

In the manner of Marshall McLuhan or Walter Ong, one might speculate on the ways in which a strong orientation to the printed word has shaped our collective psyche, some of which are not very flattering. The production of hyper-individualism (reading is inevitably a solitary activity) and the tendency to abstract an understanding of anything from its situated ground by transforming it into a form of literal information, might be two examples. Creative reform in education, then, must inevitably involve an exploration of the question of discipline itself (its phenomenological character and positive value in the formation of persons) rather than a preoccupation with literacy *per se*. We need to formulate pedagogy proposals that attend to other ways by which human beings learn to achieve a sense of the social good.

David G. Smith
University of Lethbridge

Johnson, L. & O'Neill, C. (Eds.); (1984, reprint 1991). *Dorothy Heathcote: Collected writings on education and drama*. Evanston: Northwestern University Press, 218 pp., \$12.95 (softcover) / \$34.95 (hardcover).

Creative drama, whether it is referred to as developmental drama, educational drama, or drama in education, is a powerful learning medium which is often confused with the art form "theater." Both have their roots in role plays of different personae, but they differ in purpose. A public performance need not exist in creative drama. Through this type of playful exploration participants have the potential to see the human situation anew and this alone is of educational worth. Creative drama may remain at the private level with the intent of understanding self and others through role play. This difference from theater has sparked many educational debates about whether the purpose of drama in the schools is to teach the art form or to enhance the teaching of all subjects from language arts and social studies to biology and law.

In fact, these are two legitimate and often complementary approaches. As an art form, theater can shed light on ways of using and refining creative drama in the classroom while the use of creative drama can lead to the development of scripts which can provide powerful rehearsal tools for actors. Creative Drama helps students to understand the process of discovering and creating their own personal voice, the way journals do in language arts. Students do much writing which is not intended for a public forum and the same is true of creative drama. To take the analogy even further, creative drama is to creative writing as the study of literature is to the study of theater. There is the practicing for self and there is the study of those in the public eye. With enough practice and interest

some may aim to make their work public. However, this leaves the realm of education and enters more into the arena of the market place.

When one begins to examine the purpose and value of drama in education, it is important to clarify the orientations that are under investigation. The study of Shakespeare in a high school English class can be quite different from the study of Shakespeare in a drama class. Likewise, an actor's understanding of a play will differ from that of the audience. The type of orientation will affect the type of learning which will take place.

The relationship between actors and audience can be considered political. The division of labor into participants and observers is a kind of aristocracy. Boal (1979) believes that modern theater has created a specialized group of experts who separate society into those who can do and those who can merely watch. He equates this to the producer/consumer dichotomy which serves to enslave the masses by creating an aristocracy of experts. By creating plays for people "play" has become a commodity and taken out of their hands. Thus, in the drama classroom there are various power structures which determine the type of experience the students may have.

Produce for self	- Creative Dramatics (participants)
Produce for others	- Theater (participants)
Consume for self	- Creative Dramatics (participants)
Consume from others	- Theater (interpret as literature)
	- Theater (audience)

Generally, creative drama is by and for one's self (private group) while theater is by a creative group for others (public group). The degree to which a teacher adopts either approach or overlaps them will be her or his personal choice.

Dorothy Heathcote is internationally renowned for her pioneering work in "teacher-in-role" and group drama which has strongly influenced educational drama in Canada. Heathcote not only embraces theater as an art form but also heralds creative drama as a powerful medium that can be used to make learning exciting and meaningful.

Heathcote is a practitioner. Now retired, she spent her working life teaching her unique style of creative drama to students of all ages and to teachers through demonstrations and lectures on how to incorporate her style of teaching into theirs. These demonstrations, which sometimes lasted for days, were given in Australia, Canada, the United States, the United Kingdom and elsewhere. They were often accompanied by short lectures on various dimensions of her work. In *Dorothy Heathcote: Collected Writings on Education and Drama* Johnson and O'Neill have organized thematically the substance of 17 of these short lectures along with various papers published throughout her career.

This collection of Heathcote's work includes concise introductions to the key points in each of the works. They set the stage, then allow her voice to speak. The authors' voices provide the necessary lighting and sound, but it is Heathcote who speaks.

In the Foreword, Gavin Bolton argues that, unlike Way (1967), Heathcote did not take an individualistic approach to creative drama but an anthropological one. He claims that "Dorothy intuitively knew that the very essence of drama is its commonality" (p. 8). Thus, he removes Heathcote from the romantic movement in children's dramatics which placed children at the center. Instead she resituated them in a dialectic frame in which they learned from others and others learned from them. This distinction separates Heathcote's work from earlier work in Britain. Negotiation of meaning continually underlies much of Heathcote's work.

The book consists of five major sections, each targeting a different aspect of Heathcote's work and lectures. The first four, "Teachers and Teaching," "The Nature of Educational Drama," "The Function of Drama in the Curriculum," and "The Authentic Teacher" contain essays espousing the philosophy and practice of educational drama. The fifth is a collection of resources and references. Together they represent a collage of images and thoughts which produce a strong rationale for drama in the schools.

The first of the four major sections, "Teachers and Teaching," could be considered necessary reading for teacher educators and for all beginning teachers regardless of subject specialty. In it, it is clear that Heathcote considers commitment and passion to be prerequisites for all teachers. It also includes a discussion of skills in communication and negotiation. Heathcote longs for teachers who are as adept at listening as they are at speaking and who are willing to risk, fall, get back up, and try again.

Heathcote proposes her own syllabus for teacher education and highlights her anticipated results:

The difference may be that we create a race of teachers who are unafraid to make relationships with classes, who are unafraid to admit that they do not know, who never stop seeking to learn more about the dynamics of teaching; who bring all of themselves to school and demand that their classes do the same; who can actually change their modes of work to suit the needs of their classes at any time so that learning is kept meaningful, who like to get on with the people they teach because they are unafraid of the dull, the aggressive, the unacademic, the 'naughty'; who are able to admit that they are tired today, so that their classes can take some responsibility. (p. 40)

In the second section, "The Nature of Educational Drama," Heathcote weaves into her philosophy of teaching drama short anecdotes of how she has perceived certain classroom experiences. One is left with a sense of praxis, where practice and theory are integrated. She calls for "messy" classrooms in which students

and teacher challenge each other in a spirit of respect and mutuality. When this happens classrooms become places of serious social interaction in which all participants take responsibility for what unfolds. She believes that the teacher's role is to be a designer of meaningful activities through which students can come to understand themselves and the world around them better.

Four of the major points discussed in this section provide the reader with a strong philosophical understanding of Heathcote's approach as well as methodological concepts which can be easily put into practice. Her thoughts on "teacher thresholds" (p. 63 - 68) are ground-breaking and accurately describe much of the lived experience of all teachers. For example, a teacher's threshold of sound/silence can influence the amount of group work and consequently the amount of student talk that takes place in the classroom. In the section on "teacher registers" (p.58-59) she reveals the strategies teachers can use to build students' beliefs and commitment. The essay, "From the Particular to the Universal" (pp. 103 - 110), provides insights into how to teach with relevancy by recognizing and including students' voices in the classroom. This may be considered a direct response to Giroux and Penna's comment that "educators will have to develop very specific classroom processes designed to promote values and beliefs which encourage democratic, critical modes of student-teacher participation and interaction" (1981, p. 221). Clearly Heathcote has pioneered many classroom procedures which theoreticians can only vaguely address.

The third section, as its title indicates, deals with the function of drama in the curriculum and addresses both its practical value and the political dimensions involved. Drama is portrayed as a process for change with the potential for enabling "reconceptualization" (Pinar, 1988. p. 2). In theory, Heathcote seems to reject the notion that "drama is learning by doing"; rather, she extends it to "drama is learning by doing and reflecting on that doing" (p. 121). It is the reflection on an experience that enables people to look at the givens that influence classroom practices. Thus, change is possible.

Heathcote uses stories of her own teaching and decision-making to illustrate her views. Her recipe is quite simple: "We must learn to set up the work so that children construct reality, so that a careful teacher can monitor the quality of the experience, by insisting that the form of the experience is suitable for the construct required for the learning" (p. 133). The curriculum, like knowledge, is co-constructed and reconstructed depending upon its participants. Students recognize that they are both the signified and signifiers and change their perspectives using multiple frames of reference. Heathcote has created a postmodern pedagogy to match current educational trends.

Heathcote's work is permeated with many fundamental values. She has reverence for children and their learning. In the final section, "The Authentic Teacher," two essays are provided in which Heathcote examines the teacher/student relationship. She believes that "classes deserve the best systems

of communication we can give them" (p. 160); she thoroughly examines the "signing systems" which take place in classrooms. This, of course, is essential when working in role. Students need to know where they stand and what is expected. This often comes through an implicit set of negotiated signals. Heathcote makes them explicit so that the teacher can be aware of what "(sign)als" need to be sent.

In the last essay, "The Authentic Teacher and the Future," Heathcote is at her most provocative and courageous. She implies that much which takes place in schools is unauthentic and deadly. She criticizes schools for the manner in which they structure the participants' lives. Heathcote believes this is due, in part, to the false separation of the terms *work* and *play*. She claims that "this makes school seem unauthentic as soon as children stop being given play environments because the work of school — the learning-getting — seems to bear no relationship to the learning-getting systems operating outside" (p. 191). She strongly believes that drama, specifically creative drama, has the potential for creating authentic classrooms in which knowledge is not dead but relevant. She also believes in classrooms where teachers and students recognize that they are co-creators of curriculum and enjoy the process of negotiation and reconceptualization. She asks us for a better future and gives us some building blocks.

In the final section Johnson and O'Neill have assembled some resources and references. A list of films about Heathcote as well as some notes Heathcote uses in her work are provided for readers who may ask, "Where to next?" The films provide a "contexture" (Norris, 1989, p. 49), or texture of the context, of Heathcote's work which is unattainable in the printed medium.

Throughout her career Heathcote has developed, via practice, a sophisticated philosophy and methodology of teaching which compares in value to the work of Bloom, Dewey, and A. S. Neil to name a few. She claims that she is a teacher first and a drama teacher second. This collection of essays documents her life-long dedication to education. Because they were written with diverse audiences in mind, the essays tend to be repetitive at times. However, each writing, like a good spiral curriculum, reveals a slightly different perspective. This book should be required reading along with many of the established "Masters." The approach is neither philosophical nor practical but the natural combination of the two. As such, the style is ahead of its time.

Joe Norris
University of Alberta

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Review Essay

A Synthesis of Critical Perspectives in the School-to-Work Issue

Gaskell, J. (1992). *Gender matters from school to work*. Toronto: O.I.S.E. Press, 168 pp., \$24.50 (softcover).

Muller, J. (Ed.). (1990). *Education for work, Education as work: Canada's changing community colleges*. Toronto: Garamond Press, 225 pp., \$19.95 (softcover).

Weis, L. (1990). *Working class without work: High school students in a de-industrializing economy*. New York: Routledge, 240 pp., \$13.95 U.S./\$16.95Can (softcover).

The publication of three books on the topic of relationships between school and work provides an opportunity for readers to develop new insights into the transition process, a passage all students make, and to refine conceptual frameworks that assist in developing a more sophisticated understanding of this complex social issue.

Although students individually make decisions about when to leave educational systems and enter the workforce, their collective behavior symbolizes one way in which a society renews itself: These young people carry with them the conceptual tools for maintaining the culture. Our youth are our legacy and to them we bequeath the promise of a future that is better than the present.

Nonetheless, the transition from school to work is increasingly difficult for many young people as social change exacerbates mismatches between individual intentions, educational credentials, employment opportunities, and a fluctuating marketplace. Unlike the recession of the 1980s, during the