social and cultural context.
Chapter 3 - History of educational drama / curricular issues

... [theatre] involves the exchange of meaning through symbols and forms, creates content and form out of human experience and cultures, expresses multiple realities (i.e. spiritual, aesthetic, political, etc.) (and) incorporates other art forms. ... the conscious act of creating a live performance is the central element to the creation of theatre art, and that it is this element that transcends cultural differences of form and content. (Bedard, R., 1992 :21)

... the real context [is] the web of experience, attitudes and cultural values which the participants in drama bring with them. ... we all believe that the drama reaches back out to the real. The real context ... is social as much as it is individual .... (O'Toole, J., 1990 :14)

Theatre is social in nature. It requires collaboration among artists, technicians and audiences, thereby enhancing a community's effort to understand itself and its individuals. (Wheetley, K., et al., 1987 :5)

3.1.8 - 8. Aesthetic Impact

versus

Emotional Impact

Hornbrook (1987) and Best (1989) argue that in only emphasising the emotional impact of drama, the perspective is not only limiting and distortive, but relegates the subject to a therapeutic “service” rather than an art form. Their arguments state that a 'singular' emotional understanding is not in keeping with the fuller context of meaning and values education inherent in the cultural and aesthetic conventions of drama.

Trying to "feel" solely in drama education produces an antithetical form of understanding where one can actually inhibit or distort student attitudes. This does not bring fuller understanding and growth, but a frustration that has the potential for undermining understanding. (Hornbrook, D., 1987; Best, D., 1989) They prefer to view a synthesis of attitudes that bring about a positive, "... change in a participants understanding of the world." (Best, D., 1989 :84)

Hornbrook's framework of making, performing, and responding responds to the need to, "... [place] the emphasis on the productive, cultural, and aesthetic character of drama as opposed to its therapeutic or pedagogic utility and within which it is possible to identify a clear route of progression." (Hornbrook, D., 1991a :71)

Brownhill asserts that a "framework of knowledge" must be established in order for full aesthetic impact to happen. He contends that the critical skills can only be honed by taking a, "... distinct point of view and then refer
to the standards that are appropriate for that point of view.” (Brownhill, R. J., 1987:32).

That “appropriate” point of view must be other than the limiting emotional lexicon of the student. If they respond only on an emotional level, then their understanding will be limited to their own “standard” of experience. Brownhill states that, “... Aesthetics ... as well as being a different form of experience, is a way of looking at our interpretations of the world, a second level activity concerned with human artifacts.” (Brownhill, R. J., 1987:43).

Eaton echoes Hornbrook’s argument and outlines its added importance in a multicultural setting. She defines the ‘aesthetic’ as

... the value associated with the experience of objects or events in which attention is directed at aesthetic properties, namely intrinsic properties, deemed worthy of attention (both perception and reflection) within a particular culture. (Eaton, M. M., 1993:30)

She lists two other aspects to the value of aesthetic experience as:

1) - Aesthetic values are not separable from other cultural values.
2) - Developing aesthetic values demands a deep understanding of a culture.

(Eaton, M. M., 1993:32)

The central issue for all these writers concerns the notions that, ‘understanding’, ‘appreciating’ and ‘debate’ (or reflection) are necessary in order to allow for a widening of cultural and cognitive knowledge to exist. It does not discount the emotional impact of the art work but sees it as only one way of “knowing”. This “knowing” is a self-centred one as it uses only relativist arguments for valuing and appreciating, and does not necessarily build up new knowledge or challenge new experiences.

Aesthetic ‘valuing’ implies an approach to understanding the innermost workings of the artwork and, hence, an understanding of its cultural context. For international school students, or students living in a multicultural setting, this ‘culture context’ understanding is potentially valuable in broadening and educating not only personal views, but world views as well.
3.1.9 9. Universal Meanings

versus

Meaning of Self Reflected in Work

Hornbrook (1988) chides the “navel-gazing” use of drama in education as it has no benefit beyond confirming and reconfirming ‘inner’ (hence, static) knowledge.

... [some drama theorists and educators] have defined school drama as a vehicle for the expression of individual creativity and ‘inner knowledge’, a psychological process of benefit only to the individual in which the cultural and political are endlessly relegated (‘dealt with’, in the jargon) by a devouring and unrelenting solipsism, as opposed to a body of public skills and insights related to the manipulation and interpretation of our dramatised culture. (Hornbrook, D., 1988 : 201)

He and Bedard (1992) demonstrate the reasoning underlying this criticism. They focus on the ideals of a ‘comprehensive world outlook’, ‘mediation to discover universal values’, and the need to ‘internalise the sensibility of a culture in order to sustain a sense of membership’. All of these issues reflect the understanding and ‘acquisition’ needed to prepare for ‘global citizenship’.

... it is essential that a new and comprehensive world outlook be instilled in our students. This world outlook should reflect values and understandings which would give students the skills to successfully interact with all aspects of their personal and external environments. (Bedard, R., 1992 : 20)

As agents we do not in fact ‘discover’ our values by dredging our conscious, but rather actively mediate between the differing claim of many allegiances. In doing so, we exercise our moral imagination, weighing up consequential considerations against higher, deontological claims, measuring a whole range of ‘oughts’ against our perceptions of the moral environments in which we are compelled as agents. (Hornbrook, D., 1988 : 212)

As members of a culture, we will unconsciously internalise the sensibility of that culture in ways determined by our individual biographies ... deep religious experiences, like artistic ones, confirm a powerful, identity-sustaining sense of membership. (Hornbrook, D., 1991a : 37)

3.1.10 10. Being “in” Drama

versus

“Commenting” on Drama - No “Engagement”

Hornbrook (1988) warns of the ‘gap’ in communication that will exist if we are not able ‘engage’ in an ‘intersubjective’ way with drama. Without this communication (or potential for it), we risk limiting our ‘language’, mode of understanding and perceiving beyond our limited cultural and ‘inner’ world.
For international school students the risk of misunderstanding is ever present as they move through pluricultural surroundings. As a result, they face the threat of being alienated from their 'global' society.

[drama in education should be based on] a concept of communities of meaning and value, intersubjective rather than objective ... and which allow us to measure our preferences and the public world beyond the self ... in an important sense we are constituted by these communities, so that we share with them their multiple, overlapping languages; also that they are essentially manifest in action, that is to say in the social practices by which they are expressed, so that to be part of such a language community is to be a social agent governed by its codes and conventions. ... [drama] helps us to describe the way we feel about things, not simply as expressions of our private world as we know it and the world as we feel it ... art, as the expression of structures of feelings, bridges the gap between our experience and our ability to articulate it. (Hornbrook, D., 1988:323,333)

... [drama] may be seen not so much as another way of knowing, but as a way of participating in a hermeneutic conversation which can lead to new perceptions, to make better sense of things. (Hornbrook, D., 1988:280)

3.1.11 - 11. Cognitive & Affective Learning

versus

Primary Focus on Affective Growth

Best (1989) and Pateman (1991) demonstrate two longstanding prejudices or misconceptions about the nature of drama as an art form. Pateman warns against the idea that constant reproduction of learned skills and techniques leads to stagnation. He says that they exist only to serve the affective or 'expressive' side of the student and must be seen as damaging to future growth. Best articulates the misconception that 'all art is feeling'. He contends that this misconception presupposes that art is neither rational nor cognitive. This, again, limits the possibilities for students' exploration, discovery and learning in other modes of understanding.

Good art is made out of a complex engagement, a reciprocal play between self and technique, between impulse and medium, between feeling and tradition. In the long term, the limited and limiting notion of self-expression could only lead to impoverished practice, the endless reproductions of the same minimal gestures, formulae, notations, brush-strokes, possibly original but not for the reason of any artistic worth. (Pateman, T., 1991d:156)

The common saying that the arts are a matter of subjective feeling, not of reason and cognition, is seriously damaging to the case for the arts ... we need to reject the still prevalent subjectivist clichés, and to insist that artistic feeling is itself essentially rational and cognitive. (Best, D., 1989:84)
Collins (1985) and Abbs (1987) help us to see the value in the cognitive and affective (combined) properties of drama in education by equating them with truth seeking and symbol building (language building). Their arguments focus on the 'holistic' and 'interdependence' issues necessary for international school students.

Aesthetic denotes a mode of sensuous knowing essential for the life and development of consciousness; aesthetic response is inevitably, through its sensory and physical operations, cognitive in nature. Through aesthetic activity we half-apprehend and half-create a world of understanding, of heightened perception, of heightened meaning. Art, we might say, exists for the meaning's sake but that meaning cannot be grasped outside of the form in which it finds expression. Thus we want to say that the aesthetic mode is one distinctive mode for the creation of meaning, of significance, of truth. (Abbs, P., 1987a:53)

... to become literate in any symbol system, be it music, drama, math or language, has significant benefits. Hence cognitive growth (not to mention personal, affective, or social growth) may be limited by focusing upon basic literacy in reading, writing and arithmetic, and is only full insofar as one has developed literacy within a variety of symbol systems. (Collins, P. M., 1985:4)

3.1.12 - 12. Creates New & Discovers Old Knowledge

versus

Recreating Self

Empowerment in drama education means giving students the tools to confront challenges, and the ability to delineate patterns and modes of thought and action. Hornbrook (1988) criticises the "self creating" form of drama education commonly practised, because he believes that it leaves the student disarmed in the face of world problems.

... neither psychologism nor phenomenology can provide a way out of the reductionist trap which drama in education has dug for itself, for neither system moves beyond the confines of the individual consciousness. They are both responses to twentieth-century secularism which seeks to mystify the self and to create a morality of introspection but which leaves us ethically helpless in the face of the social, cultural and political dilemmas confronting us. (Hornbrook, D., 1988:202)

Collins, (1985) Abbs, (1987) and Best, (1989) argue for developing the symbol systems necessary for universal communication. They also argue for extending the range of feelings and thus engaging in, and with, the drama material in order to understand tradition, culture and aesthetics at both conscious and unconscious levels.
... the mastery of any symbol system provides one with a way of making, or remaking, the world - it is largely through the use of symbols that we "construct reality" ... Therefore it seems that any attempt to achieve dramatic literacy must also concern itself with helping people view drama as a means of making the future as well as understanding the past. We must help children become aware of the fact that they may use drama to generate new ideas, new visions and new worldviews ... Dramatic literacy implies a recognition of the constructive power of drama, as well as the ability and willingness to use drama in a truly constructive fashion: to use it for making new knowledge as well as discovering the old. (Collins, P. M., 1985:5)

... in learning to understand the art form one is ipso facto extending the range of feelings it is possible to have - i.e. not just the expression of already existent feelings, but the feelings themselves. (Best, D., 1989:83)

In engaging with the material the art-maker thus engages both consciously and unconsciously with tradition, with the forms already used and the modes and techniques those forms have employed and passed on. (Abbs, P., 1987a:57)


versus

Narrow Band of Activities Excluding Drama Traditions

Both Hornbrook (1988) and Pateman (1991) warn of the dangers of narrow based learning in drama. A limited focus on 'self' breaks any link with a shared community of values. Lacking a broad understanding of inherited language and culture means that nothing can be shared, communicated or expressed.

Unlike pre-modern, traditional societies, we have lost the community of value through which a culture of membership confers identity and social meaning on the individual. We are faced instead with a curious kind of disembodied identity, self-contained and entirely self-referential, a 'specifically modern' emotivist self. (Hornbrook, D., 1988:203)

There have been those who have said that they would dispense with any and all traditions in the interests of self-expression, paralleling in the world of arts education the position of artists who have rejected tradition ... the attempt to evade tradition is misguided because it is ultimately incoherent: without tradition (an inherited language and culture) there is very little, if any, self, and consequently little or nothing to be expressed. (Pateman, T., 1991b:184)

Hornbrook (1991, 1992) and Bedard (1992) agree from their national and international standpoints that theatre culture is central to the drama curriculum and that it must be as broad a view as possible. To develop an aesthetic vocabulary is to be able to articulate the 'structures' of feeling. In this articulation the student can see and express the values in, and of, life in its diversity - thus celebrating it.
To achieve a strong sense of identity in this 'global' world one must work out selfhood in relation to a plethora of cultures and communities of belief. These writers see the value of this curriculum in allowing for the widest range of drama experiences and learning activities through the art of the theatre as ways and means of achieving a 'global' identity.

What is needed is a curriculum for drama which restores the centrality of theatre culture to drama education by describing a field of knowledge, understanding and skills which constitutes drama as a discipline. (Hornbrook, D., 1992:18)

Above all, students of drama at all ages should regard what they do and what they learn as part of a varied and deeply rooted aesthetic vocabulary, spilling over into dance, music, and visual arts and incorporating forms from all historical periods and all the world's cultures. By thinking of it in this way, we can recognise drama as an art form rich in signification and powerful in its ability to articulate the structures of feeling within which we live and by which we are made. (Hornbrook, D., 1991b:45)

The study of theatre, through interaction with its various forms, contexts, and contents, reveal each theatre event as a unique expression of life's experiences in all their diversity. ... theatre, in its essence, has the potential for transcending cultural differences, to lead young people to self-validation, and to a meaningful view of the diversity of human experience. But this can only happen if the curriculum - the delivery system for theatre education - is built organically around the "essence" of the theatre event: the conscious act of live performance, allowing for immediate interaction between performers and spectators. ... It is based on the premise that the student population cannot be served by a single perspective, because it is diverse in gender, culture, and ethnicity, and that this pluralistic population can find meaning in the essence of theatre. (Bedard, R., 1992:20)

An account of art as a cultural system requires a dramatic curriculum in schools which is both flexible and eclectic. This will mean opening up the drama lesson to as wide a range of dramatic experience as possible and allowing students to experiment within a context that acknowledges the broader culture (and cultures) of which they are of necessity members. By doing so, drama teachers may be assured that the political and social aims of drama will not be neglected, for our 'common culture' incorporates dissent as much as it does acquiescence. ... the stories we tell about ourselves as a culture or community serve not only to offer explanations and sometimes solace but are ways of confirming our cultural identity. (Hornbrook, D., 1991a:38)

3.2 - Conclusion

One of the focuses of this study is on a view of 'true' international schools (Leach, 1969) with an ideologically driven philosophy and aims. Central issues for these schools are based on the premise of preparing students for global citizenship. The components of that identity postulate:

- recognising and working in a spirit of interdependence (as a value system)
- alleviating and resolving conflicts ('meaning' systems)
- enlightened images and perceptions (as a value system)
- being sensitive to issues of social justice (‘meaning’ systems)
- being able to create ‘futures’ scenarios (as a value system)
- working in an honest spirit of co-operation (‘meaning’ system)

International school students are transient, pluricultural, progressive, seek value in education, and are committed to being ‘at home’ anywhere in the world. Their education, then, must be contextually acquired.

Both ethnographic and anthropological studies (Matthews, 1988, 1989 and Willis, 1992) have shown strong tendencies within this group of students towards qualities of tolerance, enlightened images and perceptions of world cultures, and a commitment to world peace and reciprocity. In order to continue to achieve this, the ideology driven international schools must aim for a balance between idealistic and utilitarian purposes of education. (Blaney, 1991, 1993)

How can a Theatre Arts literacy curriculum help to achieve this type of education? The International Baccalaureate was developed in Geneva as a first step towards addressing the needs of this pluriculturalist group. The IB curriculum continues to be based on breadth, deep reflection, high academic standards and linguistic competence in order to prepare for ‘global citizenship’. (Peterson, 1971, 1977, 1987) The focus is on ‘ways of knowing’ (contextually acquired knowledge) in a global arena.


There is constant reference to establishing cultural links (Brook, 1989) that transcend national or linguistic concerns. In order to establish these links and relationships of understanding and meaning, one must refute drama as methodology, experiential learning, process oriented, self-centred (psychologically, socially and artistically). An holistic curriculum must be
created which gives drama its rightful place as an aesthetic art form within a tradition of cultural plurality, having a symbols system which transcends normal language and is an eclectic amalgam of many 'arts'. (Collins, 1985; Hornbrook, 1988; Abbs, 1989; Best, 1989; O'Toole, 1990; Pateman, 1991; Bedard, 1992)

A broad based theatre arts literacy curriculum, in concert with the ideals of 'true' international school education, has the potential for assisting in the preparation of students for 'global citizenship'.
Chapter 4

Method: The Research Plan
Chapter 4 - Methodology - Research Plan

Chapter 4 - Method: The Research Plan:

If drama is a way of understanding human behaviour, then research should be a way of perceiving, creating and constructing multiple, holistic and non-linear realities inductively and directly from students and teacher's tacit knowledge, not from predetermined methodological designs and standardised tests. ... research should uncover the theatrical elements found within a conceptual framework that unites all the arts in education. ... videotaping and "Journals" (portfolios/diaries) are pragmatic ways for future research and development. (Klein, J., 1989 :31-32)

It is in the transaction between objective conditions and personal frames of reference that we make sense. The sense we make is what constitutes experience. Experience thus conceived is a form of human achievement; it is not simply had, it is made. ... My pluralism relates to the belief that there is no single, legitimate way to make sense of the world. Different ways of seeing give us different worlds. Different ways of saying allow us to represent different worlds. Helping people participate in a plurality of worlds made, I believe, is what education ought to achieve. (Eisner, E., 1992b :13)

4.1 - Introduction

The method of researching and looking for meaningful or persuasive tendencies was best served in using a combination of qualitative and quantitative inquiries. Both methods were used in order to complement one another. There are potential limitations in the quantitative enquiry as it may give 'evidences' where I am actually searching for 'indicators'.

Triangulation was employed in order to increase validity and reliability.

Triangulation may be defined as the use of two or more methods of data collection in the study of some aspect of human behaviour. (Cohen, L. :269)

Triangulation of qualitative and quantitative data is a form of comparative analysis. ... Triangulation is a powerful solution to the problem or relying too much on any single data source or method, thereby undermining the validity and credibility of findings because of the weaknesses of any single method. (Patton, M.Q. :466, 193)

The following combined levels of triangulation were utilised for this study:

1) - time triangulation: This type was used in the Case Studies observing the subjects over an extended period of time.

2) - space triangulation: This type was used to include a wide a range of ages, nationalities, geographic locations and sexes within the context of the study.

3) - investigator triangulation: This type engaged the use of multiple observers.
4) - methodological triangulation: This type used the two principal
types of enquiry on similar subjects.

(Cohen, L. :269-286)

Paradigm 1 type methods of enquiry (Patton, M.Q., 1990 :37) represent
logical-positivism using quantitative and experimental methods to test
hypothetical-deductive generalisations. This method was useful in analysing
the questionnaires and their empirical results (to achieve 'breadth').

Paradigm 2 type methods of enquiry (Patton, M.Q., 1990 :37) represent
holistic, inductive and naturalistic types of inquiry (to achieve 'depth'). This
method of inquiry pervaded the limited international schools literature. It
reflects the essential nature of the 'true' international school and its
students.

The choice of Paradigm 2 type enquiry developed naturally out of the
initial research since it was:

1) - problem centred
2) - practitioner oriented
3) - cross-disciplinary ("Arts", psychology, and sociological/
ethnographical phenomena investigated)
4) - allied itself easily to an eclectic methodology
5) - heuristically organised - in the Case Studies in particular, the
"phenomena" were interpreted and various relationships shown as
the studies were being carried out and developed.

The task was to interpret the SYSTEM of relationships in terms of
their underlying structures on which the observed (or examined) situations
(data) were built. Through multifaceted analyses, and in a manner that
validates the hypothesis, a general determination of the meaningfulness of
the relationships was found.
4.2 - Hypothesis / Questions

The research question states:

Is there a perceived tendency, in staff and students, that Theatre Arts literacy for the 15+ age range of international school students in ‘true’ IB focused international schools helps to prepare them for ‘Global Citizenship’?

The target population consisted of the three largest and oldest UN associated IB focused international schools namely, The International School of Geneva, the United Nations International School in New York, and Vienna International School in Austria. They are similar in that they are ideology driven schools that have ‘optional’ drama and theatre arts courses/programmes. They have been used as models for many present international schools in developing curricula and curriculum materials. The IB was initiated by Geneva and there has been a co-operative undertaking among the three schools for many years on IB, pre-IB and Primary school educational development. They share many resources and contribute to each others' curriculum development. Geneva's experienced staff are often recruited by new, or ‘faltering’, international, and national schools to assist in curriculum development.

The purpose of this research was to look at staff and student perceptions of identities of International School students, some of their needs ('global citizenship') and how theatre arts literacy assists in that development. The study ends with a recommendation for a curriculum framework for Theatre Arts literacy primarily for international schools but also applicable to any schools that have multicultural or culturally pluralistic student bodies.

4.3 - Naturalistic + Experimental Inquiry

Qualitative inquiry (n=100), essentially ethnographic in nature, was employed using a modified constant comparative analysis method based on the ‘grounded theory’ of Glaser & Straus (Glaser, B. and Strauss, A., 1967 :102) in order to qualify some of the meanings and patterns found in the large survey (N=587).
The quantitative data identified areas of focus; the qualitative data gave substance to those areas of focus by adding depth, detail and meaning to statistical data. The role of the qualitative research here was confirmatory and elucidating. It also extended and deepened the view of the theoretical propositions (hypotheses). This combined type of enquiry administered easily, was economically feasible and triangulated easily. The questionnaire was developed alongside major issues in developed theory as seen in the literature review as well as the Pilot Study work (19 months) done in Geneva.

The issues focused on:

1) - identity (profile) of International schools/students

2) - underlying principles of international schools curricula and desired qualities of education through Drama/Theatre Arts

All of the above terms were operationalised in the Statement of the Problem, Review of the Literature, and History of Educational Drama chapters.

The development of the rest of this chapter falls along the following lines for each of the two types of enquiry:

1) - Introduction

2) - Subjects/Participants

3) - The Research Tools/Instrumentation - Questions of validity and reliability

4) - Procedures: When, Where, How data were collected

5) - Data analysis procedures

6) - “Trustworthiness”/Limitations/Delimitations (combined for both types of enquiry)

4.4 - Survey Questionnaire

Introduction

A simple survey questionnaire was prepared to assist (triangulate) in the enquiry. These questionnaires were completed by the International School of Geneva, Vienna International School, and the United Nations
International School in New York. They were very closely related in ideologies, educational principles, IB focus, and their association with the United Nations. These three schools have been used as models for the development and implementation of other international schools in the world. There was a potential correlation between their identity and establishing a general identity for all international schools.

Three initial Pilot Studies were carried out in Geneva (October 1992, February, 1993 and June 1993) using responses from 25 staff and 96 students. Short sample questionnaires identical in Likert-style response format to the final questionnaire (seen later in this chapter - Figure 3. - p.92) were distributed to them. The phrasing of questions initially came from the literature review and personal reflection. Keywords and their synonyms were gleaned from the literature on international schools education. Staff and students responded not only through filling in the Likert-style scale, but were asked to write or submit oral comments on the questionnaire concerning the appropriateness of the language.

As common synonyms and keywords were discovered, they were used in each new questionnaire. With each new questionnaire, the process was repeated and refined. The final result reflects the collective perceptions of the Geneva group as well as from the literature review.

Subjects/Participants

The questionnaires were divided equally among the three schools. These three schools grew and developed in similar ways since their inception and were all UN associated. They formed a tripartite 'Foundation' for research and the interchange of ideas, concepts and teaching/learning strategies. They all agreed to participate in this study. They were all IB focused schools. They worked in the forefront of developing and implementing various IB syllabuses since the IB's inception.

Since this study focuses on the 15+ age range, the questionnaires were made available to that 'whole population' - staff with direct responsibility for that group and students within the age range. There were approximately 75 students in each 'Grade' in each school, making approximately 675 students. All of the students and staff members in that group were allowed to fill in the questionnaires.
Research Tools/Instrumentation - Validity and reliability questions

The final questionnaire (Figure 3. - in both forms - staff and students) that was developed and disseminated, follows here.

**Figure 3. - Survey questionnaire**

**Staff Questionnaire**

The purpose of this questionnaire is to gather research for curriculum development in international school education. All responses will be regarded as 'confidential'.

Name (please print): ________________________________
Responsibility within the school: ________________________________
Age: ____ Sex: ____ Nationality: ________________________________
Number of years working in international schools ____________________

**Student Questionnaire**

The purpose of this questionnaire is to gather research for curriculum development in international school education. All responses will be regarded as 'confidential'.

Name (please print): ________________________________
Class or Grade level: ________________________________
Age: ____ Sex: ____ Nationality: ________________________________
Have you had experience in drama? Yes ____ No ____

(This following portion of the questionnaire was identical for both groups.)

Instructions:
Please respond to each area below in an honest and open manner. If you feel you cannot respond to one or more of the statements please mark your response as "Neutral".

(For the purposes of brevity, international school students will be expressed as "ISS")

**Questions for questionnaire:**
1) - ISS intend to pursue studies in university.

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2) - ISS have direct experience in, and of, more than one culture.

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3) - ISS tend to proudly express their national identity.

   Strongly agree   Agree   Neutral   Disagree   Strongly disagree

4) - ISS strive for good grades in order to gain admission to university.

   Strongly agree   Agree   Neutral   Disagree   Strongly disagree

5) - ISS intend to pursue professional careers.

   Strongly agree   Agree   Neutral   Disagree   Strongly disagree

6) - ISS are motivated to attend university.

   Strongly agree   Agree   Neutral   Disagree   Strongly disagree

7) - ISS function easily outside of their own culture.

   Strongly agree   Agree   Neutral   Disagree   Strongly disagree

8) - ISS work towards eventually attaining middle to upper class professions.

   Strongly agree   Agree   Neutral   Disagree   Strongly disagree

9) - ISS are highly adaptable to changes within their cultural surroundings.

   Strongly agree   Agree   Neutral   Disagree   Strongly disagree

10) - ISS tend to show great respect for their national origins.

    Strongly agree   Agree   Neutral   Disagree   Strongly disagree

11) - ISS are motivated to seek high level occupations.

    Strongly agree   Agree   Neutral   Disagree   Strongly disagree

12) - ISS have direct experience in, and of, more than one language.

    Strongly agree   Agree   Neutral   Disagree   Strongly disagree

13) - ISS are more aware of their cultural and ethnic roots than non-ISS.

    Strongly agree   Agree   Neutral   Disagree   Strongly disagree

14) - ISS can communicate in more than one language.

    Strongly agree   Agree   Neutral   Disagree   Strongly disagree
15) - ISS have moved to establish a new home in more than one country.

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16) - ISS are able to express themselves in at least two languages.

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17) - ISS readily accept differences in language.

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18) - ISS tend to become more sensitive to understanding others through drama work.

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19) - ISS come from families of the middle to upper classes in society.

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20) - ISS readily accept differences in culture.

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21) - ISS are socially privileged.

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22) - ISS' experience in drama builds confidence in dealing with personal struggles.

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23) - ISS tend to become more sensitive to imaginative brainstorming through drama work.

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24) - ISS readily adapt to differences in culture.

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25) - ISS' experience in drama gives a sense of individuality.

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26) - ISS have lived in at least two different countries.

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27) - ISS' experience in drama helps them to understand the connections between personal and artistic values.

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28) - ISS tend to become more sensitive to problem solving through drama work.

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29) - ISS' experience in drama builds confidence in dealing with social difficulties.

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30) - ISS tend to become more sensitive to cultural diversity through drama work.

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31) - ISS tend to become more sensitive to issues of racism through drama work.

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32) - ISS are economically privileged.

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33) - ISS tend to become more sensitive to making good judgements to resolve tensions through drama work.

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34) - ISS tend to become more sensitive to mutual respect through drama work.

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35) - ISS tend to become more sensitive to appreciating the worth of 'fairness' through drama work.

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36) - ISS tend to become more sensitive to imagining a better personal world through drama work.

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37) - ISS tend to move house frequently.

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<td>39) - ISS place greater emphasis on their social group than on their own individuality.</td>
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<td>41) - ISS tend to become more sensitive to alternative ways of thinking and reasoning through drama work.</td>
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<td>43) - ISS tend to become more sensitive to social problems through drama work.</td>
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<td>44) - ISS adapt easily to social change.</td>
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<td>45) - ISS tend to become more self-reliant through drama work.</td>
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<td>46) - The primary focus for ISS is on the quality of human encounters.</td>
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49) - ISS tend to become more sensitive to what ‘fairness’ means through drama work.

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50) - ISS tend to become more sensitive to the needs of others through drama work.

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51) - ISS tend to become more sensitive to being a responsible person through drama work.

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52) - ISS tend to become more sensitive to an appreciation of the commonality between peoples through drama work.

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53) - ISS tend to become more sensitive to group interaction through drama work.

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54) - ISS tend to avoid strong personal relationships.

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55) - ISS display independence.

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56) - ISS do not have strong personal identities.

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57) - ISS are socially more mature than non-ISS.

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Validity/Data Quality/Representativeness

Validity

Groups of questions on the questionnaire were combined in order to create two ‘constructs’ - one for the international schools/students ‘profile/identity’ and another for theatre arts literacy, its identity and effect.
on assisting in preparation for 'global citizenship'. The groupings are outlined as follows:

**Question responses are grouped together. Survey question numbers follow each hypothetical statement.**

International Schools Students (ISS) construct made up of

- ISS actively seek higher education: 1,4,6
- ISS actively seek white collar employment: 5,8,11
- ISS actively seek a sense of ethnic identity: 3,10,13
- ISS are pluricultural: 2,7,9
- ISS are multilingual: 12,14,16
- ISS are socio-economically advantaged: 19,21,32
- ISS are transient: 15,26,37
- ISS are tolerant in terms of differences in culture: 20, 24, 44
- ISS are tolerant in terms of differences in language: 17, 40, 44
- ISS are tolerant in terms of differences in nationality: 38, 42, 44
- ISS tend to need to assert their persona 39, 55, 56
- ISS tend to need to develop a clear social identity 46, 54, 57

Theatre Arts literacy/Global Citizenship (TA/GC) construct made up of

- Theatre Arts literacy involves establishing personal identity: 22,25,47
- Theatre Arts literacy involves notions of interdependence and a synthesis of experience: 18,27,34
- Theatre Arts literacy involves dealing with conflict/conflict resolution and global and national issues: 23,30,41
- Theatre Arts literacy involves establishing more acute images and perceptions of reality as well as developing aesthetic/creative, critical thinking modes and being able to make informed choices (decision making skills): 28,33,35
- Theatre Arts literacy involves dealing with issues of social justice plus related social issues: 29,31,43,49,51
- Theatre Arts literacy involves aiding in the development of personal futures scenarios as well as personal, social and cultural issues: 36,45,48
- Theatre Arts literacy involves learning about co-operation through intellectual, academic, sympathetic and empathetic learning modes: 50,52,53

The hypothesis appears to be valid based on a combination of accepted theory (aims and objectives of international schools worldwide as espoused by the IB and 'Statement of Mission' papers from the three schools), my own theories, and the literature review.

The measuring instrument was created after three pilot studies of the survey. It has construct validity as it indicated 'perceptions' and 'tendencies'
with a view towards developing an appropriate curriculum framework. As yet, there isn't sufficient literature, or research, that has been done in this area of international education curriculum planning. There is a reasonable degree of reliability and objectivity as the results from all three schools were similar.

**Data quality - Pilot Study**

The final surveys were administered in the same time period (late November 1993 to early December 1993).

The questions for the survey were formulated, reformulated, refined and pre-tested in Geneva three times (October 1992; February 1993; June 1993) before the final questionnaire was prepared. The results were consistent each time over a ‘selected’ group of staff and students - 25 staff members and 96 students from Geneva were involved in the three Pilot Studies. Refinements were made to ambiguous questions.

Staff and students in the Pilot study phase were asked to comment (written and/or oral) on the questionnaire if they felt that they did not understand the question. They were also asked to make recommendations on the wording of the concepts. The level of ambiguity decreased with each successive phase. Three PhD graduates were asked to assist in evaluating the questionnaire and its ‘clarity’.

There were essentially 19 areas of concern (variables). Each group pointed to a specific area in the hypothesis. The questions (in synonymous terms) were repeated at least three times each in the questionnaire to achieve a more reliable and valid response. The raw data responses were grouped for a 'total' look at the two main constructs. All the variables can be condensed into the three broad headings of:

a> - independent variable = international schools, international school students and the IB

b> - mediating variable = theatre arts literacy

c> - dependent variable = ‘global citizenship’

All of these terms were operationalised in the Review of the Literature and Statement of the Problem chapters.
Triangulation

To increase validity, methodological triangulation (combined types of enquiry) was used incorporating both time triangulation (prolonged engagement - repeated testing: three Pilot Studies of questionnaire in Geneva; dissemination over a period of at least 19 months) and space triangulation (wide, inclusive variety of respondents - similar questionnaires for all respondents in three different locations, Geneva, Vienna and New York). In the assignment of students and staff, the 'whole population' in the three schools, including all students in the 15+ age range plus all staff dealing with that age range, was given the opportunity to participate for the survey questionnaire.

The use of space triangulation further increased validity since the following 'special' staff were included:

1) - school psychologists and nurses who deal with the 15+ age range in the three schools

2) - teacher/administrators and administrative personnel who deal with the 15+ age range in the three schools

Representativeness

The whole population (staff directly concerned with 15+ age range and 15+ age range students) of the three schools was allowed to complete the questionnaire.

Reliability

The question of reliability was initially addressed by using three different international school sites. Comments were asked for and received from the staff involved in all three sites for further testing of reliability.

The resultant data continued to maintain its reliability in spite of some limited non-participation, since the reasons given by the schools for it were listed as:

- student and/or teacher illness
- student appointments with doctor/dentist, guidance counsellors or other administrators

- students changing courses during the day of the survey
- questionnaires were inadvertently left in the wrong teacher's internal mailbox

- religious holiday/observances for some students.

There was no indication that the instructions accompanying the questionnaire, nor the nature of the questionnaire format, posed any problems in understanding the nature of the exercise.

**Internal consistency**

Internal consistency (homogeneity of questions) was tested for by applying Cronbach's a formula, since the questionnaire responses were delivered on a 5 category Likert-type scale ranging through "Strongly agree", "Agree", "Neutral", "Disagree" and "Strongly disagree". Approximately 20 eligible respondents were randomly selected and it was found that the ISS construct test resulted in a coefficient of 0.79 (suggesting a reasonably reliable grouping of these questions within the questionnaire) while the Theatre Arts literacy/ 'Global Citizenship' construct test resulted in a coefficient of 0.93 (suggesting a strongly reliable grouping of these questions within the questionnaire).

**Procedures - When, Where, How data was collected**

'When' data collected:

All three schools received their questionnaires in November 1993. The results from Vienna and New York were returned by mail in four to six weeks. The Geneva data was collected immediately after administration of the questionnaire. The preliminary analysis of raw data was completed in January 1994.

'Where' data collected:

The three school sources were the United Nations International School in New York, Vienna International School in Vienna and the International School of Geneva. The contacts for all three were their Directors/Directors
General. Each gave permission for their school to be used in this study. They also consented to oversee that the deadlines were met.

‘How’ data collected:

The UNIS and VIS questionnaires were shipped air mail with a pre-paid postal return fee in order to facilitate expenses and rapid transit. The Geneva data was gathered by hand in visiting various classes, teachers, staff and administrators.

Data analysis procedures

For the survey questionnaire, the raw scores were initially entered into a commercial statistics computer programme for the Macintosh series of computers. The programme was called ‘Statview 4.02’ - ‘An Integrated Data Analysis and Presentation System’ - developed by Abacus Concepts Inc. 1984 Bonita Avenue, Berkeley, CA 94704 U.S.A. A Macintosh SE/30 with 8 Mb. of RAM and an 80 Mb hard disk was used.

A Likert-type scale was used for responses to questions in order to allow for a range of responses from the subjects. This quantitative method of inquiry was best suited to the questions of ‘identity’ as it showed various relationships between mitigating factors, was a simple and easy questionnaire to administrate, and produced relatively clear data.

Each school was given 300 questionnaires. The figures for staff (for the 15+ age range, this included teachers, psychologists, nurses, admissions officers, guidance counsellors, ‘homeroom’ teachers, ‘pastoral care’ staff and administrators) and students were as follows:

Geneva: 24 staff (23 returns ~96%) 267 students (247 returns ~ 93%)
VIS: 24 staff (14 returns ~ 59%) 222 students (153 returns ~ 69%)
UNIS: 34 staff (23 returns ~ 68%) 187 students (127 returns ~ 68%)

The returns were coded as to whether the respondent was a staff member, a student with no drama experience, a student with some drama experience and finally those students who were involved in the IB Theatre Arts Pilot programme.

With the help of several students and teachers, the data was entered into a statistics programme - Statview 4.02 - and, later, into separate
spreadsheets (Microsoft Works S.S.) translating the Likert-type scale in the questionnaire as follows:

- 5 = Strongly Agree
- 4 = Agree
- 3 = Neutral
- 2 = Disagree
- 1 = Strongly disagree

The results were then double checked by a second team of students and teachers for accuracy. The team then began to group the question responses according to the two construct groupings (ISS and TA/GC) set out earlier.

There was an initial review of the results simply as an addition of the raw data per group of questions to see if there was (or wasn't) a consistent perceived tendency in:

1) - all staff
2) - students with IB Theatre Arts experience
3) - students with no drama experience
4) - students with some drama experience

The enclosed results (Figure 4. - p.104) are presented as a percentage of a perfect score of the raw data totals per construct. They appear to demonstrate that there was a 'pattern' in that the four groups were consistently different in their collective responses.

Those students with 'no drama experience' had the least positive perception of both constructs. Students with 'some drama experience' had a more positive perception, while the students with 'IB Theatre Arts experience' had the most positive perception. As one might hope or expect, the 'staff' responses were generally positive and above average. It is perhaps their 'idealism' and belief in the tenets of international education, notably the IB, that propels them to expect the best of their students.
Figure 4. - Percentages comparisons from raw data responses of 4 groups

International School Student Construct

![Bar chart showing percentages for International School Student Construct.](chart1)

Theatre Arts/Global Citizenship Construct

![Bar chart showing percentages for Theatre Arts/Global Citizenship Construct.](chart2)
4.5 - Case Studies

Introduction

Case Study is in keeping with a naturalistic or holistic approach in Paradigm 2 thinking. In my research, as in my teaching, the totality of the experience (much like a performance of a piece of theatre, building up from improvisation, role play, technical skills, script, rehearsal, reflection and affective response) is essential to the understanding of the learning and acquisition that take place.

Subjects/Participants

The source of subjects/participants came from the 15+ age range of Theatre Arts classes at the International School of Geneva. I included all of the students in the Case Studies. I had 30 students in the IB Theatre Arts Pilot programme plus 70 Theatre Arts students whose focus was on criticism, evaluation and ‘responding’ to theatre, for a total of 100 students.

The Research Tools/Instrumentation - Questions of reliability and validity

The design of this study was based on the complementarity between a quantitative method (large scale survey - described in detail in Chapter 5) and more naturalistic qualitative methods (extended case study - described in detail in Chapter 6). They seemed to give both breadth (quantitative inquiry) and depth (qualitative inquiry) to the perspectives that were analysed in order to arrive at a Summative evaluation.

In many ways a major trade-off between quantitative methods and qualitative methods is a trade-off between breadth and depth. Qualitative methods permit the evaluation researcher to study selected issues in depth and detail; the fact that data collection is not constrained by predetermined categories of analysis contributes to the depth and detail of qualitative data. Quantitative methods, on the other hand, require the use of a standardized approach so that the experiences of people are limited to certain predetermined response categories. The advantage of the quantitative approach is that it is possible to measure the reactions of many subjects to a limited set of questions, thus facilitating comparison and statistical aggregation of the data. By contrast, qualitative methods typically produce a wealth of detailed data about a much smaller number of people and cases. (Patton, M. Q., 1990 :165)
Reliability

There were potential hazards in this combined approach. One might be that the results from the two forms of analyses might be contradictory due to my being "too close" to the subjects and misinterpreting their writings as indicative of "meaning". I was well aware of it throughout the study as a threat to reliability. At the same time, however, using both types of inquiry allowed for greater objectivity. The question of reliability was addressed by triangulating the study with questionnaires, observation, clear coding (based on the general study sections for the Theatre Arts IB Journal/Portfolio/Criticism Notebook and the conceptual framework for Theatre Arts literacy and Global Citizenship) in the 'grounded theory' section and the use of three different international school sites.

Validity

Validity was increased by the use of space triangulation. In my assignment of students I used the 'whole population' for the Case Studies in that I took the 'whole population' of Theatre Arts students in the 15+ age range at the International School of Geneva. I also used combined data levels of triangulation by including the three different types of classes in Theatre Arts, namely, IB, pre-IB, and "Criticism".

In order to confirm the survey's validity, and to further explore the hypothesis, I used Extended Case Studies and three Case Vignettes, from Geneva, of three successive years of Theatre Arts pre-IB and IB students' personal 'Journals/Portfolios' (a necessary component for the IB Theatre Arts Pilot Programme), personal observation of these students, and interviews with them. I entered and tested the data in a commercial computer programme (ethnographic in nature, along the lines of 'Grounded Theory' by Glaser and Strauss) called 'HyperResearch' for testing of the hypotheses questions. The list of 'Categories' and 'Properties' that emerged are listed below:

**Theatre Arts literacy/Global Citizenship relationship**
(categories are followed by their properties)

**CATEGORY A:**
Theatre Arts literacy involves developing, establishing, and asserting persona, personal and social identity

- experience in drama gives a sense of individuality
- experience in drama gives an ambivalent sense of individuality
- experience in drama does not give a sense of individuality
• experience in drama builds confidence in dealing with personal struggles
• experience in drama builds ambivalence towards dealing with personal struggles
• experience in drama does not build confidence in dealing with personal struggles

• experience in drama helps to create a strong self image
• experience in drama creates an ambivalent self image
• experience in drama does not help to create a strong self image

• tend to develop position in social group rather than own individuality
• tend to develop an ambivalent position in a social group
• tend to develop own individuality rather than position in social group

• tend to display great independence
• tend to display ambivalence concerning independence
• tend not to display great independence

• tend not to have strong personalities
• tend to have ambivalent personalities
• tend to have strong personalities

• primary focus on the quality of human encounters
• ambivalence concerning the quality of human encounters
• the quality of human encounters is not their primary focus

• tend to avoid strong personal relationships
• tend to actively seek strong personal relationships
• tend to be ambivalent about strong personal relationships

• are socially mature
• are socially immature
• are socially ambivalent

CATEGORY B:
Interdependence/Synthesis of experience

• experience in drama helps them to understand the connections between personal & artistic values
• experience in drama makes them ambivalent towards understanding the connections between personal & artistic values
• experience in drama does not help them to understand the connections between personal & artistic values

• experience in drama helps them to become more sensitive to understanding others
• experience in drama helps them to become ambivalent towards understanding others
• experience in drama does not help them to become more sensitive to understanding others
• experience in drama helps them to be more sensitive to mutual respect
• experience in drama helps them to be ambivalent towards mutual respect
• experience in drama does not help them to be more sensitive to mutual respect

CATEGORY C:
Conflict & Conflict resolution/Global & National Issues
• tend to become more sensitive to imaginative brainstorming
• tend to become ambivalent towards imaginative brainstorming
• tend to become less sensitive to imaginative brainstorming
• tend to become more sensitive to cultural diversity
• tend to become ambivalent towards cultural diversity
• tend to become less sensitive to cultural diversity
• tend to become more sensitive to alternative ways of thinking and reasoning
• tend to become ambivalent towards alternative ways of thinking and reasoning
• tend to become less sensitive to alternative ways of thinking and reasoning

CATEGORY D:
Images & Perceptions/Aesthetic, Creative, Critical Thinking, Informed choices
• tend to become more sensitive to problem solving
• tend to become ambivalent towards problem solving
• tend to become less sensitive to problem solving
• tend to become more sensitive to appreciating the worth of 'fairness'
• tend to become ambivalent towards appreciating the worth of 'fairness'
• tend to become less sensitive to appreciating the worth of 'fairness'
• tend to become more sensitive to making good judgements to resolve tensions
• tend to become ambivalent towards making good judgements to resolve tensions
• tend to become less sensitive to making good judgements to resolve tensions
CATEGORY E: Social Justice/Social Issues

- experience in drama builds confidence in dealing with social difficulties
- experience in drama builds ambivalence in dealing with social difficulties
- experience in drama does not build confidence in dealing with social difficulties
- tend to become more sensitive to issues of racism
- tend to become ambivalent towards issues of racism
- tend to become less sensitive to issues of racism
- tend to become more sensitive to what 'fairness' means
- tend to become ambivalent towards what 'fairness' means
- tend to become less sensitive to what 'fairness' means
- tend to become more sensitive to being a responsible person
- tend to become ambivalent towards being a responsible person
- tend to become less sensitive to being a responsible person

CATEGORY F: Futures Scenarios/Personal, Identity & Cultural Issues

- tend to become more sensitive to imagining a better personal world
- tend to become ambivalent towards imagining a better personal world
- tend to become less sensitive to imagining a better personal world
- tend to become more sensitive to understanding themselves
- tend to become ambivalent towards understanding themselves
- tend to become less sensitive to understanding themselves
- tend to become more self reliant
- tend to become ambivalent about self reliance
- tend to become less self reliant

CATEGORY G: Co-operation/Intellectual, Academic, Learning Modes & Sympathetic + Empathetic sense of others

- tend to become more sensitive to group interaction
- tend to become ambivalent towards group interaction
- tend to become less sensitive to group interaction
- tend to become more sensitive to the needs of others
- tend to become ambivalent towards the needs of others
• tend to become less sensitive to the needs of others

• tend to become more sensitive to an appreciation of the commonality between peoples
• tend to become ambivalent towards an appreciation of the commonality between peoples
• tend to become less sensitive to an appreciation of the commonality between peoples

Validity

In both Pilot study and main study phases, there were a number of students who left the school or entered in. Much like the Vienna school and New York, we have a 'migrating' population in Geneva. I combined their scores in with students who were involved in all of the phases. There was little or no inconsistency in the results. However, the IB Theatre Arts students who were involved in the Pilot studies tended to become more positive in their responses in the earlier phases. Again, I combined 'new' students with these responses to get a more 'balanced' view.

In order to counteract the Hawthorne effect with my IB Theatre Arts students, I told them that their participation would in no way alter their grade or my evaluation of their work. They were told that I did not know the expected results of the questionnaire and that it was, like their course, a Pilot study to determine what was best for the theatre arts programme in any international school. In this latter respect, they accepted and took on the role of 'co-researchers' rather than 'subjects'. Their level of maturity rose, and they became more honest and 'open' in their responses. They continually asked me for 'updates' as to results as they felt personally 'connected' to the study.

Their responses were mixed in with the totality of responses for the final survey. Since it was a small class, (ranging from twelve the first year to seven in the final year), their responses did not significantly 'skew' the results. There is a high turnover in the school each term (10% - 15% per class). This transience is actually part of the study as it reflects the nature of many international schools' mobile population.
Procedures - When, Where, How data was collected

‘When’ data collected:

The collecting and review of interviews, observations and written work (Journal/Portfolios/Notebooks) from the Geneva Theatre Arts students happened continuously from April 1992 to December 1993. The coding of the transcripts was completed in February 1994.

‘Where’ data collected:

The collection of class observations, interviews and ‘Journal/Portfolios/Notebooks’ was my sole responsibility in Geneva. Throughout this study, I received 100% co-operation from all participants due to my proximity to them due to a very trusting, integral, working relationship.

‘How’ data collected:

The data was collected during the class times that I had with the theatre arts students.

Data analysis procedures

I used the ‘grounded theory’ process of analysing the data ‘Journals/Portfolios/Notebooks’ in order to establish the emerging ‘Categories’ and their ‘Properties’. I tested these against the hypotheses questions by using the commercial software programme ‘HyperResearch’.

“Trustworthiness”/Limitations/Delimitations (Survey and Case Studies)

In the Case Studies on Theatre Arts students they do not wholly represent a ‘balanced’ sample of the international school population. They do, however, represent the ‘whole population’ in Geneva’s 15+ age range of Theatre Arts students. They are a ‘default’ sample. It is also for this reason that a decision was made to collect a wider sampling of the international school population in order to offset a potential decrease in validity and reliability due to the above limited sample.
Chapter 5

Results/Analysis
Survey Questionnaire
Chapter 5 - Results and Analysis of Survey Questionnaire

5.1 - Overview

The percentages comparison chart (Figure 4. - p.104) in Chapter 4 demonstrates that the responses of all four groups appear to be positive, namely that the perceptions tend to range from the “Agree” to “Strongly Agree” categories. The perception is that all four groups tend to accept the two general constructs:

**TA/GC Construct (Full survey questions listed in Chapter 4)**

1) - Theatre Arts literacy involves: establishing personal identity, notions of interdependence, a synthesis of experience; dealing with conflict/conflict resolution along with global and national issues; establishing more acute images and perceptions of reality along with developing aesthetic/creative, critical thinking modes; being able to make informed choices; dealing with issues of social justice and related social issues; aiding in the development of personal futures scenarios as well as personal, social and cultural issues; learning about co-operation through intellectual, academic, sympathetic and empathetic learning modes

**ISS Construct (Full survey questions listed in Chapter 4)**

2) - International school students: seek higher education, white collar employment, a sense of ethnic identity; are pluricultural and multilingual; are socio-economically advantaged; are transient; are tolerant in terms of differences in culture, language and nationality; need to assert their persona; need to develop a clear social identity.

The staff responses were positive and above average. It appears that they were ‘idealistic’ and ‘positive’ in their perspectives of both the ‘profile’ of the students and the beneficial nature of theatre arts literacy for ‘global citizenship’ preparation. It was reassuring to view the staff as committed to these ideals - within the IB programme and theatre arts literacy education.

This study focused on the nature of student learning through theatre arts literacy within a broader IB international education. It was necessary, then, to focus more closely on the student responses.

Were the ‘means’ of the three student groups’ responses sufficiently different (taking into account the variability in all the data) to suggest that
they came from more than one population? The student groups were initially divided into those with:

(i) no drama experience

(ii) some drama experience

(iii) IB Theatre Arts experience

Did they form discrete groups with respect to the two variables investigated? Within the student groups was there an indication of a standard group response? Might their experience (or lack of it) in drama/theatre arts contribute to their perceptions of the two constructs?

5.2 - Three international school student groups' scores on ISS construct

The focus here was on the 'ISS (International school students) profile'. The research was looking to discover discrete groups using the ANOVA test. The tables below (Table 1.) demonstrate that there were three distinct groups, initially seen from the significant p-value from the F-test and later, using Scheffe's post-hoc analysis (due to unequal cell sizes for responses), showing that all combinations of pairs of groups (at the 5% confidence level) proved to be significantly (S) different.

Table 1. - All three international school's student responses for ISS profile

Summary of results:

<table>
<thead>
<tr>
<th>Student groups</th>
<th>Mean</th>
<th>S.D.</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>No drama exp.</td>
<td>119.87</td>
<td>12.56</td>
<td>150</td>
</tr>
<tr>
<td>Some drama exp.</td>
<td>124.44</td>
<td>11.64</td>
<td>308</td>
</tr>
<tr>
<td>IB Theatre Arts exp.</td>
<td>156.66</td>
<td>12.11</td>
<td>69</td>
</tr>
</tbody>
</table>
Chanter 5 - Results and Analysis of Survey Questionnaire

ANOVA Table for ISS Profile - raw scores

<table>
<thead>
<tr>
<th></th>
<th>DF</th>
<th>Sum of Squares</th>
<th>Mean Square</th>
<th>F-Value</th>
<th>P-Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>International schools student ...</td>
<td>2</td>
<td>30542.633</td>
<td>15271.317</td>
<td>106.605</td>
<td>&lt;.0001</td>
</tr>
<tr>
<td>Residual</td>
<td>226</td>
<td>32374.816</td>
<td>143.251</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Model II estimate of between component variance: 235.99

Scheffe for ISS Profile - raw scores
Effect: International schools student groups
Significance Level: 5%

<table>
<thead>
<tr>
<th></th>
<th>Mean Diff.</th>
<th>Crit. Diff</th>
<th>P-Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama experience, IB Theatre Arts exp.</td>
<td>-32.219</td>
<td>5.957</td>
<td>&lt;.0001</td>
</tr>
<tr>
<td>Drama experience, No drama experience</td>
<td>4.571</td>
<td>4.458</td>
<td>.0430</td>
</tr>
<tr>
<td>IB Theatre Arts exp., No drama experience</td>
<td>36.790</td>
<td>6.509</td>
<td>&lt;.0001</td>
</tr>
</tbody>
</table>

5.3 - Three international school student groups' scores on Theatre Arts construct

The focus here was on the second construct that dealt with Theatre Arts literacy and its possible relationship with 'Global Citizenship'. Again, the research was looking to discover discrete groups using the ANOVA test. The tables below (Table 2.) demonstrate that there were only two distinct groups, initially seen from the significant p-value from the F-test and later, using Scheffé's post-hoc analysis (due to unequal cell sizes for responses), showing that two combinations of pairs of groups only, (at the 5% confidence level) proved to be significantly (S) different (i.e. students with IB Theatre Arts experience appear to be significantly different from those with no drama experience and again from those with some drama experience). The students with:

1) - no drama experience    2) - some drama experience

do not appear to be significantly different.

Table 2. - All three international school's student responses for Theatre Arts literacy/Global Citizenship construct

Summary of results:

<table>
<thead>
<tr>
<th>Student groups</th>
<th>Mean</th>
<th>S.D.</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>No drama exp.</td>
<td>67.90</td>
<td>10.58</td>
<td>150</td>
</tr>
<tr>
<td>Some drama exp.</td>
<td>71.97</td>
<td>13.69</td>
<td>308</td>
</tr>
<tr>
<td>IB Theatre Arts exp.</td>
<td>103.33</td>
<td>7.46</td>
<td>69</td>
</tr>
</tbody>
</table>
5.4 - Student groupings

Although there was no significant difference between the 'drama experience' student group compared with the 'no drama experience' student group, there was enough evidence to suggest that, at a confidence level of 90%, a 'difference' existed between these two groups.

In reviewing the data, it is important to recognise that there is some measure of 'difference' among the student groups that concerns us for this study. The 'differences' that appear in this quantitative enquiry cannot be considered 'statistically significant' in terms of this study. The body of 'evidence' is not sufficiently reliable due to the limitations of the response scale. What appears as a level of significance only shows that there may be a level of 'ambivalence' (the 'neutral' category scored as a '3' out of '5' on the Likert scale) which cannot be associated with 'misunderstanding'(which, perhaps, should have scored as a non-existent '0' on the Likert scale). The directions for the questionnaire did not outline the differentiation between these two. The purpose of the quantitative enquiry appears to be as an indicator of 'direction' of enquiry within the Case Studies. The quantitative enquiry is an antecedent to the qualitative enquiry. In this context, the value of the survey was to investigate the Theatre Arts students' perceptions of themselves since they appeared to be 'different' from the other students surveyed.
Chapter 6

Extended Case Studies
Chapter 6 - Extended Case Studies:

6.1 - General Design Principles & Subjects

Summative evaluations serve the purpose of rendering an overall judgement about the effectiveness of the program, policy, or product for the purpose of saying that the idea itself is or is not effective and, therefore, has the potential of being generalizable to other situations. Summative evaluations, then, examine and study specific programs, policies, and products in order to generalize about the effectiveness of the human action under investigation. ... Summative evaluation research tests the effectiveness of some human intervention or action for the purpose of deciding if that program or policy is effective within its limited context and under what conditions it is likely to be effective in other situations or places. (Patton, M. Q., 1990 :155)

In an 'extended case study' or 'situational analysis' of an organization, a set of related case studies might illuminate each other and demonstrate regularities in social processes and structures. (Bromley, D., 1986 :279)

An extended case-study is one which goes beyond the method of apt illustration of customs, rituals, social relationships, and so on. Extended case-studies are essentially systems of cases. They are extended in terms of their relationships with other cases and extended in terms of time. The result is a method which accounts for complex social processes over a period of time, e.g. a feud or trading relationship. One cannot, of course, find a sharp dividing line between a case which simply provides an appropriate illustration of a social process or structural feature (knowledge of which is derived from other methods) and an extended case. Somewhere in between is the method of situational analysis by means of which complex social events, ceremonies for example, can be used to reveal underlying social structures and processes - or, rather, can be used to suggest, or to test the validity of, the way we conceptualize society. (Bromley, D., 1986 :291)

As their teacher and as Chairperson of the Theatre Arts Department in Geneva, I was in a position to observe and research, firsthand, students that were undergoing Theatre Arts literacy education. These students were asked to 'write up' their 'experiences/reactions' in a Journal/Portfolio/Criticism Notebook (see Appendix). From these writings, I established patterns, questions, directions and attitudes that were expressed. I cross-referenced the written work with participant observation and informal interviews. I included every student in the 15+ age range in Theatre Arts classes, namely, pre-IB and IB (n=100). I also used three of these IB Theatre Arts students for Case Vignettes (Chapter 7) to give further detail to the research. I entered the field in April 1992 and exited in December 1993.

This collaborative research is an amplification and extension of the work I am already undertaking as a teacher, Chairperson for the Theatre Arts Department, member of the IB Theatre Arts Pilot Programme Steering/Subject Committee, ISA (International Schools Association) Arts Subject Committee and artist. It seems to me to be a logical and coherent way
of researching a question in that it seems to reflect the manner in which the "subject of learning" develops and is learned/acquired.

My primary source of subjects came from the 15+ age range of Theatre Arts classes at the International School of Geneva. I included all of the students in the Case Studies. The students ranged in age from 15 to 19. There were 28 male and 72 female students involved for a total of 100 students - the whole population. I interviewed them (informally) and observed them over a 17 month period, plus coded/analysed their "Journals/Portfolios/Notebooks", to look at the growth and 'learning' towards global citizenship that took place because of their work in Theatre Arts. They will be the focus of this extended case study.

To enquire about "reality", therefore, is always to enquire about the construction of meaning within a particular situation that is being existentially formed. (Barone, T., 1992 : 31)

For the questions and hypotheses regarding the mediating variable of theatre arts literacy and the dependent variable of 'global citizenship' the responses of the subjects were best analysed using a qualitative method of inquiry. In this case, it was an ethnographic look at students, their progress and 'growth' through theatre arts classes. (Grumet, M. R., 1987) Here, I was looking at the 'language' of learning and hoping to discover the system of relationships that exist between the 'identity' of the student and the various views of theatre arts literacy and global citizenship. This form of inquiry is in keeping with a 'pluralistic' view of the problem and assists in triangulating the study for increased validity and reliability. It is in keeping with prevailing theory concerning the use of a plethora of instrumentation for validation. (Bruner, J., 1988; Rosenberg, H. S., 1989; Klein, J., 1989; Wilkinson, J., 1990; Lakomski, G., 1992; Eisner, E., 1992c)

I used the 'grounded theory' method devised by sociologists Glaser and Straus. (1967) According to this approach, theory building is an organic process of developing increasingly comprehensive categories and hypotheses based on direct experience with the data. The process is controlled by the requirement for constant comparison. This constant comparative analysis was done to identify common themes emerging from the data that were cross referenced to the hypotheses and conceptual framework. Data were collected and analysed until categories/properties were 'saturated', that is, until a number of instances of the same category had been observed. Categories were initiated from observations of single incidents, corresponding entries in the
"Journal/Portfolio/Notebook" and follow-up interviews about the incidents, but only became saturated when compared to other varied incidents, interview data or Journal entries. The object of this grounded theory research was to generate 'substantive theory' which identified descriptive categories and their properties while offering an explanation of the relationships among them.

The modification in my approach was to combine, by analytical procedure of constant comparison, explicit coding procedures (to provisionally test hypotheses) then search for the irregularities or new properties for any reformulation of hypotheses or generation of new hypotheses. In this respect, like Tomatsu Shibutani and Kian Kwan in Ethnic Stratification: A Comparative Approach (Kwan, K. and Shibutani, T., 1965), I made a comparison of an array of diverse phenomena, feelings, attitudes, reactions and insights, principally to generate theory, using categories mainly derived from, or suggested from, a set of existing theories.

In my readings about various types of research designs, I was influenced by Saldana (1987), Eisner (1992a), Guba (1992), and Barone (1992) in their works on 'longitudinal studies', 'subjectivity', 'objectivity' and 'relativism'. Eisner states that, "It is in the transaction between objective conditions and personal frames of reference that we make sense." (Eisner, E., 1992b :13). I was trying to 'make sense' of the educational needs of international school students in helping them to approach a view towards 'global citizenship'. Both the questionnaires and the Case Studies (analysed using ethnographic methods based on the 'grounded theory' processes of Glaser and Straus, (1967) and the ongoing work of Willis, (1992)) reflect student views of 'self' and the 'world'.

... recognising and accepting the inevitable transaction between self and the world seems to me more realistic and more useful. This recognition would underscore the constructed, tentative, and framework-dependent character of perception and knowledge. It would contribute to a more pluralistic and tentative conception of knowledge, one more dynamic and less dogmatic, one with a human face. It would recognise that doxa (belief), not episteme (knowledge) is all we can have... (Eisner, E., 1992b :15)

The views of the students gave a clearer view of the way that they saw themselves 'within' an institution. These views informed the case for taking appropriate steps for modelling curricula for their 'global citizenship' journey 'without'. It was important, then, to look at both objective and subjective views of their 'worlds'.

...
I will recommend that as educational inquirers we no longer talk about research text as being objective or subjective but about texts that are more or less useful, in varying degrees and ways, persuasive. (Barone, T., 1992 :26)

Guba refers to inquiry findings as “literally created” social constructions, and Eisner and Barone to knowledge as the dynamic transaction between the qualities of the external world we cannot know and our own internal qualities, frames of reference, and histories. (Greene, J., 1992 :39)

... while the quantitative paradigm trades in observable facts, the qualitative seeks to explicate “meaning” by reference to what are considered truly human features. (Lakomski, G., 1992 :199)

I seek ... the provision of multiple methods and many voices. (Eisner, E., 1992a :7)

6.2 - The Problem

The survey of the three schools appeared to demonstrate that students with experience in drama were generally more positive in their views of themselves, their futures, their levels of tolerance, their sense of identity, in their ability to make informed choices, in dealing with issues of social justice and appreciating co-operative/interdependent learning modes, than students with no experience in drama. The survey generally addressed the differentiation between non-drama and drama students in three international schools with an IB focus and a UN association.

The central issue of this study revolves around the question:

Is there a perceived tendency, in staff and students, that Theatre Arts literacy for the 15+ age range of international school students in ‘true’ IB focused international schools helps to prepare them for ‘Global Citizenship’?

In order to add depth to the survey, I took my own Theatre Arts students as Case Study subjects to investigate the qualities of both theatre arts literacy and its seeming relationship to ‘preparing for global citizenship’. All of the 100 subjects aspired to ‘higher education’, had multilingual capabilities, were socio-economically advantaged, had lived in more than one country and culture in their lives and had actively sought out a theatre arts programme as part of their IB studies. The ‘task’ was to attempt to allow the students to ‘speak’ for themselves, either through their “Journals/Portfolios/Notebooks” (the full version of the Journal requirements for the course is included in the Appendix) or through informal interview sessions in order to continually verify, codify and illuminate their tendencies, perceptions and attitudes towards theatre arts and themselves as ‘global citizens’.
Excerpt from Geneva’s ‘Course’ outline regarding written work for the IB
Theatre Arts course

Theatre Arts
IB Journals/Portfolios
Higher and Subsidiary Levels

Your "journal" is an expression of yourself in and around Theatre activities. It is a vital part of your programme and needs a great deal of attention and detail. ...

Section C> - CLASSES / REHEARSALS / PERFORMANCES / FESTIVALS:

I will expect you to keep a running Journal/Portfolio (not a Diary) of events that you are involved in (e.g. you will begin by writing up Theatre Arts classes starting the week beginning, Monday September 6 and to write up your Choir rehearsals as they begin)

You will be expected to have at least one inclusive entry per event, covering all the classes, rehearsals, performances, festivals, choir, etc. You may wish to write more frequently.

As well as the presentation of the material (legibility, creativity, etc.) I will be using the criteria below as the basis for grading and marking the Journal/Portfolio entries.

Theatre Arts students must learn to take responsibility for themselves, to struggle for meaning, to communicate and share that meaning with those they work with, to reflect on the significance of their own learning and finally to evaluate the whole process.

Use the following headings as the minimum that is required for an entry. It is expected that you will have more to add. Separate each of your entries using either headings or numbers corresponding to:

(i) What we did to-day. (Activity)
(ii) How I felt about what we did to-day. (Reflection)
(iii) What I learned that was "new" to me to-day. (Perception)
(iv) What did I "see" that I already knew about "theatre" to-day and how was it "confirmed" to me. *(Confirmation)*

(v) What is (are) my major area(s) of strength and weakness that I need to work on to become a better "theatre" person. *(Self-evaluation)*

This section is the most extensive as it comprises ALL OF YOUR THEATRE EXPERIENCES THIS YEAR FROM CLASSES TO REHEARSALS TO PERFORMANCES TO FESTIVALS! ...

* * * * * * * *

I complemented their written work from the Journals, oral work in class and interviews, with participant observation and having external observers from time to time.

The overall purpose was to accept their view of themselves (written or otherwise) and then cross-reference that with both my own and external observations for validation, inconsistencies, or paradoxes. From the 'system' that evolved out of the study I was able to piece together a general profile of these theatre arts students.

6.3 - The Methods Used and Their Contexts

I based my form of enquiry on the work of Glaser and Strauss using a modified 'constant comparative analysis' method. I developed various 'categories' and 'properties' through the Pilot Studies (three in total) carried out on the questionnaire, and while reading, coding, re-reading and re-coding the student 'Journals', observations and informal interviews, evaluating/reformulating the 'form' of the hypotheses as the study grew.

This is in keeping with generating substantive theory while at the same time validating and verifying developing theory. *(Glaser, B. and Strauss, A., 1967 :102-103)* Those final categories and their properties (Table 3. - p.124) are listed here in table form.
Table 3. - Case Studies / ‘Occurrences’ template
Used for: Observation/Interview and Journals/Portfolios/Notebooks

<table>
<thead>
<tr>
<th>“Theatre Arts literacy involves developing, establishing, and asserting persona, personal and social identity.”</th>
<th>Tallies</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>experience in drama gives a sense of individuality +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama gives an ambivalent sense of individuality 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama does not give a sense of individuality -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama builds confidence in dealing with personal struggles +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama builds ambivalence in dealing with personal struggles 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama does not build confidence in dealing with personal struggles -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama helps to create a strong self image +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama creates an ambivalent self image 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>experience in drama does not help to create a strong self image 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to develop position in social group rather than individuality +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to develop an ambivalent position in social group 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to develop individuality rather than position in social group -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to display great independence +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to display ambivalence re-independence 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend not to display independence -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend not to have strong personalities +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to have ambivalent personalities 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to have strong personalities -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>primary focus is on the quality of human encounters +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ambivalence concerning the quality of human encounters 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>no primary focus on the quality of human encounters -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to avoid strong personal relationships +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to actively seek personal relationships 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tend to be ambivalent about strong personal relationships -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>are socially mature +</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
are socially ambivalent 0
are socially immature -

*Interdependence / Synthesis of experience*
experience in drama helps in understanding the connections between personal and artistic values +
experience in drama makes them ambivalent about the connections between personal and artistic values 0
experience in drama does not help in understanding the connections between personal and artistic values -
experience in drama helps in becoming more sensitive towards understanding others +
experience in drama makes them ambivalent towards understanding others 0
experience in drama does not help them become more sensitive towards understanding others -
experience in drama helps them to be more sensitive towards mutual respect +
experience in drama ambivalent towards mutual respect 0
experience in drama does not help them become more sensitive towards mutual respect -

*Conflict & Conflict Resolution / Global & National Issues*
tend to become more sensitive to imaginative brainstorming +
tend to become ambivalent to imaginative brainstorming 0
tend to become less sensitive to imaginative brainstorming -
tend to become more sensitive towards cultural diversity +
tend to become ambivalent towards cultural diversity 0
tend to become less sensitive towards cultural diversity -
tend to become more sensitive to alternative ways of thinking and reasoning +
tend to become ambivalent to alternative ways of thinking and reasoning 0
tend to become less sensitive to alternative ways of thinking and reasoning -

*Stereotypical Images & Alternative Perceptions / Aesthetic, Creative, Critical Thinking, Informed Choices*
tend to become more sensitive towards problem solving +
| | 
|---|---|---|---|
| tend to become ambivalent towards problem solving | 0 | | |
| tend to become less sensitive towards problem solving | | | |
| tend to become more sensitive to appreciating the worth of fairness | + | | |
| tend to become ambivalent to appreciating the worth of fairness | 0 | | |
| tend to become less sensitive to appreciating the worth of fairness | - | | |
| tend to become more sensitive towards making good judgements to resolve tensions | + | | |
| tend to become ambivalent towards making good judgements to resolve tensions | 0 | | |
| tend to become less sensitive towards making good judgements to resolve tensions | - | | |
| **"Social Justice / Social Issues"** | | | |
| experience in drama builds confidence in dealing with social difficulties | + | | |
| experience in drama builds ambivalence in dealing with social difficulties | 0 | | |
| experience in drama does not build confidence in dealing with social difficulties | - | | |
| tend to become more sensitive towards issues of racism | + | | |
| tend to become ambivalent towards issues of racism | 0 | | |
| tend to become less sensitive towards issues of racism | - | | |
| tend to become more sensitive to what fairness means | + | | |
| tend to become ambivalent to what fairness means | 0 | | |
| tend to become less sensitive to what fairness means | - | | |
| tend to become more sensitive to being a responsible person | + | | |
| tend to become ambivalent to being a responsible person | 0 | | |
| tend to become less sensitive to being a responsible person | - | | |
| **"Futures Scenarios / Personal, Identity & Cultural Issues"** | | | |
| tend to become more sensitive towards imagining a better personal world | + | | |
| tend to become ambivalent towards imagining a better personal world | 0 | | |
| tend to become less sensitive towards imagining a better personal world | - | | |
I looked for 'saturation' in a property and any inconsistencies that occurred. In essence, I was looking for emerging ideas that gave a more explicit view of the situation or attitudes towards it. I examined all the IB Journals/Portfolios/Notebooks and coded each entry from April 1992 to December 1993. I examined my own field notes afterwards and cross-referenced them to the various dates that appeared in the Journals for confirmation, contradiction or new emergent ideas.

**Class Schedule Organisation**

The IB Theatre Arts programme of classes in Geneva is based on holding four 45 minute class periods per week. Once per week those classes have a double period (90 minutes) in order to focus at length on some aspect of the programme or to hold a rehearsal/workshop. Students are asked to
Chapter 6 - Extended Case Studies

comment on the programme, generally on a weekly basis or surrounding a particular self-contained event such as a Drama festival. Each academic year these students are taken to an ISTA (International Schools Theatre Association) Drama festival hosted by an international school in Europe where there are ten or more international schools participating. Each school normally presents a 30 minute piece of theatre, has it critiqued, is involved in various workshops and drama exercise ‘troupes’ (called ‘ensembles’) and interacts over a long weekend with other drama students. It is on these latter occasions that much external observation was gleaned on the Geneva students. These students are expected to be involved in three major drama productions throughout the school year, a choral concert and to investigate theories of acting, theatre history, criticism and aspects of theatre production.

Very often, rehearsals take up extra curricular time on weekends or after the normal school day. It was during these ‘extra’ session that many of the informal interviews took place since there was a focus of attention and energy outside of the normal school day schedule. I gained the greatest insights into students views during these times. These students appeared to be genuinely interested in their drama work and looked forward to the interaction with other students.

There was a form of ‘home’, or ‘agora’, for them that they appeared to lack in some other context. Many of the students also spent much of their ‘free’ time between classes, at lunch breaks, or after school ‘dropping-in’ to the theatre and its workshop areas. I felt that there was a need being expressed here - but what? Was it adolescent ‘loneliness’? Was it a sense of ‘belonging’? Was it a search for ‘commonality’? Was it a search for some ‘extrinsic identity’ by being associated with an ‘art’ form and its cliched association with rebellion and non-conformity? To what extent was this ‘association’ a part of normal adolescent development or a result of their status as international transients? These questions began to inform the emerging categories and their properties.

Data Collection Schedule

Participant observations were carried out once a week over the 17 month period. The ‘observation’ occurrences were tallied immediately following the class. Informal external observations were carried out daily by colleagues during the ISTA Drama festivals’ (two in total over a four day
weekend in November 1992 and November 1993) plus on a trimester basis (every 13 weeks). Tallies were made after interviewing/debriefing the external observers. ('investigator triangulation' - see Chapter 4)

Journal/Portfolio/Notebook entries were collected and coded/analysed every six to nine weeks over the 17 month period. Informal interviews of selected students took place every six to eight weeks, during the rehearsal/workshop phase, during the performance phase and following each performance, so that by the end of each academic year (three academic years in total from April 1992 to December 1993) each student in the class had given 'input' at least three times. Again, tallies were made following each interview session.

I was building up a series of views, over time, that were to show a development within the students because of their relationship with the theatre and also because of their emotionally deepening relationship with me as their teacher/director/confidante. There were many occasions when they confided some urgent, disturbing personal anxiety to me. On these occasions I became privy to their innermost problems.

In my study, I concluded that there was a 'cross-over' of the skills of theatre technique and their willingness to 'trust' at a more personal level, indirectly related to their onstage/classroom experiences. Somehow, there was a 'transfer' of experience here that allowed for a more penetrating interaction.

The 'forum' for allowing this to happen was established through the process of developing insights into the dramatic piece, their characters within the piece, and, perhaps, their identification with a variety of those elements, in an informal atmosphere of trust and openness. This was clearly a prevalent phenomenon which increased in magnitude and frequency as they became more physically tired from the strains of producing a show.

All responses and attitudes were coded and recorded to assist in the development of the final categories/properties system. The total tallies, (Table 4. - p.130) preceded by computer codes I used for the "HyperResearch" hypotheses testing software programme, are included here.
Table 4. - Case Studies / ‘Occurrences’ Totals

from all observations, interviews, Journals/Portfolios/Notebooks

<table>
<thead>
<tr>
<th>&quot;Theatre Arts literacy involves developing, establishing, and asserting persona, personal and social identity.&quot;</th>
<th>Codes:</th>
<th>Tally totals:</th>
</tr>
</thead>
<tbody>
<tr>
<td>experience in drama gives a sense of individuality +</td>
<td>1</td>
<td>300</td>
</tr>
<tr>
<td>experience in drama gives an ambivalent sense of individuality 0</td>
<td>2</td>
<td>128</td>
</tr>
<tr>
<td>experience in drama does not give a sense of individuality -</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>experience in drama builds confidence in dealing with personal struggles +</td>
<td>4</td>
<td>932</td>
</tr>
<tr>
<td>experience in drama builds ambivalence in dealing with personal struggles 0</td>
<td>5</td>
<td>26</td>
</tr>
<tr>
<td>experience in drama does not build confidence in dealing with personal struggles -</td>
<td>6</td>
<td>130</td>
</tr>
<tr>
<td>experience in drama helps to create a strong self image +</td>
<td>7</td>
<td>648</td>
</tr>
<tr>
<td>experience in drama creates an ambivalent self image 0</td>
<td>8</td>
<td>30</td>
</tr>
<tr>
<td>experience in drama does not help to create a strong self image -</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>tend to develop position in social group rather than individuality +</td>
<td>@</td>
<td>201</td>
</tr>
<tr>
<td>tend to develop an ambivalent position in social group 0</td>
<td>#</td>
<td>71</td>
</tr>
<tr>
<td>tend to develop individuality rather than position in social group -</td>
<td>$</td>
<td>10</td>
</tr>
<tr>
<td>tend to display great independence +</td>
<td>%</td>
<td>7</td>
</tr>
<tr>
<td>tend to display ambivalence re-independence 0</td>
<td>[</td>
<td>89</td>
</tr>
<tr>
<td>tend not to display independence -</td>
<td>^</td>
<td>6</td>
</tr>
<tr>
<td>tend not to have strong personalities +</td>
<td>&amp;</td>
<td>129</td>
</tr>
<tr>
<td>tend to have ambivalent personalities 0</td>
<td>*</td>
<td>76</td>
</tr>
<tr>
<td>tend to have strong personalities -</td>
<td>(</td>
<td>51</td>
</tr>
<tr>
<td>primary focus is on the quality of human encounters +</td>
<td>)</td>
<td>40</td>
</tr>
<tr>
<td>ambivalence concerning the quality of human encounters 0</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>no primary focus on the quality of human encounters -</td>
<td>-</td>
<td>40</td>
</tr>
<tr>
<td>tend to avoid strong personal relationships +</td>
<td>=</td>
<td>3</td>
</tr>
<tr>
<td>tend to actively seek personal relationships 0</td>
<td>+</td>
<td>229</td>
</tr>
<tr>
<td>tend to be ambivalent about strong personal relationships -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>are socially mature +</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
are socially ambivalent 0
are socially immature -

"Interdependence / Synthesis of experience"
experience in drama helps in understanding the connections between personal and artistic values +
experience in drama makes them ambivalent about the connections between personal and artistic values 0
experience in drama does not help in understanding the connections between personal and artistic values -
experience in drama helps in becoming more sensitive towards understanding others +
experience in drama makes them ambivalent towards understanding others 0
experience in drama does not help them become more sensitive towards understanding others -
experience in drama helps them to be more sensitive towards mutual respect +
experience in drama ambivalent towards mutual respect 0
experience in drama does not help them become more sensitive towards mutual respect -

"Conflict & Conflict Resolution / Global & National Issues"
tend to become more sensitive to imaginative brainstorming +
tend to become ambivalent to imaginative brainstorming 0
tend to become less sensitive to imaginative brainstorming -
tend to become more sensitive towards cultural diversity +
tend to become ambivalent towards cultural diversity 0
tend to become less sensitive towards cultural diversity -
tend to become more sensitive to alternative ways of thinking and reasoning +
tend to become ambivalent to alternative ways of thinking and reasoning 0
tend to become less sensitive to alternative ways of thinking and reasoning -

"Stereotypical Images & Alternative Perceptions / Aesthetic, Creative, Critical Thinking, Informed Choices"
tend to become more sensitive towards problem solving +
<table>
<thead>
<tr>
<th>Experience</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tend to become ambivalent towards problem solving</td>
<td>v</td>
</tr>
<tr>
<td>Tend to become less sensitive towards problem solving</td>
<td>w</td>
</tr>
<tr>
<td>Tend to become more sensitive to appreciating the worth of fairness</td>
<td>x</td>
</tr>
<tr>
<td>Tend to become ambivalent to appreciating the worth of fairness</td>
<td>y</td>
</tr>
<tr>
<td>Tend to become less sensitive to appreciating the worth of fairness</td>
<td>z</td>
</tr>
<tr>
<td>Tend to become more sensitive towards making good judgements to resolve tensions</td>
<td>A</td>
</tr>
<tr>
<td>Tend to become ambivalent towards making good judgements to resolve tensions</td>
<td>B</td>
</tr>
<tr>
<td>Tend to become less sensitive towards making good judgements to resolve tensions</td>
<td>C</td>
</tr>
<tr>
<td><strong>&quot;Social Justice / Social Issues&quot;</strong></td>
<td></td>
</tr>
<tr>
<td>Experience in drama builds confidence in dealing with social difficulties</td>
<td>D</td>
</tr>
<tr>
<td>Experience in drama builds ambivalence in dealing with social difficulties</td>
<td>E</td>
</tr>
<tr>
<td>Experience in drama does not build confidence in dealing with social difficulties</td>
<td>F</td>
</tr>
<tr>
<td>Tend to become more sensitive towards issues of racism</td>
<td>G</td>
</tr>
<tr>
<td>Tend to become ambivalent towards issues of racism</td>
<td>H</td>
</tr>
<tr>
<td>Tend to become less sensitive towards issues of racism</td>
<td>I</td>
</tr>
<tr>
<td>Tend to become more sensitive to what fairness means</td>
<td>J</td>
</tr>
<tr>
<td>Tend to become ambivalent to what fairness means</td>
<td>K</td>
</tr>
<tr>
<td>Tend to become less sensitive to what fairness means</td>
<td>L</td>
</tr>
<tr>
<td>Tend to become more sensitive to being a responsible person</td>
<td>M</td>
</tr>
<tr>
<td>Tend to become ambivalent to being a responsible person</td>
<td>N</td>
</tr>
<tr>
<td>Tend to become less sensitive to being a responsible person</td>
<td>O</td>
</tr>
<tr>
<td><strong>&quot;Futures Scenarios / Personal, Identity &amp; Cultural Issues&quot;</strong></td>
<td></td>
</tr>
<tr>
<td>Tend to become more sensitive towards imagining a better personal world</td>
<td>P</td>
</tr>
<tr>
<td>Tend to become ambivalent towards imagining a better personal world</td>
<td>Q</td>
</tr>
<tr>
<td>Tend to become less sensitive towards imagining a better personal world</td>
<td>R</td>
</tr>
</tbody>
</table>
tend to become more sensitive to understanding themselves +
tend to become ambivalent to understanding themselves 0
tend to become less sensitive to understanding themselves -
tend to become more self reliant +
tend to become ambivalent about self reliance 0
tend to become less self reliant -

"Co-operation / Intellectual, Academic, Learning Modes & Sympathetic + Empathetic sense of others"
tend to become more sensitive to group interaction +
tend to become ambivalent to group interaction 0
tend to become less sensitive to group interaction -
tend to become more sensitive to the needs of others +
tend to become ambivalent to the needs of others 0
tend to become less sensitive to the needs of others -
tend to become more sensitive to appreciating the commonality among peoples +

Evolution of Categories and their Properties

The final outcome illustrates the three patterns (positive (+), negative (-), ambivalent (0)) among the properties. These became the qualifiers in establishing the dominant qualities of each category. The seven categories emerged from recurring ‘themes’ through pilot studies, observation, interview and the student writings. A graphic representation of these seven categories and the patterns of response (Figures 5. to 11. - pp. 138 - 144) follow at the end of this section.

Some examples of sources and interpretation within categories

The first category (A), "Theatre Arts literacy involves developing, establishing, and asserting persona, personal and social identity" evolved out of instances where the students were expressing any of the three diverse (positive, negative or ambivalent) elements of:
1) - a sense of individuality - e.g. “I wanted to know that whatever I would finally come up with would come entirely from me.”

2) - confidence in dealing with personal struggles - e.g. “I was always aware of the importance of eye contact and their various significances in everyday situations, but just now it tied in perfectly with the theatre.”

3) - helping to create a strong self-image - e.g. “One thing I feel I’m beginning to do is being more confident and being able to trust people in our class better.”

4) - developing individuality or social position - e.g. “I don’t think any of us (except the 12th graders who were here last year) would have been as good.”

5) - independence - e.g. “The only way to really feel something is to express it, and there’s only the stage where that can be done in complete freedom.”

6) - strong personalities - e.g. “More than ever I want to be out there, on stage - oh and forget the stage - before an audience.”

7) - an appreciation of the quality of human encounters - e.g. “It was confirmed to me that we did form a group this year. The IB Theatre Higher ‘Snobs’ came together to form something. Something undescrivable but that was there with feeling, emotion and something very special that none of us ever forgot.”

8) - personal relationships - e.g. “So far what’s also been confirmed to me is that it’s much simpler and easier to work as a small group than with a big one.”

9) - social maturity - e.g. “It just kinda struck me recently that this was the last play this year with everyone and I feel sad.”

The second category (B), “Interdependence / Synthesis of Experience” evolved out of instances where the students were expressing any of the three diverse (positive, negative or ambivalent) elements of:

1) - understanding the connections between personal and artistic values - e.g. “Not that it’s carved in stone anywhere that I have to, but I guess there’s the mania of wanting to understand the complete and entire machinery of things. Since thus I wasn’t introverted into this turmoil of doubt, confusions,
ETC., I was able to look out more at the whole, and see through a wider view of things.

2) - sensitivity towards understanding others - e.g. "Something which was confirmed to me was that Richard and Kareem can pull through if they really want to and they can be trusted."

3) - sensitivity towards mutual respect - e.g. "At first I was beginning to think that we might not be able to be ready in time for the performance dates but we didn’t fool around and therefore used the time well."

The third category (C), "Conflict & Conflict Resolution / Global & National Issues" evolved out of instances where the students were expressing any of the three diverse (positive, negative or ambivalent) elements of:

1) - imaginative brainstorming - e.g. "... we decided to keep our eyes locked for the duration of the exchange, and we just stared at each other and went through the scene in virtual perfection, several times. ... there was never a problem again."

2) - sensitivity to cultural diversity - e.g. "I learned what people in the 17th century found attractive. Personally, I find 17th century 'beauty' to be quite revolting!"

3) - alternative ways of thinking and reasoning - e.g. "Though it shouldn't make any difference, I think that the offstage complicity between us was what gave this production its momentum. Throughout, but especially once we had gotten over the hurdles of lines and blocking and were thus completely free, we were having fun the whole time."

The fourth category (D), "Stereotypical Images & Alternative Perceptions / Aesthetic, Creative, Critical Thinking, Informed Choices" evolved out of instances where the students were expressing any of the three diverse (positive, negative or ambivalent) elements of:

1) - sensitivity to problem solving - e.g. "I wanted to know 'who' Dorine was and I just couldn’t rush that. I feared that rushing my character meant that when it came time to put the scene together into a play that I would only
slightly know who Dorine was and therefore I would not be Dorine on stage. I would be Erica trying to be Dorine.”

2) - sensitivity to appreciating the worth of fairness - e.g. “I succeeded, not consciously really, to evict personal (often, but not always unimportant) issues from the zone of influences affecting me. That’s a valuable step.”

3) - sensitivity to making good judgements to resolve tensions - e.g. “When we weren’t high on chocolate cake we got off on each other’s energy and enthusiasm, and it wasn’t hard to ignite the latter, because we were all so close throughout.”

The fifth category (E), “Social Justice / Social Issues” evolved out of instances where the students were expressing any of the three diverse (positive, negative or ambivalent) elements of:

1) - building confidence in dealing with social difficulties - e.g. “But then another plainly visible contrast was that between the crowd of the last play, and the return to just the basic group. The team work was beautiful.”

2) - issues of racism - e.g. “I’m not racist or anything but [she] didn’t look the part.”

3) - sensitivity to what fairness means - e.g. “Now I can see why Mr. Orange let us try out for certain roles for this play and not for the last one.”

4) - sensitivity to being a responsible person - e.g. “I felt like I had to give my best that night, not just because of the flowers I would get at the end but because I was involved with other people who depended on me to memorize my lines, add energy to the show and ‘act’ - really act - so that they could too.”

The sixth category (F), “Futures Scenarios / Personal, Identity & Cultural Issues” evolved out of instances where the students were expressing any of the three diverse (positive, negative or ambivalent) elements of:

1) - imagining a better personal world - e.g. “My strength was the ability to come together with the group. I sometimes am afraid that they won’t accept me because I’m too weird or something - but that fear is very small now - and getting smaller every day.”
2) - sensitivity towards understanding themselves - e.g. "I didn't feel like I had to efface parts of myself to do a good job. ... it feels good having those achievements behind me. I think Elmire would not have been as good at the beginning of the year."

3) - tending to become more self reliant - e.g. - "... I made a point of not watching any plays or recordings of Moliere works ... I couldn't help making use of the vague memories I had of those I had seen earlier - but that inspired just the general spirit, which, considering the nature of the interpretation (classical/period piece), was positive."

The seventh category (G), "Co-operation / Intellectual, Academic, Learning Modes & Sympathetic + Empathetic sense of others" evolved out of instances where the students were expressing any of the three diverse (positive, negative or ambivalent) elements of:

1) - sensitivity towards group interaction - e.g. "Essentially, the deal is, it was all easy. We all got on like one big happy family (Cliché) - no seriously, there was so little to think about."

2) - sensitivity to the needs of others - e.g. "... otherwise I was bound to get lost somewhere, desynchronize the two [actions and words], which would inevitably mess up (Richard) Tartuffe too. I couldn't let that happen. He was already in enough trouble as it was."

3) - sensitivity towards appreciating the commonality of all peoples - e.g. "When I looked at people's faces on stage that day, it felt like we were all bursting with the feeling of it; power, confidence, joy - but shared. I don't know if it's a question of perception, or just theatre, but where else can one feel so clearly the energy contained in another person, without them actually demonstrating it by some physical action?"

The seven categories (A - G) and their properties, (Figures 5. to 11. -pp. 138 - 144) graphically displayed with total tallies and comparative values, follow:
Theatre Arts literacy involves developing, establishing, and asserting persona, personal and social identity.

**Category A**

- Experience in drama helps to create a strong self image (648)
- Experience in drama builds confidence in dealing with personal struggles (932)
- Experience in drama gives a sense of individuality (300)
- Experience in drama does not build confidence in dealing with personal struggles (130)
- Experience in drama gives an ambivalent sense of individuality (128)
- Experience in drama builds ambivalence towards dealing with personal struggles (26)
- Experience in drama does not give a sense of individuality (11)
- Experience in drama does not help to create a strong self image (12)

Properties of the category plus tallies of number of occurrences:

- Tend to develop individuality rather than position in social group (201)
- Tend to display great independence (71)
- Tend to have strong personalities (129)
- Tend not to have strong personalities (89)
- Tend to display ambivalence concerning independence (10)
- Tend to have ambivalent personalities (6)
- Tend to have strong personalities (129)
- Tend not to have strong personalities (89)
- Tend to actively seek strong personal relationships (40)
- Tend to avoid strong personal relationships (4)
- Tend not to develop ambivalent position in social group (22)
- Tend not to display great independence (7)
- Ambivalence concerning the quality of human encounters (51)
- The quality of human encounters is not their primary focus (40)
- Tend to be ambivalent about strong personal relationships (3)

Are socially immature (255)
Are socially mature (229)
Are socially ambivalent (37)
Figure 6. - Category B and its properties

Category B

Interdependence/Synthesis of experience

Properties of the category plus tallies of number of occurrences

- Experience in drama helps them understand the connections between personal and artistic values (783)
- Experience in drama does not help them understand the connections between personal and artistic values (140)
- Experience in drama makes them ambivalent towards understanding the connections between personal and artistic values (131)
- Experience in drama helps them to become more sensitive to understanding others (164)
- Experience in drama helps them to become ambivalent towards understanding others (70)
- Experience in drama does not help them to become more sensitive to understanding others (6)
- Experience in drama helps them to be more sensitive to mutual respect (150)
- Experience in drama helps them to be ambivalent towards mutual respect (32)
- Experience in drama does not help them to be more sensitive to mutual respect (1)
Category C

Conflict & Conflict Resolution
Global & National Issues

Properties of the category plus tallies of number of occurrences:

- Tend to become more sensitive to imaginative brainstorming (235)
- Tend to become more sensitive to cultural diversity (110)
- Tend to become less sensitive to cultural diversity (40)
- Tend to become ambivalent towards imaginative brainstorming (1)
- Tend to become ambivalent towards cultural diversity (1)
- Tend to become less sensitive to cultural diversity (40)
- Tend to become more sensitive to alternative ways of thinking and reasoning (465)
- Tend to become ambivalent towards alternative ways of thinking and reasoning (7)
- Tend to become less sensitive to alternative ways of thinking and reasoning (7)
- Tend to become ambivalent towards cultural diversity (1)
Figure 8. - Category D and its properties

Category D

Stereotypical Images & Alternative Perceptions/Aesthetic, Creative Critical Thinking, Informed Choices

Properties of the category plus tallies of number of occurrences

tend to become more sensitive to making good judgements to resolve tensions
(251)

tend to become more sensitive to appreciating the worth of 'fairness'
(118)

tend to become ambivalent towards making good judgements to resolve tensions
(49)

tend to become ambivalent towards appreciating the worth of 'fairness'
(49)

tend to become less sensitive to making good judgements to resolve tensions
(20)

tend to become less sensitive to appreciating the worth of 'fairness'
(24)

tend to become more sensitive to problem solving
(341)

tend to become ambivalent towards problem solving
(32)

tend to become less sensitive to problem solving
(1)
Figure 9. - Category E and its properties

Category E

Social Justice/Social Issues

Properties of the category plus

- tend to become more sensitive to being a responsible person (134)
- tend to become ambivalent towards being a responsible person (55)
- tend to become less sensitive to being a responsible person (1)

- tend to become more sensitive to what 'fairness' means (29)
- tend to become ambivalent to what 'fairness' means (22)
- tend to become less sensitive to what 'fairness' means (2)

- experience in drama builds confidence in dealing with social difficulties (167)
- experience in drama builds ambivalence in dealing with social difficulties (88)
- experience in drama does not build confidence in dealing with social difficulties (25)

Tallies of number of occurrences

- tend to become more sensitive to what 'fairness' means (29)
- tend to become less sensitive to issues of racism (17)
- tend to become more sensitive to issues of racism (1)
- tend to become ambivalent to issues of racism (1)
Figure 10. - Category F and its properties

Category F

Futures Scenarios/Personal Identity & Cultural Issues

Properties of the category plus tallies of number of occurrences

tend to become more sensitive to imagining a better personal world
(208)

tend to become more self reliant
(353)

tend to become less sensitive to imagining a better personal world
(6)

tend to become less self reliant
(41)

tend to become ambivalent towards imagining a better personal world
(1)

tend to become ambivalent about self reliance
(4)

tend to become more sensitive to understanding themselves
(1394)

tend to become less sensitive to understanding themselves
(66)

tend to become ambivalent towards understanding themselves
(10)
Figure 11. - Category G and its properties

Category G

Co-operation/Intellectual, Academic, Learning Modes & Sympathetic + Empathetic sense of others

Properties of the category plus tallies of number of occurrences

tend to become more sensitive to an appreciation of the commonality between peoples (247)

tend to become less sensitive to an appreciation of the commonality between peoples (182)

tend to become ambivalent towards an appreciation of the commonality between peoples (52)

tend to become more sensitive to the needs of others (404)

tend to become less sensitive to the needs of others (1)

tend to become ambivalent towards the needs of others (1)

tend to become more sensitive to group interaction (739)

tend to become less sensitive to group interaction (103)

tend to become ambivalent towards group interaction (13)
6.4 - Interpretation in Context

Statements about which things appear to lead to other things, which parts of the program produce certain effects, and how processes lead to outcomes are areas of speculation, interpretation and hypothesizing. Interpretation, by definition, involves going beyond the descriptive data. Interpretation means attaching significance to what was found, offering explanations, drawing conclusions, extrapolating lessons, making inferences, building linkages, attaching meanings, imposing order, and dealing with rival explanations, disconfirming cases, and data irregularities as part of testing viability of an interpretation. (Patton, M. Q., 1990 :422-423)

... we could expect from the teacher enquiry into his own use of drama as a means of teaching about [X], generalisations relating to that teacher's own practice, to the practice of other drama teachers similarly engaged, and to that of non-drama specialists engaged in multi-ethnic education. Seen in this light case study is the art of inductive inference. (Nixon, J., 1985:44)

As the teacher/researcher role can be a conflicting one where subjectivity and objectivity appear to blur, it was important for me to review all of my field notes, observation notes and interview data some time after the instance. Generally, I took a ‘gap’ of four to six weeks before re-reading the material and re-wording or expanding on the notes. I felt this ‘distance’ was necessary to disallow an overly subjective view of what I was looking at. I would then re-examine the notes in light of the “Journals” that the students produced, external observations and interview material gathered while paying careful attention to both allied ideas and conflicting ones. I included all in the case record.

I was well aware of the fact that I was directly involved in the process of delineating what information was to be gathered and for what reasons. I found it to be both a hindrance and a help. It was a hindrance in that I found myself attempting to be overly objective, ‘hyper-aware’ of my potential influence on the findings and so perhaps disregarded otherwise spontaneous or illuminating data thinking that it might only be my reaction to the situation and not a fair picture of the situation in its own right. It was a help in that students and external observers often remarked on my apparent attitudes, beliefs and reactions during a given situation in context of what I had originally ‘annotated’ as, perhaps, a rather banal incident. In compiling the ‘sets’ of views I was able to see myself and the situation with a wider perspective. This, I believe, is the great advantage in being the teacher/researcher, as I became one of the sources of data. My role was defined for me as teacher, director, confidante, student, researcher and initiator. The students were apparently aware of these roles, yet I only became aware of this multifaceted role while the data was being gathered.
The development of any dramatic piece relies on the several views of the constituent 'players' - the actors, the designers, the technicians, the backstage crews, the craftsmen, the stage managers, the publicity people and the directors. The development of the data and its 'interpretation' has followed along similar lines with each 'data source' contributing to the holistic perspective. It has been a communal effort, with subjects taking on, in an indirect sense, co-researcher roles.

It is important to repeat that the context of gathering data was done in three distinct phases:

1) - during the rehearsal/workshop phase which was moving towards the development of a piece of theatre

2) - during the performance phase

3) - at least two to four weeks after the performance and before a new 'project' was to be undertaken

In this way I was gathering data during three distinct time periods in order to view developing patterns or change surrounding the key phases of:

1) - making/developing the piece

2) - performing the piece

3) - responding to, and evaluating the piece after an interval that seemed to correspond to the students no longer being affected by the "glamour" or "emotional high" that often accompanies doing a piece of theatre before a peer and/or community audience.

It is with this 'context' in mind that the following 'interpretation' should be viewed.

Theatre Arts Classes Case Study - April 1992 - December 1993

Girls regularly outnumbered the boys in these small classes. The few boys that did attend were scattered loosely about the padded bleachers trying to look triumphant, non-chalant and 'above-it-all'. No one was fooled, least of all the girls, who took it upon themselves to mollify them at every opportunity - perhaps out of a sense of wanting them to belong, perhaps out of some 'mothering' instinct, but occasionally out of a genuine expressed feeling that
they did not want these boys to feel ‘emasculated’ by being in a predominantly ‘female’ class. Few lasting, adolescent ‘romantic relationships’ were nurtured within these classes and their constant interactivity.

Classes are held predominantly in the school’s “Black-Box” style theatre workshop. It is a simple rectangular space twelve metres wide and eighteen metres long. There is a small corridor (twelve meters X two meters) separating the theatre from a connected make-up/dressing room area twelve metres wide by six metres long equipped with double shower stalls, washrooms and two small change rooms. The workshop is fully outfitted for professional lighting with a fixed ceiling metal grid five metres high, a professional quality sound system and has an accompanying building adjacent to it for scene, costume and properties design and construction. In this latter building are housed two offices (mine and the technician’s), a small drama reference library, a toilet, and storage space for props, flats and small set pieces. Costumes are stored in the attic of the theatre and two portable aluminium ‘garages’ serve as exterior storage spaces for large fixed set pieces such as industrial ramps and platforms. It is a well equipped professional style theatre workshop.

The seating for the interior of the theatre is created by six telescopic bench-style padded bleachers. These have the added feature of being mounted on rollers for moving and re-assembly in various configurations. The most common configuration is ‘arena style’ with two bleachers pushed together downstage and two more bleachers perpendicular to them stage right and stage left respectively. The two remaining bleachers are often kept closed and covered with black drapes in order to give as much acting/rehearsal/movement/workshop space as possible for the students. This ‘arena’ configuration also made it more like a lecture-style classroom when students were beginning to read scripts, dealing with theory and for general discussion after a play was produced. It was this particular configuration that made is easy to view all of the students simultaneously.

There is no ‘front-of-the-class’ or ‘back-of-the-class’ aspect to the seating as the bleachers form a gentle rise of approximately 25 centimetres for the first row to 1 metre 50 centimetres on the highest (fourth) row. In this way all students were visible to me and to each other. It is a very open space. The interior of the theatre (walls, floor and ceiling) is painted matte black while the bleacher benches are covered in a bright scarlet red material making the occupants stand out in high contrast to the rest of the space. The
bleacher back rests are made up of varnished slats of plywood running the length (approximately three and a half metres) of each bleacher row, again, heightening the sense of contrast. Since there are no windows in the space and the lighting is made up of 24 overhead 75 watt floodlights implanted in the ceiling, it has a very warm and 'self-contained' feeling to it. Any ambient light would come from opening the front doors, or fire doors of the theatre, allowing a flood of blue outdoor light to mix with the yellow interior house lighting.

Whenever 'that' kind of light occurred the students reacted in an aggressive manner through furtive glances, caustic under-the-breath comments, or discourteous gestures that said, "You have arrived, but you are not welcome. You are not one of us." Intruders were dealt with quickly and cruelly. It was the class' way of asserting itself in a specific context - that of space identification and social identification. It was not something that they manifested outside of the space. It was their form of private rebellion against the 'other' world of reality. In the theatre space there was only our microcosmic 'fantasy' world. This world, somehow, gave permission to each of them to grapple with their sense of self in a playful and reassuring manner. The 'other' world was hostile, uncontrollable, condemning and threatening.

This latter world was seen often in the cafeteria where small groups banded together to listen to music, create mischief, gossip (the preferred way of reasserting personal value), speak your native tongue loudly or parade your new clothes (in the accepted style, in rebellion against the accepted style or to tease the reaches of morality in its provocation). It was a constant source of misery for the lonely and outcast of their high school world. Natasha - Class 11 - 15 years old - pines:

Ecolinters [This is the student euphemism for Ecole Internationale de Geneve students] tend to socialise only with their own group of friends and do not attempt to welcome new comers, this is, most people not all... [They] cannot even socialise at the different language programmes (e.g. FLP [French Language Program] and ELP [English Language Program]) so, they are certain not to be able to socialise in any other way.

The hierarchy was evident as the Class 13 (IB candidates in their final year - facetiously called the "terminals" by the lower class students) were given wide steerage by other students. Part of it had to do with just plain physical size, some of it had to do with the continually anguished expressions of fatigue and self-imposed angst that permeated their world. They carried,
on average, a heavy load of six subjects, three at the 'Higher' levels and three at the 'Subsidiary' levels. They were 'burned-out' (such was the accepted social profile to demonstrate) because of filling out copious university applications, writing 'self-concept' essays and eluding essay/homework deadline dates, and 'off-loading' in small select groups in the close-by taverns and cafes. These were the ones that the student population admired as a whole and looked up to as role models.

Natasha: 13th grade seem to think everyone should respect more than any other grade because they are the oldest and wisest (well, that's what they think). They make fun of others and certainly do not make an effort to help their young fellow students feel more welcome! They think that they should be scared of them.

The Class 12 group was a mix of those that were potentially destined to head to the United States for further education and those that lived in a kind of 'demilitarised zone' of non-commitment, awaiting, apathetically, for the IB pressure to turn them into the battle fatigued drones that spelled 'success' in this educationally pluralistic society. There was a certain snob appeal to being in a constant state of tiredness. It meant that you were working hard and that the 'system' was oppressive and overbearing. It was never directly 'your fault' that your 'social' time was being accosted by the demands of the IB syllabus. These were the models of international students that guided much of the social environment on campus.

In moments of repose, boredom, depression (impending or otherwise), and 'reality-checking' the theatre arts students wandered into the theatre spaces to describe the role model figures and pine over the dearth of 'fairness' in school, in their lives at home, and in the world in general. They were often given tasks to perform in the theatre - folding programs, repairing sets, props or costumes, carrying set pieces into designated areas, working with the lights, sound or curtains. Their banter continued uninterrupted throughout. It was a relaxing mode of jeering at some larger-than-life problem or blockage that preoccupied them. In the games, improvisations, exercises, debates, discussion and role-playing that advented most dramatic pieces, they seemed to find great enjoyment out of asserting an outrageous persona, only to critique it at length later.

They were 'experimenting', not only with on-stage roles, 'character' roles, but also with their own self-image. They were 'reality testing' by allowing themselves the privilege of extending the confines of their emotional world. They could sympathise with others, be cryptic and condemning if an
exercise did not produce anything but confusion, but always remained faithful to the concept that what they gave to the 'group' would be returned to them during the performance and perhaps, afterwards. They assisted each other with memorising lines. They took pains to cover up the fact that some class members arrived late to class or rehearsals. They took on a strong nurturing role throughout the development of each dramatic piece. What they wanted from each other was an assurance and some overt form of affirmation that their individuality would not get swallowed up in the 'group' dynamics that permeated. It was an unspoken law among them - their social order.

Mireille: Drama helps the students work with each other. Because of the group forming habits of our school. It is a good attempt for people to work together.

The small classes became identifiable 'groups' that they could function in with security, confidence and motivation. There was a shared, unspoken need to be a part of the group yet to clearly establish the 'separateness' through the various characters they portrayed or the 'roles' they adopted during workshops and exercises. There was a playful competition among them that rarely caused hostility. It did however, cause jealousy.

Nica: I know it's not nice to say but whenever that person starts to talk in class you'd think she was the only one worth listening to, the only one who has problems. Oh well, I have a good role anyway now and I'm not going to let her destroy it. She's too self-centred, anyway, to notice when we are all doing a good job together. I shouldn't let her get to me but it's hard you know sometimes because she can be ... a real bitch!

Somehow the focus of the activity allowed them to recognise their developing or repressed anger and permitted a way of utilising it as an 'energy' to work harder at making the group more cohesive and productive. Much time was devoted to what is known as the 'door step' theory of rehearsal preparation. Actors must leave their own personal problems 'on-the-door-step' of the theatre before they enter it to work on a dramatic piece. It was something that was generally well respected.

When 'breaks' came in the longer rehearsal sessions (mostly on weekends) they gathered in front of the theatre under a metal awning. They picked up their 'door step' problems and began to talk about them to each other and to me. It was as if they 'knew' where the problems were now because they had a 'space' to put them in. They could 'pick them up' again as they physically left the theatre space and try to grapple with the complexities of them. It was an informal 'group' session that took on the role of mediating
between the 'fantasy' world and the 'real' world. They could see clearly a division between the two. If any of them decided to wander off away from the opening to the theatre over to the grass playing filed adjacent to the theatre, often one or more would join them as if to ensure that the group dynamic would never be broken by having 'loners'. This was another or their unspoken social rules.

All of their social rules extended beyond the theatre but only under certain circumstances. When they were taken to an ISTA Drama Festival hosted by some other European international school outside of Switzerland, the rules re-emerged in full. The students were seen as gregarious, outgoing, imaginative, highly sociable, accepting, tolerant, reliable and genuinely friendly. This 'forum' was an extension of the social world they had created in Geneva. There was a 'shared' world where it was now 'acceptable' to interact at all levels, be open to new friendships and interests, and to 'touch base' only fleetingly with the Geneva group. They formed a strong sense of unity and independence all at once. These were moments of tremendous social and artistic growth for them.

Jalima: ISTA was a unique experience, and I wish it could have gone on for the rest of our lives. You just had to watch the way, we as people, related to each other. There was no stress, we just did things together, in and outside the festival... . What I learnt that was most important... is the power that lies in what we do. Theatre is one of the most powerful means of communication for anything you might want to say, anything you might want to convey. And in no other art does the 'watcher' of the art feel that the atmosphere is so personal, so direct. Watching so many plays, on very different tones and subjects, one after the other helped me to see the whole picture of the Theatre. And confirmed to me in all my theories.

During performances of the plays in the Theatre Workshop there was a new sense of identity that was produced. The students were told that the play was now 'in their hands'; they owned it. It was their private world made public. They listened to the theory during rehearsals but rarely were there any signs of recognition until the actual performance date. They began the rituals of make-up, costume, prop, set, lighting preparation with a fluidity and grace that was astonishing. They moved with confidence from one area to another onstage prior to performances adjusting, concentrating and focusing their energies. The only exception seemed to exist in the dressing room area. Here was a space that, somehow, was not sacrosanct in the way that the theatre proper was. Here they often quarrelled among themselves as bitter rivalries for precious personal 'space' broke out. They established a peculiar hierarchy of 'roles'. The actors were 'above-it-all', treating stage managers as 'domestics', technicians as 'lesser-beings' and the 'crews' as inferior. It was only held in check by my frequently 'appearing' in the space
with either the teacherly role of disciplinarian or the highest 'given' (by them) role of 'director' and, therefore, the one who seemed to be on closer terms with them in this social order.

I was asked to break up 'disputes' by manifesting authority and discipline. I was never convinced that I acted appropriately in these situations. I may have inadvertently added to the hierarchical 'status-game' by moving too easily between teacher and director postures. There was a great deal of social immaturity displayed in these pre-performance dressing room antics. I had not succeeded in assisting them, in this latter context, to become sensitive to and respond maturely to this 'stage fright' that they all felt. There was an opportunity missed here. It rarely showed up in any other context.

After the final performance's curtain call, the cast remained on stage in order to thank various people and to give tokens (flowers usually) of appreciation for work done with them. They orchestrated the presentations themselves in a manner that was reminiscent of Diva worship. In essence they were expressing the most mature parts of themselves here in what they had constructed as an acceptable ritual of praise yet remaining in the 'light' of applause. It was a form of second 'curtain call' for them - another performance - an 'encore'.

Once the final performance was given the cast and crew worked together to 'strike' the set. This term applied to taking apart the set, the lights and storing away costumes, props and set pieces for future use. It also meant cleaning the theatre space in preparation for the next play. It was a dynamic time where everyone seemed to work in harmony giving and taking energies in mutually respectful exchanges. When the work was complete there was always an embarrassed silence that ensued, a kind of mournful silence that signalled 'end'. None of the students escaped its effects. They felt lost, abandoned (by the piece) and in a state a 'emptiness'. Something that had been created was now 'de-created', stored and made subservient to the next experience.

Jalima: At the end of the performance, after the curtain calls, we gave bouquets to all the directors and the art technician. Then we striked (struck?) the set. ... Then there was nothing left: no lights, no set, no tangible trace of "Conference". I feel empty, and dejected. It feels like an old eternal sadness. I wish it was only something simple, like the play being over, but it isn't... .
Their sense of 'ownership' and empowerment was being threatened, and they were recognising it. There was a normal period of 'mourning' that followed each show, generally a few weeks of no daytime classes, in order for them to catch up on homework or study assignments in other subject areas that they had not completed during the copious rehearsal weeks.

During the interval between projects the students were asked to evaluate the experience and themselves within it. In these reflective moments the students displayed a great array of viewpoints ranging from the banal to the insightful. The writings/verbal commentaries were often a stream of consciousness, as if they were trying hard to work out something that was known to them but at such an abstract level that they had trouble collating the information. Nevertheless, there were 'gems' of understanding that were produced however convoluted in style:

Jalima: The writing style here is episodic. This is not an essay. My various ideas, bombarding as they are, are disconnected by nature. When I try to connect them to make a coherent essay I muddle the reader. I'm trying to get it all out. There may be connections in places. If you can find them all the better. This is all me regardless. ... play is a joyous celebratory observation of mankind. I need that feeling. I need to feel vibrantly alive. ... I want to do it not because of the reflection it will have on me, but for the sake of putting something 'right' out into this world. Something pure. I can be quite intransigent about this purity. I can respect other views and stimuli, but I can't admire them.

6.5 - A Review of the Dominant Characteristics of the Categories and their Properties

In order to make sense out of the data, it is important to look at the patterns that developed. I was searching for the most dominant characteristic per category, in the first instance, to see what feature appeared to predominate. This feature would give me some indication of the result of the work/atmosphere created in the Theatre Arts classes. It was a way of 'assessing', if you will, the 'learned' element of the class. It was what appeared to remain with the students as 'acquired' learning.

A graphic representation (Figure 12. - p.154) of the single most dominant characteristics per category follows:
Figure 12 - Dominant characteristics per category

The single most dominant characteristic per category
(Total occurrences tally underneath each category heading)

Category A:
(932)
experience in drama builds confidence in dealing with personal struggles

Category B:
(783)
experience in drama helps students to understand the connections between personal and artistic values

Category C:
(465)
drama students tend to become more sensitive to alternative ways of thinking and reasoning

Category D:
(341)
experience in drama makes students more sensitive to problem solving

Category E:
(167)
experience in drama builds confidence in dealing with social difficulties

Category F:
(1394)
experience in drama assists students in understanding themselves

Category G:
(739)
experience in drama tends to create greater sensitivity towards group interaction
Category A

For Category A ("Theatre Arts literacy involves developing, establishing, and asserting persona, personal and social identity") the dominant characteristic centred around, "experience in drama builds confidence in dealing with personal struggles." As they worked out personal struggles for their characters onstage, they were also gaining some measure of skill and aptitude for transferring that 'process' to their own difficulties.

They were beginning to 'experiment' with different persona (on and off stage). The work that this entailed was, ultimately, to take a scripted piece of theatre and 'give life' to the written word. They had to translate the 'word' into action, feeling and gesture. They would experiment with the reactions of their co-workers and their own as well during the character development process.

They had a good measure of faith in the text, but often needed guidance in approaching modes of interpretation. It had to be pointed out that the characters they were playing were 'real' in the sense that they represented a unique and fully mature 'person'. They had to begin to explore in a workshop/rehearsal setting and attempt to recognise what motivated the character, what the character struggled with internally and what type of 'history' (past experience) the character had.

Once the process had begun, the student felt more confident to express the innermost feelings of the character and begin to allow the text and personal interpretation to let some form of 'resolution' of the conflict(s) be dynamically expressed. There was a 'blossoming' of understanding that was evidenced. This was most often seen in a new, revitalised, confident energy. Whatever the text seemed to call for, the student was willing to explore.

There was a positive thrust in the work, a willingness to take risks - risks of looking foolish in a failed attempt to express their character, risks of being ridiculed by peers for being too 'dramatic', risks of not knowing exactly what gesture or tone to use to best express the character's conflict, risks of not fully identifying all of the character's problem areas.

The student was working within the confines of a world that had been 'pre-scripted'. The problems and possible approaches to the answers were all held within the well written play. It was their task to find those clues that allowed them to discover and perform. It was 'much like a 'game'. 

In a 'game' there is little reflection of reality. It is only a 'game'. It has its own reality and that reality is safely disconnected from the personal one. One can be as outrageous, aggressive, discourteous, immoral or unethical as one wishes in the name of a 'game'. If one wins or loses, it is only for the sake of an artificial reality that has been created for entertainment purposes. In this belief system, the students found some comfort and, perhaps, a kind of refuge.

This 'play' refuge, imitating or mirroring or alluding to 'real' struggles and problems, gave them an atmosphere for approaching a system of confronting 'real' problems in a manner that would give them courage and confidence. They knew that the plays had an 'end'. This 'end' meant that, at the very least, the problems of the characters would eventually be solved or resolved in some manner. It was finite. That finiteness gave them sufficient courage as well to believe that their own problems and struggles would have some 'resolution' or 'end'. This 'end' also gave them a confine for establishing an identity for the character and, alternatively, for themselves.

In resolving the character's problems, they were coming closer to ways and means of resolving their own. This was one of the many instances of 'transfer' that took place because of the work with scripted dramatic text.

Category B

In Category B ("Interdependence/Synthesis of Experience") the predominant property involved, "experience in drama helps students to understand the connections between personal and artistic values". Much like Category A in the 'transfer' that took place regarding personal struggles and resolving them, students began to compare the various writers' views of what was a 'value' in society to their own.

Adolescents habitually 'test' value systems by rebelling, confronting (sometimes crudely!) authority (more often than not there is a confrontation with the basis for authority rather than the authority itself) and hoping for answers to their 'tests'. These tests can also take the form of adulation of a writer, character, scene, gesture, 'moment' in the performance or allure of the theatre as an art form.

They mediate between the two 'tests' frequently searching for answers. In the process of testing they are also within the confines of developing their own 'rôles' in the piece of theatre. That may range from backstage work, to
design, to onstage work. In the spirit of seeking 'acceptable answers' they inevitably rely heavily on the energies and focus of the members of the group. With constant direction and gentle confrontation, they begin to view the complexity of the theatre production task and feel a sense of camaraderie with the 'team'.

This 'team' spirit is a necessary feature for adolescents as they crave not only peer acceptance but feel a sense of security in the group dynamic. It is a form of social play. Again, once confidence has been established and maintained there is a fertile atmosphere for viewing both the external machinations of the theatre piece being produced but also the integral dynamics of the group energy superseding their own resources.

They begin to see the difference between the 'message' of the piece and how it was constructed and how, perhaps, they can create their own system of construct development based not only on the model of the dramatic piece but also on the larger model of the group interdependence in operation. It was often after the play had been produced and time for reflection, distancing and relaxation had set in that the students began to analyse how 'values' and 'meaning' can come out of a group creation based on the initial work of another collaborative artist - the playwright. They would be able to talk at length about the strengths and weaknesses not only of the process of developing and creating the piece but also about its effect on the audience and themselves.

They could see that there was some link between developing a good piece of theatre and developing clear signposts of developmental thinking for themselves. They saw that a good piece of theatre communicates because of the several constituent parts and the several different, but complementary energies, that the interdependence of the creative group provides. They were able to synthesise all of the experiences since one of the results, for them, was in gaining a strong sense of 'how' to value and 'how' to differentiate between momentary insight and lasting impression.

Category C

In Category C ("Conflict & Conflict Resolution/Global & National Issues") the predominant property involved, "drama students tend to become more sensitive to alternative ways of thinking and reasoning". The processes described in Category A and B above are also assumed here since it is
difficult to separate all of the constituent elements of an organic process and view them separately as if they existed in isolation from one another.

The students sense of 'vanity' often propelled them to seek out alternative ways of approaching a conflict within the development of the piece. They did not want to look 'foolish' before others. This was the catalyst, at times, for starting a process of thinking that was 'alien' to them beforehand.

They appeared more willing to exchange ideas than had been seen previously in the classroom setting. The focus of the piece and the need to be 'at peace' with the performance created a new-found energy. It was rare that this type of energy did not 'infect' the majority of the classes. Once the need for assuring themselves that they would not look or feel 'foolish' had been met, they began to actively seek out more mature and 'holistic' ways of viewing problems.

As I stated earlier in this chapter, there were many conflicts that arose in the dressing room during the performance of a play. It was not until afterwards that these students became aware of their own bitterness, anger, hostility, or aggressive behaviour. They were able to vocalise their attitudes towards it and allow for discussion to take place to seek out ways of resolving the unnecessary tension that was created backstage. This, again, was a new process for them. It was an extension of the group dynamic that had been used so profitably for the development of the play. Now they were using it in a personal context in order to move on to another and more rewarding experience.

**Categories D.E.G**

Categories D, E and G can be explained in the context of what has already been described for Category C.

Category D ("Stereotypical Images and Alternative Perceptions / Aesthetic, Creative, Critical Thinking, Informed Choices") involved, "experience in drama makes students more sensitive to problem solving". That 'sensitivity' was demonstrated in that students had found a way of extending their value systems to include others' while at the same time questioning the limitations of their own established (in however elementary a fashion at times) belief systems.
They learned the value of tolerance by accepting ideas that did not match their own in order to achieve something of greater worth for themselves and for others - the performance of a good piece of theatre.

Category E ("Social Justice / Social Issues") involved, “experience in drama builds confidence in dealing with social difficulties”. It can be directly related to all of the above comments on the reason for its growth but in addition the development of improvisational skills, movements skills, interpretation skills and vocal skills can be cited as tools for gaining confidence and the ability to communicate using a richer 'lexicon' of expression.

Category G ("Co-operation / Intellectual, Academic, Learning Modes, and Sympathetic and Empathetic sense of others") involved, “experience in drama tends to create greater sensitivity towards group interaction”. The students, in addition, learned that they could accomplish something and feel a great sense of positive achievement if they were aware of, and acted positively within, the theatre group's dynamic. Those that were willing to exchange views and energies were rewarded by a boost in confidence and the positive reinforcement of the audience. The former boost came in the form of exchanging positive energy and seeing the other students create more spontaneously, with conviction and 'joy', while the latter boost came from applause and the 'after-the-show' backstage commingling that spelled artistic and social 'success'.

Category F

Category F ("Futures Scenarios / Personal, Identity and Cultural Issues") involved, “experience in drama assists students in understanding themselves”. This latter Category was the outstanding leader in tally occurrences. The need to “understand themselves” may have been the expressed (or unexpressed) initial motivation of the students who signed up for the Theatre Arts course to begin with.

The majority of the entries in the Journals, class observations, interviews and reflections focus of the development of self, the future of 'self', and what it means to think, feel and be 'human'. Although it was explicitly stated that their Journals were not to be 'Diaries', many of them ended up being, at least in part, a 'dialogue' with themselves with me as the 'eavesdropper'. The Journal entries were reflective in a cumulative way.
The more that the students were involved in the piece, the more that they began to question their multiple roles in the class and elsewhere. Many times students asked personal questions about what they should do in such-and-such a circumstance - unrelated to the theatre. The Journal became an emotional 'ventilating' device for problems, confusions and anxieties. It was common to read a rather irate entry concerning some particular personal unresolved problem that a student was grappling with. It was just as common to read (a few months or weeks later) that some form of solution or at least an approach to a solution or deeper understanding of the problem had emerged. The tone of the language used in these latter cases was far more mature and sophisticated than at the outset of the conflict. It was clear that some form of 'maturation' had taken place and that the work in the theatre may have had some effect on that progress.

*   *   *   *   *   *   *

I have looked at the dominant characteristics per category to view what elements of 'education' were taking place. It is also necessary to look at the overall dominant characteristics (i.e. the highest occurrences tallies) so see if there is some form of pattern. A graphic display (Figure 13. - p.161) of those characteristics follows here.
Figure 13. - The 7 most dominant characteristics of Theatre Arts literacy (with total occurrences tallies and comparative distributions)

The 7 most dominant characteristics of Theatre Arts literacy (Total occurrences tally appear in parentheses)

1. Experience in drama assists students in understanding themselves
   (1394)

2. Experience in drama builds confidence in dealing with personal struggles
   (932)

3. Experience in drama helps students to understand the connections between personal and artistic values
   (783)

4. Experience in drama tends to create greater sensitivity towards group interaction
   (739)

5. Experience in drama helps students create a strong self image
   (648)

6. Experience in drama helps students use alternative ways of thinking and reasoning
   (465)

7. Drama students tend to become more sensitive to the needs of others
   (404)
Overall dominant characteristics

In descending order, the following properties appeared most frequently from the Journals, observations and interviews:

Number 1) - (1394 occurrences) - ... experience in drama assists students in understanding themselves.

Number 2) - (932 occurrences) - ... experience in drama builds confidence in dealing with personal struggles.

Number 3) - (783 occurrences) - ... experience in drama helps students to understand the connections between personal and artistic values.

Number 4) - (739 occurrences) - ... experience in drama tends to create sensitivity towards group interaction.

Number 5) - (648 occurrences) - ... experience in drama helps students create a strong self image.

Number 6) - (465 occurrences) - ... experience in drama helps students use alternative ways of thinking and reasoning.

Number 7) - (404 occurrences) - ... drama students tend to become more sensitive to the needs of others.

In the highest ranking characteristics, Number 5 from Category A, dealing with 'identity', and Number 7 from Category G, dealing with cooperation and a sense of others, score very highly. Number 5 is related to Numbers 1,2,3 as they all appear to focus on some aspect of 'comprehending self'. Number 7 appears allied to Number 4, and perhaps 6, as they seem to focus on 'understanding and working with others'. There is, therefore, a general pattern of valuing 'self' and 'others' that appears to emerge.

Number 5's 'strong self image' appeared out of the data as students reacted to situations where they had the opportunity to excel. There were instances where they began to see that they were valuable in the collaborative venture of creating, performing and responding to a piece of theatre. They could differentiate between their rôle within the group and their value as individuals. They could feel a sense of empowerment by witnessing their own contribution to the piece and how it was essential in creating the 'whole'.
Number 7’s ‘sensitivity to the needs of others’ appeared out of the data as students attempted to maintain positive communications processes within the group. They began to realise that in recognising, respecting, encouraging and supporting the views of others, that they were inadvertently meeting the needs of the others, the piece of theatre, and themselves in an atmosphere of trust and peace. They were confirming, in action, the theory of multilateral exchange.

All of these dominant characteristics appear to endorse the tenets of ‘Global Citizenship’ since ‘valuing self and others’ presupposes:

- a willingness to embrace principles of interdependence
- a willingness to resolve conflicts
- an ability to have clear images and perceptions of self and others
- a willingness to seek out forms of social justice (albeit in a restricted forum)
- a willingness to plan with others for the future and to see oneself as important in that planning
- a willingness to strive for alternative ways and means for group co-operation

What we have seen in these data is the demonstration of a microcosm of a working global society. In that society, issues of interdependence, conflict resolution, alternative modes of perception and reasoning, actively seeking social justice, and co-operatively planning for the future, are the accepted means of working and interacting. It is the ‘ideal’ social form in a culturally pluralistic society. The IB Theatre Arts literacy programme in Geneva appears to inculcate such an ideal. In order to better understand how this ‘ideal’ was realised, we should now take a closer look at some of the Case Study material in the form of three Case Vignettes coming from IB Theatre Arts students who survived the entire period of the research.
Chapter 7

Case Vignettes
Chapter 7 - Case Vignettes:

It is common practice to present case-studies in the form of brief reports or vignettes (word pictures). The vignette describes the kernel of the case, usually for the purpose of elaborating on a treatment method or introducing a more extended account, as in a case-conference or a journal report. (Bromley, D., 1986 :64)

7.1 - Overview

As a reminder, I include some of the methodological concerns from Chapter 4 here, “...to further explore the hypothesis, I used Extended Case Studies and three Case Vignettes, from Geneva, of three successive years of Theatre Arts pre-IB and IB students' personal 'Journals/Portfolios' (a necessary component for the IB Theatre Arts Pilot Programme), personal observation of these students, and interviews with them. I entered and tested the data in a commercial computer programme (ethnographic in nature, along the lines of ‘Grounded Theory' by Glaser and Straus) called 'HyperResearch' for testing of the hypotheses questions.

... Data collection:

The collecting and review of interviews, observations and written work (Journal/Portfolios/Notebooks) from the Geneva Theatre Arts students happened continuously from April 1992 to December 1993.”

Case Vignettes are important for this study as they demonstrate greater detail in viewing both the progress and relationship between Theatre Arts literacy and 'Global Citizenship' growth potential. This chapter will be divided into seven broad areas:

1) - Introduction - time period structure, identifying the subjects, sample Journal entries from subjects

2) - Context - what activities were happening during the time period

3) - Curricular issues - what elements of the curriculum were being covered during the time period

4) - Methodology issues - how were these curricular elements being covered during the time period
5) - 'Perceived growth areas' - Brief discussion and bar chart graph of predominant 'perceived growth areas' during the time period

6) - Comparative analysis and conclusions - a comparative overview of the three subjects over the four distinct time periods to establish patterns of continuity (or discontinuity) in relation to curricular and methodological issues.

7) - Epilogue - What the subjects are doing now

7.2 - Introduction

Data were gathered during four distinct time periods that corresponded, approximately, to calendar terms of school learning:

1> - April 1992 - June 1992

2> - September 1992 - December 1992

3> - January 1993 - June 1993

4> - September 1993 - December 1993

Only three subjects survived the entire period of research while taking Theatre Arts classes in pre-IB and IB courses. They were all 'Higher' level candidates and passed the IB Theatre Arts course with grades of '7' (Jalima), '5' (Erica) and '4' (Nica) out of a possible '7'. None of them were Swiss nationals, although Jalima carried dual nationality (Swiss / Yugoslavian). They met the criteria for the international school student profile as they were: multilingual, pluricultural, transient, sought higher education and white collar jobs, socio-economically advantaged, and tolerant in terms of language, culture and nationality.

It is important to view these three subjects in context of their work leading up the study. Jalima and Erica were involved in Technical theatre (the study, preparation and 'running' of lights and sound for plays in the Geneva theatre) the year prior to their first Journal requirements - Class 10. Jalima and Nica were also involved in an extra-curricular acting/theatre troupe (the 'Stage Gang') for a year before taking full time courses in Theatre Arts - Class 9. All three were involved in a concomitant theatre acting course (ensemble acting troupe) while taking the pre-IB syllabus - Class 11. The journal entries began with the last term of their first year of the pre-IB Theatre Arts literacy programme. The programme in Geneva has an option
for students to begin the pre-IB in Class 10 and/or 11 while full IB Theatre Arts literacy work is begun in Class 12, to be completed in Class 13. These three subjects were avid theatre students who spent much of their free time in and around the theatre workshop.

Included here are samples of their Journal entries, in response to the same series of theatre arts events, during the first of the four calendar time periods.

**7.3 - Three Extracts of Sample Journal/Portfolio entries of Case-vignettes**

**Jalima: Age - 17 - Swiss/Yugoslavian**

(Rehearsals for “Tartuffe”)

**WEDNESDAY 29TH APRIL - WEDNESDAY 20TH MAY 1992**

(i) Three weeks to pull a play together may seem rather ludicrous. It certainly did, especially sometime around a week before opening night, when we were still blocking. What took longest was, actually, the blocking, because there was so much of it, so many subtle movements which had to be there, because they are what keeps the piece in motion, they are where the comedy lies (therefore, a comedy of manners).

The play (as we are producing it) opens with a tea ceremony, the characters entering one by one, and for about four minutes, interacting and showing their basic relationships without a single word being spoken. The script picks up from there through to the last page _denouement_ in true Moliere style, _mariage contarie_ and all.

Perhaps what was most interesting about doing this play, was trying to do it classically, as a period piece. Though I made a point of not watching any plays or recordings of Moliere works (even though we are doing “Tartuffe” only, often with Moliere there are essentially similar character types, and I know that at least one woman character portrayal in any Moliere play could have influenced my performance of Elmire; I wanted to know that whatever I would finally come up with would come entirely from me) I couldn’t help making use of the vague memories I had of those I had seen earlier - but that inspired just the general spirit, which, considering the nature of the interpretation (classical/period piece), was positive.
The costumes, like the make-up, since we were trying to be as historically accurate as possible, were seventeenth century-ish, with wigs and all, but they only entered the game very near the end, once we had the lines and blocking down. They were important because in the full outfit, one cannot move the way one normally does in everyday clothes, so one's 'manners' had to be adapted, especially if "manners maketh man", therefore also "maketh the character".

Incidentally I point out the miracle of my wanting Elmire (we weren't asked what parts we wanted, there was no preliminary part-determining reading: cast lists were given out the same day as the translation/version of "Tartuffe" we were going to be using; she was just the character I liked) and being cast as her.

(ii) What I like, on contemplating the past school year, is the variety of genres in the plays we've produced. I know I have learned more than I could pull together in my mind at one time, but then it isn't something I have to think about, either. It's just there, stored away.

It's hard to write like this, contemplatively, as an overview, rather than in the heat of the spontaneous reaction to a day's events, because a lot of things that seem important, stop being so when one looks at them after a while, so a lot of things I've either forgotten or can't elaborate on in any detail. On the other hand, there isn't enough to say about the making of "Tartuffe" to fill daily, or even weekly entries.

In comparison to the other two [plays], "Tartuffe" can best be summarized as a relief. No unavoidable soul-searching required. I didn't feel like I had to efface parts of myself to do a good job. I mentioned the question of the 'three week panic' earlier, but compared to what I had demanded of myself for "Everyperson" and "Conference of the Birds", it was a breeze. But it feels good having those 'achievements' behind me. I think Elmire would not have been as good at the beginning of the year. I don't think any of us (except perhaps the 12th graders who were here last year) would have been as good.

But then another plainly visible contrast was that between the crowd of the last play, and the return to just the basic group. The team work was beautiful. Though it shouldn't make any difference, I think that the off-stage complicity between us was what gave this production its momentum.
Throughout, but especially once we had gotten over the hurdles of lines and blocking and were thus completely free, we were having fun the whole time. For example, one of the scenes that always flowed for me was the one of Orgon and Elmire ("Very well, then. If I were to make you see we were telling the truth ..." // See?", etc.), because Kareem and I loved it.

Essentially the deal is, it was all easy. We all got on like one big happy family (CLICHÉ!) - no, seriously, there was so little to think about. When we weren't high on chocolate cake we got off on each other's energy and enthusiasm, and it wasn't hard to ignite the latter, because we were all so close throughout.

Summary: I had a good time, all the time.

(iii) Despite myself I think of the Theatre Arts course experiences as being in a completely different sphere from anything else I've done as theatre before. That is what always prompts me to say or think things like "This is the play where ...." then I check myself because I remember another play or show "where ...." whatever. But everything that I see here is new because the approach isn't exactly nonchalant - to say the least - not the way everything else I did was. I'm conscious of what I'm doing, though as often as not I think it's more a curse than a blessing.

All this to explain my wanting to describe "Tartuffe" as my first complete dialogue play. On a certain level, "Conference ..." really was a series of monologues, with a couple of gaps bridged by brief interactions. And in the same way, what one saw most of in "Everyperson", was people's failure to communicate successfully. And, not that it's the creed for quality or anything, but in "Tartuffe" we were actually people, not allegorical beings or birds, and exchange was all there was.

It was - the apparent facility of it was - shall we say, a welcome change.

The hardest thing about a comedy is perhaps keeping the energy up, preserving the pace, the tension. Without all that the comedy fails; the jokes only work when the audience's attention is taut, so once it has been drawn in (here it is the tea ceremony that sets the pace) you must not relent and let it go. The play may sound easier to do than the other ones, but it did hold its challenges.

To keep the relationship between actors/action and audience unbroken, first the relationship between the characters must be such. This is
determined by the pacing, it was clear immediately that speed was essential to the piece. Throughout the blocking all we heard from the director was: "This is how fast it's got to go." and it just wouldn't. The pacing really came through only on Wednesday the 20th. The hardest perhaps was orchestrating the blocking and the pacing, as with the couch scenes. That was when I realized that even with an airy storyline like this, I had to be in character - more than I had thought would be necessary - in order to coordinate action and words, otherwise I was bound to get lost somewhere, desynchronize the two, which would inevitably mess up Richard (Tartuffe) too. The first time it all fell into place was during the dry run on the 20th (the one with the cake in our systems), which just flew in total perfection. That was when we all realized how much potential the play had, or, let's not be presumptuous, that was when I realized - others in the group might have more faith in me. When I looked at people's faces on stage that day, it felt like we were all bursting with the feeling of it; power, confidence, joy - but shared. I don't know if it's a question of perception, or just theatre, but where else can one feel so clearly the energy contained in another person, without them actually demonstrating it by some physical action?

There is one most important thing I "saw". The eyes. I realized when I was trying to get the pacing with Richard for our two scenes, without the blocking. We both knew our lines perfectly when we tested ourselves at home or whatever, but as soon as we got together, and there was no longer either the reassuring presence of the prompter, or the luxury of not having to concentrate on anything but that word you remember as your cue, it was just gone. We weren't communicating, we were trying to make prompters out of each other. Then, the time we got together for long, for some reason, we decided to keep our eyes locked for the duration of the exchange, and we just stared at each other and went through both scenes in virtual perfection, several times. As we went along we added movement; not the blocking, we were just seeing how much we could do without losing the lines. We walked around the room, all kinds of 'exercises', and knowing where that point of contact was, there was never a problem again.

A point of contact is really what it is, a point of focus, focus of concentration. It's like a constant centre of interaction of the characters, outside of the text, outside of the story, it draws one into the world the other has created. And since at any given point at least one person is 'into it', the relationship is constant. It is exactly like that exercise we did with Martine ages ago, with the sticks: as long as the mutual gaze was constant, any
speed, or movement could be accomplished with the stick, despite the precariousness of both parties hold on it.

I was always aware of the importance of eye contact and their various significances in everyday situations, but just now it tied in perfectly with the theatre. Really, there are things one can sense sometimes just by the manner of someone’s gaze, as if it were an open window. I mean, what could it possibly be in such a small space - a dilation of the pupil, a slight reflection on the iris ...?

Well, that was deep, anyway.

(iv) This was written on a torn away scrap of paper (probably very late at night) sometime during the incubation of "Tartuffe"; I think it might be meaningful: "I just realized that there is nowhere to be alone. I guess the stage is the place where you are, because through the people there, are there with the sole intention precisely, of watching you - it's another world, they are not watching you as such, and you can feel whatever you want. The only way to really feel something is to express it, and there's only the stage where that can be done in complete freedom."

Probably the reason I became aware of this with this play and not with any other was that the text, the story, wasn't so layered that I had to spend time (a) working out all the possible 'layers'; (b) worse yet, working out which to work on, how to deal with them, develop them, illustrate them. Not that it's carved into stone anywhere that I have to, but I guess there's the mania of wanting to understand the complete and entire machinery of things. Since thus I wasn't introverted into this inner turmoil of doubt, confusions, ETC., I was able to look out more at the whole, and see through a wider view of things.

I think I should worry less about detailed analysis of words, and work more on the "spines" of the characters (i.e. "spines" in roles: controlling images, characteristic or centers from which the actors can develop and with which an audience can associate - Elia Kazan) from the start. I wonder if that could work. What I have been doing so far, is extracting every drop of information, subtlety from every author-given line, then distilling that to the essence of the character, but only at the very last minute, on stage. It looks nice, as a method, now that I've gotten it on paper. It looks like the kind of theory that I would read and think "Wow! This is the way to do it!" but ... because of course, there is a "but".
The further I go, the more speculation rings hollow, and redundant. I think I'm picking up speed, in terms of confidence, daring. I think I'm finally on the right track: the "open-minded" one. More than ever I want to be out there, on stage - oh and forget the stage - before an audience. GIVING GIVING GIVING.

"When I act, I am desperately in love, desperately, do you understand? ... But when the curtain falls, the audience goes away, and takes 'my love' with it. You see, I make the audience a present of my love. The audience is very happy, and so am I. And I become wise and free and calm and sensible, again." (Les Enfants du Paradis)

(v) Probably if you went back and read over sections ii - iv, you could easily pick up more than enough to make up this section. On the other hand can I genuinely speak of personal strengths after working in a group as soude and motivating as this? Maybe on the whole what I found, was more professionalism on my part than I've worked with before. I succeeded, not consciously really, to evict personal (often, but not always unimportant) issues from the zone of influences affecting me. That's a valuable step.

My main weakness after these couple of weeks would be a terrible spasm of intellectual laziness, when a day before opening night, faced with the act of blowing life into Elmire, I was completely unable to draw a 'spine' our of her overwhelming normality. Basically I seem to have come all this way always acting characters that could be given that little twist to their whole; that twist that gives them the last touch to likelihood on stage. Elmire was not strange enough to produce any such 'twist' so I was faced with making a personality very similar to mine, a completely different one. So much for the facility of acting when type-cast.

Nica: Age 16 - Belgian

(Tartuffe Wed. 29 April - Wed. 6 May)

Rehearsals

I. This week we started rehearsing Tartuffe. We started off by reading the text together in class and started gradually blocking each scene. We had a Sunday rehearsal as well. We blocked scenes 1 - 5 during this week. Basically we learned to be familiar with the script.
II. I was really excited this week because I had been looking forward to Tartuffe for so long. Also I was looking forward to May 11th, the date that we are going to the U2 concert. (Sorry, I had to add it in somewhere!) Throughout this week I gained confidence in Kareem and Richard and now I'm sure that all will go well. The only problem that might arise is the lack of time. But I'm pretty sure we'll pull through.

III. Throughout this week I learned alot about the play, subtle things that I hadn't noticed before. I also learned that we were going to add a few gags that aren't in the script, to make the play a more slapstick-comedy type play. I can't wait until we finish blocking the whole thing.

IV. Something which was confirmed to me was that Richard and Kareem can pull through if they really want to and they can be trusted. After all, they do have the two 'lead' roles in this production. I can't wait until people such as Mr. Sharpe see the play. Ha! So far what's also been confirmed to me is that its much simpler and easier to work as a small group than with a big one. "Conference ..." was a great production and all, but I feel much more comfortable with our cozy little class. I guess that's a snobby thing to say, but I still really enjoyed the experience of "Conference ...".

V. One thing I feel I'm beginning to do is being more confident and being able to trust people in our class better. It just kinda struck me recently that this was the last play this year with everyone and I feel sad. One thing I realized while we had all those frees between "Conference" and now is how much I missed these parts. I really love it and I'm glad I'm doing it Higher for the next two years.

Tartuffe Rehearsals Wed. 6 May - Wed. 20 May

I. During these two weeks we finished blocking the play. We had rehearsals on Sunday and after school until the official dress rehearsal on May 20th. We actually started rehearsing with costumes, wigs and make-up on Sun. May 17th.

II. These two weeks I was getting more & more afraid that we would not be ready to perform on May 21 & 22. Nevertheless I had an excellent time preparing for the shows. It was really enjoyable working with our little group again. The play being so funny, we just had a great time during the whole two weeks.
III. The things I learned this week had to do essentially with the costumes and wigs. The first thing I learned about the costumes was the make-up. I learned what people in the 17th century found attractive. Personally, I find 17th century 'beauty' to be quite revolting! Just like in 'Conference ...' when the masks were a kind of 'handicap' the wigs & costumes made our lives a bit more difficult. I thought that we all managed really well, especially Kareem under the table. It was much easier for me to get & stay into character with my dress & wig on. Because of the costumes it really felt like we were stepping into the 17th century and it made everything easier and a lot more fun!

IV. Something which was confirmed to me during these last few rehearsals is that excitement gives off tons of energy and if it is used positively everything works out. These past few rehearsals we were all really excited and we managed to use the little time we had very well. At first I was beginning to think that we might not be able to be ready in time for the performance dates but we didn't fool around and therefore used the time well.

V. Something I should work on to make the play more enjoyable is practice my crying scenes. I'm afraid that I'll sound either much too fake or not fake enough. It's difficult to explain, but I have a feeling that I have to make it look and sound a bit fake for it to have a 'comic effect' but I'm afraid to make it so fake that it looks ridiculous. The line that separates the two is really thin.

Erica: Age 16 - British/Canadian

Tartuffe - April 30 to May 22

Rehearsal Journals

Dear Journal,

(i) We started by casting Tartuffe. I was cast as Dorine, the maid. We started rehearsals calmly at first, but as the show approached, we had more and more rehearsals. We blocked scene by scene and there was always something absolutely hilarious going on. The week before opening, we received our costumes and Mr. Orange instructed us on how to apply our seventeenth century make-up. The whole rehearsal time was just full of energy and laughter. There was some trouble with the memorizing of lines because of the "shot-gun" style of them, but it pulled together in the end.
(ii) I was quite pleased to be cast as Dorine. I found it to be a role that I was very happy with. I must admit that I was quite scared about the time we had to put the show together, compared to Conference, it seemed like only seconds. And it was only really the opening night that it was at a performing level, at least in my opinion felt that we were all rushing our characters. I wanted to know “who” Dorine was and I just couldn’t rush that. I feared that rushing your character meant that when it came time to put the scene together into a play that I would only slightly know who Dorine was and therefore I would not be Dorine on stage. I would be Erica trying to be Dorine. I think that I did grasp Dorine finally, but was very prone to slipping out of character. One thing that bothered me about myself was how I allowed myself to laugh. Of course, in the performances I didn’t but I found myself wanting to very badly.

(iii) I learned about “corpsing”. I not only learnt what it was and how it occurs, but how easy it is to corpse. When working on a play such as Tartuffe, the jokes become monotonous after a while and our group was aware of this, so we added new gestures each time to liven it up, make the joke still funny, but in a way that hit us with a new perspective.

All the make-up that we did was new for me because “Everyperson” was modern make-up for Worldly Goods and ‘Shadow’ had a mask. In “Conference ...”, I wore a mask so this was actually my only play with a new make-up style. It was fun to change my face by emphasizing things too drastically i.e.: my eyebrows and I learned that my body and face is completely unsymmetrical from the left to right sides.

(iv) It was confirmed to me that we did form a group this year. The I.B. Theatre Higher ‘Snobs’ came together to form something. Something undescrivable but that was there with feeling, emotion and something very special that none of us ever forgot.

(v) My weaknesses throughout the rehearsals, for Tartuffe, were that I sometimes corpsed and broke out of character, but for my first comedy
production, I excuse myself. My strength was the ability to come together with the group. I am a better theatre person because of this strength that we all shared.

7.4 - April - June 1992

Context

During this time period the three subjects were rehearsing, performing and evaluating their collective work on an English translation of Moliere's Tartuffe. It was performed in classic period dress (17th century) before a full house of public audience members. The plays in the Theatre Workshop are always open to the general public as well as the smaller school community. They were also involved in evaluating the year's work and assessing their own progress within it. Prior to this last play of the year, they had performed the medieval play 'Everyman' in Geneva, taken it to an international schools drama festival in Vienna, had done a choral concert, and performed in a World Theatre piece, adapted into a "musicals" format - "The Conference of the Birds". They had studied the theories of Jerzy Grotowski from his text, "Towards a Poor Theatre", and researched three eras of theatre history, namely, Elizabethan, Greek and medieval.

Curricular issues

In this term I focused on the continuation of introducing transcultural mythologies (through the cultural heritage of Classical French comedy), introduced the theories of French farce and inherent comic conventions, and built on their experience in 'ensemble' acting as a troupe. The 'troupe' concept builds on the theories of sympathetic and empathetic apprehension of others through production (rehearsing) and performance. After the play was over I worked with them on evaluating not only the work of the last play but each troupe members' contribution to the whole in order to inculcate systems of values and meaning creation. There was also an effort to help them distinguish between levels of appreciation in theatre, namely that of entertainment for its own sake and that of developing a position about the art of the theatre.

Methodology issues

The rehearsal/performance component was carried out in a 'professional' setting. I treated them as if they were professional actors performing in a fully professional theatre establishment. They worked in
class times as well as copious rehearsals outside of the normal school day. On average we spent over 150 hours in mounting this piece. The 'evaluation' session began with a videotape of their performance and a very relaxed round table discussion that followed. There was a mood of mutual respect and appreciation throughout. The rôles of teacher and student blurred during the evaluation sessions, while the rôles of professional director and professional actor were strictly adopted throughout the rehearsal and performances phases. My experience in the professional theatre (39 years) allowed me access to these accurate interpretations of the various rôles.

'Perceived growth areas'

For all of the 'growth areas', (Figure 14.) I compiled the most frequently repeated observations, Journal entries and interview notes data from all three subjects. I then graphed the results:

Figure 14. - Case Vignette tallies - April - June 1992

April - June '92

Perceived growth areas
The graph demonstrates that Jalima appeared to be more prolific and/or articulate than either Erica or Nica in expressing herself in writing, words or action. Her growth areas seemed to focus around realising more adept ways of dealing with others and also about asserting herself in a positive, productive manner. Erica and Nica seemed to experience the same growth but to a lesser degree. The two main growth areas appear to focus around the Global citizenship issues of clearer images and perceptions of 'self' and 'others' as well as 'global co-operation'.

7.5 - September - December 1992

Context

The class began work in September on "The Lottery". It was performed in Geneva before being taken to an international schools drama festival in Berlin. This was an American piece, adapted to the stage, that dealt primarily with the issues of hypocrisy, religious fanaticism and 'scapegoating'. We worked on all of these issues in workshop settings to be sure that the students knew the focal point (message) that our production was to offer. For the three subjects, they were immersed in the course as 'assistants' rather than as students, per say. They were given greater responsibilities of dealing with the less experienced students in the class in terms of allowing them to 'teach' basic dramatic conventions and some theory of stage movement. Jalima decided to take on a director's rôle, in directing her peers in a scene from Aristophanes comedy, "The Clouds" for performance and critique at the Berlin drama festival. They also performed a classical choral concert in a local chapel in Geneva in collaboration with the Music department and the school's orchestra. The IB students were introduced to theatre criticism as an art form in its own right. I took them to see eight different professional theatre productions in Geneva.

Curricular issues

The focal point was on exploring and attempting to demonstrate the 'universality' of the themes dealt with through "The Lottery". The political climate was such that we were able to focus on a world issue (the conflict in ex-Yugoslavia) by displaying slides of the graves sites (the most common visual mass media photographs) at the end of the play. The students saw the slides in rehearsal and were shocked at the relationship that we were
drawing with a 'present day' event. They understood the context, after much discussion and heated debate, and agreed that it served the purposes not only of the play but of the wider context of the 'world situation'. They were able to see 'connections' between the fantasy world onstage and the 'real' world around them.

Methodology issues

Again, the rehearsal/performance component was carried out in the same 'professional' setting as in the preceding term. There was a mood of mutual respect and appreciation throughout. The rôles of teacher and student blurred during the discussion sessions, while the rôles of professional director and professional actor were strictly adopted throughout the rehearsal and performances phases. My experience in the professional theatre (39 years) allowed me access to these accurate interpretations of the various rôles. The IB students were asked to write up their 'critiques' of the various productions seen and we discussed aspects of theatre criticism before and after viewing each production. A copy of the syllabus outline for "The Art of Criticism" is included here:

The "Art" of CRITICISM

What we are doing in our attempts to criticise, is to enlighten ourselves and others about the nature of "good" theatre.

Judgements about what constitutes "good" theatre are never based on:
- opinion
- personal taste
- quality and / or quantity of "entertainment"
- how it met (or didn't meet) our "personal" convictions about performances
- a simple "review" of what happened during the play or performance
- past critiques about artists, plays, writings or performances
- your "personal" response to the players during the show

What is "good" theatre then? Criteria for judgement follows below:

"Good" theatre endeavours to:
1) - "move" the spectator from a state of "reality" to an "altered" reality
2) - allow the possibility for "vicarious" transportation
3) - stimulate the imagination and / or the senses
4) - "enlighten" the mind to other possibilities of interaction, reaction or action
5) - emulate, stimulate, equate values and meanings for us even if they are presented in obstruse or abstract modes
6) - have a sense of "completeness" or "wholeness" about itself
7) - resolve conflicts (even if the "resolution" is no more than a presentation of the conflict as being "irresolvable")
8) - display harmony (even if the presentation is no more than an indication than the world and/or us is (are) in a disharmonious state of being)
9) - "create" before our eyes
10) - allow us the freedom to "enjoy" two distinct levels of pleasure - i.e. sensual or cerebral
11) - follow natural "human" qualities of understanding or appreciation

How do we criticise then?

We can only become a "critic" when we can become "detached" from our personal prejudices and "hang-ups". Otherwise, we are not "critiquing" a show, but simply displaying our own biases about reality. Criticism is not "therapeutic" in the same way that "cutting-up" a performance is.

A true critic is a detached observer using the criteria above as the model for judgement. It does not mean that he/she will/won't be "entertained" as such, but that this "entertainment" value is "personal" and, hence, biased.

Many professional critics are not really "critiquing". They often write outrageous articles about a performance in order to increase circulation in their newspapers, magazines, tabloids etc. through "sensationalising" the event (i.e. appealing to the "senses"). That is not a critic but a "ploy" for a type of advertising. Some of us will see the performance only to see to what extent we will agree (or disagree) with its "critic".

As "pure" critics we must:

1) - use the criteria above as our sole basis for judgement
2) - never use such biased phrases as ... "You should never.." or, "... You must always..." or, "... The rules of the Theatre are..." or, "...What I didn't like was ..."
3) - use phrases such as ... "It appeared that ..." or, "...If I were doing this play (as a performer, director etc.)..." or, "I don't understand the (X) where ..."

4) - judiciously balance negative and positive comments

5) - never patronise or condescend

6) - look carefully at:
   a> - choice of materia
   b> - blocking / movement
   c> - the "message"
   d> - character analysis and interpretation
   e> - voice quality
   f> - costumes, set, lighting, sound, props and special effects
   g> - sustained "growth" in the piece
   h> - the "overall" perspective

'Perceived growth areas'

For all of the 'growth areas', (Figure 15.) I compiled the most frequently repeated observations, Journal entries and interview notes data from all three subjects. I then graphed the results:

Figure 15. - Case Vignette tallies - September - December 1992

September - December '92

- Jalina's tallies
- Nica's tallies
- Erica's tallies
It was clear that they were becoming more and more prolific and articulate in their responses and reactions to the theatre arts experiences. The dramatic increase in the number of tallies indicates the increased ability to express their feelings and attitudes. The level of verbal sophistication in their written work also increased. This may have been due, in part however, to their own increased maturity over time, outside of any influence by their theatre arts experience. I feel, nevertheless, that there was some measure of influence by the theatre work that was responsible for their collective 'progress'.

There was an overall increase in the incidents and/or recognition of the issues of recognising the value of, and responding to, more productive ways of producing positive group interaction. Jalima appeared to produce, both quantitatively and qualitatively, better responses than either Nica or Erica. Nica, on the other hand seemed to become more sensitive to the issues and more articulate in expressing the components of each.

The new issues that seemed to appear, focused on the recognition of self and the awareness of an emerging value system that differentiated personal from artistic values. Overall, this period appeared to focus on the global citizenship issues of clear images and perceptions of 'self' and 'others'.

7.6 - January - June 1993

Context

In this final term of the 1992/93 school year the class was introduced to, in theory initially, Stanislavski's 'method' theory of acting by exploring the text, 'An Actor Prepares'. Each student was paired with another to 'synthesize' main issues in each chapter of his text. They were then to lead a full class seminar on the particular feature of their chapter. This was followed up by active workshop sessions on Stanislavski techniques - most notably the 'emotion memory' theory where, through autosuggestion, I led them through welling up past memories of family 'deaths' (real, imagined or imminent) in order to seek out the experience of 'loss'. This exercise proved to be very effective as the majority of the students were able to give themselves over to exploring its emotional pressures in an 'open' and 'truthful' manner. They were devastated by the effect.

A wide range of emotional-exploration exercises ensued as a result. There was a greater level of emotional maturity being expressed here than
either at the beginning of the course in September or latterly from December until this point. There was a greater willingness on their collective parts to commit themselves to the affective realm in their theatre studies. I gave them an increased degree of responsibility at this point, allowing them to explore dramatic texts and produce them. Jalima decided, as her Individual Study project (a mandatory component of the IB syllabus for all ‘Higher’ candidates), to direct a full length play, "Lord Byron’s Love Letter" by Tennessee Williams while Erica directed Lewis John Carlino’s "The Brick and the Rose" and Nica decided to become the Stage Manager for our spring musical production of "Man of La Mancha".

The class also researched and wrote a formal written paper on World Theatre, looking at various cultural differences that exist between Western and non-Western theatre concepts and practices. The IB students continued their work on theatre criticism as an art form. I continued to take them to see different professional theatre productions in Geneva.

Curricular issues

The focus of this term was on taking theory and applying it in practice for their performances (as actors and directors), accepting and acting upon a new level of freedom through greater personal responsibility, and comparative analyses of cultural patterns in the development of theatre as an art form.

Methodology issues

As before, I maintained a ‘professional atmosphere’ throughout yet gave more and more of my rôle as ‘director’ over to the three subjects. I took on the rôle more of their ‘assistant’ rather than ‘teacher’ in this context. They all accepted the responsibility but with varying degrees of maturity. Jalima was thorough, detailed and clear in her work. Many of the students who worked with her were impressed by, and jealous of, her manifest talents. Nica was mechanical in her tasks as Stage Manager and did not seem to fully ‘invest’ herself, emotionally, in the task. Erica enjoyed the position of empowerment she was given but was frightened of the potential consequences. She was often ‘paralysed into inaction’ by the awesome responsibility of decision making. Her production, although competent and moving, was fraught with tension, ambivalence and poor concentration. Nica became ‘dispensable’ as a Stage Manager, while Jalima’s production was a
solid exploration into, and expression of, romantic nostalgia. The IB students were asked to write up their 'critiques' of the various productions seen and we continued to discuss aspects of theatre criticism before and after viewing each production.

'Perceived growth areas'

For all of the 'growth areas', (Figure 16.) I compiled the most frequently repeated observations, Journal entries and interview notes data from all three subjects. I then graphed the results:

Figure 16. - Case Vignette tallies - January - June 1993

In this period there was, again, a pronounced increase in the quality and quantity of written and oral expression. They appeared to consolidate previously expressed views, and grow further in the areas of personal understanding, their relationship to the art form and positive group interaction. Nica and Erica benefited from 'their experiences by becoming
more self-reliant. There was however, a distinctly negative side. Jalima reacted adversely to criticism of her ‘methods’ of directing, rendering her less sensitive to the group ‘dynamic’, while Erica expressed a great deal of social immaturity by being ambivalent about her responsibilities as a director (poor planning of rehearsals, limited tolerance of actor’s mistakes, inappropriate emotional reactions in times of normal stress and tension) and Nica frequently ‘absented’ herself, emotionally, from the rehearsal process in a state of fear of failure.

The overall growth areas concerning global citizenship issues appeared to focus on ‘futures scenarios’ and clear images and perceptions of ‘self’ and ‘others’.

7.7 - September - December 1993

Context

This was the beginning of the final year of the IB for these full diploma candidates. They were all struggling with the demands of their heavy subject loads. As a result, I have always had the common practice of ‘winding down’ the course in terms of time and focus. I have the candidates meet with me as small tutorial type class where we deal with the last elements of the programme, namely Play Analysis, Critical Review and finalising the World Theatre essay. These elements are less time consuming than the acting theory, production and performance elements dealt with the previous year. They can be planned for more easily as each candidate can work out a separate schedule of work to accomplish the tasks.

I met with them, on average, once a week to discuss their individual progress and to give advice on the development of their written work. We also went as a group to view plays in Geneva and hone the evaluation skills needed for the Critical Review component of the course.

Curricular issues

The focus here was on a ‘global’ view of their work over the past 18 months and how to best express their subjective and objective responses to the value systems they had been creating as well as further defining the meanings they had given (or discovered) to (in) the art within the theatre. It was primarily an ‘attitude’ building focus.

Methodology issues

Since there was a change of focus from ‘class’ structure to tutorial group, there was a greater sense of informality, warmth, and intimacy in these sessions. Personal problems, unrelated to the IB Theatre Arts syllabus arose frequently. These issues were expressed in a mature and dignified manner and often centred on ‘future’ planning, be it university entrance,
auditioning for acting schools, or contemplating moving to another country for further education and/or employment. Their lowest priority, it appeared, was working in a kind of 'distanced' atmosphere (only 'responding' to plays) of theatre study. They all missed the dynamics of group interaction and the rehearsal, performance, evaluation component of the course. They felt isolated and alienated from the fuller theatre experience.

'Perceived growth areas'

For all of the 'growth areas', (Figure 17.) I compiled the most frequently repeated observations, Journal entries and interview notes data from all three subjects. I then graphed the results:

Figure 17. - Case Vignette tallies - September - December 1993

September - December '93

100
80
60
40
20
0

total tallies

Jalima's tallies
Nica's tallies
Erica's tallies

good judgement/resolve tensions
personal understanding
sensitivity/group interaction
appreciation/commonality people
improving better personal world
sense of individuality
no confidence/personal struggle
ambivalence/responsibility
less sensitive/pers. understand
less self reliant
demonstrate strong personality
socially mature
sensitive/mutual respect
worth of 'fairness'

Perceived growth areas
There was a marked drop in quantity and quality of expression. Past growth areas of personal understanding, sensitivity to group interaction and their sense of individuality seemed to be maintained, but at a much lower level of frequency.

New areas of 'futures scenarios' reflection seemed to emerge: imagining a better personal world; becoming socially mature; appreciating the worth of 'fairness'; appreciating the commonality of peoples; and becoming sensitive to notions of mutual respect.

Perhaps as a result of attempting to create ongoing value systems, they began to demonstrate more thoughtful and mature judgements in dealing with personal and group tensions. They began to show stronger personalities but in a more mature, positive and productive manner than previously.

Erica appeared to suffer the most within the group as she began to demonstrate a loss of confidence, greater ambivalence concerning responsibility, and a decreasing sensitivity to her own needs and wants. She ended the term being less self reliant and confused much of time. She overcompensated for this often by 'acting' the rôle of a 'tough street-wise girl'.

The overall growth areas concerning global citizenship issues appeared to focus on 'futures scenarios' and clear images and perceptions of 'self' and 'others'.

7.8 - Comparative Analysis and Conclusions

At the outset of the programme, all three seemed to bring with them an infectious, positive attitude towards theatre. They were all keen to be 'noticed' as individuals and were unfailing to demonstrate their need for personal understanding and acceptance. Jalima was considered a very bright, sensitive student by all of her teachers. Her grades were uniformly high in all subject areas throughout the IB period. Neither Erica nor Nica were gifted students. Teachers saw Nica as too shy and withdrawn, while Erica was seen as too boisterous and loud.

In the first period of time covered here, Jalima responded to teacher defined tasks as long as there was room for her own personal 'statement' of exploration and input. Nica and Erica needed to be led far more rigidly in order for them to progress. They all saw that their work in the theatre was a means of becoming more aware of themselves as individuals and as
productive members of a group that achieved some measure of success in public forums. In this period of time only the two syllabus elements of 'production' and performing' were in operation.

In the second period of time covered here, they became full IB candidates. They matured and grew in their ability to delve deeper into the ways and means of dealing with group dynamics and problem solving. Jalima expressed more of a need to be given responsibility while Erica and Nica began to show signs of 'hiding' their personalities behind the facade of 'actresses'. They all showed more mature and intelligent processes of dealing with the complexities of producing theatre pieces.

In the third period of time covered here, they all demonstrated an increased egocentricity while being given greater responsibility and increased demands on their artistic and logical thought processes. The first signs of anxiety and dealing poorly with stress appeared here.

In both the second and third time periods it is noteworthy that the three basic syllabus concepts (production, performing and responding) were in operation. The increase in 'growth' areas was significantly greater during these two time periods than at any other time in the programme. There is a suggestion, then, that the 'composite' syllabus had greater impact on the three subjects than any of its component sections studied separately.

In the fourth period of time covered here, there was a marked change in all of the subjects. Three separate potential influences must be stated here in order to give further dimension to this analysis. Jalima’s father was pronounced terminally ill during this period. He died outside of the field study time - in the middle of her IB exams in May 1994. Nica’s boyfriend died tragically in a hiking accident in the Alps during the summer vacation between the third and fourth time period covered here. Erica’s family announced that they would be moving to London, England soon after her final school year. Erica was also engaged in auditioning for many professional acting schools in and around London in this fourth time period. During this period, she was eliminated as a potential candidate from all of the schools. This left her in a state of mild depression.

All three became more reflective and insightful as to their futures, their strengths and weaknesses of personality, the contrasts in cultures that surrounded them and that they were to face soon, the issues of social justice and co-operation, the awareness of interdependence, and resolving personal
and social conflicts. Jalima appeared to grow steadily in spite of her family problems. Nica became less self reliant, withdrawn and self-deluded, yet showed some intermittent signs of optimism in her hopes for the future. Erica, on the other hand, displayed depressive characteristics and became increasingly unrealistic in her view of the future at the time I exited the field. In this period of time only one element of the syllabus was in operation, that of 'responding'.

* * * * *

All three subjects were introduced to transcultural mythologies (the Jungian term) in the variety of dramatic texts and activities they were exposed to. They were exposed to fundamental dramaturgical theories and several contrasting dramatic art conventions. They were all involved in the production, performing and critical evaluation of a number of culturally different playscripts, playwrights, genres and historical eras. They all worked in a variety of small and large troupes improvising, creating, and collaborating on the production of theatre pieces. They were all exposed to, and challenged with, contrasting value systems within the context of the themes/messages/forms of theatre productions they acted in or responded to. They were all tested (formally and informally) for their intellectual knowledge, skills, affective and objective understanding, and reflective attitudes concerning the processes and productions they were exposed to, or directly involved in, over the 17 month period of field study.

During the period of research and as a consequence of their theatre arts literacy education in evidence through their Journal entries, observations and interviews, they all appear to have gained some increased measure of awareness of the fundamental elements of Global Citizenship as outlined in the Statement of the Problem chapter namely:

1) - principles of interdependence

2) - awareness of conflict and conflict resolution strategies

3) - the ability to have clear images and perceptions of 'self' and 'others'

4) - awareness of the need for social justice

5) - the ability to create viable 'futures scenarios'
6) - the ability to find ways and means of attaining global co-operation

The growth areas, from the list above, that appear most frequently are:

#3) - the ability to have clear images and perceptions of 'self' and 'others' (a total of 1969 tallies during the field study)
#5) - the ability to create viable 'futures scenarios' (a total of 1819 tallies during the field study)
#6) - the ability to find ways and means of attaining global co-operation (a total of 1120 tallies during the field study)

While the less frequent areas of growth appear to be:

#1) - principles of interdependence (a total of 784 tallies during the field study)
#2) - awareness of conflict and conflict resolution strategies (a total of 258 tallies during the field study)
#4) - awareness of the need for social justice (a total of 48 tallies during the field study)

Possible perspectives that may be gained from these case vignettes study is that the three apparently strong issues of, images and perceptions of 'self' and 'others', creating viable futures scenarios, and finding ways and means of attaining global co-operation, are the most frequently acquired learning and growth areas for theatre arts students.

The program appears to be adequately addressing these issues in helping these students prepare for global citizenship. The three less frequent areas of growth and learning, namely, principles of interdependence, awareness of conflict and conflict resolution strategies, and awareness of the need for social justice, perhaps need to be examined for ways of increasing their exposure to the students' learning areas.

There appeared to be a pattern of growth that corresponded to being exposed to patterns of basic syllabus elements. Analysing comparatively, we see that in the first period of study there was a smaller growth factor, when only 'production' and 'performance' elements were studied, than in any of the other periods. There was a dramatic increase in growth areas
throughout the second and third time periods where all three elements of the syllabus - 'production', 'performance' and 'responding' - were covered. In the fourth and final time period there was a marked decrease in growth areas (although larger than the first period of study) where the only element of the syllabus that was covered was 'responding'. This suggests that the 'composite' syllabus may have greater potential for increasing 'growth' in the students' theatre arts literacy and, concomitantly, their preparation for 'global citizenship', than any of its parts studied separately.

A graphic display of the total tallies in major growth areas (Figure 18.) for the three subjects seen in each separate time period follows here:

**Figure 18. - Total tallies of major growth areas per time period for Case Vignettes**
7.9 - Epilogue - What are the Subjects doing now?

At the time of this writing, Jalima is awaiting confirmation of an offer to attend a prestigious U.K. university to study Social and Political Science with a view towards a career in International Relations and Journalism. She passed her IB examinations with very high grades. Nica will be attending a small university in the United States to study Communications after having passed the IB examinations with good grades. Erica did not pass the IB examinations and is thinking of taking a ‘gap’ year to review her career possibilities and/or further education.

The ‘progress’ of the three candidates was generally predictable given their unique characters. Jalima remained strong throughout and responded most favourably in situations where she could move freely between ‘positions’ within the group. Despite a death within the family she coped well with ‘adapting’. Jalima accepted the challenge of a new country and culture (England) and a mode of study (International Relations) that is a relatively new and challenging academic field.

Nica needed much support in decision making situations. She blossomed when surrounded by a dynamic group where she could take on the role of a participant, but tended to flag and lose confidence when ‘isolated’ in any way - either by way of taking on a new role within the group (Stage Manager) or through feeling isolated because of the loss of her boyfriend. She chose a small US college (Nica lived in the US in her Middle School years) which has a reputation for breeding a sense of ‘family’ within its community.

Erica, like Nica, thrived in a more or less ‘protected’ environment where she had a more passive role but, paradoxically actively pursued ‘authority’ roles. When she was confronted with the responsibility of the latter, she lost confidence, became bitter and depressed, and often attempted to abandon the project. She preferred to become an ‘image’ of a rôle rather than undertake the rôle and its inherent responsibilities.

The key ‘property’ that seemed to signal the ‘predictions’ was “... sensitivity to group interaction”. Whenever the group was “challenged” by new roles that demanded the use of individual resources and ingenuity/creativity outside of the “dynamic” interactivity, their sense of ‘belonging’, or ‘identifying’, or being ‘protected’, became threatened. Jalima accepted the challenge and surmounted it. Nica avoided it by returning to a
'familial' environment. Erica came face-to-face with her delusions, denied them, and displayed escapist behaviour.

It appears that the issue of group interaction may be the key to understanding the impetus for much of the actions and reactions (growth areas) within the theatre arts literacy programme and the concomitant issue of preparing for 'global citizenship'.
Chapter 8

Review of less evident characteristics in Case Study data
Chapter 8 - Review of less evident characteristics in Case Study data:

8.1 - Introduction

The last two chapters reviewed the most dominant characteristics that appear to emerge from the data for the Case Study subjects. It is also important to view the less dominant characteristics that appear to emerge, in order to have a more holistic view of the growth areas for these subjects, and to perhaps suggest a rationale for that holistic pattern.

8.2 - The Less Evident 'Properties'

The data revealed that the following issues, characteristics and tendencies appeared less frequently than the dominant 'properties':

1) social maturity
2) appreciation of the commonality of peoples
3) demonstration of personality
4) demonstration of independence
5) primary focus on the quality of human encounters
6) establishing strong personal relationships
7) sensitivity towards understanding others
8) sensitivity towards cultural diversity
9) the meaning of 'fairness'
10) issues of racism
11) building confidence in dealing with social difficulties

8.3 - Data Analysis

Data revealed that students, "tend to become less sensitive to issues of racism" (17 tallies, versus 1 each for the positive and ambivalent postures) during their theatre arts literacy education. I was initially very disturbed to
see this, presupposing that the Theatre Arts programme had ‘desensitised’
these students with regards to confronting racism as a social problem.
Further discussion with selected Case Study subjects, colleagues and
‘observers’ revealed that perhaps the issue of racism is not a key feature of
the international school life since there is very little racial prejudice in
operation in their school community. When I asked other teachers about the
issue they revealed that it was formally ‘covered’ in the syllabus by the
Humanities, informally ‘covered’ in most other programmes but, essentially,
it was not a ‘burning’ issue since there did not appear to be any manifest
anxiety between races on the various campuses. They speculated that the
reason for the “less sensitive” response was that the drama texts as such and
other course material did not deal directly with the issue so that a kind of
‘atrophy’ had been established among the students. They felt that students
simply did not think about it often, or it was not a problem that needed
remediation in the students’ immediate personal lives. All people
interviewed and/or questioned seemed to believe that the issue of racism was
not a ‘problem area’ within the school and that the response simply reflected
a ‘healthy’ social atmosphere.

Students appeared to become, “more sensitive to cultural diversity” and
“... to an appreciation of the commonality between peoples”, but with fewer
tallies of occurrences than in the dominant characteristics. Perhaps the first
area, concerning cultural diversity, could be explained in terms of the
student’s own perceived need to assert/develop/establish personal ethnic
identity as a higher priority than exploring the tenets of a ‘foreign’ culture.
Although there appears to be increased sensitivity to appreciating the
commonality between peoples (tallies of 247 occurrences) there is a high set of
tallies (182) for showing that students perceive themselves as being, “... less
sensitive to an appreciation of the commonality between peoples”. This may
be accounted for by the interclass or interstudent sense of competition
regarding grades, awards, acceptance by teachers and peers, ambivalence or
anxiety about what ‘commonality’ means and implies in their lives, or the
need to demonstrate a sense of ‘separateness’ and individuality as a high
priority in establishing a self-concept.

The last set of characteristics appear to group around aspects of, or
implications about, social relationships. The “building confidence in dealing
with social difficulties” property was positive, yet low in tally occurrences
(167). It may be that only a rudimentary or incomplete confidence enhancing
system was established. This may have been as a result of ambivalence (data
shows 88 tallies here) in the transfer of acquired knowledge to more unfamiliar or confusing social conditions.

This theory is bolstered by the apparently tenuous understanding of 'fairness'. The relationship between the positive view ("more sensitive to what 'fairness' means" - 29 tallies) and ambivalence concerning it (22 tallies) could demonstrate little or no reflective thought (low number of tallies) or a confusion in viewing double standards (conflicting or opposing cultural and social mores) in their social community - be it the larger school community or the micro community present in the Theatre Arts classes.

Issues concerning egalitarian treatment of students is a contentious feature in many classes in Geneva. Very often, students feeling 'homesick' or 'culturally/socially lost' revert to systems of treatment that they were accustomed to in their last school or community. They feel genuinely affronted by any change in standard or shift in emphasis from, for example, 'the good of the group' philosophy in classes to 'only doing what is best for the individual' philosophy. There is a confrontation of values here that perhaps they are struggling to comprehend and have faith in. Nevertheless they did demonstrate a willingness to expand their values lexicon in becoming, "more sensitive to understanding others" (164 tallies) while ambivalence remained low enough in this property (70 tallies) to safely assume that there was an effort being made to view 'others' in a more comprehensive fashion.

They actively sought out, "strong personal relationships" (40 tallies) but by the students' own admission, and demonstrated by the work of Gerner (1992) and Schaetti (1993), those relationships were often of low to moderate intensity, and short lived. Furthering the view of the intensity of personal relationships I looked to Willis' study (1992a) which, in part, examined the notion that their, "...primary focus was on the quality of human encounters" (Willis, D., 1992a :10). Although the positive tallies (76) proved to outweigh the ambivalent ones (51), or negative ones (40), the tallies were so low and closely clustered that perhaps they indicate some measure of uncertainty here as to the value of relationships. It seems that they preferred to demonstrate "independence" (71 tallies) more readily.

They tended to have strong personalities (129 tallies) although a large portion of the tallies indicated ,"not [having] strong personalities" (89). The figures are closely enough related to warrant further consideration. The former positive figure may only be reflecting the inherently strong personalities that seem to gravitate to 'performance' courses anyway in order
to reinforce their identity, and the lower but related figure may simply indicate the latent or dormant public personality trying to express itself but aware of and trying to break free from the constraints of shyness or timidity. These two groups are clearly represented with little or no ambivalence (6 tallies) about conflict of identities.

Lastly, the issue of social maturity arises with immaturity (255 tallies) outstripping expressions of maturity (229) while social ambivalence remained relatively low (37 tallies). Again there is a close relationship between the immaturity/maturity concepts. The types of occurrences, or oral and written expressions, that accounted for 'measuring' levels of maturity, centred around the student's sense of accepting responsibility and acting within the context of developing and working productively within a positive non-threatening atmosphere. The relatively strong indications of self centredness outweighing self interest has already been seen in their propensity to:

1) - develop individuality rather than a position in the social group
2) - to have strong personalities
3) - to display great independence
4) - show ambivalence concerning the quality of human encounters
5) - create strong self images
6) - become more sensitive to understanding themselves
7) - become more sensitive to imagining a better personal world
8) - becoming more self reliant

All of these feature listed above are not necessarily negative influences in all contexts. They are only listed here to show that when they preclude developing a group dynamic they have the potential of isolating and alienating the student.

8.4 - Conclusions

The seven most dominant characteristics seen in the data focused on valuing 'self' and 'others'. 'Self' valuation appeared most strongly (over 3000 tallies - high growth area) whereas valuing others appeared less frequently (approximately 1600 tallies - medium to high growth area). If we 'cluster' the findings from the less dominant characteristics, we see an emerging pattern (Figure 19. - p.201) that appears to point to the issue of 'social identity' for
these students (approximately 1400 tallies - low to medium growth area) as the dominant or recurring theme.

These last characteristics appear to show that although these students are in a transitional, questioning, exploring, and perhaps, ambivalent phase of growth, they have not yet gained and expressed sufficient self confidence to establish a clear social identity. They have an identity that is 'transient' due perhaps, in part, to their own patterns of mobility and culture-shifting.

In the constant shifting from one group of peers and community influences to another, while at the same time experiencing rapid physical, emotional and intellectual changes, they appear to have constructed a value system. Their first priority (primo) is to understand themselves for they must quickly develop life-skills to allow them to cope with rapid changes of, and in, environment. Their second priority (segundo) is to have some valuing system in place for an appreciation of 'others', be they peers or otherwise. They need this finely tuned system because they know that they must establish contact quickly, since their 'stay' in the social environment is limited. They must decide quickly which 'others' to value. Finally, (tertio) they must set contexts for establishing a social setting for exploring and fomenting deep relationships. This last task appears to be the most difficult for them.

8.5 - Post-hoc reflections

There has been a continuous personal development throughout this study as I both researched the students and exposed them to learning through a Theatre Arts literacy pilot programme. The programme changed and developed throughout the period of study as minor alterations were made to the structure and assessment. These changes did not alter the focus of the study but actually gave me an impetus to investigate the validity of what I was researching.

It was not possible to completely divorce myself from the process or form of the research enquiry. Although the questionnaire was aimed at trying to discover the perceptions of both staff and students, I found myself actively looking for 'patterns' or 'clusters' of ideas that could inform or guide the study. As I perceived a pattern, I would adjust my teaching methodology accordingly. The clearest example of this focused on the responses of the Theatre Arts students as they appeared to be more positive in their views of themselves as individuals and as members of this emerging 'global culture'.
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The purpose of the questionnaire, then, was altered as I perceived ‘myself’ implanted, inadvertently, in the study. I could not be wholly sure that what the data implied was, in fact, a truly empirical study into the perceived tendencies of staff and students. What I could perceive was a ‘difference’ in the kinds of perceptions that existed among the groups. Those ‘distinctions’ became the ‘indicators’ for forming and focusing the Case Studies. The quantitative study had now changed its use from an empirical study to a study implying ‘focus for further, but descriptive, enquiry.'
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The qualitative enquiry, then, was, in part, a register of the interaction that existed not only between the component parts of the syllabus and the students, but also between my methodology and the students’ responses to it. I had to recognise that fact that I could not be a detached observer in these situations and, as such, became another ‘member’ of the study. I was reflecting on my own teaching practice while at the same time observing that practice through the perceptions of the students. They would either validate or confront practices through the ‘Reflection’, ‘Perception’ and ‘Confirmation’ categories of their Journals (see Appendix for a full description of the Journal/Portfolio requirements).

From their commentaries, I would extract keywords and patterns of thought while at the same time altering my teaching practice to shift the focus onto ‘Global Citizenship’ issues if I perceived there was an expressed need. This constant pattern of ‘adaptation’ placed the qualitative enquiry into the domain of looking at ‘evolving’ patterns of perception based on my ‘evolving’ methodology. It is this ‘pattern’ that I kept clearly in sight as I looked at the results of this data.
Figure 19. - “Cluster” patterns of growth through Theatre Arts literacy education based on Case Study data

Perceived 'cluster' patterns of growth through Theatre Arts literacy education based on Case Study data

1. High growth area:
   "UNDERSTANDING THEMSELVES"

2. Medium to High growth area:
   "UNDERSTANDING OTHERS"

3. Low to Medium growth area:
   "ESTABLISHING SOCIAL IDENTITY"
Chapter 9

Discussion
Chapter 9 - Discussion:

9.1 - Introduction

My research question appears to have been affirmatively answered through the results of the data and literature review. There is a perceived tendency among staff and students that Theatre Arts literacy for the 15+ age range of international school students in IB focused 'true' international schools helps to prepare them for 'Global Citizenship'.

The research question was made up of four broad hypotheses. They were:

1) - an identity profile of international school students
2) - an identity profile of UN associated IB international schools
3) - the relationship between Theatre Arts literacy education and Global Citizenship preparation
4) - the elements of Theatre Arts literacy

9.2 - International School Students Profile

The results of this study are consistent with some of the main researchers and theorists in international education. International school students value education as a means to living a successful life by giving them the opportunity to seek higher education and white collar employment. (Bruce, 1987, 1989; Keson, 1991; Jonietz, 1991e) Through their experiences in the international, local and school communities, they come to cherish a sense of ethnic identity - their own and that of others. (Peterson, 1971; Sanderson, 1981; Ponisch, 1987) They become accepting and tolerant of the plurality of cultures and languages that permeate a growing 'global culture'. (Peterson, 1977, 1987; Fox, 1985; Matthews, 1989a, 1989b, 1991; Mattern, 1990; Blaney, 1991; Renaud, 1991) As an added consequence of their mobility, they become functionally multilingual in order to become active members in their 'host' communities. (Sanderson, 1989; Jonietz, 1991a, 1991b, 1991c; Willis 1992c) They are products of a socio-economically advantaged 'parent culture'.
These students appear to be highly motivated in their search for personal, cultural, and ethnic identity. (Werkman, 1981; Gerner, 1992; Willis, 1992a, 1992b, 1992d) They appear to be similarly motivated to achieve a high measure of success in pursuing their careers. (Mattern, 1991; Gerner, 1992) They form a distinct ‘culture’ of ‘links’ between, and among, diverse communities of belief. (Sanderson, 1981; Matthews, 1989b; Schaetti, 1993) They display a high degree of ‘positive valuing’ skills and are adept at appreciating and accepting ‘differences’ in language, culture and nationality. (Bedard, 1989a, 1989b; Gerner, 1992) They form an emerging ‘global culture’ in that their needs and wants extend beyond the confines of nation states and national traditions. (Matthews, 1988; Jonietz, 1991d; Bedard, 1992)

On the basis of these findings, it appears that they have specific educational needs that must be addressed. (Peterson, 1977; Blaney, 1991) The central ‘core’ of that need appears to be ‘educating for global citizenship’ in an emerging ‘global culture’. (Peterson, 1987; Renaud, 1991; Blaney, 1993)

9.3 - UN Associated ‘true’ IB International Schools

In adopting the International Baccalaureate programme, ‘true’ international schools (Leach, 1969) are focusing their educational resources on the philosophical tenets of ‘internationalism’, ‘tolerance’, ‘global understanding and communication’, through a framework that emphasises:

- educating the whole person
- a syllabus based on the pattern of no single country
- valuing ‘learning how to learn’ equally with learning of the disciplines themselves
- enhancing the awareness of a common humanity
- balancing ‘breadth’ and ‘depth’ in the programme
- flexibility
- learning various modes of analysis
- learning how to reach considered conclusions
- learning about man’s cultural plurality
- developing independent work habits
- engaging in critical reflection

(IBO, 1985 (amended 1987):1-2)

The UN influence on specific IB focused international schools is seen in the commonality of global peace and understanding 'aims' of the three international schools studied here - International school of Geneva (FISG, 1991), Vienna International School (VIS, 1987), and the United Nations International School (UNIS, 1994). In addition to the goals and ideals of the IB programme, they all aspire to:

- assist in the development of global (world) citizens
- value and demonstrate respect for all cultures
- demonstrate respect for human rights
- share, cooperate and contribute responsively to society
- build commitment, and develop skills, for the peaceful resolution of conflict
- provide leadership grounded in a knowledge of universal ethics
- have self understanding and personal value
- have sound decision making skills
- think and act critically, creatively and independently
- lead a positive life-style
- cooperate with others in problem solving areas
- develop aesthetic capabilities
- have high academic standards
- strive to become an international education centre for curriculum and staff development
- respond to people with sensitivity and open-minded sympathy
- appreciate and respect all communities of belief
- appreciate the equal value, equality and solidarity among all peoples
- strive for international co-operation
- to provide an academic, aesthetic and social education
- appreciate inter-cultural values
These influences emanate from their association with the UN and its primary educational aim of:

... developing the child's personality, talents and mental and physical abilities to the fullest extent. Education shall prepare a child for an active adult life in a free society and foster respect for the child's parents, his or her own cultural identity, language and values, and for the cultural background and values of others. ...[to] develop ... his or her individual judgement, and his sense of moral and social responsibility ... [to] promote a spirit of understanding, tolerance, friendship among peoples, peace and universal brotherhood. (UN, 1992 :8)

The results of the data point to the perception that the central aims and objectives of these schools are generally being met and confirmed by the staff who work with, and students in the 15+ age range. This study looked towards the level of enhancement that Theatre Arts literacy gave in 'educating for global citizenship'.

9.4 - Theatre Arts Literacy Education / Global Citizenship Preparation

The results of the survey data appeared to show three different 'populations' among the students regarding their perceptions of the international school student profile construct. Those students with 'no drama experience' had the lowest perception, those with some drama experience had a slightly higher perception, while those students who had Theatre Arts literacy education (IB Theatre Arts Pilot Programme) had the overall highest perception. This may indicate that 'positive' views of 'identity' increase in direct proportion to drama or theatre arts education/experience. The most positive view resides among the Theatre Arts literacy (IB) students. Developing the capacity for positive valuing is one of the main tenets of the emerging 'global citizen'.

There appeared to be a separation into three distinct groups among the students who responded to the Theatre Arts literacy and Global Citizenship relationship construct. It appears that this differentiation might have been caused by the lack of experience by 'no drama' and limited experience by 'some drama experience' students concerning Theatre Arts literacy education. Overall, however, the collective responses appeared to be positive. They all perceived some reciprocal relationship between theatre arts literacy and its benefits in 'educating for global citizenship'.
From the case study data we saw three different areas of development among the students. The primary growth area was in "understanding themselves". The secondary growth area was in "understanding others". The least developed growth area concerned "establishing social identity".

In the interplay between the literature review, the quantitative survey enquiry, and the qualitative case study enquiry, a pattern of perception appeared to emerge regarding the relationship between theatre arts literacy and 'educating for global citizenship'.

The study confirms the theories of Werkman (1981), Gardner (1985, 1988, 1992), Wardle (1988), and Gerner (1992) that, initially, intrapersonal knowledge must be gained in order for one to make sense of the world and one's place in it. Much drama education stops at this point rendering it merely self-referential. (Hornbrook, D., 1988) The danger here is that students might use this 'self-referentiality' as the sole basis for judging the relative value of a culture or community and their 'rôle' in it.

This limited socio-cultural 'world view' could easily lead to misconceptions and misunderstanding or in misappropriating responses to social or cultural acts. These students may, in fact, produce a reactionary posture attacking the dominant culture with limited relativistic arguments. (Smith, P., 1992) Their development, through Theatre Arts literacy, must not stop here.

The constituent elements of their development as 'global citizens' through Theatre Arts literacy must look to a wider 'world view' of knowledge that they must attain. These elements reflect the basic conflict of the 20th century - that both ethnic and global identities are based on a diversity of perspectives and values systems. There must be a constant 'flow' of awareness and understanding between them. This flow must be based on the build up of context dependent "culture capital" (Willis, D., 1992d). Renaud referred to it as "mutual enrichment" (Renaud, G., 1991), while Hirsch (1987) advocates that content and form (neo-Kantian) must be allied in order that judgements may be extended into the public world beyond the self.

Art [is] a form of nondiscursive knowledge and impractical praxis in a society where rational praxis has become irrational. in (Zuidervaart, L., 1991 :141)

Both Adorno, in (Zuidervaart, L., 1991), and Habermas, in (Rasmussen, D., 1990) and Docherty (1993a,-1993b), warn that in an age of
mounting legitimation crises, relativistic thinking, and simple-minded confirmations of the status quo of cultural societies, one must be educated in a new way of perceiving. This education must build on, yet extend beyond, the self-referential. There must be a renewed emphasis on the intellectual development of social belief whereby affective and intellectual value systems are heightened.

The results of the data appeared to confirm that the conceptual framework (Figure 1. - p.30) of the ideal relationship between Theatre Arts literacy education and Global Citizenship preparation was a tenable model for approaching curriculum development. The results of the data seemed to reveal that by synthesising experience through the interactions and integration of energies in performing, producing, and evaluating a piece of theatre, students came to positively value the concept of interdependence. They were forced to face conflicting 'views' and had to develop new values and meaning systems to achieve 'success' with their piece. In doing so, they acquired new modes of establishing systems of belief that became personally valuable in the face of confronting potentially conflicting 'world views' outside of the context of their theatre arts education.

As they internalised the meanings of dramatic scripts through performance work, production work, and criticism, they established and tested out new ways and means of creating meaning outside of their limited social and cultural experiences. They began to explore the nature of 'conflict' (the 'agon' in the drama) from an holistic perspective. They adopted multiple rôles to achieve an 'umbrella' perspective, from which they were able to make informed judgements about the nature of the conflict and the plethora of ways of resolving it.

They formed a 'micro society' that had to function through the development and sharing of a common value system. It was necessary in order for 'harmony' and 'peace' to be maintained. This affective environment had to be established so that they could mutually benefit from each other's energies, focus, and the 'success' of the piece of theatre. As a result, they now had a system in place for positive valuing, not only of the immediate situation, but also for future encounters.

Their collective and individual behaviour patterns had to be modified in order to extend the range of critical and aesthetic skills necessary to become a useful, integral member of this 'society'. They had to 'see' themselves within a plethora of new, and sometimes conflicting contexts, and act in ways that
allowed for personal and 'group' growth simultaneously. Old 'stereotypical' patterns were replaced by new patterns of perceiving and valuing. Since they all inherently wanted to feel some measure of success, they became increasingly more willing to show emotional commitment, pluralistic modes of apprehending, and the ability to see the greater macrocosm of 'global co-operation' as creating meaning in their lives.

9.5 - Elements of Theatre Arts Literacy

The results of the data appeared to show that as students gained a greater awareness of the art form of drama, and were involved in an aesthetic appreciation of, responding to, and making dramatic forms, they established ways and means of viewing values, meaning and personal identity. Their knowledge was contextually acquired; their skills were demonstrated publicly; their understanding was clearly communicated; their attitudes were augmented and sharpened.

Their theatre arts literacy education found its base in the use of a wide range of transcultural texts in order for them to experience a wide range of cultural influences in drama. These texts lent themselves to the exploration of a multitude of critical and creative 'views' while creating new meaning for them through new 'semiologies'. Consistent with the theories of Hornbrook (1991a) and Pateman (1991a, 1991b), they studied the subject of drama as an art form. Drama was not used as a quasi-therapeutic social development tool. Moral value systems education arose out of "learning by reflecting on doing" (Adelman, C., 1992; Hornbrook, D., 1992; Wheeley, K., 1992) that challenged reductionist views of reality.

In learning to create and to instinctively respond to the merits of the creation, students expanded on, and developed new personal resources for making informed judgements about the process of creation as well as the product of creation. In creating they also acquired new language/symbol systems (the semiotics of the drama) and sharpened perceptual skills in order to build this new system. Geertz (1973), Arnheim (1983), Redington (1983), and Collins (1985) state that in developing 'literacy' in theatre arts the student actually opens up a wider communication system that extends beyond the limiting use of mere words - language.
In working within the symbiotic relationship that exists between the ‘process’ of developing a piece of theatre and the ‘product’ that must result, the students are learning about the interdependence of the two elements that make up the art form. They see that theatre can be used as an agent for cultural and social change and that there is an holistic perception gained when they acquire the knowledge about the development of conflict (making a piece of theatre), the consequences of the conflict (the performance of the piece of theatre) and the possible solutions or approaches to solutions to the conflict (responding to the piece of theatre). There is a concerted argument by Hornbrook (1988), that without this symbiosis and the acquisition of the semiology that emanates from it, drama education runs the risk of becoming reductionist, uniquely self-seeking, and culturally stagnating.

A central goal in developing a ‘global citizen’ is to instil an appreciation of a sense of a shared community of belief. This can be done through focusing on the interdependent nature of drama as it ‘constructs’ a ‘societal’ language within the context of a cultural act. Bedard (1989a), O'Toole (1990), and Wheeley (1992) warn that in the use of drama solely as a psychological tool for self-development, there is a danger that students will acquire self-knowledge at the expense of learning about their relation to, and multiple roles in, society.

Aesthetic education implies developing a synthesis of attitudes that bring about a positive change in students as well as a broadened understanding of the world. It creates a framework of knowledge through building up new knowledge and challenging new experience. It creates a system for valuing cultures that extends beyond purely emotional responses to cultural or social acts. Best (1989) and Hornbrook (1991a) argue that this ‘culture context’ of valuing is a necessary form of knowledge in order to inform a ‘world view’ of reality. By looking for ‘universal meanings’ in the drama and internalising the sensibility of a culture, students may develop new insights about interpreting the cultures they are faced with.

In order to fully understand the dramatic act as an expression of culture, one must be actively engaged in it. This engagement allows for an intersubjective acquisition of knowledge. Hornbrook states that it is necessary to have this engagement as it can lead to, “... a way of participating in a hermeneutic conversation which can lead to new perceptions, to make better sense of things.” (Hornbrook, D., 1988 :280) Without this ‘conversation’, cultural contexts will remain largely limited and/or hidden to the student.
'Conversation' implies a reciprocal exchange of information, ideas and attitudes. It also implies a confrontation of thought and feeling. Through Hornbrook's 'conversation', both cognitive and affective domains are potentially developed and holistic 'world views' created. The hermeneutic that results, therefore, is potentially free of stagnation.

Students need to feel empowered by their knowledge in a way that not only validates what they already know but gives them a sense of confidence in confronting new and challenging knowledge. This empowerment allows them to develop new critical and constructive thinking skills in order to 'construct' a reality that is 'within' or 'outside' of their inherited culture. This process can be best seen as a result of having students engage in as wide a forum of artistic cultural experience as possible while at the same time allowing them to value and experience their own inherited culture. Abbs (1987) and Best (1989) focus on the net result - that of building on and extending from existing knowledge.

In engaging with the material the art-maker thus engages both consciously and unconsciously with tradition, with the forms already used and the modes and techniques those forms have employed and passed on. (Abbs, P., 1987a : 57)

... in learning to understand the art form one is ipso facto extending the range of feelings it is possible to have - i.e. not just the expression of already existent feelings, but the feelings themselves. (Best, D., 1989 : 83)

A theatre arts literacy programme cannot limit itself to a narrow band of activities or to the exclusion of drama conventions and traditions. This is especially true for international schools as their 'inherited' cultural perspective must be melded with other cultural perspectives in order for them to have a, " ... meaningful view of the diversity of human experience." (Bedard, R., 1992 :20) An eclectic and culturally pluralistic programme allows students to have a broader understanding of languages and cultures as well as validating their own. It allows them to articulate the structure of feeling in each culture and to celebrate art as a cultural system. Pateman (1991b) and Hornbrook (1991a, 1991b, 1992), insist that without this multifaceted approach students would not have a link with their community of belief and its inherent values. Their communication skills would be self-contained due to their limited cultural experience.

International school students who are actively engaged in Theatre Arts literacy education tend to have a constructive, positive view of themselves and of a larger 'global community'. They are better equipped to become 'global
citizens' than students who experience a narrow based drama education developed for 'self-referential' objectives or used as a 'method' for gaining greater linguistic, psychological, or affective knowledge.
Chapter 10

Conclusion
... it is not necessary to know everything in order to understand something (Geertz, C., 1973:20)

10.1 - Overview

The dualistic form of the enquiry informed the study in a manner that was very closely related to the 'interdependence' issue of 'global citizenship'. Like the IB philosophy itself, the enquiry begged both breadth (quantitative study) and depth (qualitative study) in order to achieve as holistic a view of the problem as possible. In the interchange that ensued, perhaps some informative insights were lost or overlooked. That is always possible. All enquiry, by nature, is potentially flawed by the limitations of our own views of reality and meaning. That was something that I perceived in myself as a researcher and teacher. That recognition concerned me to the extent that I adopted a rôle of self-critic and evaluator throughout. I was exploring a 'partially' known area of study - international education.

My experience was limited to 15 years teaching in a UN associated IB international school working within a department where there were rarely more than two drama/theatre arts teachers on staff. A conversation was necessary - a conversation that had to be 'global' (at least wider than the local school) and was judgemental of conflicting points of view. Paradoxes were to be left unsolved. The conflicts were part of the study, not a problem to be solved.

Listening to, and empirically registering 'what' people were 'saying' became the quantitative enquiry. Listening to, recording, responding to, evaluating and registering 'how' the Theatre Arts students were 'saying' became the qualitative enquiry. The result was a conglomerate of ideas, attitudes, perceptions and judgements - a form of values and meaning system. Within it there was a pattern, or series of patterns, to be observed.

One of the patterns that I observed was that although any experience in drama can be seen as 'educating for self', international school students have multiple 'selves' - cultural, social, linguistic, academic, ethnic and mobile - that must be educated simultaneously. The context of that education exceeds the boundaries of merely 'playing the rôle'. They must 'become' different selves in order to understand and personally apprehend the nature of their multifaceted global identity.
The forum for ‘becoming’ must be wider than the ‘character’ that acts on stage. It must include the ‘becoming’ that exists in the process of searching within a cultural and social context for developing that ‘character’ and the evaluative stance that is necessary in order to ‘become’ one’s own objective observer. The constant movement (mobility) between and among ‘rôles’ must be framed within a tradition of the drama art form so that the student can ‘feel’ the parameters of an extending experience and ‘map’ out strategies for new or conflicting experiences.

The study appears to confirm that those students who experienced Theatre Arts literacy in the tripartite form (Hornbrook, D., 1991a) tended to have a more positive view of their identity, were more willing to explore alternative views and beliefs, were more creative problem solvers, and could focus their energies within a culturally diverse group for the good of the theatrical form in order to achieve some measure of synthesised success, than students who experienced only one or more of the drama activities. It was perceived by both staff and students alike that this form of education assisted in preparing students for similar qualities of experience they would face as members of an emerging ‘global culture’.

What becomes ‘new’ from the findings of this study is that:

1) - in order to faithfully apprehend the perceptions of international school students and the ensuing concepts of learning needs and acquisition modes, one must strive to empathetically replicate their emerging ‘global culture’. Through this kind of cultural immersion, systems and patterns of education may begin to emerge.

2) - theatre arts literacy education concomitantly leads to ‘educating for global citizenship’ through a tripartite form of curriculum organisation (Production / Making + Reproduction / Performing + Critical Interpretation / Responding). Non-tripartite drama curriculum models only address socio-psychological identity issues.

10.2 - Some Implications for Future Research

Action research is needed to investigate Theatre Arts literacy education within the domain of the relationship between cultural and aesthetic awareness. This research needs to focus on a conceptual framework for developing practical teaching methodologies.
It is recommended that the research methodology used for this study in Theatre Arts literacy be applied in any evolving research enquiry into international schools students educational needs across the curriculum. The form of the enquiry should be closely allied to the subject content, its structure, and evaluation and assessment procedures. This could have implications for staff development programmes in International Education.

This study has indicated to me that the IB pilot programme in Theatre Arts is sufficiently rich to allow for ‘educating for global citizenship’ within the ‘cadre’ of theatre arts literacy. More powerful development could be seen in longitudinal studies concerning Case Studies in order to address issues such as establishing ‘social identity’.

Theatre has the power to ‘educate’ in a manner that transcends both its form and content.

*A nous qui devenons muets à force de communiquer, le théâtre vient rappeler que parler est un drame; à nous qui perdons la joie de notre langue, le théâtre vient rappeler que la pensée est en chair; à nous, pris dans le rêve de l’histoire mécanique, il montre que la mémoire respire et que le temps renaît. (Novarina, V., 1992 :1)*
Appendix - Case Studies / Journals Format

Criteria for Journal/Portfolio entries

Theatre Arts
IB Journals/Portfolios
Higher and Subsidiary Levels

Your "journal" is an expression of yourself in and around Theatre activities. It is a vital part of your programme and needs a great deal of attention and detail.

Content will have the same value as "presentation" so it needs to be well organised, literate and visually appealing. During the course of the year you will need to add to it any programmes, ticket stubs, ISTA Festival paraphernalia, etc., that is connected to the Theatre. In that respect it is much like a Journal/Scrapbook/Portfolio.

In general, you should have:
- a file or binder that holds loose leaf paper.
- formal dividers for sections on:

  a> - Theory (this year it is Peter Brook's "The Empty Space" -- where you take notes on the various chapters).
  b> - History of the Theatre/Play Analysis
  c> - Classes/Rehearsals/Performance/Festivals
  d> - Reviews/Criticism (Class 12 Students only)
  e> - HIGHER LEVEL ONLY - Individual Study
A> - THEORY:

A thorough reading of this text is essential. There will be a series of seminars for Brook's work.

B> - HISTORY OF THE THEATRE/PLAY ANALYSIS:

You will be researching various "eras" in the Theatre and looking at various texts from each "era". For each "era" you will be expected to have notes on the following items:

(i) dates, name of the era
(ii) what was the artistic focus of the era
(iii) biographical information of the playwrights from that era (*if applicable)
(iv) synopsis of two plays from that era (*if applicable)
(v) describe the typical staging for that era
(vi) describe, in some detail, the significant contributions that this era has made on modern day theatre

In terms of Play Analysis, we will be looking at several texts in terms of their potential for production by reading them and acting out various scenes, workshopping ideas etc.

C> - CLASSES/REHEARSALS/PERFORMANCES/FESTIVALS:

I will expect you to keep a running Journal/Portfolio (not a Diary) of events that you are involved in (e.g. you will begin by writing up Theatre Arts classes starting the week beginning, Monday September 6 and to write up your Choir rehearsals as they begin)

You will be expected to have **at least one inclusive entry** per event, covering all the classes, rehearsals, performances, festivals, choir, etc. You may wish to write more frequently.

As well as the presentation of the material (legibility, creativity, etc.) I will be using the criteria below as the basis for grading and marking the Journal/Portfolio entries.

*Theatre Arts students must learn to take responsibility for themselves, to struggle for meaning, to communicate and share*
that meaning with those they work with, to reflect on the significance of their own learning and finally to evaluate the whole process.

Use the following headings as the minimum that is required for an entry. It is expected that you will have more to add. Separate each of your entries using either headings or numbers corresponding to:

(i) What we did to-day. *(Activity)*
(ii) How I felt about what we did to-day. *(Reflection)*
(iii) What I learned that was "new" to me to-day. *(Perception)*
(iv) What did I "see" that I already knew about "theatre" to-day and how was it "confirmed" to me. *(Confirmation)*
(v) What is (are) my major area(s) of strength and weakness that I need to work on to become a better "theatre" person. *(Self-evaluation)*

This section is the most extensive as it comprises ALL OF YOUR THEATRE EXPERIENCES THIS YEAR FROM CLASSES TO REHEARSALS TO PERFORMANCES TO FESTIVALS!

For the Performance and Festival sections you are asked to include all information you received (e.g. pamphlets, souvenirs, programmes, lists, ticket stubs, advertising, scripts, festival information etc. etc.)

**D> - REVIEWS AND CRITICISM: (Class 12 Students only)**

I will be asking students to "critique" various productions as part of the Creative Option class, using the formula given out during the first class. That formula must appear in this section. As we continue the course, you are asked to take general notes about criticism and a brief set of notes on your own criticism when asked to critique (orally) a specific piece of theatre.
The "Art" of CRITICISM

(The teaching tool for Geneva's Theatre Arts classes developed and designed by Peter Orange)

What we are doing in our attempts to criticise, is to enlighten ourselves and others about the nature of "good" theatre.

Judgements about what constitutes "good" theatre are never based on:
- opinion
- personal taste
- quality and / or quantity of "entertainment"
- how it met (or didn't meet) our "personal" convictions about performances
- a simple "review" of what happened during the play or performance
- past critiques about artists, plays, writings or performances
- your "personal" response to the players during the show

What is "good" theatre then? Criteria for judgement follows below:

"Good" theatre always endeavours to:
1) - "move" the spectator from a state of "reality" to an "altered" reality
2) - allow the possibility for "vicarious" transportation
3) - stimulate the imagination and / or the senses
4) - "enlighten" the mind to other possibilities of interaction, reaction or action
5) - emulate, stimulate, equate values and meanings for us even if they are presented in obstruse or abstract modes
6) - have a sense of "completeness" or "wholeness" about itself
7) - resolve conflicts (even if the "resolution" is no more than a presentation of the conflict as being "irresolvable")
8) - display harmony (even if the presentation is no more than an indication than the world and/or us is (are) in a disharmonious state of being)
9) - "create" before our eyes
10) - allow us the freedom to "enjoy" two distinct levels of pleasure - i.e. sensual or cerebral
11) - follow natural "human" qualities of understanding or appreciation
How do we criticise then?

We can only become a "critic" when we can become "detached" from our personal prejudices and "hang-ups". Otherwise, we are not "critiquing" a show, but simply displaying our own biases about reality. Criticism is not "therapeutic" in the same way that "cutting-up" a performance is.

A true critic is a detached observer using the criteria above as the model for judgement. It does not mean that he/she will/won't be "entertained" as such, but that this "entertainment" value is "personal" and, hence, biased.

Many professional critics are not really "critiquing". They often write outrageous articles about a performance in order to increase circulation in their newspapers, magazines, tabloids etc. through "sensationalising" the event (i.e. appealing to the "senses"). That is not a critic but a "ploy" for a type of advertising. Some of us will see the performance only to see to what extent we will agree (or disagree) with its "critic".

As "pure" critics we must:

1) - use the criteria above as our sole basis for judgement
2) - never use such biased phrases as ... "You should never.." or, "... You must always..." or, "... The rules of the Theatre are..." or, "...What I didn't like was ...
3) - use phrases such as ... "It appeared that ..." or, "...If I were doing this play (as a performer, director etc.)..." or, "I don't understand the (X) where ...
4) - judiciously balance negative and positive comments
5) - never patronise or condescend
6) - look carefully at:
   a> - choice of material
   b> - blocking / movement
   c> - character analysis and interpretation
   d> - voice quality (i.e. audible, articulate, appropriate etc.)
   e> - costumes, set, lighting, sound, props and special effects
   f> - sustained "growth" in the piece
   g> - the "overall" perspective
   h> - the "message"
E> - INDIVIDUAL STUDY: ("Higher" level candidates only!)

Each "Higher" level candidate will be asked to decide on a specific area of concentration for this section of the course. I will be speaking to those candidates individually about this section of the journal and their specific programme. Generally, this section of the programme spans over the Class 12 and Class 13 years.
Bibliography


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Bibliography


