

AN ETNOGRPHIC CASE STUDY OF EDUCATIONAL DRAMA IN TEACHER
EDUCATION SETTINGS: RESISTANCE, COMMUNITY, AND POWER

DISSERTATION

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ABSTRACT

This ethnographic case study explored the nature of educational drama in a teacher education setting from teacher educators' and preservice teachers' perspectives. Ethnographic methods, including participant observation, face-to-face interviews, and document analysis, were utilized. Data collection methods included semi-structured individual and group interviews, participant observation in the local settings, and WebCT discussions. The data were collected during one course over ten-week period. The participants were one teacher educator and 16 preservice teachers enrolled in Masters in Education program at a regional campus of a Midwestern state university.

This study identified resistance, community, and power as important dynamics in teacher education. When preservice teachers did not see the immediate connection between the activities and their expectations, they acted in a way that teacher educators considered as resistance. When preservice teachers assumed the roles in a drama activity relevant to their interests, they were attentive and collaborative. This study highlighted the importance of social interaction and power dynamics in the classroom and pointed teacher educators' attention to the culture that preservice teachers constructed together. Preservice teachers constructed a peer culture, which defined their interactions among themselves and between their local culture and broader school culture. In this study,

resistance, community, and power were closely related and mutually affecting each other.

Theoretical and practical implications of educational drama in teacher education are discussed.

Dedicated to my beauty, Hiroka Maruyama

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CHAPTER1

INTEGRATING DRAMA IN TEACHER EDUCATION: PROBLEMS OF TEACHER EDUCATION AND DRAMA AS INSTRUCTIONAL TECHNIQUE

Statement of the Problem

Educational drama has been increasingly recognized among educators as an effective teaching tool. Bolton (1986) defines educational drama as “a process of engaging with something outside oneself using an ‘as if’ mental set in order to activate, sustain or intensify that engagement” (p. 19). It is a creative activity that involves imagination, improvisation, spontaneous action, simple characterization, and story making (Jendyk, 1981; Siks, 1981). Educational drama is an improvisational and non-exhibitional process guided by a leader to imagine, enact, and reflect upon human experiences (Siks, 1981).

In this study, educational drama is used as an umbrella term to refer to any activities that involves drama elements. There are several terms that refer to a similar set of activities. Educational drama, process drama, role play, creative dramatics, child drama, story drama, children’s theatre, theatre games, simulation, improvisation, drama in education, and classroom drama are some of the terms to refer the use of drama in education. Educational drama is sometimes used in exchange with process drama because in drama literature process drama is a commonly used term to refer to drama practices.

Existing drama literature suggests that drama offers several opportunities for educators to promote learning and development. Among these suggestions, educational drama allows participants to be engaged, motivated, empowered, and active agents of learning (e.g., Heathcote, 1984; Wagner, 1999; Warner, 1995). When drama is interwoven into education it promotes literacy, multiple interpretations, problem solving and collaboration among students (Styslinger, 2000). It allows the new learning to be connected to previous knowledge, and provides teachers with opportunities to see children's interests and developmental level and to facilitate further learning (Courtney, 1990; Heathcote, 1981).

Although the literature concerning the effectiveness of drama with young children grows steadily (Johnson & O'Neill, 1984; Wagner, 1998), there is little written about the use of drama with adult learners. For example, in teacher education, drama is not usually considered as a possible mainstream pedagogy. Educational drama found some minor place in teacher education programs as occasional role play, improvisation, some visualization, or as a form of metaphor (Griggs, 2001). Considering that drama and arts in general has found little recognition in preparing preservice teachers for their future profession, it is logical to ask, "What would it be like if teacher educators utilize drama in their classroom and integrate it into their teaching repertoire?" Griggs (2001) suggests that drama can help these preservice teachers increase self awareness and understand the classroom environment and the needs of their children better.

According to Griggs (2001):

Even for teachers of drama education itself, the focus seems to have been primarily on *how to use drama and acting techniques on/for/with learners in pre-university level school settings*, rather than on how prospective and in-service teachers might utilize such techniques to increase their own self-knowledge, their awareness of their classroom environments, and their sensitivity to their learners' lives and needs—or the roles they play in seeing them realized. (p. 24, italics in the original)

Teacher education programs are often criticized for failing to provide new teachers with qualifications and experience to be successful in today's classrooms of diverse learners with diverse learning styles (Ben-Pretz, 2001). According to Ben-Pretz, teacher education faces extremely difficult challenges. On the one hand, teachers' roles and responsibilities are ambiguous and full of uncertainties. There is no consensus on what makes a teacher a good teacher. On the other hand, there are conflicting external demands on teachers from the society and from the policy makers in terms of economical and social outcomes (Cochran-Smith, 2005). Ben-Pretz (2001) further argues that any failure in schooling is attributed to the teachers, and, therefore to the teacher education programs for failing to prepare the teachers for their task.

Haberman (1991) argues that the shift from traditional transmission model to more powerful instructional modes is the first step in achieving success in colleges and universities. As a result of the search for more effective instructional methods to prepare new teachers for the challenges of society and the school system, researchers attempt to find ways to incorporate more unconventional teaching methodologies, such as field trips, metaphors, the arts, and theater techniques in teacher education settings. Several authors have linked teaching profession with performing art (Whatman, 1997, Griggs, 2001) and argued that the arts are necessary tool to prepare new teachers for their future

roles. Educational drama is one such dramatic activity that has been offered as a useful instructional method in teacher preparation settings (Griggs (2001).

Although teachers usually acknowledge the value of drama, they are often reluctant to incorporate it in their classrooms (Orek, 2004). Hendy and Toon (2001) suggest that personal and pedagogical issues prevent teachers from using drama in their classrooms. First, teachers might have bad encounters with drama and memories of failure in their past. Second, teachers might have the perception that drama is for talented children rather than a useful teaching tool that works for everybody. Scheurer (1996) also suggests that some teachers might be hesitant to use drama in their classroom because they might think that they don't have enough talent to do it.

Drama has a mystical aura that teachers often see it as something only very talented people can do and that how drama works cannot be fully articulated. Edmiston (1991) examined the written documents of successful drama practices and concluded that these accounts perpetuate the common view that drama is too complex for ordinary teachers. However, Edmiston (1991) and others argue that drama does not depend on the "charisma" of the teacher, but it is about how well the drama strategies are mastered and how well the teacher understands the drama structure.

Moreover, some teachers might be uncomfortable with taking risks and giving up some of the power in their classroom, which empowering students and sharing the power with the participants are inseparable parts of drama process. Also, time constraints and pressure on preparing for the tests are among some of the major concerns of teachers. Teacher educators often shy away from incorporating drama in pedagogy. It is likely that teacher educators share similar concerns that pre-service and in-service teachers share.

Wright (1999) investigated a group of preservice teachers in a drama workshop and found that many of them displayed feelings of anxiousness, which Wright (1999) called “drama anxiety” (p. 230), in participating drama activities.

While few studies examined the use of dramatic activities in teacher education (Brindley & Laframboise, 2002; McAllister & Irvine, 2002), most of these studies overlooked how preservice teachers experience dramatic activities as participants. The studies that investigated the use of drama in teacher education settings have mainly focused on the outcome of educational drama. While student culture is increasingly studied in grade levels, preservice teachers’ experiences and lives are often perceived in an individualistic manner and student culture in teacher education is overlooked. As a result, our knowledge in the use of educational drama in teacher education settings and preservice teachers’ perspectives as participants in dramatic activities are limited.

Purpose of the Study

The purpose of this study is to explore the nature of educational drama in teacher education settings. The main objective of this study is to provide multiple perspectives (teacher educators and preservice teachers) on educational drama. This study seeks an understanding about the role of classroom dynamics and interpersonal relationships in drama activities and classroom context. Through this study I intended to understand how drama worked in a teacher education setting and how preservice teachers experienced drama as a teaching and learning medium.

To achieve these purposes, I observed and participated in the classroom of a teacher educator located at a regional campus of a Midwestern university. In this class the teacher used drama to achieve multiple ends, including drama as a way to explore

multicultural issues, as an instructional method to teach a content area, and as a model to illustrate drama techniques so that the students can emulate these techniques and incorporate in their teaching philosophy and practices with their future students.

This study provides in-depth and holistic description of the context, and of the experience of the participants to explore the use of drama in teacher educational settings. The focus of this study was the process rather than the outcome of the dramatic activities. I analyzed the process of the drama use to demonstrate the way drama was used and to what ends, and capture the classroom context and interpersonal relationships that affected the drama process and in return, the effects of drama process on the classroom context and interpersonal relationships.

Objectives of the Study and Research Questions

The main premises of this study are that teacher education is a complex sociocultural process and educational drama offers a potentially powerful instructional tool to achieve educational goals in teacher education. Accordingly, this study aimed to examine a particular teacher education classroom in which drama was utilized for multiple purposes. Through participants' experiences with drama in this classroom, this study attempted to explore the socially constructed nature of educational drama in particular, and teacher education process in general. This study sought to explore the following questions:

1. What is the nature of educational drama in teacher education?
2. How do participating preservice teachers and teacher educators perceive their experience during drama activities in this class?

3. How do classroom dynamics and interpersonal relationships among preservice teachers influence drama activities and classroom context?
4. During educational drama in this teacher education classroom, how does the interaction between the teacher educator and the preservice teachers influence drama activities and classroom context?

Research Design

This qualitative study took place in a middle school teacher education classroom in which the classroom teacher, Dr. Erin, utilized drama activities for multiple purposes. The research site was a regional campus of a Midwestern state university. In Dr. Erin's classroom, there were 16 preservice teachers and all of them agreed to participate in this study. Addition to Dr. Erin and her students, two other faculty members were included to the study to obtain a broader view of the context.

Because drama is a negotiated and non-reproducible art form I chose an ethnographic case study approach. Ethnographic approach refers to studying cultures and human experience in its sociocultural context (Geertz, 1973; Wolcott, 1999; Zaharlick, 1992). While I aimed to gather information from an insider's point of view, during data analysis my goal is to achieve a balance between emic (insider's) and etic (outsider) perspectives to enable myself to do grounded interpretations (Wolcott, 1999).

Data collection methods included semi-structured individual and group interviews, participant observation in the local settings, and collection of documents such as WebCT discussions of the preservice teachers. Multiple interviews were conducted during the quarter and after the quarter was over. I utilized the software NVIVO to

manage the data, and organize them in codes and themes. I constantly consulted with the current data to get a deeper understanding of new information.

Theoretical Framework

As educational drama is by definition as negotiated social process, social constructivism provides a theoretical framework that fits the search of meaning through drama activities. The active nature of drama allows the participants to be more engaged in interaction with others and in critical reflection.

Social constructivism sees reality as a product of human activity. Social constructivism sees knowledge as a product of social interaction mediated by activities and cultural tools, such as language (Vygotsky, 1978; Gredler, 2001). Learning is always a social process, a joint, collaborative effort of students with teachers and cannot be transferred to a passive receiver (Moll & Whitmore, 1993). Therefore, learning cannot be separated from its social context (Vygotsky, 1978). The individual learner is active in acquiring knowledge, but knowledge is collaborative social construction that is created through social interaction and internalized by individuals through restructuring the experience in order to make sense of it. Internalizing information process is akin to human body utilizing air and water (Rogoff, 2003).

Teacher education is a socialization process through which a preservice teacher starts developing the identity of being a teacher. This socialization process is always a part of broader sociocultural context. Preservice teachers do not come to a teacher education program as blank slates or as empty vessels and merely internalize skills and knowledge necessary to for teachers. On the contrary, after so many years of schooling the students come with solid ideas about what teaching is like and how it should be

(Borko & Putnam, 1995; Kagan, 1992). They have their own experiences as learners and abundant models in their student lives to identify themselves with or decide what works and what does not in teaching (Lortie, 1975).

The interaction between the teacher educator and the preservice teachers is the core of teacher education. This interaction is very close to what Rogoff (1990) called “guided participation”. Shared problem solving and collaboration, the importance of routine activities, tacit as well as explicit communication, supportive structure of novices’ efforts, and transfer of responsibility for handling skills to novices are main features of guided participation. In teacher education these features are inseparable part of the process, at least it should be. Rogoff (1990) uses the metaphor “apprenticeship” to explore the interaction between the experts and novices. Apprenticeship refers to the interaction between a learner and the expert or a skilled companion, and the process of guided participation (Rogoff, 1990). Although Rogoff focuses on young children while explaining these concepts, she argues that despite certain differences between young learners and adults such as the control of attention and communication, apprenticeship is as useful model with adult learners.

Social constructivism emphasizes social interaction, culture and the context in which society operates. Culture can be seen as broad as a national concept or can be seen as a way of small group’s living. There is mutual influence between culture and its people. Culture plays an important role in the development of an individual by providing cultural tools and opportunities, in return, individuals affect culture through working together, using and adapting existing tools, and creating new ones (Rogoff, 1990).

According to Vygotsky (1978), students acquire knowledge, skills and, attitudes both academically and socially through interaction with more experience and capable persons. Through this interaction a person can go beyond his or her actual developmental level and acquire new understanding. Drama provides the participants with Zones of Proximal development in which they can reach beyond their current understanding. Vygotsky (1978) proposes the “zone of proximal development (ZPD).” Vygotsky defines ZPD as “the distance between the actual developmental level as determined by independent problem-solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (p. 86). With ZPD, Vygotsky not only gave the individual the central role in learning, but also put teachers into the learning process. Because of the dynamic relationship between learning and development, ZPD allows the person to push their limits and exceed their current developmental level. Wagner (1998) explains the close connection between drama and the concept of ZPD as follows,

In the process, they are thrust into developmental level that is above the actual level determined by what they do on their own in the real, not imagined, world. In drama, they are in the ZPD. As they collaborate with their peers, they are presumed to behave and use language in new and previously untried ways (p. 26).

Significance of the Study

By juxtaposing two seemingly different fields (educational drama and teacher education), this study highlighted important issues in teacher education and presented preservice teachers’ voice as participants in educational drama activities. This study was significant in its contribution to three areas; educational drama, teacher education, and research.

First, by examining the pre-service teachers' drama experience, this study added the perspectives of preservice teachers into educational drama literature. Research in educational drama has been heavily focused on young children and early adolescents. This study extended the drama literature by exploring educational drama in teacher education settings with adult learners. By focusing on the process rather than the product of the dramatic activities in teacher education context, this study illustrated the mechanism of the application of educational drama in teacher education settings and provided insights in preservice teachers' perspectives on educational drama.

Second, by paying close attention to how preservice teachers were engaged with the drama pedagogy, this study not only highlighted the social interactions, power dynamics and classroom culture of preservice teachers, but also presented preservice teachers as active agents in their process of learning to teach. Moreover, this study demonstrated the importance of preservice teachers' existing beliefs, values and concerns about teaching and learning.

Finally, there are few studies that have incorporated drama with teacher education. Among these studies this study is significantly different because unlike other studies, which focused on the outcome, this study explored the process and the context of educational drama. By providing "thick description," (Geertz, 1973) this study was a step in the discussions of why and how drama should be part of teacher education programs.

Definition of Terms

Case study – refers to an exploration of a context or a phenomenon that is bound by time and space.

Educational Drama – refers to any activities that involve role taking and fictional context.

Ethnographic approach- refers to a research approach that aims to “achieve an in-depth and holistic understanding of human activities, behaviors, and values within a broad sociocultural context” (Zaharlick, 1992, p.34).

Improvisation- refers to an exercise or an action that involves spontaneous speech and movement (Jendyk, 1981).

Mental of expert approach – refers to drama activities in which the participants assume expert roles, such as scientists, archeologists, etc. to solve a fictional problem.

Process drama – refers to a specific kind of educational drama, which “proceeds without a script, its outcome is unpredictable, it lacks a separate audience, and the experience is impossible to replicate exactly” (O’Neill, 1995, p. XIII).

Preservice teacher- refers to student who enrolled in a teacher education program.

Role playing – refers to the activities in which participants assumes roles and behaves accordingly.

Simulation – refers to activities in which participants act out a potential situation they might encounter in real life.

Tableau – refers to an activity in participants pose silently to portray a scene, an action, or a slice of time.

CHAPTER 2

REVIEW OF LITERATURE

Educational Drama and Teacher Education

The social, economical, technological, and political changes in society have complicated the roles of the teachers in classrooms and society as well as those of the teacher educators (Cochran-Smith, 2004). Teacher education programs have often been criticized for falling short in preparing future teachers with their increasingly demanding task of teaching. Cochran-Smith (2004) describes teacher education as “a problematic and contested enterprise, troubled by enduring and value-laden questions about the purposes and goals of education in a democratic society” (p. 295). In order to meet the internal (teachers’ job satisfaction, sense of self efficacy, etc.) and external demands (social and political demands), teacher educators has been searching for the alternative instructional methods to bring up the quality in teacher education.

There is a consensus among scholars that critical reflection and intentional effort to think about one’s own experience are the core issues for any innovative teacher education programs to facilitate personal and professional growth of teachers (Greenman & Kimmel, 1995). The question is how teacher education programs can get new teachers to be reflective practitioners and analyze their own experience to get deeper understanding of their students?

Educational drama is only one of these alternative methods that teacher educators utilized in their classrooms to facilitate learning and development of the future teachers (Griggs, 2001). Among the suggested instructional methods there are reflective journal writing (Francis, 1995; Hiemstra, 2001; Manouchehri, 2002), autobiographical writing (Braun Jr. & Crumpler, 2004; Harlin, 1999), peer discourse (Manouchehri, 2002), small group exercises, simulations (McAllister and Irvine, 2002), cultural immersion trips (McAllister and Irvine, 2002), field experiences (Rust, 1999), action research (Price & Valli, 2005), using literature and media, and metaphors of teaching profession and teachers' roles (Ben-Pretz, Mendelson, & Kron, 2003; Inbar, 1996; Sumsion, 2002), and process drama (Griggs, 2001).

In this review of literature I explore the place of educational drama in teacher education settings. This chapter is divided into two main sections. The first section is an overview of what educational drama is, what some of the major approaches are, and what educational drama can or cannot do. In the second section, I explore the empirical studies concerning the use of drama related activities in teacher education.

Drama in Education

Educational drama is one of those concepts (e.g. personality, game) that are hard to define. According to Bolton (1986),

The term 'drama in education,' like the term 'play,' has become a 'family' concept. It is difficult to define its essence. Drama in education is not the study of dramatic texts, although this could be part of it; it is not the presentation of school play, although this could be part of it; it is not even teaching drama or teaching about drama, although this could be large part of it (p.18).

According to Edmiston (2003), “teachers and students are not immersed in an imagined world that is separated from everyday world but rather they interpret their imagined experiences for meaning to connect with their everyday lives and thereby develop more understanding about a facet of life” (p. 222).

Although drama is an art form, Johnson and O’Neill (1984) argue that in education, drama provides educators with a powerful instruction tool. According to Johnson and O’Neill (1984), “drama is no longer considered simply as another branch of art education, but as a unique teaching tool, vital for language development and invaluable as a method in the exploration of other subject areas” (p. 42).

In educational drama, the outcome is unpredictable, and the results cannot be replicated because during the process the participants co-create the story or script instead of following a ready-made story (O’Neill, 1995). According to O’Neill (1995), the teacher uses a story or a text as a starting point to initiate the drama process. For example, Cinderella might be used as pre-text, but the direction that children follow or the teacher leads might be different than the original story. Instead of following the original story, children might write their own ending or add different characters because here the purpose is not to act out the story but use the story as pretext so that participants can write their own script for their own purpose.

According to Wolf, Edmiston, and Enciso (1997) there are two kinds of drama; drama at the center of the text, and drama at the edges of the text in terms of how the participants use the literary text. While drama-at-the-center resembles the theater, drama-at-the-edge may take many different forms. The latter often classified as “drama in education” and “educational drama” (Bolton, 1986; Heathcote, 1984), “story drama”

(Booth, 1991), “social imagination” (Edmiston,1991), and “process drama” (O’Neill, 1995; O’Toole, 1992).

There are several different approaches to drama in education. Some educators and scholars approach drama as a way of learning. For others, drama is important for aesthetic education. There are some implications of drama in psychotherapy such as psychodrama developed by Moreno (1972). Also, some educators have used dramatic activities to promote the emotional well-being and development of social skills of children (Landy, 1982). However, the most common approach to drama is that drama leads the participants to rich learning experience and the social and personal growth (Bolton, 1984; Booth, 1985; Heathcote, 1984; O’Neil, 1995). Process drama, role play, creative dramatics, child drama, children’s theatre, theatre games, simulation, improvisation, drama in education, and classroom drama are some of the terms to refer the use of drama in education. Although they have some similarities, there are some fundamental differences among them.

The biggest difference between drama and performance art such as theater is that in process drama the performance is not for audience; in fact, there is no audience. Process drama is not just for children who have acting talent because for drama children do not have to be talented because there is no performance and particular audience. Audience is modified; in a way, it is internalized. The teacher and children become audiences, play writers, and actors. The only judge for their performance themselves (Jendyk, 1981). Although no audience is available in process drama, process drama involves some performance elements in a way that during process drama children become their own audience (Bolton, 1984; O’Neil, 1995).

Improvisation is another term that is used to describe drama activities in educational settings (O'Neil, 1995). Improvisation refers to an exercise or an action that involves spontaneous speech and movement (Jendyk, 1981). Improvisation can be seen as a mere rehearsal device, a brief entertainment and a display of skills without context. Improvisation is historically a part of theatre. It is creating something on the spot. The end product of improvisation is the experience itself. Actors and actresses used it as an exercise to prepare themselves for the actual performance. Improvisation is not the same as drama but an essential element of it (Jendyk, 1981).

Process drama, as the term suggests, is concerned with the process of creating drama together (Edmiston & Wilhelm, 1998). While improvisation is limited to single, brief exercises or scenes, process drama is built up from a series of episodes or units (O'Neil, 1995). Process drama is also different from creative dramatics in a way that creative dramatics is based on narrative structure whereas process drama allows children to be spontaneous, to use their imagination and creativity to create the story.

Mantle of the expert is another powerful technique in process drama because with this tool every child is an expert and talented. Children take the role of expert such as engineers, advisors, or journalists to work on a task. Mantle of the expert allows children to be themselves, but at the same time to look at the situation from a particular point of view (Morgan & Saxton, 1987). While the teacher takes a low status role, children have the expertise and power to solve the problem or accomplish the task. The focus in this process is on the dramatic "here and now" and the problem or task rather than children. For example, if the teacher wants to do a class session on animal habitats, children can become tribe members in Africa and try to solve the problem of decreasing population of

hyenas. As tribe members they are experts on animals and plants around them. Here, mantle of the expert provides children with a context in which children can create and share ideas and get motivated to learn more.

Educational drama or process drama, which is the focus of this study, usually follows a similar structure. The instructor introduces drama by assuming a role that has a particular conflict and needs assistance from the participants. The instructor might use a fairy tale or a real-life story as pretext to engage the participants, or might simply create a scenario for specific purpose in mind. The conflict or the problem is usually vague enough so that participants join in decision making to define the problem and the course of action. Roles are often assigned but flexible. During the process the instructor goes in and out of role to strengthen the effects of drama and provide opportunity for reflection. The instructor encourages the participants for creativity and originality whenever possible while keeping the educational purpose in mind. Participants also might take different roles when the nature of the story dictates. Therefore, according to O'Neill (1995), drama teaches by putting the participants in a fictional or historical context in order to get them to confront their own actions, knowledge and beliefs as they progress into the narrative of the drama.

There is an increasing body of research investigating the role of drama in teaching and learning. The existing drama literature suggests that drama offers several opportunities for educators to promote learning and development. For example, drama allows participants to be engaged, motivated, empowered, and active agents of learning (e.g., Heathcote, 1984; Wagner, 1999; Warner, 1995). When drama is interwoven into education it promotes literacy, multiple interpretations, problem solving and

collaboration among students (Styslinger, 2000). It allows the new learning to be connected to previous knowledge, and gives teachers room to see children's interests and developmental level and to facilitate further learning (Courtney, 1990; Heathcote, 1981). Other studies found that drama improves oral language (Pellegrini, 1980), reading (Isenberg & Jacob, 1983), and writing (Pellegrini, 1980; Wagner, 1998).

Drama as an Instructional Tool

Drama as an educational tool has found an occasional place in teacher education programs. Educational drama is often associated with either children's fantasy play or theater and often recognized as instructional tool for teaching young children. Accordingly, research on drama has previously focused on children and adolescents (Johnson & O'Neill, 1984). There are few studies that investigated the use of educational drama in teacher education rather than how to teach it. In teacher education, preservice teachers are often taught how to use educational drama in their classroom as an alternative method to add to preservice teachers' teaching toolbox (Griggs, 2001).

In this part of the literature review, I surveyed the studies in which the researchers investigated the role of educational drama in facilitating preservice teachers' learning and development. Although educational drama often refers to a certain set of activities and practice, in this review, I include any activity that involves fictional context and imaginative inquiry, including the use of structured games, simulations, etc. In this section, I analyze 7 major studies that investigated the effects of dramatic activities in preservice teachers' learning and development. I included the study by McAllister and Irvine (2002) on the professional development program in which several drama-related instructional methods were used to promote cultural sensitivity and quality of teaching in

urban schools. These studies are the focus of this review because they incorporated activities that included dramatic elements, such as fictional context, role playing, etc. I excluded the other studies that had imaginative elements or art related themes, such as metaphors or drawing, because these activities cannot be recognized clearly as drama.

In their study, Greenman and Kimmel (1995) used Bafa Bafa simulation and multicultural readings and discussions to create a learning experience to explore multicultural issues in teacher education settings. The participants were 33 school counselors-in-training, 38 preservice teachers, and 25 inservice teachers. The researchers divided the participants into 3 groups. Group 1 (counselors) enrolled in a diverse populations course as a part of their Master of Arts program in which they participates Bafa Bafa cultural simulations. Group 2 (preservice teachers) also participated Bafa Bafa simulation, but they completed readings and participated discussions of culture in the foundations course throughout the semester. Group 3 (inservice teachers) did not participate in the Bafa Bafa simulation, but attended a week-long school district multicultural education workshop containing many shorter experiential activities. The researchers developed a two-part instrument for the study. The first part included the demographic data and six open-ended questions about the issues related to culture and diversity. The second part of the instrument included 8 open-ended questions to capture the effects of their training experience. The participants completed the first part of the instrument prior to the training activity and the second part after the simulation.

Bafa Bafa simulation works as follows. Participants are divided into two groups and gathered in separate spaces. Each group receives different instructions about how to act in an imaginary culture that they will create. One group focuses on the rules and

regulations of the culture and practices trading game with colored cards. The other group focuses on relationships, and practices gender roles and modes of communication. After they practiced their culture for a while, each group sends ambassador to observe the other group and report back. Then, each group sends visitors to interact with the other group.

According to Greenman and Kimmel (1995) traditional multicultural courses operate in a hostile territory. It is common among students to approach multicultural courses with apathy, cynicism, rather than as opportunities for transformative educational experience. Because of the sensitive nature of the multicultural issues, traditional courses often fail to engage the students in meaningful discussions and activities. They argued that by creating a safe environment and learning community, cultural simulation offers a valuable means to engage students in an inquiry that may lead to higher understanding of multicultural and diversity issues.

Greenman and Kimmel (1995) found that while some of the participants were consciously resistant to the diversity issues that the study targeted, some others were not aware of their own resistance. The majority of the participants found all the activities positive, not just the simulation or the workshop. The researchers found that while the resistance during the activities was experiential, the concept of culture was central and fundamental to reflection of one's own cultural construction and ethnocentricity. They concluded that "reflective analysis is essential in multicultural education training and that a level of discomfort or disequilibrium is necessary to reach that stage of learning and change. ..we must address resistance and mediate it as part of the process (p. 367).

Similarly, Wenzlaff and Thron (1995) proposed an 8-hour workshop on diversity training for preservice teachers as one approach to prepare the preservice teachers for

cultural diversity. This workshop consisted of three main activities; Bafa Bafa, breaking in, and Barnga. Wenzlaff and Thronnd suggest that Bafa Bafa activity should be followed by a physical activity called “breaking in.” The purpose of this activity was to simulate acceptance or rejection. The group formed a tight circle and a volunteer, identified by the group, tried to break in the circle.

The cultural simulation, Barnga, should follow the physical activity “breaking in.” Barnga is another cultural simulation that has been used in teacher education and professional development programs to facilitate diversity and multicultural issues. Barnga is a relatively simple card game often used to develop cultural sensitivity among the participants. Players form small groups of, say, four to six players each. Each group sits separated from the others. They receive a modified deck of cards (each deck containing only the same few cards) and a sheet of rules for playing a new card game called “five tricks.” They have a few minutes to study the rules and practice playing the game. Once everyone has the hang of it, the facilitator collects the rule sheets and at the same time imposes a strict command of “no verbal communication.” This means that players may gesture or draw pictures if they wish, may neither speak (orally or by signing) nor write words. Clearly, communication, should it be needed, is going to be more difficult henceforth. Since the game is so simple and so short, this artificial barrier to communication forces the players, within the simulated setting, to be as creative and alert as possible. The facilitator then announces a tournament. At the beginning of the game each group receives a slightly different version of a basic set of rules to “five Tricks.” (Steinwachs, 1994)

Although these two cultural simulations, *Bafa Bafa* and *Barnga*, have their own values for creating cultural sensitivity, they seemed to provide rather limited experience to the participants. These activities were structured and close ended, therefore, they seemed to fail to engage the participants in imaginative inquiry that might lead to deeper understanding of diversity issues.

McAllister and Irvine (2002) studied a professional development program called the CULTURES (Center for Urban Learning/Teaching and Urban Research in Education and Schools). The focus of the study was to examine 34 practicing teachers' beliefs about empathy as an attribute in their effectiveness with culturally diverse students. All of these teachers had participated in a multicultural professional development program, CULTURES, that aimed to foster culturally responsive practice among practicing elementary and middle school teachers and enhance the quality of teaching and learning in urban schools. To achieve this goal, various teaching methods were used, such as cooperative learning, role-playing, small group exercises, simulations, community immersion trips, journal writing, lecture, discussion, and examination of research.

Three themes in teachers' practices emerged from the content analysis of more than 125 documents. These themes were; more positive interactions with culturally diverse students, more supportive classroom climates, and more student-centered practices. The teachers agreed upon the importance of empathy in their profession to become more effective teachers with all their students. In addition, the teachers reported that three particular activities of the CULTURES program were valuable. These included (a) involvement in the cross-cultural simulation *Bafa Bafa*, (b) immersion in a cultural community different from their own, and (c) reflection on their own experiences as

members of historically oppressed groups. The teachers pointed to Bafa Bafa simulation as providing a somewhat comfortable setting in experiencing the emotions associated with being in a different culture.

The researchers, McAllister and Irvine (2002) highlighted the role of empathy teaching and the context of professional development programs in which the various ways the concept of empathy emerged. McAllister and Irvine concluded that it is important in professional development as well as in teacher education programs to provide teachers and preservice teachers with contexts in which “teachers and preservice teachers use and nurture empathetic dispositions and behaviors” (p.442).

In a similar study, Brindley and Laframboise (2002) used children and adolescent literature, drama and in-role simulations, and reflective writing to create a context through a teacher education course in which the participants, 115 undergraduate students, reexamined their cultural beliefs. They collected the data from four sections of the course over a 3-year period. As a part of data collection the researchers asked the students to write reflective feedback on their individual and group experiences during course work. In addition to reflective feedback, the students complete essay assignments for course credit. The researchers also collected the written artifact to capture different dynamics and interactions among the preservice teachers in each course.

Brindley and Laframboise (2002) argue that many teacher education programs have failed to provide opportunities for preservice teachers to experience cognitive dissonance that is an essential part of the process to reexamine their cultural beliefs. In their study, the researchers used children’s literature, *Children of the River* by Linda Crew, *Roll of Thunder, Hear My Cry* by Mildred Taylor, and *Morning Girl* by Michael

Dorris, as pretexts for dramatic activities. The preservice teachers were asked to look at the scenes in these books from different characters' points of view to examine the cultural assumptions of those characters. For each book, the students utilized at least one dramatic technique to get a deeper understanding of the text and to be fully engaged in the issues present in these books. Among these dramatic techniques there were readers' theater, role playing, panel discussions, and process drama.

In readers' theater, the students created short scripts based on a selection from one of the core books, *Roll of Thunder, Hear My Cry* and presented with little action and few props. They focused on the interpretations of the task rather than memorization. The second dramatic activity was role playing. In the context of the course, the students took on the role of the characters from the text and participated in simulated situations that extended the story. During these activities the students acted and talked as the characters might engage. Panel discussion was another dramatic activity that the preservice teachers were engaged during the study. After reading a piece of literature, a group of students assumed the roles from the book characters and presented information as "experts." The rest of the students became the audience and asked questions to the experts.

The final dramatic activity was Process drama. In process drama, the focus was the experience itself and reflection rather than the product. The whole group was involved in the activities to compose an original text without a prewritten text. Among these activities there were creating and enacting tableaux and writing in role. In small groups, the students presented a scene and the rest of the group walked around and interpreted the actions and emotions portrayed in the scene. By assuming the role of the

community members from the original text, students wrote letters to discuss or share their concerns.

The researchers identified three major themes that emerged from data and became evident throughout the data. The first theme was a demonstrated increase in reflection and sensitivity. A second theme involved the students' accounts of self-examination and personal discomfort with their emotions or with a particular text or course activity. A third significant theme in the students' responses considered the importance of promoting multiple perspectives. Brindley and Laframboise (2002) concluded that children's literature offers opportunities and possibilities for creating context to challenge preservice teachers' preconceived notions and cultural beliefs. Brindley and Laframboise (2002) stated,

Given the unique dimensions of personal reflection and the fact that prior to teaching these courses we had not met our students, we cannot say the extent to which these activities were catalysts for change in the belief system of each student. We can say, however, that given a safe, nurturing classroom and children's literature as a vehicle for conversation, our students were enthusiastic, interactive, involved, and even passionate. (p. 417)

Although Brindley and Laframboise (2002) used the literature as pretexts to the dramatic activities, the researchers connected the results to the literature rather than the activities that the preservice teachers involved during the study. It is not clear what impact each activity had on the participants' thinking and to what extent.

Braun Jr. and Crumpler (2004) utilized several strategies, including journal writing, magic circle, and role playing, to promote self-reflection among undergraduate students prior to their student teaching. The goal of the study was to introduce multicultural principles and practices by getting students to examine their own diversity

through their life stories. Participants were undergraduate elementary education majors enrolled in five social studies methods courses. The total 302 undergraduate students participated in the study. The students took the course the semester prior to student teaching.

The primary data source in the study was the memoir writing. In order to prepare the students for memoir writing and promote self-reflection, the researchers designed several strategies. The first strategy was called Magic circle, which refers to a small group discussion technique that focuses on life-skills and emphasizes listening. Role playing was the second strategy that aimed to help the students see different point of views and develop perspectives about complex cultural and social issues. Finally, the third strategy was called Values Clarification. This strategy was a collection of some 80 techniques to promote self-disclosure and self-examination of one's values and experiences.

The social memoir was given a class assignment in the second week of the course. Students were asked to write about three experiences in their lives from the perspective of one of the six social sciences. From the analysis of these social memoirs, the researchers concluded that the memoir writing process helped students to re-examine their own sense of self and sense of others and become aware of their own social development through significant events and experiences that shaped their identities. They argued that "The memoir can provide a place for students to describe, explore, and better understand how their identities have developed and continue to develop through complex interactions as part of social processes" (p. 73). Although Braun Jr. and Crumpler (2004) included role playing and other instructional techniques in their study, their main focus was memoir

writing. They also added that the three strategies, Magic Circle, role playing, and Value Clarification, helped the students understand the diversity and multicultural nature of any group of human beings.

In another study, Brown (2004) investigated the relationship between instructional methodology and changes in resistance to cultural diversity sensitivity among Caucasian teacher education students in a required junior-level cultural diversity course. The researcher used the Cultural Diversity Awareness Inventory (CDAI) as a pretest and posttest to examine the effect of instructional methodology on changes in cultural diversity awareness.

In Brown's study, the participants were divided into two groups and each group received different instructions. Each group participated four class sessions. In the first class, Group 1 participated in a simulation called the Great Fruit Race to develop an understanding how and why cultures develop, their interdependence, and their resistance to change. The second class concentrated on self-examination and cultural influence. The students introduced themselves in what the researcher called "cultural puzzle" that described the influences that made them who they are. This activity aimed to provide opportunity for the students to become more aware of their histories; to examine the source and rationale for their values, beliefs, and biases; and to develop a sense of community within the class. In the third class session, Group 1 participated another role playing activity and simulation called "same and different" through which students identified and compared stereotypes attributed to various cultures and ethnic groups.

Group 2 followed the traditional course format, beginning with a course overview and short traditional introductions (name, major, and standing). During the first class the

group watched a video depicting the history of several marginalized ethnic groups, filled out a cultural worksheet and discussed the items in this worksheet among themselves. During the second class, discussed an article on racism and watched a video depicting slavery and the civil rights struggle. The third class was devoted to a simulation (Barnaga). During the following class, students discussed several articles and a video describing the influence of racism, poverty, and class on the educational process.

Brown (2004) found that a relationship does exist between the instructional methods used in stand-alone cultural diversity courses and changes in the cultural diversity awareness of students. The results of the study also demonstrated that self-examination, simulations, and guided debriefing help students comprehend and respond to the effects of minority culture status by having students to put themselves in the shoes of others. Brown argued that small group collaboration, interactive feedback, in-depth interviews, and the students' personal examples were more effective in creating context for cultural reexamination than making the class confrontational. The results of the study indicate that reducing resistance and providing students with opportunity with self-examination was the most effective method of course introduction. The researcher found that once students disengaged from the activities and discussions, it became extremely difficult for the researcher to recapture students' attention. The researcher concluded that students gain more out of multicultural courses and workshops when the message of the course and previous experiences of students coupled with appropriate methodology. Brown suggested that there should be more research conducted on the relationships between the various instructional strategies and the components of cultural sensitivity and awareness.

In a similar study, Colville-Hall, MacDonald, and Smolen (1995) examined a multicultural course, Diversity in Learners, in a teacher education program, in which students participated field experiences and clinical activities include simulations of learning environments with culturally diverse students, analysis of video presentations, panel discussions representing the interests of different learners, and case study task. One frequently cited strength of the course is the various instructional modes, hands-on quality in clinical experiences, use of cooperative learning, and other small group activities. The researchers found that delivering the instructions in this course was challenging because the students were predominantly white with little experience with other cultural and ethnic groups. The results indicated that female students were more receptive to the multicultural education than male students. The researchers argued that this might be based on female students' experiences with gender bias.

In another study, Schuck (1997) used a research simulation to challenge preservice teachers' beliefs about mathematics in an Australian university. In this study, preservice teachers assumed the role of researchers and collected and analyzed data on teaching mathematics. They developed a set of interview questions based on their concerns and thoughts about issues in mathematics education. Each student interviewed a peer using these questions and switched the roles of the interviewer and respondent. After all the interviews were conducted, the students reviewed and analyzed their data, draw conclusions and discussed the implications. The second phase was the dissemination of the knowledge. In this phase, the students as there were in role share their ideas with the mathematical community and the cohort of students in the first year teacher education program.

Schuck (1997) found several benefits of using the research simulation in teacher education. The simulation helped preservice teachers become aware of their thoughts and beliefs on mathematics and the possible effects of their attitudes and beliefs. The results of the study also indicated that the research simulation helped preservice teachers to be open to new ideas and provided them with a means of evaluating the experiences of others in the field. The research simulation helped students to form a community of learners and encouraged them to work collaboratively on problems in a mathematics education course.

Tromsky and Doston (2003) present interactive drama as a medium to promote learning about diversity and multicultural issues in teacher education. They propose two interactive dramas, "Where is Safe?" and "Bridging the Diversity Gap" that teacher education programs can use for multicultural education. Both of these interactive dramas involve the plot or story line, scenes, characters, and the specific diversity issue that is being addressed. Interactive drama is more of a theater experience than process drama or educational drama.

In "Bridging the Diversity Gap," three undergraduate female students meet at a coffee shop to work together on a project for their communications course. Inaccurate stereotypes, classism, heterosexism and homophobia, racism, sexism, and well-intentioned political correctness emerge among the characters throughout the scenes. "Where's Safe?" interactive drama is about the issues that a 17-year-old midwestern high school student faces when she "comes out" as a lesbian. Scenes throughout "Where's Safe?" depict the safety issues and the heterosexist and homophobic remarks, as well as the resistance and denial surrounding homosexuality. During the both of the interactive

dramas, audiences are actively involved in the process by asking the actors about their characters and the content of the dramas and confront characters on their behaviors and attitudes.

Tromsky and Doston (2003) argue that research on multicultural education has focused mainly cognitive aspects and they claim that these and similar interactive dramas can involve emotional aspects of learning in multicultural education. The focus of interactive drama is not teacher education per se, but, the researchers assert that interactive dramas that described above can have a positive impact on awareness, understanding and skills in teacher education. They argue that interactive drama can be a powerful tool than books, films, or lectures to explore multicultural issues for two reasons. First, interactive drama provides actors and audiences with live-through experience, which puts them in various situations such as racism, sexism, ageism, etc. the participants are challenged to question the characters and express their reactions. Secondly, Tromsky and Doston claim that interactive drama is a powerful tool beyond the classrooms and for any level of students, professionals and entire communities.

Interactive drama is a form of dramatic activity closer to theater than drama in education or process drama. It involves audiences, preconceived script, and performance is an important part of the experience. However, it is more improvisational that theater and script is not too strict. Therefore, each performance is different than the other although the script is the same. Although it provides a valuable experience both for the performers and audiences, the existing script limits the experience and audiences are relatively passive.

Although drama is increasingly gaining popularity among educators, it is yet to find its place in teacher education. As the research on preservice teachers' beliefs prevailed that teacher candidates enter the teacher education programs with established beliefs on the nature of teaching and learning, and exit the programs without much change, identifying preservice teachers' beliefs and creating change began to occupy the center stage in innovative approaches in teacher education research. While teacher education programs search for more powerful instructional methods to prepare new teachers for increasingly diverse and complex schools of 21st century, drama offers a possible alternative instructional method to create contexts in which preservice teachers can develop a better understanding of cultural and diversity issues. The studies I examined above provided some examples of how teacher educators can incorporate drama in their teaching repertoires.

CHAPTER 3

METHODOLOGY

The purpose of this study was to explore the nature of educational drama in teacher education settings. The main purpose of this study was to provide multiple perspectives (teacher educators and preservice teachers) on educational drama. This study sought to understand the role of classroom dynamics and interpersonal relationships in drama activities and classroom context. Framed by the drama literature and a sociocultural perspective, this study was designed to explore the following questions:

1. What is the nature of educational drama in teacher education?
2. How do participating preservice teachers and teacher educators perceive their experience during drama activities in this class?
3. How do classroom dynamics and interpersonal relationships among preservice teachers influence drama activities and classroom context?
4. During educational drama in this teacher education classroom, how does the interaction between the teacher educators and the preservice teachers influence drama activities and classroom context?

This chapter consists of five sections. First, I explore my theoretical view of research and my perspective in knowledge and knowing. Second, I describe the context of the classroom, including the teacher's background, the participants' characteristics,

and the content of the course. Third, I examine my own positionality in this study to provide an understanding of how my subjectivity has played an important role in data collection, analysis and interpretation. Fourth, I look into the methods that I have used to collect data for each research question. Finally, I explain the methods of data analysis through which I can ground my interpretations in the available data.

Qualitative Research

Qualitative research is an umbrella term to refer to a number of research approaches that search “immediate and local meanings of actions” (Erickson, 1986, p.119) in their naturalistic settings. In qualitative research, there is no single objective truth external to the human consciousness. Knowledge is constructed by the human mind through interaction with the world (Crotty, 1998). Reality is not discovered but invented or constructed. For qualitative researchers there is no meaning, truth, or reality without a mind (Lincoln & Guba, 2000).

The focus of qualitative research is the socially constructed nature of reality and human experience while considering the relationship between the researcher and what is studied and the context of the phenomena that shapes the inquiry (Denzin & Lincoln, 2000). For qualitative researchers, the knower and the known cannot be separated because the world is constructed by each knower/observer (Crotty, 1998; Lincoln & Guba, 2000; Sipe & Constable, 1996; Schwandt, 2000). Reality is individually and

socially constructed; therefore, there can be many truths and multiple realities that can be studied only holistically (Crotty, 1998).

Qualitative researchers consider the classroom as socially and culturally formed environment for learning (Erickson, 1986) and teaching as only one aspect in this reflexive learning environment (Erickson, 1986). For qualitative researchers, social experience is created by the participants in a situation and meaning is not inherent in the action or in the situation but given by the participants (Denzin & Lincoln, 2000). Therefore, the making meaning is an integral part of teaching and learning (Erickson, 1986).

In this qualitative research, I aimed to capture the socially constructed nature of a classroom environment where drama was employed to get students to involve in meaning making process. Through qualitative research I sought to document the concrete details of the drama activities in this teacher education classroom to obtain specific understanding of the participant's experience (Erickson, 1986). Understanding one's experience refers to the local meaning that was created by the participants. Qualitative research allows the researcher to make visible "invisibility of everyday lives" of the participants by "making the familiar strange" (Erickson, 1986, p. 121). This process is particularly important in this study because drama is an innovative and creative instructional method (Heathcote, 1984; O'Neill, 1995).

While other methodologies, such as quantitative research designs offer alternative framework, qualitative research provides the flexibility for interpretive analysis of meaning making process during the dramatic activities. There are two major reasons for choosing qualitative case study over a quantitative design. The first reason is a

philosophical one. I believe that research is a subjective and interpretive process through which the researchers seeks to obtain a better understanding of the meaning making processes of those who participate in the study.

The second reason is a practical one. Because the purpose of this study is to describe, explore and understand, I chose to utilize qualitative research methods through which I can gain in-depth understanding of educational drama with this specific group of people. Instead of studying large groups, qualitative researchers conduct a more in-depth study on a limited number of participants (Sipe & Constable, 1996). Qualitative researchers use various hermeneutical and dialectical methods, such as participant observation and interview (Sipe & Constable, 1996). Accordingly, I chose ethnography and case study as the basic framework and methodology to explore the preservice teachers' experience with drama in the teacher education setting.

Ethnographic Perspective

Ethnography is an approach designed by social anthropologists to study cultures and human experience in its sociocultural context. According to Zaharlick (1992), the aim of ethnography is to “achieve an in-depth and holistic understanding of human activities, behaviors, and values within a broad sociocultural context” (p.34).

Ethnography is widely used in many social science areas, including education and pedagogy, history and human geography, linguistics, the arts, health studies, media and cultural studies (Willis & Trondman, 2000). In educational studies, ethnography is sometimes equated with naturalistic inquiry, case study, participant observation, or field-based research. Although there are similarities between ethnography and these other research methods, ethnography has certain characteristics that make it a distinct research

approach. Zaharlick (1992) identifies seven characteristics that all ethnographic studies share. These characteristics are social relationship, the researcher as learner, firsthand observation, long-term observation, participant observation, the ethnographer as research instrument, and naturalistic observation.

The concept of culture is one of the organizing concepts of ethnography (Zaharlick, 1992). Although culture is one of the most fundamental concepts for theory and research in social science, there is an ongoing debate among anthropologists and social scientists over what constitutes culture (Wolcott, 1999). The meaning of culture changes across time and varies with the contexts of its use (Eisenhart, 2001). However, in ethnography, the meaning of culture must be clear because it affects all aspects of the study, from research design to methodology.

There are several approaches to the concept of culture. Zaharlick (1992) defines culture as “the total way of life shared by a group of people” (p.34). In this sense, culture is socially produced knowledge transmitted or communicated from one generation to the next. According to Barnett (1953, cited in Zaharlick, 1992), culture is generally stable over time, but at the same time it is flexible and changing through interaction with other cultures and inventions of its members.

Eisenhart (2001) suggests that one way to think about culture is to focus on “cultural productions” (p. 20). Cultural productions include discourses, meanings, materials, practices, and group processes that the members of a group use to explore, understand, and identify themselves in sets of general material possibilities (Willis, 1981, cited in Eisenhart, 2001).

According to Wolcott (1999), there are two ways that ethnographers approach the concept of culture. First, some ethnographers approach culture as something to be discovered through observation. This approach is criticized for its ambiguity, in that what counts as culture depends on what specific observations ethnographers select for the analysis (Hammersley & Atkinson, 1983, cited in Wolcott, 1999).

Second, some ethnographers suggest that culture is not discovered, but that ethnographers attribute culture to a group of people. As Wolcott (1999) puts:

I underscore that culture is never “there,” waiting demurely to be unveiled...Culture-as represented, for example, in an explicit account of how some group of people carry out their activities- does not exist until the observer renders such an account. (p. 257)

Wolcott further argues that every aspect of an ethnographic study, from observation to representation of the results, is of our own making. We use our own cultural framework to make sense of other people’s experiences. As Geertz (1973) puts it, “What we call our data are really our own constructions of other people’s constructions of what they or their compatriots are up to” (p.9). Geertz further argues that doing ethnographic study is guessing the meaning of the others, assessing these guesses, and drawing explanatory conclusions by using the best guesses. For Geertz, what the ethnographer looks for is not the objective, independent truth about the people he or she is studying, but a better understanding of how people live and experience their lives. Geertz argues that the ethnographer is not after “discovering the Continent of Meaning and Mapping out its bodiless landscape” (p. 20).

Wolcott (1999) argues that ethnography is not only about how we make sense of other people’s experiences, but it is also about how things more or less make sense to

those people in their environment. Ethnographers aim to reach both the “emic” view (the insiders’ point of view) and the “etic” view (the outsider’s view) of the people that they are studying (Wolcott, 1999). Both views are important for an ethnographic study because, while the emic view allows the ethnographer to get a deeper understanding of the people’s experiences in their sociocultural settings, the etic view enables the ethnographer to present a description of people’s lives and compare them with other social groups (Wolcott, 1999). Through participant observation and ethnographic interviews, the ethnographer can get the chance to understand the insiders’ point of view (Eisenhart, 2001). The ethnographer is involved directly in the activities of people, watches carefully what people do and say, follows their example, and slowly becomes a part of their groups, activities, conversations, and connections (Eisenhart, 2001).

Traditional ethnographic methods include participant observation, face-to-face interviewing, researcher reflection/journaling, and analysis of archival records (Eisenhart, 2001). Through developing direct, respectful, and sustained relationships with the group, and recording and writing up the experiences those in the group, the ethnographer aims to represent the “irreducibility of human experience” (Willis & Trondman, 2000, p.5).

Ethnographic methods depend fundamentally on first-hand experience and personal involvement in the lives of the people who are being studied. According to Zaharlick (1992), involvement in the lives of the participants is a fundamental part of ethnographic study. In this sense, ethnographers do not only record and report people’s lives but actively participate in it and live among them as they do.

In this ethnographic study I sought to provide “thick description” (Geertz, 1973) of the context and “emic” view of the participants (Wolcott, 1999). Zaharlick (1992)

suggests that ethnography can help educators better understand the sociocultural context of schooling, so that they can improve educational practice to promote student's learning. I utilized case study design because ethnography and case study are suitable for searching a deep understanding of the meaning that the participants create through their experiences (Sumsion, 2002).

Case Study

I chose case study design in this study because the research questions focus on the nature of drama in teacher education and the participants' experience with drama, including the teacher, students and the researcher. Case study design is often used to study educational processes, problems, and programs to understand and improve the practice (Merriam, 1998). Merriam (1998) defines case study as "an intensive, holistic description and analysis of a bounded phenomenon such as a program, an institution, a person, a process, or a social unit" (p. XIII). A case is the situation that a system finds itself bound by place and time. Stake (2000) suggests that case studies are valuable because they can serve to refine the theories and explore deeper the issues in a particular topic. A case study design is also useful to search for meaning that the persons who involve in the situation create (Merriam, 1998).

One of the reasons that affected the choice of case study in this study as the research design and methodology is the assumption that teaching and learning is an interactive process. As Vygotsky (1978) argued, all higher mental functions have their roots in social activity; and social interaction is an integral part of cultural development and the development of higher mental processes. Accordingly, for him acquisition of

knowledge happens through social interaction, and psychological tools or signs and cultural tools are inseparable parts of this process. From this perspective, the unit of analysis is the group or the social interaction as opposed to individual cognition (Reynolds, Sinatra & Jetton, 1996).

I choose a case study design to obtain an in-depth understanding of the situation and the experiences of those involved. This study was about the process of drama activities rather than the teacher's efficacy or the efficacy of drama as instructional method. Carroll (1996) argues that case study is a valuable methodology for studying drama because in a case study the participants are seen not merely as sources of data for analysis, but as experts who are actively creating meaning and affecting the situation. Because drama is a negotiated process as opposed to predetermined set of activities, the research design needs to be flexible enough to capture the nature of the social action of drama (Carroll, 1996). A case study and drama fit perfectly in this study because drama is by its very nature "a negotiated group art form and a non-reproducible experience" (Carroll, 1996, pp. 77).

The Participants and the Site

As a future teacher educator my obvious choice of participants was preservice teachers to explore how educational drama would work with adult participants. It was a great chance for me when I heard that that Dr. Erin told me that she was going to use drama for multiple purposes in her teacher education classroom. In her teacher education classroom, Dr. Erin took the risk by going beyond traditional teaching by incorporating drama techniques to her teaching repertoire to achieve the goals and objectives of her

course. This course presented a unique opportunity to me to capture the essence of this innovative educational practice and the process of meaning making through drama activities. When I offered her and my committee members the idea of doing my study in her classroom the idea was well-received.

The participants of the study were Dr. Erin and her 16 students enrolled in Masters in Education program at a regional campus of a Midwestern state university. In addition to Dr. Erin, Dr. Kathy and Dr. Connors provided me insights about this preservice teachers and the school context. Dr. Kathy also allowed me to observe her class during her drama practice with the same preservice teachers.

The majority of the students were White, middle-class, and female. Classes were comprised of 16 students who were randomly placed in cohorts when they entered the College of Education and who took classes and participated in field experiences together during their five-semester program. Two of the students were male and the rest of the students were female. Half of the students were in their early twenties and the other half was various ages from 30-40. In terms of ethnic diversity, except one Asian-American female, the rest of the students were white.

The teacher education program on the regional campus was started in 1970 and has been growing ever since. The campus serves a rural community and a small urban center. Most of the students on our campus live locally, and the local M.Ed. licensure students mostly hope to stay here after graduation. It offers the undergraduate education majors in both Early Childhood (EC) and Middle Childhood (MC); the M.Ed.s in both EC and MC; the MA in Integrated Teaching and Learning; and several endorsements. The preservice teachers who participated in this study were the Middle Childhood

candidates, preparing to teach grades 4-9 in 2 or more content areas. In this program, all of middle childhood preservice teachers take all of the method courses even if it's not in the area of concentration so that they can work on teams where they have to integrate, and probably in an approach that is one an integrated perspective.

The M.Ed. program runs from summer to summer and is completed in 5 quarters. In the first summer, the candidates do some literacy work in schools, and then some other general courses. In the fall and winter they complete their methods courses and 15-20 days in field each quarter. They have assignments in the field that are made in the methods courses and the faculty tries to keep the field experiences connected to the coursework.

Course Content

This course was title as “Critical Reading in the Content Fields.” It was one of the methods course designed to allow students to examine the teaching of reading and writing within the content fields. Through this course students would become familiar with the concepts and strategies to assist middle school students as readers and writers as they learn content from textbooks, literature, other printed matters (including internet), and various media forms (recordings, film, television).

The course objectives were to get students to;

- demonstrate an understanding of the multiple ways young adults access information,
- demonstrate an understanding of the nature of intertextuality and how it can be used to expand students’ thinking and writing in the classroom curriculum,
- develop effective teaching strategies for organizing and expanding information in the content fields,

- analyze the power of texts and alternative forms of literature to perpetuate or change tradition,
- understand and implement the use of trade books to support and enhance textbook learning in the content fields.

The course that was the focus of this research was one of the required classes for all of the students in middle school MEd program. The class was held two times a week during the quarter. Each class took 3 hours. There were total 10 sessions because the students were away several weeks for field experiences.

This course was selected for this study for several reasons. First, in this classroom drama was used as an instructional method to promote multicultural awareness and to explore the issues of reading in context, rather than being just a method class to teach how to use drama. It is an important difference because the focus of this study is to explore drama with preservice teachers as they participate in drama rather than how preservice teachers acquire drama as a method. Second, Dr. Erin was an experienced teacher educator and an expert on the use of drama in education.

The Teacher

Dr. Erin is an assistant professor in a Midwestern public university where she had received her PhD in Drama Education and Young Adult Literature. She currently works on a regional campus of the same university. Prior to teaching at this university, Dr. Erin had had 17 years experience teaching High School and Middle School Language Arts. Since 1991 Dr. Erin spent several summers teaching summer school (Hopi and Crow) American Indian reservations as well as conducted research there. She is currently an adjunct professor at Little Big Horn College in Crow Agency, Montana. She teaches several courses in undergraduate and offers workshops for teachers and students. At the

time of this study she was working on her academic dossier for mandatory tenure review. She is currently involved in two research projects. The first one is a longitudinal study taking place in rural, suburban, and urban middle schools. The focus of the study is identifying the cognitive construct of “expertise like thinking and learning when Drama in education methodologies are used to facilitate learning” in content areas. The study is being funded by the Henry Luce Foundation. The second research project involves the collection of Native Oral Histories from Native Americans living in the Ohio region. This research study is funded by The Ohio State University Outreach and Engagement Program.

Dr. Erin describes her approach to teaching and learning by taking the stand point of constructivist paradigm. She believes, human beings do not simply absorb other persons' meaning, rather they actively collaborate with others and thus creates their own. Her research and practice was greatly influenced by the theory and research of Harste (1989), Kuhn (1995), Vygotsky (1978), O'Neill (1995), Bolton (1986), Edmiston (1991), Piaget (1962), and Rogoff (1990), who are the leading figures in sociocultural theory and process drama. Dr. Erin argues that while she values theories as guiding principles, she considers children and young adults as focus in her teaching practice and research. She states that her major goal is to understand the diverse learning styles of her students regardless of the content area and the context. To achieve this goal she constantly reflects upon and revises her teaching philosophy. Dr. Erin strives for quality in her teaching, rather than just the appearance. She says, “I want my students to be 'thinkers' and not simply proficient "A" students.” She constantly encourages her students to question everything, and to focus on the process of inquiry rather than the product.

Dr. Erin states she uses process drama in her classrooms because process drama (O'Neill, 1995) fits her view of teaching and learning. She describes her view of process drama as, “a teaching method that creates learning contexts for integrating various disciplines for students of all ages, from elementary school through graduate school.” For her, process drama is “a means to support interdisciplinary inquiry across the curriculum.” Dr. Erin argues that process drama is not limited with certain content areas such as social sciences and language arts. She aims to continue exploring the potential value of process drama in areas of curriculum such as mathematics and science, where process drama has been underutilized. She is one of the pioneers in educational drama who has used process drama to facilitate inquiry in science and mathematics. For her, all school topics are interrelated and process drama provides opportunities for interdisciplinary study to emphasize the richness of separate content areas, their interrelationships and their modes of inquiry.

The power of process drama, Dr. Erin asserts, resides in its potential to facilitate and deepen the whole learning process by providing students with an extensive range of complex strategies. In these approaches students work on problem solving and inquiry through role taking and imagined context. Based on her experience, she is confident that process drama allows students to engage in constructive meaning making, generate their own knowing, and responsibility for their own learning.

In drama, Dr. Erin acknowledged, the teacher invites her students to play and pretend as if they were someone else and as if they were in some other place. During drama the teacher puts herself in a vulnerable situation. It is to take the risk of being seen silly, or the students might just not go along with the idea. She acknowledged that no

matter how good the planning is, drama can work as much as the students are engaged with the idea.

Although she was an experienced teacher and expert on drama, she welcomed this study as an opportunity to enhance her understanding of her own practice as well as the thinking that preservice teachers engage in during a preservice program. During this study, addition to the classroom observations, I met Dr. Erin several times to understand her position and to discuss issues emerged from the available data. These conversations became reflection sessions in which I provided her with themes and she reflected upon them. During the interviews I often offered different perspectives and challenged her views so that it became a learning opportunity for both of us.

Dr. Erin was one of members of the dissertation committee, and she was involved in discussions about methodology and data analysis. However, in order to protect students' confidentiality, Dr. Erin would not have the access of the interviews with students.

The Role of the Researcher

Throughout this study I took the position of participant observer. Although I participated in the classroom activities, my primary position will be the observer. Merriam (1998) calls this position as "Observer as participant" (p. 101). Bogdevic (1999) states, "If the focus of interest is how the activities and interactions of a setting give meaning to certain behaviors or beliefs, participant observation is the method of choice" (48). Through participant observation, I involved directly in the activities of the classroom, watched carefully what participants did and said, followed their example, and slowly became a part of their group, activities, conversations, and connections (Eisenhart,

2001). Through observations and interaction closely with students, this position, I believe, helped me get closer to an insider's view. Also, at the end of the quarter I took the role of co-teacher to get insights on the planning and applying drama and deeper understanding of the teacher's point of view in this preservice teacher education classroom. I aimed to reach both the "emic" view (the insiders' point of view) and the "etic" view (the outsider's view) of the participants (Wolcott, 1999). Both views are important for this study because, while the emic view allowed me to get a deeper understanding of the people's experiences in their sociocultural settings, the etic view enabled me to distance myself from the participant in order to present a description of the participants' lives and compare them with other social groups (Wolcott, 1999).

I took several courses on educational drama during my Master's and Ph.D. programs. I wrote several papers for these classes and attended discussions in and out of the class. I took independent studies with drama professors to enhance my understanding about the issues of educational drama. I also participated informal focus group who met biweekly to discuss issues of educational drama throughout 2004. Although I followed the drama literature and read extensively, I had limited practice in applying drama in a classroom. I was involved as a co-teacher in drama practices with my classmates and I observed several drama professors in action.

When I came to the first classroom the only thing I knew was that drama was about Sharbat's story with which I was vaguely familiar, but I was not informed about the course of drama. Everything was as new and as unfamiliar to me as to the students. It was an intentional choice in my side because I wanted to have similar experience with the students to get the insiders' points of view about their experience. The students welcomed

me and helped me and offered their assistance for my study. Although I was participant observant in this class, I had a relatively distant position than any of the participants. The students associated me with themselves more than the teacher. At the end of the quarter I assumed the role of co-teacher and directed some drama activities, which help me to establish my position somewhere between the teachers and the students, but not entirely belong to either.

The first drama was about the story of a Muslim woman and her traditional clothes and I was the only person who is Muslim in the classroom. Although I am Muslim man and grew up in a Muslim society, my knowledge about burka was quite limited as well because burka is not a traditional dress in Turkish culture. In Turkey burka is commonly associated with Arabic countries rather than with religion and considered as a radical and excessive dress. It was not clear for me whether the teacher's intentions were to focus on Afghanistan alone or to present burka as more general representation of Islam and Middle East.

In the first class the classroom teacher introduced me to the class. I explain the study and my position. The students wanted to know if I was going to evaluate how well they learned and applied drama, and I assured them it was not an evaluation of their performance but I was interested in their experiences during drama activities. My attempt to become a part of the classroom was welcomed by students. They often offered their help with my study and were very accommodating in scheduling the interviews.

As a participant I took a part in classroom activities after I set the video camera in a corner to get a full view of the classroom. The class was often divided into 4 different

groups as math, science, social science, and language arts. I joined each group for different activities to make sure that I could interact with each student.

Ethical Considerations

One of the biggest concerns of ethnography in terms of ethical issues is that the process of representing other people's lives and experiences to the general public. During an ethnographic study, the researchers write about the lives of others and take actions on their behalf (Eisenhart, 2001). There are some potential dangers in presenting peoples lives and experiences to the general public (Eisenhart, 2001). First, the ethnographer has to be concerned about truthfulness and fairness. Others will judge the people who are studied in regard to the writings of the researcher. For this reason, the final representation has to communicate in a clear manner, as well as be truthful and fair. Second, there is a major tension between revealing the intimate details of the lives of those being studied, and presenting detailed ethnographic accounts to contribute to a deeper understanding of human life. Eisenhart (2001) argues that this tension becomes even worse if there are multiple and diverse perspectives to be represented.

My position in this study presented me an ethical concern. This study involves two parties, the teacher and students, whose interests might be different and contradictory from time to time and in different contexts. It became an ethical issue to be fair among these two parties and respect their confidentiality. When the contradictions arise, it is important that I, as a researcher and outsider, to remain equally distant to both sides and not take side of either party. Often students become self-conscious talking an outsider freely in case of commenting something inappropriate about the teacher or the classroom.

To ensure the students and teachers for confidentiality, I informed them that the interview tapes would not be shared with anybody except my advisor, and the students would be given pseudonyms as soon as transcribing starts. I used these pseudonyms in my written notes, transcriptions, and the final report.

Data Collection

The purpose of data collection was to demonstrate the negotiated nature of drama and provide multiple perspectives on drama experience in this context. In the process of exploring the research questions, the main focus was to get insiders' view of how drama worked or did not work for this particular group and in this particular context. For this purpose, the research strategy was to observe the process and get the perspective of the teacher educator and preservice teachers' on this process. In educational drama, the initial plan that the teacher prepares is nothing more than possible guidelines and the teacher constantly reading the context and students reactions to modify the plan to fit to the needs of students and to the context. As a result, drama evolves constantly through the interaction between the teacher and the students and among students. All available data sources including observation, interviews and classroom documents were used to capture this process in a teacher education setting (see Table 3.1).

In this study I utilized ethnographic methods including participant observation, face-to-face interviews, and analysis of archival records to gather data to enable grounded interpretations. By developing direct, respectful, and sustained relationships with the group, and recording and reporting the experiences of the participants, I aimed to capture the essence of the experience for all participants, and theoretical and practical nature of

drama in this particular context. Focal issue of data collection during this study was to understanding the process that the participants go through.

I attended eight class sessions during the quarter, and interviewed with the teacher educator and preservice teachers to get a deeper understanding of their experience. In addition to these interviews I interviewed with two more professors in the same program to explore the teacher educators' side of the story. I also monitored Web-ct discussions to follow the preservice teachers' reflection on classroom activities and assigned readings. WebCT was an online discussion form that was a requirement of the course. As a part of this requirement, each preservice teacher was to post reflection on the web regarding classroom activities, assigned readings, and other students' postings.

The major instrument of data collection was I as a participant observer. According to Merriam (1998) when researchers participate in the activities that they observe, they may have access to many people and a variety of information. As I attended the class, my observations, field notes, impressions and feelings played a main role in data collection as well as data analysis. Creswell (1994) states, "the qualitative researcher is the primary instrument for data collection and analysis. Data are mediated through this human instrument, rather than through inventories, questionnaires, or machines (p. 145)." In order to strength my observations, I videotaped each class for further observation. I recorded 13 videotapes in Dr. Erin's classes. In addition to that, I observed another professor's class in which she used drama to teach math content and videotaped it.

As being a co-teacher at the end of the quarter, I analyzed my own perspective as I planned and practice drama in the classroom. Dr. Erin and I met two times for about 2 hour-period to plan the drama that I did in last class. During these meetings, we discussed

the objectives of drama, what pretext to use, what drama strategies to utilize, and what roles we and the preservice teachers should take to achieve the objectives. While keeping the objectives in mind, we threw the ideas back and forth to come up with the best scenario that was engaging and purposeful. I audio taped these conversations to capture the social constructive nature of this process. This experience provided me with a context in which I had a chance to explore not only the role of the teacher educator related to the use of drama, but also my interaction with the group from a different position.

The second major source of data came from the informal individual and group interviews. During the data collection process, the participants were given the choice of individual or group interviews. While group interviews provided another level of perspective for the research problem, they were not meant to replace individual interviews (Fontana & Frey, 2000).

Informal interviews are flexible and exploratory, and through open-ended questions more like a conversation (Merriam, 1998). According to Fontana and Frey (2000), “unstructured interviewing provides a greater breath than the other types, given its qualitative nature” (p. 652). At the beginning of each interview, I explained the major purposes of the study and research questions. I started with a broad question such as, how do you describe your experience in the classroom? I encouraged an open discussion and tried to identify their concerns and interests in this topic. I asked follow up questions to elaborate their answers.

Data Collection Techniques	Primary Purpose	Site	Selection of the Participants	Forms of Data Collected
Participant Observation	- To develop a rapport - go through similar experience	The classroom	- 16 preservice teachers - two teacher educators	-Video-recording - field notes
Individual Interviews	-To capture the individuals' perspectives	Separate room in the library or in an empty classroom	- 6 preservice teachers (one each), - Dr. Erin (6 interviews), - Dr. Kathy (1 interview) - Dr. Connors(1 interview)	- open ended questions. - Tape recorder was used
Group Interviews	-To capture the individuals' perspectives - explore the group dynamics	A separate room in the library or in an empty classroom	- Students who chose to do interviews as a group (7 group interviews)	- open ended questions. - Tape recorder was used
Documents/ Artifacts (Web CT postings)	-To capture the individuals' perspectives	-Course website on the Internet	-Preservice teachers - teacher educator (Dr. Erin only)	-Each preservice teachers - at least one reflective every week

Table 3.1: Data Collection Methods

I conducted 5 group interviews during the quarter. During 4 months after the quarter was over, I conducted 2 more group interviews and 6 individual interviews to reach a deeper understanding of participants' point of view. Interviews took between 30 minutes to 1, 5 hours depending on the availability of participants. I conducted 2 interviews with the teacher during the quarter, and 4 interviews after the quarter was

over. The interviews with Dr. Erin were organized around the themes that emerged from the results of the codes that I identified from data. I conducted individual interviews with two other professors, Dr. Kathy and Dr. Connor, who taught the same group of preservice teachers.

In addition to the observation and interviews, the WebCT postings once a week allowed me to monitor the participants' reflections on what went on in the classroom. WebCt was open after the class was over, and I continued monitoring it to get retrospective reflections from the participants.

Subjectivity and Trustworthiness

Both data collection and data analysis processes are subjective and interpretive in nature because the researcher's subjectivity influences the choice of what information is more valuable for the study and what this information means. However, during this study I applied what Erickson (1973, cited in Merriam, 1998) called "disciplined subjectivity" (p. 204), which refers to continual questioning and reevaluation of the researcher's position and interpretations through reflection, introspection, and self-monitoring.

In this study I used several strategies to achieve a level of trustworthiness or internal validity. First, the data was drawn from various sources (interviews, observations, and written documents) for triangulation of data. Triangulation was used against the possibility of misinterpretation of data and to provide multiple ways to see a phenomenon (Stake, 2000). The second strategy is to do member checks. Member check refers to "taking data and tentative interpretations back to the people from whom they were derived and asking them if the results are plausible" (Merriam, 1998, p. 204). I also used the interviews as opportunities to confirm my understanding of the situation or what

the participants were conveying as well as to share my tentative assertions. To further enhance trustworthiness, I emailed the tape transcriptions and passages from my writing back to the related participants. Finally, I had two colleagues do peer debriefings to ensure that the codes are logical, the quotations were meaningful and accurate, and asked them to comment on the findings.

Data Analysis

Through this qualitative study, I aimed to understand the experiences of the teacher educators and preservice teachers who had experienced a series of dramatic activities. I collected the data through multiple sources, including interviews, observational notes, and WebCT postings of the participants. I finished the data collection in July 2005. The body of the data was consisted of audiotapes from individual and group interviews with the preservice teachers and teacher educators, WebCT postings, field notes, analytical memos and videotapes of the classroom sessions. I transcribed the interview audiotapes myself to get familiar with the data, but I approach the videotapes in selective manner. I utilized the NVIVO software to organize and manage the data. I transferred all the WebCT postings, interview transcripts and elaborated my field notes into the NVIVO software.

Merriam (1998) defines data analysis as the process through which the researcher makes sense out of the data. In another words, it is a process that the researcher attempts to make sense of the meaning that the participants created during the study. The data analysis was an integral part of the data collection process cite. The interview questions constantly evolved as I attended in the class sessions and observed drama units and, in

return, my observation was shaped by the accumulating data. I constantly consulted with the current data to get a deeper understanding of new information.

During the initial stage in data analysis, I focused on one drama experience, the burka drama that seemed to be the predominant focus among the preservice teachers and the teacher educators. Coding is an important part of data analysis. According to Miles and Huberman (1994), "Coding is analysis" (p. 56). Coding is an interpretive process of searching the data for regularities, themes, and patterns.

As I read through the data, I identified similar phrases, patterns, themes, and common sequences (Miles and Huberman, 1994) and marked the segments of data with descriptive words or category names to signify that particular segment. As a unit analysis I chose to include long passages of the data in order to preserve the meaning and the contextual information. These segments were seldom a word, sentence or a part of an event.

I followed two steps in the coding process. First, I generated as many as codes without paying particular attention to the relationships between these codes. Then, I organized them in terms of their relationship to each other and put them in a hierarchical order. At the end of this process three main concepts, resistance, community, and power, emerged as descriptive and explanatory concepts. I went through the process of coding several times and organized them into related categories.

At this point in the analysis, I felt the need for step back and evaluate my data analysis process. I went through the transcribed data again and watched video tapes. During this process I included the other drama units that the preservice teachers participated during the study. By including the other drama units not only did I try to

refine my categories and themes but also search for negative cases to elaborate these themes and categories. I followed a similar coding process for each drama strategy. As I continued the coding and recoding, the definition of the three main categories, resistance, community, and power, became more comprehensible, and the distinction between the perspectives of teacher educators and the preservice teachers became more apparent. I constantly compared and contrasted these two perspectives in terms of perceived resistance, community, and power in the context of four major drama units.

Instead of approaching each drama strategy as a separate case, I chose a more holistic approach to capture the dynamics of the classroom life of the preservice teachers and the teacher educator. Ethnographic perspective allowed me to see the whole process of meaning making in this teacher education classroom as a narrative in which there was an integral structure of beginning, development, and end. According to Tedlock (2000), “One of the most important forms for creating meaning is a narrative that attends to the temporal dimension of human existence and shapes events into a unity” (p. 471).

Considering the data as a narrative enable me to think beyond the data to see the “socially and culturally managed and constructed” (Coffey & Atkinson, 1996, p. 81) nature of this teacher education classroom.

CHAPTER 4

DATA ANALYSIS AND FINDINGS

The Nature of Educational Drama

The purpose of this study was to explore the nature of educational drama in teacher education settings. The main objective of this study was to provide multiple perspectives (teacher educators and preservice teachers) on educational drama. The focus of the study was the classroom context and interpersonal relationships that influenced the drama process and, in turn, the influence of drama process on the classroom context and interpersonal relationships.

During this study, I observed and participated in a teacher education classroom, located at a regional campus of the Midwestern US University. The classroom teacher, Dr. Erin, used educational drama to achieve multiple ends, including drama as a means to explore multicultural issues, and as an instructional method to teach a content area. Also, Dr. Erin used process drama as a model to illustrate drama techniques so that the students could emulate these techniques and incorporate them into their teaching philosophies and practices with their future students. The course that this study focused was called “Critical Reading in the Content Fields.” As the name of the course suggests critical thinking was one of the course objectives. Dr. Erin took the opportunity that this course

offered to use educational drama to promote deeper multicultural understanding and facilitate the issues of diversity.

In this chapter, I will narrate the journey that Dr. Erin, 16 preservice teachers, and I took during the winter quarter 2005. Although it seems like I am writing this dissertation alone in isolation, my room is crowded with the teachers and the student looking over my shoulder to make sure that I am representing them accurately. I will recount this journey from three perspectives. The first perspective is of a teacher educator who explored process drama as alternative instructional method to help her students learn to teach. A second deals with the perspectives of a preservice teacher cohort as they struggle to make meaning of their experience in a teacher education program in which they were exposed to a variety of instructional methods, such as drama, problem-based learning, etc. Finally, this study narrates the story of the intellectual journey that I, as a novice researcher and a future teacher educator, strive for understanding of the others' experience with educational drama in teacher educational context, and seek for possible explanation for the questions about the nature of drama and teacher education.

This chapter is divided into four sections. The first section deals with the context and unanalyzed narrative of the classroom activities and educational drama. In the second section I explore the nature of resistance during drama activities. While the third and fourth sections coincide with the third and fourth research questions, the first and second research questions were spread out through this chapter because of the nature of the questions.

Session 1: January 4, Tuesday

The course was scheduled between 12:30pm and 3:30 pm on Tuesdays and Thursdays. It was the third quarter that these preservice teachers had taken classes together. The classroom was small, rectangular shaped and there were six tables. There was an overhead projector, and three blackboards.

Dr. Erin began the class with some warm up talks. The conversations were mostly about the couple, who got married during the winter break and about the weather that had devastated the city during Christmas time. Dr. Erin shared some personal anecdotes about what she did during the holiday season and her experience with the weather. Dr. Erin provided some small paper and asked the class to write the content areas (math, science, social sciences, and language arts) that they would like to focus in this class. She asked them to sit together according to their content areas.

Dr. Erin asked the students what they saw in the classroom as different or interesting. The class noticed that there were some balloons hanging from the ceiling and there was a new telephone. Someone pointed out two things that seemed out of place. First, there was a burka, an Islamic dress that covers women's whole body worn by Muslim women in some Middle Eastern countries such as Afghanistan, in the middle of the class. Secondly, one student pointed out that I did not belong to the class. Dr. Erin briefly introduced me to the class and told them that they would talk about my position at the end of the class. This was the first time that I was in this classroom and I did not know any of the students and none of them knew me either.

Dr. Erin asked the students to gather around the burka and touch it and feel it. She asked them what that fabric could be. Some students recognized it as a traditional Islamic dress. One student, Lorie, wondered how it would feel to wear it. Dr. Erin invited her to try it. She tried it and she said it was very claustrophobic to wear it. The class talked about their reflections and feelings about the burka. Dr. Erin asked the class if anybody else would like to try. One student, Ashley, said no, and another student next to her said ok. Dr. Erin asked to Ashley to try the burka. When she protested, Dr. Erin explained that she did not have a choice as Afghani women did not have a choice. She tried it on unwillingly and walked around the classroom and told the classroom about how she felt. Ashley described this experience during an interview,

Well, I was not feeling good that day, I was not very well until nowadays. I am anemic and they already talked about how hot underneath the burka and I was like, "no, I just, I am not even feeling good right now I really don't want to do it." And when she asked me to, I said, No, thank you and I'd like to pass on this one" and she was like, "you don't have a choice, you have to." oh yeah I do have a choice I am not going to. And she was like, "no you are not." Or she said, "yes you are going to do it." I thought at that point I have never argued with teacher or professor. I have never got even detention in high school so being defiant to the professor was just in extreme for me. I was like, "please you know I am saying no and I am being polite." so I did it and I was seriously felt ill. It was so hot in there. I already not felt good all day I went to bathroom throw up and I felt so stupid because I did not want to, I was embarrassed because I caused a scene.

After she took the burka off, Dr. Erin asked the class to think about why burka was made the way it was made and explained some practical reasons by showing it. Then she asked if any male students would like to try. One of two male students, Steve, came forward and tried the burka. Dr. Erin asked details about the functional aspects of burka and Steve demonstrated them by walking around the tables, holding a bag, and following Dr. Erin's further instructions.

Dr. Erin went to the overhead projector, placed the National Geographic Magazine cover, which had a picture of an Afghani girl. Dr. Erin assumed a role and announced her name as Sharbat and started telling her story. The story was briefly as follows. Sharbat was an Afghani woman, whose picture was taken in 1984 in a refugee camp in Pakistan and became the cover of the National Geographic Magazine in 1985. The picture made her famous world-wide but nobody knew who she was. After the fall of Taliban regime, the same photographer searched for the Sharbat in 2002 and found her married with three daughters. Dr. Erin told the story with a soothing and dramatic voice.

Dr. Erin assumed the role of Sharbat's eldest daughter and introduced the problem that following drama activities would focus. The problem was that now Sharbat was dead and her daughters were to decide if they would bury her with or without burka. Dr. Erin suggested to the class to take the role of the sisters, and invite them to play. She addressed the students as "sisters."

Dr. Erin divided the students into three small groups. Each group chose two persons for the role of Sharbat and her husband. The rest of the group were "ears", as Dr. Erin called it, and just listened to the conversation between Sharbat and her husband to discuss the future of their children such as whether their children should wear burka and what kind of education they should have. They also discuss several opportunities that some organizations had offered to take the responsibility of educating their children.

Then, the whole class came together and the "ears," those who just listened to the conversation between Sharbat and her husband, discussed what they learned about Sharbat and her family. The "ears" went back to the students who were in the roles of Sharbat and her husband to interview them to gather more information about their

perspectives on the daughters' future. After that the students who acted as parents with Dr. Erin's leadership came together to discuss the daughters' future.

In WebCT discussions related to this class, many students stated that they did not know enough about the background to participate in these activities. Clare explained this concern on WebCT as, "I guess one reason I may struggle with it is my own ignorance to its culture. There is so little I know about it, I had a hard time relating to it in our lesson." Because of the lack knowledge on the content of the drama, preservice teachers stated that when in role they were making up the facts and working with false information. Sharon wrote on WebCT, "I know what a burka is but in order to participate in the drama, I adamantly feel real information needs to be used. What's the sense of allowing our students to play with fake information?"

Dr. Erin called students around the burka. She asked them to touch the burka softly, feel the fabric, and close their eyes. Dr. Erin again assumed the role of Sharbat and talked about her feelings about the burka in a soft soothing voice. Dr. Erin called this activity as "guided imagery." Each student took turns to talk about feelings that the burka arose in them. As I was also participating in this activity I opened my eyes to observe the reactions of the students. Many of them opened their eyes and look around and to each other. Gwen wrote on WebCT after the class, "the part that I really had trouble with was the part where we all sat holding the burka with our eyes closed and thought of memories." Sharon expressed similar feelings on WebCT about this activity. She wrote, "On Tuesday I really enjoyed the burka activity, at least up until we sat around the table, closed our eyes, and put our hands on the burka. I was ready to stop there and discuss what was happening."

Amy described this experience,

When we were around the table with our eyes closed, feeling the Burka, I felt like I was in some kind of cult ceremony. I know that sounds ridiculous, but I honestly have never done anything like that before, and it was really intimidating to me.

Next task was to create a lesson plan focusing on one issue by using Sharbat's story and the burka as a theme related to their chosen content areas. After each group shared their plans, she stopped the process to get the class to reflect upon what they had done. Although at this point students were not negative on their drama experience in this class, they later noted several issues that that they had hard time the drama activities. One of the concerns was the amount of time they spent with drama in the classroom. A second concern was the connection between course content and the drama activities. Sharon wrote on WebCT, "This class is called 'Critical Reading and Writing in Content Fields' yet I am not seeing what I expected. Maybe I have the wrong expectations." Some preservice teachers had hard time to see the connection with the burka and content areas during this activity. Jack wrote, "It seems the way we are doing it now really makes for WEAK connections to some of the content areas."

Dr. Erin explained her perspective about the activities in the class. She stated that she had used the burka as thinking frame to guide the drama activities. She explained her view of drama as a medium to get students to think out of their thinking habits to facilitate critical thinking.

The Class Session	The Purpose of Activities	The Content of Activities
Session 1	<ul style="list-style-type: none"> *Using the burka as thinking frame to get students engaged. *Introducing the process drama. *Getting students into the roles and into the fictional world. * Engaging students with the burka to deepen their engagement with the content of the drama. * Connecting the drama experience with the students' academic content areas. 	<ul style="list-style-type: none"> *Trying the burka on. *Telling the story of Sharbat. *Role playing of Sharbat and her husband. *Touching to the burka and imagining the feelings of the Afghani women. *Creating a lesson plan focusing on one issue by using Sharbat's story and the burka as a theme related to their chosen content area.

Table 4.1: Classroom Activities 1

Interpretive notes. This class was the first of the two classes that the students were engaged with the process drama based on a burka and Sharbat's story. Dr. Erin started this first class of the quarter with casual conversations to build the classroom community and get student at ease. She had put the burka on the table in the middle of the classroom to arise their curiosity and interests to get them engage in the upcoming drama activities. This strategy seemed to have worked because the students noticed the burka and started asking questions about its cultural and practical characteristics. Dr. Erin utilized several

drama strategies to get students engage in inquiry by getting students into the roles and into the fictional world. Among these drama strategies, there were teacher-in-role, guided imagery, and role playing.

Dr. Erin used Sharbat's story as a pretext for drama activities and used burka, a traditional dress that is common in Arabic-Islamic world, as a prop to introduce the story and create the atmosphere. According to O'Neill (1995), a pretext refers to a text that is used as a source to provide the impulse for drama. To increase the dramatic tension and emphasize the conflict, she positioned herself as the daughter who supported burying Sharbat without burka. The guiding question of this drama was, "How much do we, Americans, embrace multiculturalism?" Dr. Erin also used this story as a framework to demonstrate how different academic subjects were related to each other and how drama could help the teacher to integrate different subjects to facilitate learning.

At the beginning, the students seemed attentive and actively participating, but as the drama progressed it seemed that participation level decreased and the students seemed to be more passive. There were two key events during this class session that seemed to have created tension and discomfort among the students. The first event was when Dr. Erin made a student (Ashley) put on the burka despite her unwillingness to do that. This, for me, was surprising and confusing. I wondered why Dr. Erin used this strategy and insisted on inviting a student to participate in the activity even though she did not clearly want to do. I was also curious how the students perceived what happened.

The second moment was when Dr. Erin invited the students to gather around the table, close their eyes, and touch the burka. By assuming the role of Sharbat, she talked about the feelings that this dress had risen in her, and the students followed her example.

I felt uncomfortable during this activity because I did not touching a woman's clothing and because talking about feelings in public made me self-conscious. I thought my discomfort might be related to being a male and coming from a different culture. After I read the WebCT postings and talked to the students I realized that this particular event was quite uncomfortable for the other students as well.

Session 2: January 6, Thursday

In the second class, Dr. Erin continued with "the burka drama" (at this point both the teacher and the students started calling these drama activities as "burka drama"). The students sat together with their chosen content groups. Dr. Erin asked the class if they had any question for me about my research. They wanted to know the objectives of the study and about their expected roles and responsibilities. As I explained the study and presented the consent form, I assured them that this was not an evaluation of their performance but a naturalistic study that aimed to understand and explore their experience with process drama.

After I answered all of their questions, Dr. Erin introduced the first task, which was to create a tableau to represent what they had done during the last class. In a tableau, the students pose silently to portray a scene, an action, or slice of time. Dr. Erin reminded them the rules of creating a tableau by asking them no moving, talking, or laughing allowed. As each group presented the tableau she asked the rest of the class to interpret what they saw. Dr. Erin highlighted and elaborated each comment.

The first group presented a tableau in which one student covered himself with his sweatshirt and rest of his group behind him with the students in the middle arms stretched out. The second group stood in a circle where one student was holding a book, one

student was writing, and another student was pointing the writing. The third group sat in a circle and pretended to touch something. The fourth group illustrated a picture in which two students were sitting and facing each other and the rest was standing around them.

After all the groups represented their tableaux they went back to their original content group. Dr. Erin asked them to think about the best memory Sharbat would have and the memories that Sharbat would let go as she lied in her deathbed. Each group wrote it on small papers and posted them on the board. Dr. Erin read all the responses aloud and asked the students to put them in a meaningful order.

Dr. Erin divided the class into three groups. The task was to tell Sharbat's story in creative ways without writing or taking notes. She briefly discussed the aspects of storytelling, characteristics of storytellers and the role of storytelling in a culture. After working in groups, each group presented Sharbat's story in different ways. The first group chose one student as a storyteller and that student narrated the story in traditional storytelling sense in front of the class. The rest of the preservice teachers took the role of middle school students and the storyteller narrated Sharbat's story to them. The second group organized the classroom as if it was memorial ceremony for Sharbat and talked about their memories about Sharbat. The third group decided to perform TV news break to tell the story. One student became a TV reporter and interviewed the others, including me, who pretended to be important figures in Sharbat's life.

After all three groups finished their presentations, Dr. Erin reflected on the drama techniques that she had used in that class. She highlighted the thinking frame around which she organized the activities, discussed why she started the class with tableaux, and recapitulated the important points during the class. She stated that she used one of the

tableaus as the stepping stone to organize rest of the class time. She also discussed the difference between planning and objectives to stress how planning could change to accommodate students' needs and thinking. She also talked about the importance of the role of human elements and feelings in process drama as well as esthetic elements that drama could achieve.

The drama activities in this class seemed to be less intense compared to the activities of the previous class and the students seemed to be relaxed and more engaged in the dramatic activities. Amber said, "I think I liked the follow up activities better because they were less intense, plus after the big incident with the burka so I think were all a little more open even though most of us was not still on about it (inaudible). But I think they were a little bit of scared." However, in this class, the drama activities seemed to be still a teacher oriented process. During an interview Sandy said,

I felt that I was a lot restricted. That she was telling us how to feel or how to think or what role we should be playing was not really, I don't think it was most of our process drama, I don't think any of those was really process drama because it was restricted.

At this point Dr. Erin asked the class to discuss why she chose to do drama at all. The student came up with several explanations such as getting them to experience what children go through during drama, obtaining multiple perspectives, and finding out what students' plans were. Dr. Erin highlighted and elaborated each answer. The students talked about some of their concerns regarding to drama. Time was the major issue among the students' concerns. The students discussed the time consuming nature of drama. Sharon wrote on WebCT, "I think my biggest obstacle with class on Tuesday and Thursday was the extensive amount of drama used and the length of time it took." Dr.

Erin accepted that process drama requires more time than other instructional methods, but she also argued that when drama was integrated with other classes, a long project may cover a lot of content areas.

After these discussions Dr. Erin asked them to come up an objective and a lesson plan for their content areas by using any of the documents and resources in the class. She walked between groups to help them in their projects and provided them with more directions. After ten minutes of group work the class was dismissed to discuss their lesson plan following week.

The Class Session	The Purpose of Activities	The Content of Activities
Session 2	*Recapitulate the drama activities done previous class session and highlight important moments.	*Creating a tableau to represent what they had done during last class.
	* Allow students to construct their own understanding of Sharbat’s story.	*Creative story telling.
	*Further connection with the students' chosen content areas.	*Finding objectives and creating a lesson plan for their content areas by using any of the documents and resources in the class.

Table 4.2: Classroom Activities 2

Interpretive notes. In this class, Dr. Erin continued to do the process drama based on the burka and Sharbat’s story by utilizing several drama techniques such as creating tableaus, storytelling and role playing. Through tableaus Dr. Erin aimed to recapitulate the drama activities done during the previous class session and to highlight the important

moments. She also aimed to use this first activity as a stepping stone to construct further activities. Through tableaux and storytelling activities the students presented their own understanding of the story and context.

The drama techniques in this class provided the students with more freedom and choice. In tableau the students got to choose what and how to present. Similarly, the story telling activity empowered them similar way by allowing them to present their own perspectives on the story and the context. However, it seemed to me that the students did not yet join the decision making process to negotiate the direction of the drama.

Session 3: January 11, Tuesday

As in previous class the students sat together according to their content areas. The objectives of this class were to explore the role of textbooks and trade books in the classroom. Dr. Erin delivered several books for the book club assignment on each table and brought additional books on her cart to give them additional choices. After some discussions about the course schedules and due date for the next assignment, Dr. Erin delivered a sheet of paper to each table and asked them to work in pairs to make a meaning out of the poem called Jabberwocky. This poem was written as such so that most of the words sounded like gibberish. The class was in a playful mood while trying to make sense of this poem. After working on the poem about 15 minutes one student from each pair read their interpretations of the poem aloud. After all groups read aloud their interpretations of the poem, the whole group discussed the meaning of this activity and the reasons why all these interpretations were different from each other. Then, Dr. Erin used the overhead projector to explain the levels of cognition and to examine the process that the students went through to interpret the poem. She asked them to discuss

among themselves the similarities and differences about the individual process they went through to achieve the end product and write them on a piece of paper. After the students finished taking notes, the whole class discussed the practical application of these levels of cognition.

Next, Dr. Erin asked the class to open their textbooks. She asked them to examine their textbooks. Then she asked them to close the books and fill out a set of questions about the textbooks. After 10 minutes of group work she asked the class to work individually to write down the process of filling the blanks and share the processes that they went through and the strategies that they used.

After a short break, Dr. Erin turned back to the overhead projector and explained the strategies and the processes of reading and comprehension. She examined different models that explained the reading comprehension. After her presentation, she asked the class what these models meant for them. After the class discussed this question, Dr. Erin delivered another piece of paper and asked them to evaluate their textbooks in terms of friendliness, language, interest, and prior knowledge.

At the end of the class, Dr. Erin evaluated the students' postings on the WebCT. The comments on the WebCT concerning the drama activities during the previous two classes were critical and many students articulated their discomfort about the activities surrounding the burka drama. Dr. Erin told them that she was impressed with their WebCT postings because they were questioning and thinking critically rather than writing reflections that were politically appropriate or writing to please the teacher.

The Class Session	The Purpose of Activities	The Content of Activities
Session 3	*Demonstrate the social and cultural aspects of reading.	*Jabberwocky
	*Explore models for reading comprehension.	*Exploring different models that explained the reading comprehension.
	*Critical approach to the available text books.	*Evaluating the textbooks in terms of friendliness, language, interest, and prior knowledge.

Table 4.3: Classroom Activities 3

Interpretative notes. Because of the negative feedback from the students on WebCT discussions, in this class Dr. Erin focused on more traditional instructional methods, such as lecturing and giving handouts, although she was planning to integrate the burka drama throughout the quarter. This shift in instructional method seemed to be received positive reaction from the students. Jack wrote on WebCT, “I agree that it was a good thing to move from the drama and into something a little different. I found this helpful.” Diane agreed with Jack and wrote, “

To tell you the truth I was not looking forward to more drama after last week because I was still a little confused about the whole burka thing. I really had no idea what was going to come next after that.

One of the three main classroom activities was the interpretation of the poem Jabberwocky to demonstrate the social and cultural aspects of reading. The students seemed to be having fun with this activity and surprised to see so many different

interpretations. The second main activity was about the models for reading comprehension, which Dr. Erin presented by using overhead projector and handouts. It was a very traditional presentation with lecture and handouts, and the students seemed to be very attentive because they were taking notes and asking questions. Finally, the students evaluated the textbooks in terms of friendliness, language, interest, and prior knowledge. This activity also seemed to have worked for the students because it created several discussions among the students and between Dr. Erin and the students on the value of a textbook.

Session 4: January 13, Thursday

Dr. Erin started the class asking the students to write questions that they were wondering about. She collected these questions, posted them to the board and randomly picked them up and read aloud. Some of the questions were;

- What is the difference between inquiry and problem-based learning?
- What does process drama consist of?
- What does conflict mean in process drama?
- What are the levels of student engagements?

While answering these questions she asked follow-up questions and involved students in this process. She also made connections with “the burka drama” by using some of the last week’s drama activities as examples when the questions were relevant.

After Dr. Erin covered all the questions, she asked them to open the lesson plans that they developed based on the burka drama and Sharbat’s story. Dr. Erin asked them to work collaboratively to come up a list of what their students needed to know in order for

this lesson plan to work. She asked them to write them down and post them on the board. Dr. Erin asked them to do brainstorming to identify and clarify their objectives and the process to achieve these objectives. Each group shared their ideas with the whole class. Next, she asked them to list the strategies that their lesson plan requires to achieve the objectives. Each group presented their lesson plans including the thinking frame, drama problem and drama strategies. Lois wrote on WebCT discussion, "I enjoyed class this week. I like the lesson sharing; it allowed me to see how to use the Burka theme in all concentrations. That was useful." Steve also wrote,

I was glad to find that we moved away from drama this week and moved into textbook evaluation and critically examining how all of our content areas were interdependent. This is the type of knowledge and insight that I hoped to gain from this course, and this week I was not disappointed... at least by what we did in class.

Next, Dr. Erin asked them to write down what kinds of skills their students needed to have in order for these lesson plans to succeed. Each group posted the sheet of paper on the board. Each group picked one posting that was not their content area and wrote on the paper which skills were related to what content area. The group exchanged the papers to do the same. The class opened the textbooks from their content areas discussed the rationale for doing these activities. Dr. Erin highlighted the interconnectedness of the content areas and discussed the necessity of integrated curriculum.

Dr. Erin initiated a discussion about the functions and objectives of textbooks. The class talked about the differences, advantages and disadvantages of textbooks based on narrative and expository. The discussion proceeded to what scaffolding was and what it looked like. Dr. Erin invited the students to draw a representation of scaffolding. The

students interpreted each of these drawings of scaffolding and discuss their relevance to classroom practices.

Dr. Erin introduced the discussion about the role of fiction and nonfiction books in education. The students talked about their choices of books for the book club activities and their perceptions of fiction and nonfiction books. The students discussed how to integrate facts and fiction in teaching and learning. Dr. Erin read some passages from a children book to illustrate the relationship between facts and fiction. She provided the students with guidelines to evaluate the books they had chosen for the book club project. After students worked together in their content groups for ten minutes, one student from each group presented her book and her evaluation to the class.

The students seemed to be enjoying talking about text books and books in general. Steve wrote on WebCT, “What I think I found most beneficial this week, however, was critically examining textbooks with regards to their usefulness and functionality for use in the classroom.” Gwen also wrote,

I liked what we did this week. I think, far too often, teachers take text books for granted and just use them thinking that they will teach kids. I also like the idea of using trade books or nonfiction books in the classroom.

The rest of the class was about elaboration of an assignment that the students were to do observation in a classroom to identify levels of engagements and evidence of cognition among the students. Dr. Erin facilitated a discussion to clarify the terms such as engagement and cognition.

The Class Session	The Purpose of Activities	The Content of Activities
Session 4	<p>*To highlight the interconnectedness of the content areas and the necessity of integrated curriculum.</p> <p>*Explore the role of fiction and nonfiction books in education.</p>	<p>*Continuing to work on the lesson plans that they developed based on the burka drama and Sharbat's story.</p> <p>*Discussion of the characteristics of fiction and nonfiction books.</p>

Table 4.4: Classroom Activities 4

Interpretive notes. In the beginning of this class, the students articulated some of the concerns about the use of drama. Dr. Erin used the burka drama as an example to explain the drama concepts, such as tension, conflict, etc. It seemed to me that although the burka drama did not continue, the students were still trying to make sense of their experience. The questions they asked about drama were mostly related to the drama techniques rather than the content of the burka drama.

During this class session, the students continued to work on the lesson plans that they had developed based on Sharbat's story. The students explored the interconnectedness of the content areas and different subject by discussing each other's lesson plans. The discussion on fiction and nonfiction books seemed to have initiated some conversations on personal preferences and their places in education.

Session 5: February 1, Tuesday

Dr. Erin started the classroom by asking the question, "How do you begin a story?" She wrote their answers on the board. She moved to the question, "how does a

nonfiction story begin?” and wrote the answers next to the first answers. After class discussed the differences between them Dr. Erin regrouped the students and introduced “round robin storytelling” as new activity. Each group chose one student as storyteller. Dr. Erin explained this activity as three parts. In the first part, the storyteller just listens while rest of the group forms the story. In the second part, the storyteller rehearses the story and the group helps her to get the story right. And the last part is about the actual presentation of the story to a bigger audience.

Dr. Erin asked the students to create a story based on their field experiences during this winter quarter. The students discussed some ideas about what the beginning sentence for their story would be. Each group selected one student as storyteller. The storyteller initiated the process of creating the story by saying the first sentence and each group member contributed to the story. The class discussed the elements of a good storytelling and the responsibilities of the audience. After each storyteller narrated their story, Dr. Erin asked them to look at their stories again and determine how much of it was fact and how much of it was fiction. The students stated that almost all parts of the stories were based on facts of their experiences. Dr. Erin elaborated her perspective about the importance of distinguishing facts from fiction in teaching and learning.

The students got into the groups according to their choices of the books and shared their reflections of the books in their small groups. Each group introduced their books to the whole group and talked about their perception about them. Dr. Erin facilitated these presentations by asking questions such as how much they thought it was factual, or how good the book covered the subject matter, etc. The groups discussed possible uses of these books in middle school classrooms.

After a short break, Dr. Erin initiated discussion about as an instructor how to find out if the kids read the book. She offered getting the children to evaluate the books in order to understand whether they had read the books and what their reflections to the books were. Dr. Erin asked each group to choose one historical figure that they found particularly interesting from the books that they have discussed earlier. Next task was to create an illustration that represented what they learned from their choice of the book. Each group chose one person to take the role of the person from their books. Each of these students stood up and introduced themselves as if they were the historical people. Dr. Erin told them that the class would be interviewing these students and provided the class with a guideline and possible interview questions. The groups interviewed the students who were in role of historical figures. While each group was sharing what they found out about them through these interviews, the students who were in role of historical figures sat together in front of the class and answered more questions about themselves and about their lives. Clare wrote on WebCT,

Doing the interview made me bring out thoughts on the book I did not even know I had until I was questioned. I would find it very interesting to hear how my students would answer similar questions about their books.

The Class Session	The Purpose of Activities	The Content of Activities
Session 5	*To create a story, based on their field experiences during this winter quarter.	*Round robin storytelling.
	*Critical approach to the selected books for the book club.	*Interviews with historical figures.

Table 4.5: Classroom Activities 5

Interpretive notes. Although Dr. Erin did not use the term “drama” during this class session, there were several activities that included dramatic elements. During the Round robin storytelling, the students reconstructed their field experiences to create a coherent story. The students negotiated among themselves about whose story to tell and how much fiction to include in their stories. The students seemed to enjoy this activity as it highlighted their field experiences.

Also, the students took roles of the interviewers and the historical figures from the books that they selected for the book club to explore the contents of the chosen books. This activity seemed to have allowed students to go beyond just the content of the book and approach them from critical and analytical perspective.

Session 6: February 3, Thursday

Dr. Erin started the class by asking the students to open the interview sheets from previous class. She walked around the tables and asked each group which students were in role during last class. She offered these students in role the chance to step back from their roles if they preferred. All students said they were ok with being in role. The groups showed their illustrations of their books to the students in role of historical figures and the students in role made changes either by drawing on the illustrations or making notes about these changes.

Next, Dr. Erin introduced a scenario in which the leaders of each group were to defend the nonfiction books about death, witches and witch hunt, survival in the wilderness, the holocaust, and women inventors that they chose to teach in their classroom, against parents and administrators. The leaders were in role as themselves two years later in future. The rest of the class was to be people who had interests in the

leaders' classroom such as parents and administrators. The leaders sat together in front of the class. Dr. Erin posed several questions to the class to clarify their roles, to create mood, and identify their prior knowledge about school board meetings and panel discussions. She inquired what the audiences would be for these presentations. The class offered the roles of other teachers, parents, school board members, conference attendees, library attendees, etc. She opened the discussion about what would create more tension and the class decided that school board would have more tension than a book reading in a library. She asked them if anybody in the class had been in a school board meeting before. The students described their experiences with school board meetings. Before the leaders began their presentations of the books Dr. Erin clarified the roles as the leaders were the teachers who taught these nonfiction books and the audiences are either paid members of the school board or the concern parents. She also noted that this meeting broadcasted live and everybody's words were very important and valuable.

The presenters introduced themselves as if they were experienced teachers and talked about the content of the books, their perceptions about the books and the reasons for choosing the book for their classrooms. Dr. Erin took the role of facilitator while each student made her presentation. She asked questions to the presenter and asked the rest of the group if they had any question. The students asked questions as if they were parents or members of school board.

Dr. Erin, still in role as facilitator, asked the school board committee and the parents to vote which books should be included in the curriculum. After she collected to the votes she thanked them for coming to the meeting. Then, she went out of her role to debrief about the activities. It is interesting to note here that during these activities Dr.

Erin did not use the term “drama” or “process drama” at all. During the debriefing session she capitulated the important points of last two classes and asked the students’ views about those points and provided them with theoretical explanations. This drama activity seemed to be engaging for the students. Clare wrote on WebCT,

Having prior knowledge of the topic makes it a lot easier to participate in the activity... This drama I felt much more comfortable with because I had read the book and could easily play the part.

As a response to Clare, Sandy wrote,

Clare, I too enjoyed last week's class. It was really interesting to use nonfiction in the manner we did. I found it interesting that we took nonfiction material and fictionalized it. We were in role interviewing, but how much of our answers were totally true. The drama we used and the nonfiction that we read helped use to use our prior knowledge on the topic of the book to expand and make other connections. I found that class was very interesting. I am now looking at nonfiction in a brighter light.

Next, Dr. Erin asked each student to pick one student from their field experience and write a description of him or her. She provided them with 5 descriptions of literacy behavior and asked them to match these behaviors with the students that they had chosen. The class discussed in small groups about the literacy behaviors of the students that they observed in their field experience. After the class shared their observations with the whole class, Dr. Erin asked them considering the reading behaviors they observed what kind of book they would choose for the particular student that they had chosen. The class discussed their choice of the books for their chosen students.

One of the course assignments was to create a bibliographical scrapbook that documented the life of a scientist, politician, historical figure, mathematician, artist, etc. Dr. Erin asked the students to open their scrapbooks and discuss among them about the objectives of the teacher to give this assignment to graduate students. Each student

presented the scrapbook and talked briefly about the process that they went through to create them. Sandy wrote on WebCT, “the scrapbook was a great idea to show us how to research someone else... I loved this assignment, despite the time it took.” After the presentations were over, Dr. Erin talked about her objectives for this assignment. She spent the rest of the class time with answering the students’ questions about next assignment about developing a literature unit due to following week.

The Class Session	The Purpose of Activities	The Content of Activities
Session 6	<p>*To create a live through experience for the preservice teachers to explore the controversial issues surrounding the choice of the books in teaching.</p> <p>*To emphasize the individual differences and different learning styles.</p> <p>*To get students into the mind of a historical figure in education or science to see the scientific and artistic thinking in context.</p>	<p>*School board meetings and panel discussions (Process drama).</p> <p>*Write a description of a student's literacy behavior.</p> <p>*Bibliographical scrapbook.</p>

Table 4.6: Classroom Activities 6

Interpretive notes. This class was rich in terms of process drama and dramatic activities. During this class Dr. Erin applied the second of the four major drama units that the students engaged with during the winter quarter. In the school board meetings the

teacher and the students showed a deep level of engagement with their roles and with the fictional context. With this drama, Dr. Erin aimed to create a live through experience for the preservice teachers to explore the controversial issues surrounding the choice of the books in teaching.

Dr. Erin had prepared the students for this drama activity during the last two class sessions. In the previous class, the activity of interviewing with the historical figures from the chosen books seemed to have helped the students buy into the idea easier. Furthermore, Dr. Erin involved students in the decision making process by giving them the opportunity to choose what roles they would taking role instead of assigning the roles to them. Once the drama in motion, Dr. Erin assumed the role of a facilitator and sat back to allow students to take the control of the drama. As a result, the students seemed to be deeply engaged in their roles and with the fictional context.

In addition to the process drama, the assignment to create bibliographical scrapbook can be considered as a dramatic activity. This assignment demanded the students to be imaginative and take the role of the person about whom they prepared the scrapbook. While some students seemed to be very creative at producing first-person narratives of the historical figures, some other students seemed to stick with the available factual information.

Drama Session with Dr. Kathy: February 23, Wednesday

Dr. Kathy was another professor teaching with the same group of preservice teachers. Her specific focus was math education. Dr. Erin informed me about Dr. Kathy's intention of doing drama in her classroom and invited me to see another drama experience in teacher education. With Dr. Kathy's permission, I attended to her class. I

did not know what the content of the drama would be. The students did not know that they were going to do drama in her classroom.

Dr. Kathy began the class by dividing the students into three small groups. She introduced the book *The Swamp Angel* by Anne Isaacs. The story was about Angelica Longrider, the Swamp Angel, who wrestled a bear and saved the supplies of settlers in nineteenth-century Tennessee. Dr. Kathy showed the illustrations from the book and started reading. She frequently stopped reading to comment on the drawings or ask the students if they know what would happen next. When she finished reading, she posed the question, “if you were in this community what other people would think of your community?” The students talked about their impressions of the community that the story presented.

Dr. Kathy asked them to draw a community, either real or ideal, on the small papers that she provided. Next, she asked them to work in their small groups to identify the community values that their drawings represented. After 5 minutes of group work, Dr. Erin and two students, Lorie and Ashley, came into the classroom and Dr. Erin announced that they were from the Department of Homeland Security and they were here to investigate a document, which had come from this community. While Dr. Erin explained her position and her purposes, Lorie and Ashley went around and asked students about their names and social security numbers. Dr. Kathy inquired who these people were. Lorie was Dr. Erin’s assistant and carrying a communication device. Ashley was a reporter from New York Times covering the story of “Swamp Angel.” Dr. Erin distributed the documents to the groups and asked them to explain what the document was about. The document had a list of names and numbers. In this document some of the

numbers were missing. The task was to make meaning out of these numbers and find out the missing numbers.

When the students finished working on the task, Dr. Erin announced that she would like to meet a representative from each group to talk about their findings. Each representative presented what the names and numbers meant, what were the missing numbers and the process that they went through to find out the missing numbers. Dr. Erin summarized the presentations and highlighted the mathematical process that the students went through to find out the facts about the swamp angel from the given information. Dr. Kathy ended the drama activities and shared her process of preparing and applying these drama activities. The students debriefed their experience during the drama such as dealing with Homeland Security or acting as one, such being a reporter, etc. The students discussed the practical application of these activities in middle school classrooms.

The Class Session	The Purpose of Activities	The Content of Activities
Dr. Kathy's Math Class	*Emphasize the social and cultural context of Mathematics and demonstrate an alternative way to teach math.	*The Swamp Angel drama with Dr. Kathy

Table 4.7: Classroom Activities 7

Interpretive notes. In this class, Dr. Kathy did a process drama based on the book *The Swamp Angel*, by Anne Isaacs. This drama was one of the four major drama activities that the students experienced during this study. The drama was about how Mathematics was embedded in social and cultural context. With this activity, Dr. Kathy

aimed to demonstrate drama as an alternative strategy to teach math. She also aimed to show the students that teaching math did not have to be dry.

The students were surprised to see me in that class. For them I was associated with drama and if I was there, some of the students guessed, there had to be something related to drama. Some students did not seem to be happy to have another drama experience. One student said to me, “drama again” and she made a gesture of throwing up.

While Dr. Kathy assumed a passive role as a part of the local community, Dr. Erin was active in creating the fictional context and introducing the fictional problem to the students. Unlike the other classes where I was participant observer, because I met Dr. Kathy first time in this drama activity I chose to remain merely an observer.

This drama seemed to have created a cheerful mood and the presentations at the end were very creative. However, as I observed the classroom, I sensed two points that seemed to be important to understand this drama experience. First, even though the students seemed to be participating in the drama, it seemed to me that they were not deeply engaged in the fictional context and their roles. To illustrate this point, during the actual problem solving students interacted with each other as themselves rather than as a part of the fictional community. I also noticed that most of the laughter was generated outside of the fictional context. Second, some of the instructions seemed to be too ambiguous and the students seemed to be confused about what they were asked to do. For example, when Dr. Kathy asked the students to draw a picture of a community, the students had hard time to illustrate something as abstract as community.

Session 7: March 8, Tuesday

Dr. Erin began the class by providing information about the grant opportunities for teachers. The class shared their feelings about the end of the quarter because it was last quarter before they started student teaching. Dr. Erin praised them for their hard work and for the high quality of the lesson plans that the students submitted. Dr. Erin divided the students into six groups. She provided them with six state objectives and asked each group to focus on one objective to create a sentence to demonstrate how the classroom activities supported the objectives. She brought all the handouts, overhead projector slides, syllabus, etc., for them to overview what they had done during the quarter. The students discussed what activities supported what objective and wrote on the board the objectives and supportive classroom activities. The students filled out the entire space on all of three boards. Students wrote their reflections on small papers and Dr. Erin read them aloud. The students wrote, “I did not realize we did so much”, “too much information for such a short time”, etc. Each group read the objective aloud and explained their choices of the classroom activities that met the objective. Among these classroom activities the students often mentioned jabberwocky, process drama, and school board meeting. Next, Dr. Erin asked each group to create a question for the final exam that covered a state objective and was related to classroom activities. She read the questions aloud and the class negotiated these questions and the format of the final exam.

Dr. Erin divided the students into three groups in terms of age level of their interest to begin a set of drama activities that she and I had prepared. She announced that this was the closing activity and I was in charge of the class during these activities. I

started by thanking them for welcoming into their community. I stated that our objectives in this drama were twofold. First, by bringing up the story of Sharbat and burka, we hoped to create a level of closure. Second, by focusing on Sharbat's daughters in this last drama we aimed to provide context for the students to discuss issues such as classroom management, learning styles, etc, and put what they learned in the program into the practice.

I started the activities by asking them what they knew about Sharbat's story. I said one sentence starting with "My name is Sharbat and I..." and the students followed my example. I summarized what we already knew about the story. I introduced myself as administrator of the school that the students worked as experienced teachers.

By getting into the administrator role I introduced the scenario that Dr. Erin and I prepared prior to the class. The scenario was that National Geographic Magazine provided funding for Sharbat's daughters to study in the United States and all three daughters had been studying for one year in the school that these preservice teachers were working. Because it was end of the year, the magazine and the parents were asking about the girls' welfare and academic status. The students gathered here today as teachers to discuss about Sharbat's daughters and create a report to be submitted to the magazine and to the parents.

I provided them with report cards that Dr. Erin and I prepared. These report cards included the daughters' grades for last two quarters. Dr. Erin and I designed the report cards to indicate certain problems that each girl was experiencing in their new environment. For example, while youngest daughter was having trouble with math and

science, the eldest daughter was having difficulty making friends. About report cards, Lorie commented on WebCT,

I think using authentic documents (whether they are real or just look real) really adds a lot to a lesson. The report card was a really great tool. I know that there was some confusion about the grades, but we worked it out.

As an administrator I told the class that I was not happy with these grades and asked them to discuss among them the girls' academic and social position and inform me and other teachers about them. I explained that because of the pressure from the National Geographic Magazine, we needed to explain the reasons for any troubles that the daughters had in school in academic or social areas and provide working plans to help them overcome these difficulties. While I was leading the activities Dr. Erin assumed the role of co-teacher and a minor role as guidance counselor in the drama activities. We walked among the groups to monitor the process and elaborate the questions.

It seemed that familiar roles helped the students to get into their roles and the fictional context. Clare wrote on WebCT after the class,

I think the drama went as well as it did because this is something we will have to do someday. Looking at students' reports and making plans to improve is something I witnessed a few times during my field experience, so this was something we could easily relate to in class.

During the class discussions I assumed a rigid, demanding, and perfectionist administrative position and the groups defended the students' social and academic achievements and provided me with social and cultural reasons for the daughters having had problems. I constantly challenged their assumptions not only about what good education consisted of but also about their views of social, cultural, and educational issues in Afghanistan. Through Sharbat's daughters the class discussed learning styles, multicultural issues, and social and emotional side of learning.

Clare wrote on WebCT,

I also liked the way you played your role, you did not back down to what some of the groups were saying- and some of them were pretty passionate about what they had to say! This is something to take note of because I really think it made the drama go better, everyone seemed so in to it!

After each daughter's report card was evaluated the class talked about future action plans to increase the grades and facilitate the socialization process for Sharbat's daughters. To finish the drama session, as the administrator I thanked them for coming to the meeting and providing insightful information about the daughters. After that the class reflected upon the experience and talked about similar situations that they expected to find themselves in their future jobs.

The Class Session	The Purpose of Activities	The Content of Activities
Session 7	*to create a level of closure. *to provide context for the students to discuss issues such as classroom management, learning styles, etc, and put what they learned in the program into the practice.	*Last drama strategy with the researcher as co-teacher, evaluation of academic and social development of Sharbat's three daughters.

Table 4.8: Classroom Activities 8

Interpretive notes. In this class session, the students experienced the last of the four major drama units during this study. When Dr. Erin offered me the chance to implement a drama experience related to the burka drama I seized the opportunity to get a better understanding of the teacher's position although it was a challenge to take the

students back to the burka drama, which most of them viewed as uncomfortable experience. As I worked with Dr. Erin during planning session of drama and as I leading the drama in the classroom I came to realize the complexity of applying drama in teacher education and the challenges that she had to face.

In this drama, Dr. Erin and I had limited goals in order to prevent further discomfort associated with the burka drama among the students. Our goals were to bring a closure to the burka drama and get students to reflect upon what they had learned through the program and during that quarter, as well as on their beliefs on cultural and individual issues in teaching and learning.

Because this drama was based on the burka drama, our objective was to create an atmosphere in the preservice teachers' comfort zone to get to discuss what they have learned during the quarter as well as providing closure for the burka drama. At the beginning of the drama, the students seemed to be distant and hesitant, but as drama progressed, they appeared to be more engaged with the fictional problem and the fictional context. Lorie wrote on WebCT, "Diane is a great example. A few people said that they had never heard her talk so much." The students seemed to be comfortable in their roles and enjoyed the arguments on the social and cultural aspects of teaching and learning.

Summary of the Drama Units

During the winter quarter I observed 16 preservice teachers while they were involved four sets of drama activities with three different leaders. These drama activities were the burka drama, the school board discussion, Swamp Angel drama, and the end of quarter drama. The classroom teacher (Dr. Erin) facilitated first two of these drama

activities, the math teacher (Dr. Kathy) did the Swamp Angel drama in her classroom, and finally Dr. Erin and I co-led drama activities at the end of the quarter.

These four sets of drama activities followed a similar process. The teacher introduced the fictional problem through a prop (e.g. the burka) or a pretext (e.g. *The Swamp Angel* by Anne Isaacs). The teacher assumed a role and assigned the roles among students. The students worked on the problem through several group activities and discussions, and each group presented their findings and possible solutions. Finally, it followed a debrief session to highlight important issues and discuss what they had done. However, because of different objectives and different fictional problems to be solved, each drama created different classroom context and received different responses from the participants.

Among these four drama units, the burka drama seemed to be the most influential one. Although the burka drama did not continue after the second class its effects on the students were apparent. This drama experience had a prolonged effect on the students and their interaction with the teacher throughout the quarter and beyond. The students continued talking among themselves about that drama experience throughout the quarter and occasionally discussed it on WebCT. Similarly, the students were eager to discuss with me about their experiences with drama.

As I interviewed with Dr. Erin I realized that she also continued thinking about this experience and discussed with her colleagues to understand the students' negative reactions and the source of their resistance to this drama. This continued interest in burka drama provided me with a context in which all participants were invested in understanding of their own experience.

After the quarter was over I continued interviewing the teacher and the students about their perceptions of the drama activities in the classroom. I conducted interview in an informal way so that Dr. Erin and the students would talk about the issues that they concerned most. The burka drama was the major issue in these interviews because both Dr. Erin and the students perceived this experience as intense and intriguing. The preservice teachers told me that they were happy to talk about their experiences because they kept thinking about it and they often discussed among themselves. With Dr. Erin we turned this experience into a professional development opportunity by meeting biweekly to discuss the practical and theoretical issues about drama in teacher education. While I was getting valuable information about her side of the story, I provided her with other perspectives of drama in general and of these particular drama units. While we agreed on some of the issues, we had our differences in several other issues. Dr. Erin stated a few times that these meetings helped her reach different levels of understanding. She stated that she saw this experience as a learning opportunity for herself and she learned more about drama and the nature of teaching when drama actually did not work. Dr. Erin posted on WebCT , “Some of the toughest of lessons I learned happen when things don't work out.”

During the data analysis, resistance emerged as a major theme concerning the drama activities, classroom dynamics, and interpersonal relationships between the teacher educators and preservice teachers as well as among preservice teachers. Community dynamics and power issues were two other themes that emerged from data. These two themes were closely related to how resistance manifested in this class during drama activities. The presentation and discussion of the findings were heavily on the burka

drama because while these three themes were present in each of the four major drama activities, the burka drama was where these three themes were most apparent and most influential on the drama experience.

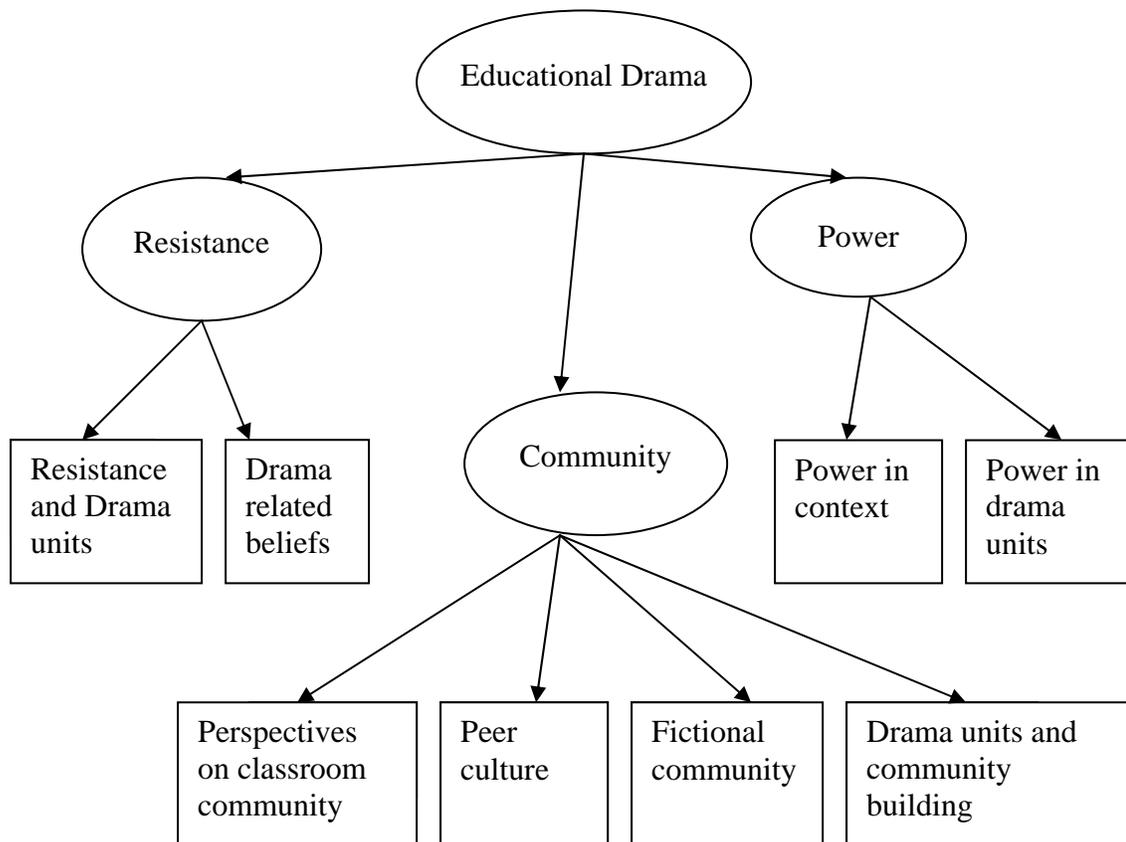


Figure 4.1: Educational drama in the teacher education classroom context

In the following sections I examine how these three concepts (resistance, community, and power), respectively, have manifested through the use of drama and how they affected the participants and the classroom discourse even after drama was over. For the purpose of discussion, I treat these concepts separately, but it is important to be aware that they are closely interrelated and mutually affecting each other.

Resistance in Educational Drama

In this particular group, resistance has manifested in several ways. While it was never face-to face struggle between the teacher educator and the preservice teachers, active silence and withdrawal attitude were observable behaviors during classroom activities. The WebCT board became a place for students to articulate their discomfort and concerns about educational drama.

Although all the participants accepted the existence of resistance in this teacher education classroom, they all perceived the nature of the resistance from different perspectives. The three teachers participating in this study perceived these preservice teachers as non-collaborative, judgmental, and resistant to constructivism, individual teachers, and different instructional methods. However, the students perceived themselves critical against the program, the content of the courses, the teacher educators and instructional methods.

In this section, I approach the concept of resistance from two perspectives. First, I examine the preservice teachers' resistance in the context of the four drama units because these drama units present a variety of responses in terms of resistance. The second way to approach resistance is to examine the preservice teachers' beliefs on drama as well as on teaching and learning. While the teacher educators perceived that the preservice teachers were resistant against drama per se, the majority of preservice teachers stated that they were criticizing the way in which they were exposed to drama rather than the value of drama.

Resistance and the Drama Units

During the winter quarter the students experienced four sets of drama units. Because the purpose and the contents of these drama units differed from each other, the preservice teachers perceived them in different ways.

	Teacher educator' perspectives	Preservice teachers' perspectives
Burka drama	Preservice teachers were resistant to; <ul style="list-style-type: none"> - multicultural issues - educational drama - constructivist teaching and learning 	Resistant to; <ul style="list-style-type: none"> - how drama was applied - the relevance of the drama activities - uncomfortable situation
School board meeting drama	Preservice teachers were <ul style="list-style-type: none"> - engaged in inquiry and discussions - 	Preservice teachers were <ul style="list-style-type: none"> - engaged in inquiry and discussions
Swamp Angel drama	Preservice teachers were <ul style="list-style-type: none"> - engaged in inquiry and discussions - 	<ul style="list-style-type: none"> - Drama was not relevant - Drama took too much time
Last drama	Preservice teachers were <ul style="list-style-type: none"> - engaged in inquiry and discussions 	Preservice teachers were <ul style="list-style-type: none"> - engaged in inquiry and discussions

Table 4.9: Multiple perspectives on resistance

In this section, I analyze each drama structure in terms of the preservice teachers' engagement levels and their attitudes toward the activities to understand the nature of the resistance.

The burka drama. Dr. Erin's objective for doing the burka drama with this group of preservice teachers was twofold. First, through drama Dr. Erin was hoping to see the thinking process of the students to identify their stereotypical or even some racist ideas about multicultural issues. In the previous quarter Dr. Erin did several drama projects.

One of these projects was about Ruby Bridges, the first black child to go to a school of all white children. During that class Dr. Erin also did some other drama activities focusing on diversity issues. She was distressed with some of the student's attitudes and some of the lesson plans that the students submitted to her. She found that some of the students were too superficial about multicultural issues and some ideas about cultural issues were stereotypical. She said,

So when I chose to do the burka drama it was to get them to think outside of the box. So I got scared that these people going out very with racist and close minded attitude about diversity.

The purpose of the burka drama was to get students engaged in discussing about multicultural and diversity issues and to create conceptual change in the preservice teachers' beliefs. Dr. Erin addressed the students on the WebCT,

The uncomfortable situation about having to make decisions about a belief system provided you a thinking space to think about a cultural belief system that might change or could change. There was an opportunity for conceptual change . . . but the question arises: how does that opportunity affect change when one doesn't know how to change it? How does conceptual change affect those in a cultural setting? I imagine and several of you wrote and vocalized, the uncomfortableness of the process of THINKING ABOUT and THINKING THROUGH change of ones belief system.

Through Sharbat's story and burka Dr. Erin provided them with an unfamiliar context and a multicultural problem. She explained her position on WebCT as,

The focus of the 1st drama (the burka drama) dealt with the choice, the cultural stigma that came with the burka and/the future of conceptual change that the daughters of Sharbat were going to have to face about their mother, their culture, themselves. As you were role- playing the daughters of Sharbat, my objective was to get you all to think critically and reflectively about your own beliefs by putting you in an uncomfortable situation.

Secondly, Dr. Erin was hoping to get them think out of their thinking habits by putting them in a fictional and unfamiliar context. She was concern that the students were

too much into quick generic answers. By providing this limited context, Dr. Erin was aiming for going beyond quick and fixed answers to uncover the students' beliefs by making those beliefs visible and help the students become aware of their beliefs. She wanted to use drama as a mirror to make their thinking visible for her and for the students. During an interview she said,

With using drama, I truly use it because it is a learning method. I put it in my classroom not only because it is another alternative method to teach, but I learn from the drama, I learn about my students through the drama about how they are constructing. For me using drama in the classroom, in the preservice curriculum, provides me a means to look to see how they are thinking and putting this together, and what can I do to facilitate that learning and teaching that they are engaging. I think sometimes students may perceive, especially this group, that I constantly use drama, I don't think that's the only method and I don't use it. ... I chose to use a lot of drama with this group because they only gave me the minimum, and I could not see they did not show evidence of how they were connecting the dots, how they were thinking so sometimes I would do drama because that's the only lens I could see through. Dr. Kathy who chose to use drama in a math education classroom used in a similar situation, say "I don't know how they are making sense of this, let me look at them through drama" so drama was being used almost like a research lens to see how they were making the connection, and also to see the socio dynamics of that group. I feel this group did not collaborate. They did not like to collaborate, for whatever reasons.

In the beginning of the burka drama the students seemed to be attentive and they expressed their curiosity about burka and Sharbat's story. As the drama progressed the students seemed less attentive and less engaged. After the first class, Dr. Erin recognized the discomfort among the students and considered stopping the drama. However, she perceived this situation as an ethical dilemma. For her, it was either she was to stop drama to end the discomfort of the students and forget about her concerns that some students might graduate with stereotypical attitudes, or she was to continue drama and taking the risk of being disliked among her students in order to work on the issues of multiculturalism to prepare them to be better teachers. She decided to continue. After

each class she initiated discussions about what had happened in the classroom and how drama worked with different purposes.

Dr. Erin attributed some students' discomfort to the unfamiliar context in which they could not get away with quick answers and got extremely frustrated. For her, the students just gave up and blamed the drama and the teacher instead of looking at the situation to question what they believed and why they felt certain way. In the class, the students accepted their ignorance about Afghani culture and social issues related to it, but instead of trying to learn more about it they just dismissed the activities and got angry with the teacher for putting them in that situation. Dr. Erin explained this situation, "Many of them identified that they did not know much about the culture instead of saying, 'that just shows I need to think, I need to research more, I need to consider options' they got mad and shut it down." Dr. Connor, one of the teacher educators, explains this situation as;

It is a reflection on, what has become at this level is the reflection on the professor, not only methodology, but the messenger, the person who was attempting to their perspectives and repertoire of options and methodology rather than on the methodology or my own personal beliefs. All the fingers were being pointed towards to the professor rather than her beliefs.

However, not all students were unhappy about the burka drama. Amber said to me during an individual interview,

When I look back on things I don't really have like, I like it. I like taking the time between now and then and (inaudible) I am always optimistic about it. And the thinking was good and I think how to put the promise because it was something that we have never known about I think that was the good way to get us thinking about something like that.

According to Amber, classroom dynamics played an important role in creating a resistant attitude toward the burka drama and the teacher.

Amber said,

...but like also the others rest of the class, whole dynamic of itself, if the whole class was into it then I think (inaudible) everybody was getting really uncomfortable and that just made me uncomfortable as well, but because I was uncomfortable so but I always look something I don't know look something or something like that because I don't want to look stupid in front of people. So like, I think that if our class was more open to it, it would have turned out a lot better because I was not totally against it. When I saw what everyone else doing, it was like you know there are things that I can pick and choose things I don't like also. I mean because if we try again in different class or change it up a little bit it would have been fine because we were fine with the other things. It was just that it was different culture and we did not know what were doing, we did not know the expectations even though we probably should because we done this before. I mean so it could have turned out a lot better, I am kind of sad it turned out this way. I think it has turned out a little poorly but it could have gotten a lot better.

The school board meeting drama. Among the four drama units, the school board meeting was one of the most engaging ones. The students seemed to be deeply engaged in their roles and with the fictional context. Even one student, Amber, said during an interview that she wished this activity had been longer. While the burka drama seemed to have created discomfort among the students and received negative reaction, this drama seemed to have focused on the strengths of students and on their concerns. This drama created a living through experience where the students played out their roles as teachers in a plausible situation. While in the beginning of this drama, Dr. Erin was in the leading role, as the drama progressed she stepped back and the students became active participants in decision making. Although both the teacher and all of the students were in role acting in a fictional context, Dr. Erin intentionally did not call the activities as *drama* to prevent the students from starting the activities with resistance.

Swamp Angel drama. In Swamp Angel drama, Dr. Kathy used drama to create a context in which the students apply their knowledge and understanding of mathematics.

Dr. Kathy said,

So you know one of the things I wanted them to know that they can teach math without being dry, drill, that kind of procedural stuff....This is an instructional strategy that also works in math, you all know that I'm not a language art literacy person but I can do this too and I don't do it as well as Dr. Erin might did. So they need to see that too. You know there are struggles with that it just works to be for them to see different strategies.

Dr. Kathy seemed to agree with Dr. Erin on the resistant nature of this class. For Dr. Kathy, this group valued the content knowledge and traditional instructional methods over constructivist and collaborative teaching. Dr. Kathy said,

They also seem to feel like because they know the content that's all they need to know, so they seem more resistant to different instructional strategies. Because they know the contents they don't know anything else, usually a way of teaching math, which is my field, usually a way of teaching math works for them just fine so they don't want to change that.

In some aspects, the structure of the Swamp Angel drama resembles to the burka drama. The students were critical about the value and the content of this drama. The major criticism was that the drama activities took too much time of the classroom time.

The last drama. When I set out to do the last drama, I had a different view about this group of preservice teachers than Dr. Erin and Dr. Kathy. I acknowledge that Dr. Erin and Dr. Kathy spent more time with this group than I did, but I tried consciously to become a part of their community and understand their perception of what went on in the classroom. Although I did not perceive them particularly resistant against learning and educational practices, I was aware that there were group dynamics that made them a difficult group to work with. The class seemed to be consisted of three small groups with

extreme characteristics. While one group was formed by students who tended to remain silent and avoid attention from the teacher and the other students, the students in another group was extremely outspoken to the point of dominating the classroom discourse. In the middle, there seemed to be only few students who were trying to compromise between the classroom community and the teacher's expectations.

Considering the group dynamics and the students' reaction to burka drama, Dr. Erin and I decided to put the students in a situation that they would be comfortable enough to let go of their negative connotations with the burka drama and its content. At the same time we hoped to create a context through which we could facilitate discussions on theoretical, ethical, and practical issues in education such as classroom management, learning differences, etc.

Although this drama was based on the burka drama, which the students recalled as a negative experience, the students seemed to be attentive and engaged in these activities. One of the students, Clare, said,

I mean I remember when we did the drama with you, we were more open to learning through drama because if you want to you can participate, if you don't, then you don't have to, but I think by the end of it were all participating and we were into it.

Tension and resistance seemed to have happened in the fictional context. For example, the students resisted the ideas about the educational practices that I presented to them from a rigid and uncompromising administrator's point of view. Steve wrote on WebCT, "the tension and conflict were there, (just ask Diane!) but we had knowledge and experience to fall back on." During the drama several times the students, as they

were in role, argued with me and tried to convince me of the importance of individual differences and of cultural background.

Beliefs about Drama and Resistance

Although the students appeared to be resistant to the burka drama and seemed to have negative attitude against drama in general, most of the students stated that they believe in the value of drama and they will use it in their teaching. For example, Anne wrote on WebCT,

Perhaps I am too Language Arts or Social Studies focused...because I see so many opportunities with utilizing different levels of drama strategies in my classroom. Of course much will be determined by the students, my rapport with them and the environment I am able to establish in my classroom. It won't always work, and it won't always be the approach to use.

There were several concerns among the students about the challenges and limitations that drama presented. First, most of the students shared the common attitude that drama was good for some of the content fields, such as language arts and social sciences, and not practical and effective for some other content fields, such as math and natural sciences. Jack wrote,

I am very pleased with our lesson (plan), but I think our group (social studies) had one of the easier tasks, because our standards matched up well with context of the burka/burda. I think the math and science people probably had a much more difficult task.

Among participants it was a consensus on the teaching the facts and then using the drama to help students to internalize the lesson. This shows that they considered drama more of a secondary instructional method or an assessment method than a primary teaching tool. As Jack wrote on WebCT,

As for class, I like the role-playing we did this week. But this past week I think I came upon an insight into drama in the classroom. I think drama methods are

great for students in that they can show what they have learned. It is more stimulating than traditional tests. It is a great way to get them to express their thoughts.

The second biggest concern among the students was that drama takes too much time and that the same objectives can be achieved with more traditional instructional methods in a shorter time and more efficiently. In her first posting about the burka drama Sharon wrote,

The drama we did easily lends itself to language arts. However, was all of the drama necessary in order for science, math, and social studies to see where their areas of concentration fit? I can see where maybe the drama was necessary because it helped set up a thinking frame. However, I can see where it maybe wasn't because it took a lot of time just performing the drama when all that may have been needed was the beginning exercise where the students put on the burka. As Dr. Erin mentioned in class, I see time as an issue.

Finally, some students identified themselves “not being a drama person” and considered drama as a personal choice. One of the students, Gwen posted on the WebCT, “I chalk it up to me not being a language arts person and also to me being uncomfortable with all the drama because it just is not me.” Similarly, Diana wrote,

First I am going to talk about class. To tell you the truth i was not looking forward to more drama after last week because I was still a little confused about the whole burka thing. I really had no idea what was going to come next after that. I am definitely not one of the drama people. I think mainly it is because I just do not feel comfortable doing it. I am obviously not the most outspoken person and I just feel really uncomfortable in that situation. So, needless to say I was relieved with class this week (however I know there is much more drama to come this quarter).

Steve shared similar concerns and wrote,

I am not sure that I will ever be the type of teacher who extensively uses drama in the classroom because it is something that I am not overly comfortable with and it seems like, at least in some cases, a roundabout way of getting to the desired outcome. It leaves a lot to chance, and therefore I am not sure how comfortable I would be using it.

Diana was another preservice teacher that consider herself not a drama person. She wrote on WebCT,

Obviously language arts is not one of my content areas. That was never one of my favorite subjects and I am definitely not a drama person. I am completely shy and I am one of those who like to observe rather than perform.

The students often expressed their concern that they were afraid to be in the spotlight and to do or say something that may be offensive to the Afghani culture in this fictional community. Drama is often perceived by the students as a set of activities that put them in the spot light. Amy explained this concern on WebCT as, “another issue I thought of was time...or lack there of. With my experiences of trying to incorporate drama into the classroom, I have found that not ALL students feel comfortable with it.”

Classroom Dynamics, Interpersonal Relationships, and Educational Drama

As seen in the previous section, resistance was a major issue among the teacher educators and preservice teachers. During the drama activities, I observed various levels of resistance among preservice teachers. A closer look at the nature of resistance among the students highlights the importance of the community. In this section I will approach the concept of community from four different angles. First, I will try to depict what this classroom community looked like from the teacher educators’ and preservice teachers’ perspectives. Second, I will examine this community from Corsaro’s (1997) peer culture perspective to explore the nature of this community. Third, I will look at the role of fictional community in educational drama practices. Finally, I will put these three perspectives into the context of the four drama units that these preservice teachers experienced during the third quarter in their teacher education program.

During this study, I found a discrepancy between the faculty and the students in terms of what a community meant for them and what community consisted of in this classroom. When I asked the teacher educators and the students to describe the classroom community in this class, I got two conflicting perspectives. To the teacher educators, this group was not collaborating, not open to new ideas and very judgmental toward the program and the teacher educators. To the preservice teachers, however, community was very supportive and collaborative.

The Teacher Educators' Perspectives on Classroom Community

By the time this study began, these preservice teachers had been together for two quarters, and the teacher educators already had some concerns about this group. To teacher educators, this group was not collaborative in nature and was having difficult time with some of the constructivist instructional methods, such as problem based learning and process drama. The teacher educators saw this cohort as leaning through more traditional methods such as providing hand-out and relying on textbooks.

During interviews about the participants and classroom context, Dr. Erin and two other faculty members, Dr. Kathy and Dr. Connor told me that this class was one of the most difficult groups they had to teach for several reasons. From the faculty's point of view there were three significant characteristics of this group that made them less collaborative and not easy to deal with.

All three teacher educators pointed out that this group valued content knowledge too much and put more emphasis on textbook learning. Additionally, this group was extremely goal-oriented and if they did not see an immediate connection to the Praxis

tests or teaching practice, they dismissed an activity immediately and devalued it. Dr.

Erin describes her view of the classroom community as follows:

This past year has proven to be challenging. The 2004-2005 M.Ed. students this year brought on new considerations, opportunities as well as challenges. The class ranged in age from 23 to 46 years with a median age of 24. Most of these students were come from a proficiency test-centered educational background. Therefore some of the thinking in the students is different from those students who were not subjected to the processes associated with proficiency readiness.

Dr. Connor also stated;

Many of them are very comfortable in a test driven, or text driven or the content specific focus. They want to know that this particular data is the right answer, they want to know over all that this particular person is the right answer rather than looking at integration or inter disciplinary focus that drama perspective or integrated curriculum focus would be there. They've been pretty resistant to moving outside of their content.

The teacher educators perceived this group as individualistic, non-collaborative, critical, and judgmental to the teacher educators and the program. During an interview Dr. Erin referred to this group as "community of NOT" because it seemed to her that this group came together around negative issues such as their distaste with drama, Dr. Erin, or even the program itself. She said,

I think the only community came together with this group was the distaste and dislike not only of me and the drama but perhaps of the program. That was the group. Otherwise, when it came to projects or drama it did not build the community that drama can have, does have the potential to do. Or maybe it did but it was a different community than I was expecting. Maybe it should have worked from that point of the COMMUNITY OF NOT.

This group was extremely goal-oriented and when they did not see an immediate relationship between classroom learning and teaching in middle school, they became very judgmental, not only about the teaching strategies, but also the teacher educators. Dr.

Connor described this community:

They seem to be more individual in nature than collaborative in nature. They seem to be able to take their own personal agenda, their own personal desire to learn, and pursue that by themselves for long rather than a collaborative environment. Those that work collaboratively do very well, but it always seem like there is a separation; there are those who have content and those who get along and then there are those over here who work well in a different environment. And I see as they have gone through the program I see more and more the separation for that extent. As they were undergraduate seniors I think they were very open to working together for the common goal that was to get into the teacher education program. Now that they are in the teacher education program I think the common goal individual goal has changed into individual goal, and they are highly competitive, and they over all like to, I guess, promote individual knowledge more than group knowledge. From that stand point, it has been a very tough group to get actively involve in discussions, participatory activities and collaborating types of activities as content drives them.

Another concern that the faculty shared was that this group had high GPAs and seemed to be overconfident about what they knew and about their learning styles and study skills. Dr. Erin suggested that because this group had the highest GPA and knew “how to do school” so much that they had a tendency for quick judgment and a dismissive attitude toward things that did not confirm their beliefs. The faculty members speculated that having high GPA scores might have led them to have high expectations and become extremely critical of the teacher educators and the program.

The teacher educators noted that there were negative group dynamics in this class.

Dr. Erin said during an interview,

I think there were some definite power issues there, not just one but several that others just did not want to encounter or draw attention from that person. Definitely and therefore did not, drama was difficult for them because they did not want to be judged by their peers. One of the open ended evaluations I received in the class, someone, I don't want to names, she say she enjoyed the class, she found the class valuable, but very annoying because some of the students, there were one or two students in the group who would put down everything that was done in the class. And though this person said that the others will not use that in their classroom, others are still learning and considering, and did not realize the quick fast judgments that some of the students would place on lessons or methods or the books that we read. So there seems to be a value system going on there,

which again we haven't really encounter the water (she imitates) "I don't understand it, this how it,...

From the teacher educators' perspective two individuals are important to understand the group dynamics. Dr. Kathy explained the classroom dynamics with the same group in her classroom as:

There was couple of people in that particular cohort that made it very difficult for everybody in that cohort. They are very dominant they isolated themselves from the rest of the group to make the social dynamics very uncomfortable for everyone. And so what happens in the classroom is those two, maybe about four, there are about four in that class, they do that they do dominating everything else that other people do not have input.

The teacher educators considered Steve, one of two male students, to be one of the most resistant. The teacher educators considered him extremely individualistic. He preferred working individually rather than in collaboration, except with Sharon. Steve and Sharon had started a courtship during the summer quarter and got married during the Christmas break. During their courtship they had gradually isolated themselves and at some point they started antagonizing the teacher educators and their classmates. "I can appreciate love. I don't have issue with that. But in the process what they have done is alienated the rest of the group." (Dr. Kathy). Dr. Erin also said during an interview:

Dr. Erin- I think one of the purposes of the drama and how drama works, and then you all have a common learning experience to work from. That's how I always used very early with preservice teachers in fall. Remember I had this group in fall. I started very early with drama to establish that community. Because one is I have not had them during the summer and I had heard that there were problems during the summer with little its and bits. One is the situation with Sharon and Steve. Sharon during summer, this is before they were in my class Sharon and Steve separated themselves out from the group and began to not collaborating..

Mustafa- During summer?

Dr. Erin- Oh yes. They wanted to, I don't know it was Dr. Connor's class or Dr. Kathy's class, I don't remember but somebody's class they did not wanted to work with the rest of the group, they wanted to do their project by themselves. Ok, so they immediately separated themselves.

Steve was focusing on Math and seemed to be valuing traditional teaching over innovative and constructive strategies. Dr. Erin observed that he seemed to have hard time with drama even though he was capable of planning and practicing excellent drama activities. According to Dr. Erin, Steve was not only resistant to the drama lessons, but also he was influencing the other students to be resistant as well. After the first week, Dr. Erin asked Steve to delay posting his response so that other students would get a chance to reflect on classroom activities and readings because she realized that the WebCT discussions started to revolve around his postings.

Alice was another student who had a strong voice among these preservice teachers. Incidentally, Alice was focusing on Math as well. The reason why Alice wanted to become a teacher was that she was not happy with how her children were being educated. By becoming a teacher she wanted to provide a better education for children. Dr. Erin stated that Alice seemed to have concrete ideas about what is good teaching and how education should be. As a result Dr. Erin perceived her as being very resistant about the ideas and teaching strategies that did not confirm her beliefs. Similarly, Dr. Kathy described Alice as, “She would sit there with her arms closed like this almost entire class in every class. I believe she did not like process drama because she does not like to do anything different than the norm.”

It seems that because of this, Dr. Erin and the other instructors pointed out that the class members seemed more cautious and less willing to take risks in the classroom so as not to be judged by their peers. Although there were other students, such as Amber and Lorie, who were willing to see the teacher educators’ point of view and follow their lead,

the teacher educators perceived that the uncompromising and resistant voices seemed to have dominated the classroom discourse.

The Preservice Teachers' Perspectives on Classroom Community

While the teacher educators held this negative perception on what this group was like, the students presented a different view of the classroom community. When I asked the same question (how do you describe this classroom community?), to students' answers were quite the opposite of the teacher educators' answers. The following script from the interview with Amber explains the discrepancy.

Mustafa- There was some discussion about how supportive classroom community and how was the interaction among them, what do you think about this issue, how supportive or how good the community was?

Amber- of students or students plus teacher?

Mustafa- that is excellent question because I always thought the teacher was in the community and then when I talked to teacher in the community I got different results and different answers. I noticed that some people were talking about the community teacher out of community.

Amber- yes

Mustafa- I was confused quite a while what to think about, so I guess I need both answers.

Amber- I think that the difference is when we are a cohort and we take all of classes together and that makes us one group and everyone else feels like an outsider. So automatically it turned to all of us make, I think, (inaudible) very supportive. Every one of 16 of us, and so if one of us is upset, "ok, turn against maybe the teacher or maybe someone else," which I think makes us special connection because we are all together. Now when I had it in earlier classes when we were like just random people coming together and organize the same people, I did consider the teacher a part of the community like equal participant in the community. I think it is just like the history that we all had all together and everything, we were kind of 16 against one, and then when one of us got upset, we were all, "Sigh, we too, we too!"

Mustafa- so it was a supportive classroom community but teacher was not in the community, if you draw a bigger circle it was not a supportive community because..

Amber- Yeah, because it would be us 16 and then she might be bubble inside a bigger classroom circle. But she, I would say, at least a little back of it, a little division between the 16 of us.

In this classroom community the teacher educators were seen as outsiders rather than the leaders of the classroom community. Amber explained this point further,

Mustafa- so it was a supportive classroom community but teacher was not in the community, if you draw a bigger circle it was not a supportive community because..

Amber- Yeah, because it would be us 16 and then she might be bubble inside a bigger classroom circle. But she, I would say, at least a little back of it, a little division between the 16 of us.

While the students were regularly interacting with each other, the teacher's presence was often limited. The students often described their classroom community and the friendship among their class mates in positive terms. For the students, the problem was that the teacher educators did not appreciate this community and they tried to change it instead of seeking entrance to be part of it or trying to understand what it meant to the students. The following lengthy script from the interview with Sandy and Ashly seems to be representative of how the students perceived their community and the role of the teacher educators in their community.

Mustafa- We talked about classroom community. How do you describe your classroom community especially in that winter quarter in terms of interpersonal relationships and classroom dynamics?

Sandy- I think our classroom community over all, we are the same 16 people for 15 months is excellent, like we all get along, there is no fighting. Then when you bring in that one person that does not quite fit in, or does not quite know how the group works, I guess which how was it through classes, to comment and try to change the community or try to change what was working for us, that's just (messed up?) everything.

Mustafa- I did not understand what you meant by, "when you bring one person"

Sandy- like the professor would come in and try to change strategies or try to change....

Mustafa- assign you in tables, something like that?

Sandy- assign you with different groups that we are not comfortable working with or doing whole new strategies. Like I feel comfortable working with Ashley and Amy, or Lorie, but I don't feel as comfortable working with other people in the class even though we are good friends and we do talk a lot, just try to do new things with other people a little more difficult and then....

Ashley- It was not accommodating to our individual learning needs. Some people learn best with others that they can feel comfortable around that they can ask questions they can say things you know might sound stupid (Laughs), and the group members laugh instead of making fun of them.

Sandy- we just know how each other work like we know what we are good at, what person we can go to for help. But then we are thrown in a situation. It is kind of like you are living in a community and all of a sudden someone comes in and says, "you don't live there any more, you live there with those people." and you are going to function with those people. It is kind of like you are going to know where the bathroom is, you are going to know how to function in that family when you did not live there 5 minutes. It is just not gonna happen.

This conversation also shows two characteristics of this community. First, this community consisted of several fragmented small groups instead of one unified sense of community. Second, this conversation implies the nature of the interaction among these small groups or lack of it. Despite the differences among these small groups, these preservice teachers represented a unity when they dealt with the people outside of their community. They seemed to share similar beliefs and attitudes, which can be considered a unique peer culture.

Peer Culture and School Culture

In this teacher education classroom the elements of a strong peer culture was apparent. Although in the beginning of this study peer culture was not one of the foci, as the study progressed, issues related to the preservice teachers' experience started to connect with the classroom context and their shared culture.

The difference between the teachers' perspectives and the students' perspectives on the classroom community indicate that there were two cultures operating in and around classroom community. On the one hand, there was the school culture, which represented the rules, regulations, and objectives of the teacher education program. On the other hand, there was the peer culture, which the students constructed and shared with

their peers. Corsaro (1997) defines peer culture as, “a stable set of activities or routines, artifacts, values, and concerns that children produce and share in introduction with peers” (p. 95). Although most of Corsaro’s concepts deal with young children and preadolescent youth, I believe these concepts are equally applicable for preservice teachers. From this perspective, preservice teachers not only internalize the existing school culture, but so actively contribute to it as well as they create their own unique peer cultures.

Taking a peer culture perspective provided several useful insights to this study in order to understand the preservice teachers’ experience. First, a peer culture is constructed through interaction among students and between students and the teachers (Ferne, Davies, Kantor & McMurray, 1993). It represents a collective identity through which the students attempt to gain control over their lives in the program. This collective identity provides them with a sense of belonging. The essence of a peer culture, according to Corsaro (1997), is the resistance and opposition to school culture and its expectations.

Educational Drama and Fictional Community

In this section I examine how a fictional community was formed and how it affected drama process and classroom community. First, I explore the idea of fictional community and drama world. Second, I analyze four drama units that the students experienced during this study to identify the steps to create fictional communities and to describe their manifestations in the classroom.

Educational drama contributes to a classroom curriculum by providing a fictional context for inquiry. In this fictional context, the teacher and students co-create drama worlds. Edmiston (1991) defines the drama world as “the shared imaginary world which

participants create as they interact and pretend that they are different people and /or in a different place or time” (p.9). Drama world is what makes drama activities possible. In this world participants become somebody else and objects are used as substitute for things not present or imaginary.

In order to create a drama world there has to be agreement to complicity in the creation of that world (O’Neil, 1995). Creating a fictional, imaginary world in educational drama requires the participants to agree on an illusion that this closed, conventional, and imaginary world exists (O’Neil, 1995). When children create an imaginary world with the help of the teacher or leader, they suspend their belief about the reality and they take the imaginative reality as real.

An imaginary world provides the participants not only with the structure for exploration (Morgan & Saxton, 1987), but also with a frame in which behaviors are comprehensible and participants can judge what response is more appropriate. Similar to a frame that defines the borders of a picture, the frame in play and drama puts behavior and action in a context (Wagner, 1998). In process drama, the frame is more clearly defined and sometimes explicitly structured. According to Morgan and Saxton (1987), there are two kinds of frames in which drama operates. First, the expressive frame is the outer manifestation, outside of the drama world, that allows the teacher and children to reflect on what they experience through drama. Second, the meaning frame is the inner understanding that happens inside the drama world. These two frames are interdependent and necessary for a successful drama to produce new understandings because only through reflecting on experience, the meaning of experience can be understood fully.

Like any kind of community, creating a fictional community takes time. It involves getting familiar with the roles, rules and regulations of that world. When drama is rushed, it may create confusion and unwanted tension among the participants. This beginning stage of drama is based on negotiation among participants about who they are, where they are, what the problem is, and what their roles and responsibilities are. Creating a fictional community that is safe and flexible is necessary for the participants to become creative and open.

The Drama Units and Community Building

	Teacher educators perspectives	Preservice teachers' perspectives
The Burka drama	- Unfamiliar and sensitive context - provided enough information to operate in that context	- Unfamiliar and sensitive context - Not enough knowledge to operate in that context
School board meeting drama	- Familiar and comfortable context - familiar roles	- Familiar and comfortable context, - familiar roles
Swamp Angel drama	-Community issues discussed at the beginning - unfamiliar context - unfamiliar roles	- Discussion of community issues were decontextualized - unfamiliar context - unfamiliar roles
Last drama	- Familiar and comfortable context - familiar roles	- Familiar and comfortable context, - familiar roles

Table 4.10: Multiple perspectives on community building

The burka drama. During the burka drama, Dr. Erin used Sharbat's story as a pretext to create a fictional community and a fictional world so that the participants would look at the issues of multiculturalism in a safer and more creative environment. The initial story she proposed was that the participants were the daughters of Sharbat and the fictional world was today's Afghanistan. In this scenario, Sharbat had died and the

big question was, “as her daughters, should we bury her in her burka, or in modern dress?”

Dr. Erin spent the first half of the class building the fictional community of Afghani women to explore the burka, Islam, women in Afghanistan and multicultural issues in America. Through Sharbat’s story and pictures on overhead projector, she tried to create a sense of what it was like to be an Afghani woman during and after the Taliban regime, and provided information on life in Afghanistan.

The preservice teachers were concerned about several issues that were closely related to fictional community throughout the burka drama. The first concern was about the lack of factual information about the culture that they were pretending to be part of. The students often stated their concerns about having enough background information to base their role taking and improvisation. For example, Jack stated his concern as “My insight is that drama methods work really well when we are talking about things we know about.” Sharon also wrote,

On Tuesday I really enjoyed the burka activity, at least up until we sat around the table, closed our eyes, and put our hands on the burka. I was ready to stop there and discuss what was happening. I was immediately uncomfortable with how the class was proceeding and uncomfortable discussing the burka when I really did not know about it. I think this is when background reading and knowledge needs to be discussed. Just as with last quarter, I don’t like how we allow students to “make-up” fake information, just to fit it into the drama.

It seems that the conversations about prior knowledge or real information are the indication about the quality of a fictional community. The preservice teachers constantly pointed out that they did not know what they were expected to do, and what the role meant to them. As a result, there were limited enthusiasm and investment among preservice teachers in these drama activities. Jack wrote on his WebCT posting,

But with the burka, we did not have any prior knowledge to fall back on. So we did not know what to say. That is not an easy position to be in, when your peers are watching and the Professor is looking over your shoulder expecting you to say something. So perhaps process drama might not be the best strategy to use when students have little and or no prior knowledge of the topic at hand.

Dr. Erin stated during an interview that she did not provide enough background information on purpose. Her reason was that this group has a tendency to go for fixed answers for the questions and that she was hoping to put them in a situation that they did not know enough so that they would have to think outside of their thinking frames to come to new understandings. However, the students tried to follow her lead but gave up soon for not knowing what to do next in this situation.

I believe the content of this drama provided some difficulties for the students to connect with their roles. The Story of Sharbat and life in Afghanistan was too foreign for the students and they were not relevant to students' lives. The students did not have a chance to bring up their prior knowledge and personal beliefs on these issues, and as a result, they could not feel connection with their personal lives or with teaching and learning. Sharon wrote on WebCT,

I think the reason we as M.Ed. students were uncomfortable with being Sharbat's daughters the first time was because we had no prior knowledge about Sharbat and her way of life. Yes we are all either daughters or sons, but we are daughters or sons of Americans who live in the United States.

In contrast to the unfamiliarity of the context and the lack of content knowledge, the students had a strong emotional connection to the topic. I suspect that women rights in Afghanistan was a hot issue in this context as a result of the negative effects of September 11 on the American perception of Islam. Considering that in the West, burka is usually considered as symbol of oppression and associated with radical Islamic

movement, in today's post September 11 America, it is not surprising that these preservice teachers had difficulty appreciating its cultural value. In this drama, the fictional world and the assumed roles were too close to the real world and preservice teachers' own lives, therefore, preservice teachers often reacted to the drama situations as they would in real life. One student, Amber, expressed her concern during an interview as,

My negative thing was that I have a different religion than this topic and so I am like, (inaudible). If were in the other person's shoes I would not want the other person intruding my own religion. So I felt like I was doing disservice to it and being rude to the people who are actually believing in that stuff. This by me basically pretending now I believe in it. You know what I mean? so I felt like I was, yeah, I did not feel comfortable doing it because I might, if someone else would come and see and it might be seen like I mock.

Amber also said,

Amber- Because it was supposed to be like, ok here I am in Sharbat's community and so like when I became part of that community that felt like part of me taken away. (inaudible). So I like resisted, I wanted to get that back what I had. So like that's the reason I was pushing Sharbat's daughters to be able go to America because I want to come back where I used to. You know whereas if I come from different culture I might have felt, you it is all good...(inaudible).

Mustafa- So it made you uncomfortable also because part of you, part of your identity, it felt like loosing part of your identity.

Amber- Exactly.

Finally, clarity about the expected roles from participants is a major part of creating a fictional community. During the burka drama, I realized that the students were sometimes confused about when they are expected to be in role and when they are to be themselves. This often resulted in less intense participation, fewer creative inputs, and uncomfortable situations. Amber said during an interview,

But I also think that I was really uncomfortable because I did not know what we were doing. So I think that is important until I emailed what we were doing and what was expected and I think our teacher kind of took for granted about what we

knew because we done with that, like I have done in other classroom (inaudible) so I just did not know the expectations I was supposed to be me or someone else. So I mean it just is like almost every time I get into drama I need to know who I am supposed to be, so that's something for me to think about,...

Dr. Erin was seen as an outsider of classroom community, and the students perceived the burka drama as her attempt to change them and as an invasion by an outsider rather than as a constructive collaboration. Because Dr. Erin did not explicitly share her objectives for doing this drama with her students, the students saw themselves as pursuing her objectives; as a result, the burka drama did not become a collaborative learning experience.

On the contrary, from the students' perspective, the burka drama created a one-way learning environment in which the students were to change their thinking to fit to the standards that Dr. Erin valued as appropriate. I believe that Dr. Erin's confidence in knowing her students played an important role in this situation. Hornbrook (1998) explains this point as, "there is a real danger that in our well-intentioned efforts to respond to the claims of students' sub-culture (their knowledge), we effectively deny them the knowledge through which they can effect change (our knowledge)" (p. 98). According to Carter (1990), this is a common practice among teacher educators. Carter states, "For the most part, attention in teacher education has traditionally been focused on what teachers need to know and how they can be trained, rather than on what they actually know or how that knowledge is acquired" (p. 291).

The school board meeting drama. In the second drama, the school board meeting, however, the topic was relevant to the students' lives and the roles were formed through negotiation between Dr. Erin and the students. Dr. Erin created the fictional world and

the fictional community by making connection with the students' lives and their prior knowledge. As a result, the students seemed to be more active, more creative, and more engaged in the drama.

For example, after the book about the holocaust was presented, one of the students from audiences, Lorie in the role of a parent, said, "but it did not happen" and accused the presenter for teaching her child pure fantasy. The book was in fact fiction, but the group started discussing whether actual holocaust itself actually happened while they were all still in role. After the presentation was over, Lorie raised her hands and said, "This is not me, right? This is my role." Dr. Erin explained to the class that what Lorie did was perfectly appropriate, and sometimes middle school students also needed to be reminded when they were in role and when they were not because roles are their safety net.

Swamp Angel drama. Dr. Kathy began her drama, *Swamp Angel*, by initiating discussions on community and asking the students to draw their ideal community. She connected their ideas with the story and asked them about their opinions on the community that was presented in the story. However, these discussions were about a decontextualized notion of community and did not include students' lives and experiences. As a result, as the drama progressed the students seemed to be more as themselves then they were in role. During the drama, the teachers and students seemed to go in and out of role regularly.

The last drama. In the last drama, the students were to be experienced teachers who taught Sharbat's daughters. In order to establish a sense of community, I began the drama by welcoming them to the meeting. I did not have to spend too much time building

the fictional community because student's roles as teachers of Sharbat's daughters were closely relevant to their lives. I addressed them as Ms. X or Mr. X, and asked them the questions like how long they had been teaching or which subject they were teaching, etc. whenever it was suitable. I stayed in role during the drama and treated them as my role suggested. Whenever a student asked something I answered as if the students were an experienced teacher to ensure the continuum of the fictional community as well as to strengthen it.

In the beginning of the drama the students seemed to be less attentive and less active, but as the drama progressed they seemed to be accustomed to their roles and began to take control over the discussions. Sharon wrote,

Like Jack and Amber, I found this drama using the burka to be exciting, fun, and most importantly, educational. What I loved best was the fact that we were put into roles that we had prior knowledge with and were able to relate to. Unlike the first time we used the burka with the process drama, we were able to connect with these teacher roles because we already were used to taking that perspective and knew the language and rules associated with being a teacher.

Power Dynamics and Educational Drama

During this study it seemed that power dynamics played several important roles in terms of how the preservice teachers perceive their experiences in this teacher education program and how they experienced the drama units that they had encountered during the winter quarter 2005. The relationships between the teacher educator and participant and among the participants had a major impact on the quality of teaching and learning during drama as well as during the other teaching strategies. In this chapter I examine how power issues manifested in and out of drama in this classroom and how it affected the quality of the drama units, the classroom discourse, and classroom community.

The preservice teachers were in a situation that their power over what went on around them was very limited. The majority of decisions, such as what class to take, when to and where to do student teaching, etc., was determined by the administration. Besides, the teacher educators had another source of power. That is, the preservice teachers needed recommendation letters, therefore, what the teacher educators think of them were extremely important. Dr. Erin explains this point as,

Dr. Erin- Well, they feel that they are being watched. I kind of think this is part of the program problem and that's the nature of preservice teaching. I think, they think we are watching them, the graduate school is watching them, then they went into classroom and it is a potential job, that cooperative teacher's watching them, university supervisor watches them, and the principal watches them.

Mustafa- They are under the magnifying glass.

Dr. Erin- 24 hours a day and 7 days a week. Sometimes we as the faculty kind of feel that. For example, yesterday was the new M.Eds' orientation, so the new group was coming in, some of the students in the new M.Ed program, I had an adolescent literature as an undergraduate. Yes we did drama, especially working with books. What happens Mustafa is we sit there and tell them, "everything is a job opportunity" we just had somebody, Steve, got hired at the school that he did his field experience. But we telling this to the new Meds so be prepared for being hired any moment or as a result of field or student teaching experience. So they come into our program, by the time I get them they feel that they are being watched 24/7.

I found that the preservice teachers constructed a powerful peer culture to take some control over their lives in the program and influence the teacher educators and the school culture. While this peer culture gave them voice to negotiate with the school culture, it seemed to have polarized these two parties in terms of what the program should be consisted of and how the teaching should be carried out. During the drama units, this situation became even more apparent. While during some drama units the preservice teachers seemed to be resistant and critical, during some other drama units they seemed to be collaborative and active.

The power issues seemed to have played another role during the drama units. This type of drama is negotiated group art form, therefore, it requires the drama leader to share the control of the dramatic activities with the participants and empower them so that they would contribute to the drama activities (O’Neil, 1995). Sharing control and empowering the participants during drama are closely related to the resistance and community building. In the following section I examine each of the four drama units to explore how the power issues played a role in the preservice teachers’ experiences with drama.

Power Dynamics and Drama Units

	Teacher educators perspectives	Preservice teachers’ perspectives
The Burka drama	<ul style="list-style-type: none"> - Roles were NOT negotiated - objectives were NOT negotiated 	<ul style="list-style-type: none"> - felt not empowered - had limited control over drama activities.
School board meeting drama	<ul style="list-style-type: none"> - Roles were negotiated - objectives were negotiated 	<ul style="list-style-type: none"> - felt empowered - had control over drama activities.
Swamp Angel drama	<ul style="list-style-type: none"> - Roles were NOT negotiated - objectives were NOT negotiated 	<ul style="list-style-type: none"> - felt not empowered - had limited control over drama activities.
Last drama	<ul style="list-style-type: none"> - Roles are NOT negotiated - objectives are negotiated 	<ul style="list-style-type: none"> - felt empowered - had control over drama activities.

Table 4. 11: Multiple perspectives on power dynamics

The burka drama. Dr. Erin planned the burka drama as an aesthetic experience rather than to teach the preservice teachers about Afghani culture and Islamic traditions. By not giving them extensive background information she aimed to force them to think

differently. Also, by assuming a powerful role, Sharbat's oldest daughter, she had slightly more powerful role so that she could facilitate the discussions and the experience without giving the student chance to come up with quick and fixed answers. She thought that drama was a necessary means to create experience, through which the students would feel that it is necessary to go beyond their current thinking process.

Dr. Erin told me during an interview that the group has already too much power and by limiting their power in drama she hoped to get her students look at the dramatic conflict not with quick fixed answers but through critical and thoughtful reflection. Perhaps, because of this power dynamics Dr. Erin chose an approach that gave her more power over her students instead of planning drama activities around Mantle of Expert approach, which requires the drama leader to share control and power with the students.

Here is the script from an interview explaining her position;

Mustafa- You did not use mantle of expert approach to create fictional community. I don't know where to go with this, but I am trying to draw the frame of the fictional community. At some point you also tried to connect this experience with other subjects and content areas and connections between content areas.

Dr. Erin- you are right, I did not use the mantle of expert,

Mustafa- not that you had to.

Dr. Erin - Do you know why I did not, this group was too empowered, there were huge power struggles going on, and what mantle of expert does to is that empowers, they become the providers to the service. This group needed to think, I really was trying to slow down their thinking so they would not find quick fix, quick fix, quick answers, quick conclusions because I was so bother about that Hispanic week and making the restaurant, which was very quick and showed little thinking. Does that make sense? So I made a mental choice not to use the mantle of the expert. But again, like you said I was trying to come up with this fictional community that would bind us.

There are several situations during the burka drama that seemed to be giving the participants chance to choose their roles and the activity they were involved. During an interview,

Dr. Erin- I don't want to give myself too much power but I don't want to be in a position where I can't keep us on task.

Mustafa- in this case when everybody is in role you were a little more powerful than they were because oldest sister and you had some control over them.

Dr. Erin - I was in the position to facilitate, control NO, because sisters, I mean (laughs). No, but I could facilitate them because I was the oldest.

For example, Dr. Erin asked individual students if they would like to take certain roles, and told them that they could say no to her. In another example in a small group activity the individuals could decide which role they will take. However, these examples were not significant enough to affect the over all drama activities. As a result, I believe the burka drama became a teacher-centered and top down process rather than student-centered bottom-up process even though Dr. Erin advocates sharing power and giving the participants right to choose to participate. Dr. Erin posted on the WebCT,

For every time we ask our students to think differently or think anew or consider new possibilities, in every content area, there will be an aura of uncomfortableness and authentic teaching will empower your students to take the risk to peek through . . . the shroud and feel ownership in their learning and power in their knowledge.

The power dynamics seemed to play an important role in resistance among the students during the burka drama. In the beginning of the burka drama, it seemed that people were engaged and participating. Some people wanted to try burka, the students were asking questions, people were trying to guess what this was about, but at some point it seemed that the students became less engaged. When I asked Amber about her opinion on this issue, she replied, “Do you want to know what the point was? In my opinion it

was when she made Ashley put on burka.” In the first class, Dr. Erin asked Ashley if she would try the burka on. When she refused Dr. Erin explained that she did not have a choice as Afghani women did not have a choice. She tried it on unwillingly and walked around the classroom and told the class how she felt in the burka. Several students stated that that moment was a turning point of the drama and after that they just did what they were asked to do. I believe that this incident created a power struggle that lasted throughout the quarter.

Furthermore, the students perceived the burka drama as solely dependent on Dr. Erin’s direction and minimum input from the participants. The students saw this situation as not having any control on the direction of drama, consequently, not being empowered during these activities. At the end for the students the burka drama as something that Dr. Erin wanted them to do and they just had to go along with. Instead of developing the ownership of the drama, the students felt as being merely players in the teacher’s game. They saw the Dr. Erin as controlling and manipulating rather than as one of the participant, a leader, or a facilitator in inquiry. For the students, Dr. Erin remained sole provider of the facts and direction during the burka drama. During the interview, Sandy articulated this point:

I think a lot of problem came with issue of control, like who had the control of drama? She would say, "You should let your students ease into it and stuff," but that was not how was in her class. It was pretty much presented as she has the control we are going to drama if you like it or not. So I think that made a lot of us feel like this is really stupid, we are not going to do it, I am not going to get into it.

The school board meeting. During the School board meeting, Dr. Erin was active in the beginning of this drama, but by negotiating the roles she shared her power with the

preservice teachers. Because the preservice teachers negotiated what their roles would be, it seemed that they were comfortable in their roles and more creative in their participation during this process drama. When the preservice students started interacting with each other and actively engaged with the drama context, she sat back and limited her involvement to facilitate.

Unlike the burka drama, during the school board meeting the preservice teachers were empowered and they had a certain amount of control over the content and the direction of the drama activities. Dr. Erin explicitly stated the purpose of the drama and explored the possible situations these preservice teachers might encounter in future. It seemed to have helped the preservice teachers to develop an ownership of this activity as well as actively contribute to it.

Swamp Angel drama. In Swamp Angel drama, power was used explicitly to create tension and atmosphere for further inquiry. While Dr. Kathy assumed a relatively passive role as a part of the fictional community, Dr. Erin and one preservice teacher took the roles of agents from National Security and demanded answers from the others. The preservice teachers did not participate the decision making and the negotiation of the objectives of the drama. This seemed to have limited the preservice teachers' control over the content and the direction of the drama. I believe as a result of this situation, the preservice teachers did their part, but their contribution was limited.

The last drama. In the last drama that I co-led with Dr. Erin at the end of the quarter presents us a different picture of power dynamics. Because most of the preservice teachers accepted me into their classroom community, they wanted me to succeed. I was not an outsider and my power did not originate from the school culture. Although I did

not provided choices in terms of their roles, because the fictional context was comfortable and familiar to them the preservice teachers seemed to be engaged with the drama. During the drama, I acknowledged their expertise as experienced teachers and this empowered them to have control over the activities.

CHAPTER 5

DISCUSSION

The purpose of this study was to explore the teacher educators' and preservice teachers' experiences as participants in educational drama and investigate the nature of educational drama in teacher educational settings. This study sought to understand the role of classroom dynamics and interpersonal relationships in drama activities and classroom context. This study was not an evaluation of a teacher education course, but examining educational drama in the context of the course. The focus of this study was not so much to assess the efficacy of drama, but to capture the participants' experiences with drama and analyze the drama units. Moreover, this study was not particularly about the outcome of these drama activities, but about the process and experience of the teacher educator and the preservice teachers during this process.

In this ethnographic case study, I observed a teacher education classroom in a Midwestern state university. The primary data sources were participant observation and field notes, video recordings of the classes, WebCT discussions, and interviews with the teacher educators and preservice teachers. Ethnographic perspective helped me not only to examine what was happening during drama activities in this classroom but also understand the local meaning that the participants constructed during their drama

experiences (Wolcott, 1999). Through this dissertation I sought to answer the following 4 layers of questions:

1. What is the nature of educational drama in teacher education?
2. How do participating preservice teachers and teacher educators perceive their experience during drama activities in this class?
3. How do classroom dynamics and interpersonal relationships among preservice teachers influence drama activities and classroom context?
4. During educational drama in this teacher education classroom, how does the interaction between the teacher educators and the preservice teachers influence drama activities and classroom context?

In the previous chapter, I presented the context in which drama activities were held and explored for major drama units in relation to the three concepts (resistance, community, and power) to illustrate how they manifested in this particular context. This chapter deals with the further discussion of the findings as they are related to existing educational drama and teacher education literature.

Educational Drama in a Teacher Education Classroom

Analysis of the drama related activities presented a complex picture of educational drama in this teacher educational setting. On the one hand, in many aspects educational drama was not much different from any other instructional techniques or methods and it provided a context in which I observed a various elements of teacher education practice. On the other hand, educational drama presented a unique set of challenges for teacher educators and preservice teachers. In this chapter I discuss the findings in the lights of several theories (Sociocultural theory, teacher education

literature, drama approaches, etc.) and possible practical implications (policy and curriculum). Now I will try to synthesize what I have learned and extend its possibilities, and try to make it useful for teacher educators and policy makers. First, I summarize the findings to set the stage for this discussion.

During this course (Critical Reading in the Content Fields), 16 preservice teachers participated four major drama units and several educational drama techniques. These drama units were; the burka drama and School board meeting by Dr. Erin, Swamp Angel drama by Dr. Kathy and drama at the end of the quarter by the researcher.

During these drama units, resistance among preservice teachers against the content and method of drama became a major issue for the teacher educator and the preservice teachers. Although it never became face-to-face struggle in the classroom between the teacher educator and preservice teachers, except one incident that a preservice teacher, Ashley, refused to put on the burka, resistance was often materialized as indifference, silence, or apathy among the preservice teachers. While the teacher educators, Dr. Erin and two other faculty members that I interviewed, this resistance was an embodiment of the preservice teachers' beliefs and attitudes about the learning theories and constructivist instructional methods, for the preservice teachers the resistance was a result of critical thinking toward the teacher educators and their approaches to teaching.

Some of these drama units created more tension and discomfort among the preservice teachers than the others and resistance was more evident in some of the drama units. Resistance and discomfort among the students were particularly intense during the

burka drama through which Dr. Erin aimed to identify the preservice teachers' beliefs about diversity issues and create a context for belief change.

In this teacher education classroom, these preservice teachers seemed to have formed a powerful peer culture based on resistance against the teacher educators, school culture and the program. The teacher educators saw this cohort as a non-collaborative and judgmental community. The preservice teachers considered the teacher educators as outsiders of their classroom community.

Moreover, the fictional communities that the drama leaders tried to create during these four drama units seemed to have a pivotal role in the preservice teachers' attitudes toward and engagement in the dramatic activities. When they negotiated the roles and found them relevant to their future roles and responsibilities as teachers, preservice teachers seemed to be more engaged in the dramatic activities. On the other hand, when they did not see the immediate connection between the roles they were assigned in drama and teaching, the preservice teachers seemed to have dismissive attitudes toward the activities.

While both sides, teacher educators and preservice teachers, criticized the others' approach and attitude toward educational practices in general and drama experiences in particular, the power struggle over the control of these experiences between the teacher educators and the preservice teachers became evident. When the drama leader empowered the preservice teachers and shared his or her institutional power with them, the preservice teachers seemed to be more interested in the dramatic activities and more involved in the inquiry. On the other hand, when the preservice teachers had limited

power or control over the drama activities, the preservice teachers seemed to have merely followed the leader's instructions with limited input.

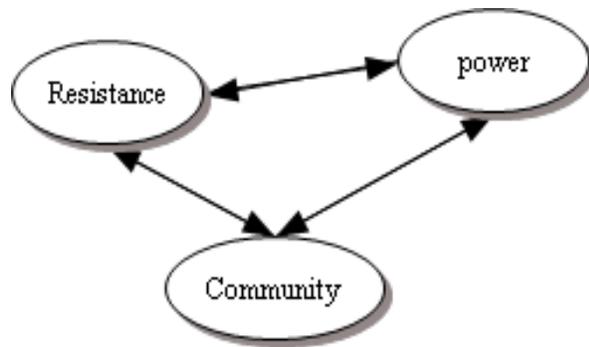


Figure 5.1: The interactive nature of the concepts

These three concepts, resistance, community, and power, seemed to be closely related and mutually affect each other.

Resistance, Educational Drama, and Teacher Education

The findings of this study echo the teacher education literature. In teacher education literature, there is a special attention on the resistant nature of preservice teachers. There are abundant studies to show that preservice teachers come to teacher education programs with a well-developed belief system. According to Kagan (1992), “Teacher belief is as a particularly provocative form of personal knowledge that is generally defined as pre- or inservice teachers' implicit assumptions about students, learning, classrooms, and the subject matter to be taught” (p. 65-66). Preservice teachers develop their beliefs about the nature of teaching and learning over the years of schooling, which Lortie (1975) calls “apprenticeship of observation,” internalizing good and bad practices (Kagan, 1992). Joram and Gabriele (1998) identified three sets of beliefs that common among preservice teachers:

- 1- University courses have little to offer prospective teachers-I should be out in the field,
- 2- I can learn how to be a good teacher by copying my past teachers, Learning and teaching are nonproblematic, and
- 3- The “learning part” is easy-It is managing the class that I am worried about (p. 179-180).

Because these beliefs are embedded in their life stories, the researchers argue that these beliefs are stable and resistant to change (Joram & Gabriele, 1998; Richardson, 2001).

In this study, dramatic activities provided a context to observe preservice teachers in action. Although this course was not a multicultural class per se, Dr. Erin formed one of the drama units, the burka drama, around the diversity issues and multicultural understanding. During the previous quarter, Dr. Erin sensed stereotypical beliefs and cultural insensitivity among the preservice teachers and used this course as an opportunity to create a discussion on “how much do we embrace multiculturalism?”

The classroom teacher (Dr. Erin) and the other teacher educators considered this group of preservice teachers as extremely resistant group and hard to work with. But, what exactly was this group resistant against and why, and how did this resistance become a part of the classroom discourse? Why was this group resistant during one process drama (the burka drama) and why not during some other drama activities (school board meeting drama) with the same teacher educator?

Teacher education literature indicates that preservice teachers’ attitudes toward the courses in teacher education are influenced by their prior beliefs about teaching and learning (Borko & Putnam, 1995). The prior beliefs that preservice teachers have become

a filter through which preservice teachers evaluate the courses and instructions (Kagan, 1992). Teachers' existing conceptions of learning and of subject matter, as well as their beliefs in teaching and in themselves as teachers, might create resistance in teachers to any teacher change attempts (Borko & Putnam, 1995).

The results of this study demonstrated that in many aspects, this particular cohort was very similar to the ones that the teacher education literature talked about in terms of resistance. When these preservice teachers found the activities relevant to what they believed to be their future roles, they were actively involved and attentive. On the other hand, when they did not see the immediate connection between the activities and their expectations, they acted in a way that teacher educators considered as resistance.

The findings of this study suggest that resistance was often about conflict of interests. While Dr. Erin was interested in belief change, the preservice teachers were interested in practical knowledge of teaching, such as classroom management. As a result, in this course about reading in content field, the preservice teachers had hard time to perceive the relevance of the process drama about life in Afghanistan. In the burka drama the preservice teachers were put into a situation that they could not connect the drama activities with their lives, prior knowledge and beliefs. As a result, they could not connect the activities with their immediate purposes. According to Smith (2005

When students' needs, values, and interests are excluded from the curriculum, perhaps it is only logical that they in turn exclude themselves from engaging in knowledge for which they see little value or recognition of their personal worth. (p.553)

On the other hand, when they took the roles in drama relevant to their interests such as teachers, administrators, or parents as in the other process dramas, the school

board meeting and the end of the quarter drama, the students seemed to be attentive and collaborative. The resistance is about different value systems that teacher educators and preservice teachers attribute to the same practice. According to Cothran and Ennis (1997),

As a result, when students questioned the value, the teachers had to either force to students to engage, persuade the students of the value, or alter the content to meet students' values.the conflict of interest between students and teachers was primarily related to the value each group assigned to an educational focus for the class (p.552).

However, resistance does not necessarily indicate that preservice teachers are unwilling to engage in the educational process. According to Cothran and Ennis (1997), "Student may not have been resisting engagement in education, but rather were resisting engagement in a curriculum in which their heritage, values, and future were not considered" (p.552). The preservice teachers in this study frequently stated that it was not drama or any other teaching methods that they were critical about.

Resistance is often a symbol of either a defense of strong beliefs that preservice teachers hold or a defense against an emotional risk (Allen & Hermann-Wilmarth, 2004). The burka drama created an atmosphere that was intense and put the preservice teachers in an emotionally vulnerable situation. Most of the preservice teachers stated that they were extremely careful about what they did or said during this drama strategy so that their classmates would not think they were stupid or even worse racist and culturally insensitive. Allen and Hermann-Wilmarth (2004) reflects on their own practices as teacher educators, "We were trying to create cultural construction zones without

acknowledging, much less learning from, the threat many of our students felt. We saw the resistance without understanding the role it played in defending against emotional risk” (p. 222).

A close examination of the findings yielded interesting insights for the nature of resistance in this classroom context. Conflicting interests in the classroom seemed to have created polarization between teacher educator and preservice teachers. The preservice teachers became extremely critical against not only the teaching approach, but also the teacher educator. In return, the teacher educator focused on the symptom, which was resistance, rather than the underlying issues of this resistance. In this context, the teacher educator’s attempt to create cognitive dissonance in preservice teachers’ belief systems encountered with contempt and discomfort. Preservice teachers have to be willing to examine their belief systems and assumptions on teaching and learning and teacher educators must take these belief systems into account for successful process to create cognitive dissonance (McFals & Cobb-Roberts, 2001). According to Kagan (1992),

Insights and evidence about inchoate teacher belief among preservice candidates have lead many teacher educators to suggest radical changes in the nature of teacher education. If a program is to promote growth among novices, it must require them to make their preexisting personal beliefs explicit; it must challenge the adequacy of those beliefs; and it must give novices extended opportunities to examine, elaborate, and integrate new information into their existing belief systems (p. 77).

It appears from the findings of this study that when open dialog in a safe environment is absent during an activity, process drama in this case, in a teacher education classroom, the resistance is an inevitable outcome. Before teacher educators can expect their students to value the pedagogical and content knowledge that they are

teaching, they need to acknowledge and honor their students' beliefs, interests, and assumptions on what teaching and learning is about. This conclusion corresponds with Smith' (2005) suggestions,

Teacher educators must also acknowledge and honor the complexity of teaching and learning to teach—understanding and building upon the strengths of teachers and teacher candidates as they prepare to teach children. In order to do this, we must not ignore the deeply-held beliefs with which they enter teacher education programs or teacher development courses (p.553).

Preservice teachers' beliefs on teaching and learning and about themselves seem to have a focal point in the success of teacher education program in preparing future teachers able and culturally sensitive (Kagan, 1992). Many researchers (See Kagan, 1992; Pajares, 1992; Richardson, 2001, for extended review on preservice teachers' beliefs) suggest that in order for change to happen, preservice teachers must be willing to examine their assumptions, beliefs about their teaching philosophy and to take risks to apply new ideas into their practice. But, how can teacher educators create a context in which preservice teachers feel the need for examining their belief systems and assumptions and take risks to put new ideas into practice?

In his discussion about teaching reading and writing, Vygotsky (1978) suggests that teaching should be relevant to children's lives. Teachers should organize the materials and information in a way that they are necessary for something that children need. Writing and any other subjects should be meaningful to children. Similarly, I argue through this dissertation that the use of drama in a teacher education classroom should be relevant to preservice teachers' lives, values, and interests. I further argue that resistance among preservice teachers against instructional method, educational theory, or even against teacher educators, is a sign that preservice teachers are not playing "the college

game,” that is, they are not pretending to learn and giving what teacher educators are expecting but genuinely interested in what goes on in the classroom. Doyle (1993) goes even further and declares that resistance is a necessary component of education.

There are times when drama, even school drama, should create dissonance and make the audience uncomfortable. We could replace passive acceptance with resistance to the negative aspects of the status quo. A cry of resistance is a sign of hope. If there was no hope, resistance would be futile, but since there is hope, resistance is necessary (Doyle, 1993, p. 46).

Resistance in teacher education is often attributed to preservice teachers’ preconceived beliefs regarding teaching and learning (Pajares, 1992). One of the main beliefs that Pajares (1992) identified was preservice teachers’ emphasize on learning through practice. I argue that educational drama provides preservice teachers with living through experience in which they can put their theories into practice. By experiencing other people’s lives, considering their problems, preservice teachers can make connection to their experiences, exercise what they know, and possibly reassess their cultural beliefs (Brindley & Laframboise, 2002).

Community and Peer Culture in Teacher Education

Although many researchers pointed out the sociocultural nature of this resistance, they often approach this issue an individualistic nature. The concept of resistance is often decontextualized from the teacher education classroom. Many researchers (see Kagan, 1992; Pajares, 1992) associated resistance with the belief systems that preservice teachers bring to teacher education programs, but lives of preservice teachers in teacher education programs are overlooked. As we saw in previous section, teacher education literature suggests that preservice teacher educators come with a set of beliefs and leave it without

change (see Kaplan, 1992, Pajares, 1992). But the question is, if there are some belief changes during teacher education programs, what is the role of social interaction and friendship among preservice teachers?

This study did not start with the focus on peer interaction and socialization of preservice teachers in the teacher education program, but community and peer culture emerged from the data as an important theme in understanding the nature of drama and teacher education. Although there is a growing body of literature that describes the relationships between teachers' lived experience and how they approach teaching, there is little known about the influence of preservice teachers' lives in teacher education program on their learning to teach.

In this study, I approached preservice teachers as a unique culture situated in a broader school culture, education system, and society. This particular teacher education program runs from summer to summer and is completed in 5 quarters. As students begin the program early summer, they take the courses together and follow the same schedule and time table. The classroom community and constructed peer culture emerged in this study as a determining factor in the preservice teachers' attitude toward the school culture and instructional methods as well as the teaching and learning theories.

Community is often described a group of people who are involved in a collaborative action and provide support mechanism for its members. Solomon, Battistich, Kim, and Watson (1997) defines community as, "a social organization whose members know, care about and support one another, have common goals and a sense of shared purpose, and to which they actively contribute and feel personally committed" (p. 236). A group of people become a "community" only when "members experience

feelings of belonging, trust in others, and safety” (Osterman, 2000, p. 323).” The sense of belongingness is the key component of a community. Teacher education literature emphasizes the role of promoting community within preservice programs in creating productive learning environments in teacher education there is little attention to the socio-emotional needs of preservice teachers, individually or collectively (Solomon et al., 1997).

In this study, the need for belonging was not only important to create a community but also it influenced these preservice teachers’ attitudes toward the drama practices and in general the teacher educator. While some of the preservice teachers devalued the content and the process of the drama activities, how could some others get into the role and engage in dramatic context even if they were enthusiastic about it? One preservice teacher indicated that she could have enjoyed the burka drama but the rest were resistant and she backed down.

Although peer influence in education is widely investigated in grade levels and in early childhood education, there is little known how friendship influence preservice teachers’ beliefs and attitudes on teaching and learning as well as toward teacher educators and courses that they take in teacher education program. According to Ryan (2000),

At some level there is likely to be a common or shared experience in the peer group regarding norms, values, and standards that concern motivation and achievement in school. That is, there is a climate or context that emerges out of interactions and experiences among peer group members and affects each individual in the peer group. However, there are also likely to be individual differences in how the peer group context is experienced. This may be due to unique interactions that an individual has with another member (i.e., not all members are present and involved in all interactions), unique interactions with a nonmember, or different roles that members have within peer groups (e.g., leader or follower). (p. 103)

In this teacher education classroom there were three examples that indicate how the friendships and small group dynamics might affect preservice teachers' perception of teacher education. First, two preservice teachers started dating in the beginning of the program and got married by the time this study started. The teacher educator reported that the couple used any opportunity to be together and they worked on the assignments in and out of the class together. This couple was considered among the most resistant individuals in the group. Another example is that teacher educators noted change in one student's attitude and performance in the class after he started working with another group. The last example is of two close friends, always together in the class and in the corridors. When the teacher educator made one put on the burka the other got upset with the teacher for putting her friend in that uncomfortable situation. These were only few example of how friendship and social interaction might have impact on the preservice teachers' experiences in teacher education program.

Osterman (2000) found that adolescents care about their friendship in the school, but they did not particularly considered themselves a part of supportive classroom community and they had relatively few opportunities to interact with the students other than their close friends. According to Osterman (2000),

There is little that provides us with a deep understanding of the nature and quality of peer relationships within the school context. The literature implies that the majority of students have friendships and positive peer relations but there is little research that specifically examines the nature or the extent of peer relations in school settings (p. 344).

This study also revealed that this teacher education classroom was consisted of several small groups who were close friends and chose to work together on class activities and assignments.

The findings of this study challenged the view of community in classrooms. Looking at a teacher education classroom from a community perspective is limited. Because the term community is associated with positive meanings, such as collaboration, support, positive interaction, and it excludes many of the behavioral patterns that I observed among preservice teachers during this study. The opposite concept of a community is a group of individuals sharing the same space. Although preservice teachers in this study had friendships, they helped each other, and they had a common goal, which is to finish the program and become a teacher, in many ways it is hard to talk about this group of preservice teachers as community in a sense that literature suggests. While there were small groups formed by close friends and limited interaction among the small groups, there seemed to be almost united negative attitude toward teacher educators and the program. It is important to note the nature of relationship between the teacher educator and preservice teachers. In this classroom teacher educator was considered as an outsider of their community and some of her instructions, such as assigning them to different small groups, were seen as an intrusion to the classroom community.

As preservice teachers enter the teacher education program they not only adapt to the existing school culture, but also create a unique culture of their own by appropriating the rules and regulations school culture provides. This group seemed to have constructed a peer culture, which defined their interaction among themselves and between their local culture and broader school culture. Corsaro (1997) offers the notion of “interpretive reproduction” to explain children’s innovative and creative participation in society by not only internalizing society and culture but also actively contributing to it. Because culture is never static and it evolves over the time, through these constructed peer cultures the

students affect school culture as well. Corsaro's (1997) peer culture concept provides an effective tool to understand the interaction among students and between students' peer culture and the teacher and school culture.

The concept of peer culture is different than the concept of community. On the one hand, community focuses on only the positive dynamics of the interaction between a group of individuals, such as support, trust, and safety, and positive interaction between classroom and school system. According to Solomon et al. (1997), “

When a school or classroom functions as a community, we believe, a social context is created in which the processes that fulfill children's needs for autonomy, competence, and belonging are linked by their common focus on the group and on the individual's place within the group (p. 240).

The concept of community leads us to view a classroom as a whole and overlook individual differences among the students. Any seemingly negative attitude or behavior, therefore resistance among students, is considered a threat to the sense of community.

Peer culture provides an alternative to the concept of community. A peer culture can take many forms and the rules of a peer culture and its routines and rituals often hidden from the teachers and school culture. According to Corsaro (1997), a peer culture is formed by students to gain control over their lives in the school system and is often based on resistance and opposition to school culture and expectations. I believe these two perspectives are necessary to understand the context in which make friends, work together and learn together what being a teacher means. I also believe that our knowledge about how preservice teachers learn to teach is likely to be incomplete until we pay close attention to the peer group context.

How does educational drama fit in this picture? While social dynamics in teacher education classrooms have an enormous effect on the effectiveness of teaching and the quality of learning, educational drama presents another sort of community, fictional community that affects the quality of teaching and learning in drama. In educational drama, the participants create a fictional community and a fictional world through which they explore the issues of real life (O'Neil, 1995). The idea behind creating a fictional community is to create a safe environment for the students to suspend their disbelief, use their creativity and fully engage in imaginative inquiries. Even if the peer culture in a classroom represents resistance and fragmented community, in drama, students can become one learning community, in which students work collaboratively as journalists, archeologists, or even teachers, toward a fictional problem that they care about. Perhaps, through these fictional communities, the classroom might become a supportive learning community as well, but this is yet to be studied.

Power Dynamics in Teacher Education

In this study, power dynamics between the teacher educator and the preservice teachers as well as among the preservice teachers had a major impact on the nature of teaching and learning during drama activities and during the other teaching strategies. Power is often described as the capacity to influence other people's behaviors (Almuhairi, 2002). According to Foucault (cited in Winograd, 2002) power is dynamic and relational. Power is always present when people interact with each other, or even when people interact with nature. Power is an integral part of social and cultural life as well as the cultural politics (Soliman (2001).

Power might be originated from many different sources such as physical strength, material wealth, personality, knowledge, institutional status, age, gender, etc. However, power is not possessed by individuals or a group of people, but it is exercised and exerted over things. According to Foucault (1996, in Buzzellia and Johnston, 2001), “power circulates rather than being possessed” (p. 875). Teachers have unchecked authority and institutional power in their classrooms, but how they exercise their power depends on the individual teacher’s will (Erickson, 1986). Edmiston (unpublished) suggests three ways that teachers exercise their powers. The first way is power over people. According to Edmiston,

Using power over others is the most common way that we conceptualize power – the power to get what you want despite the objections of anyone, or anything else. The histories of oppression, colonization, and environmental degradation as well as the everyday realities of domination, aggression, racism, and sexism are stories of power over others (p.23).

The second way that teachers exercise their power, for Edmiston, is power for people. Teachers use their power to nurture, protect, or facilitate development of their students. They use their powers to benefits of others rather than their own. The third way of exercising power is “power with.” According to Edmiston,

Power is used with others to achieve a common purpose. All those people who have cooperated, collaborated, compromised, dialogued to reach agreement, and struggled to reach understanding have shared their power with others. These are the largely untold social stories of the ebb and flow of power in people’s interactions behind the scenes of historical events. Stories of the tug between pleas to share power and resistance to those desires are the life-blood of fiction (p. 26).

However, teachers are not the only individuals that have potential power in the classroom. According to Erickson (1986), “Power, as the ability to coerce the actions of others, is potentially possessed both by teachers and by students in the classroom” (p.

136). The power that students have in the classroom is often not as apparent as teachers' power. Cothran and Ennis (1997) state, "the recognition that negotiation occurs in the classroom implies that all participants, not just teachers, have power" (p.543).

Although power has often a negative connotation such as oppression and domination, it is neither evil nor all good by its nature, but it depends on how it is wielded (Gore, in Buzzellia and Johnston, 2001). In the classroom, teachers' power is often seen as undesirable for restricting the freedom of learners (Oyler, 1996, in Buzzellia and Johnston, 2001). Oyler argues that the analysis of power in the classroom is often theoretical and abstract in nature and overlooks the details of specific social interaction in the classrooms.

Peer culture provides certain power to students with which they can create subtle or obvious resistance to school culture. The findings of this study reveal that preservice teachers in this study seemed to have constructed a powerful peer culture. How could this peer culture become powerful enough to challenge individual teacher educators and school culture while the program and in general the situation they were in provided little power? What were the sources of this power of the peer culture? According to Cothran and Ennis (1997), "Both teachers and students held resources desired by the other, and consequently both held power that they used to influence the nature of the classroom" (p.551).

According to Cox (1998, in Almuhairei, 2002) there are two factors that are crucial in order for power to be exercised successfully. First, both sides have to recognize the other's power. By criticizing the credibility of the teachers and their teaching methodologies and the quality of the program, this group reduced the power of school

culture and the teachers as its representatives. Cothran and Ennis (1997) states, “When the teachers were questioned by students as to the value of the class content, the teachers had minimal external authority (e.g. national curriculum, standardized tests, textbooks) from which to draw curricular credibility” (p.552). The lack of external validation may be a particular problem in drama use because drama already suffers from a marginal status in most teacher education programs.

Second, among groups power dynamics have to be imbalance, in other words, one side has to be more powerful than the other. Through resistance and dismissive attitude and by constructing the peer culture based on the resistance toward school culture, this group shifted the power balance in their favor. According to Winograd (2002),

A teacher’s power over students, then, reflects the broad structure surrounding situations, and this includes other people who are present in the lives of the teacher or students. For example, the power of the dominant agent, like a teacher, is constrained by the presence of others (p. 345).

Where there is human interaction, there power is present and teacher education classrooms are no exceptions. While power dynamics might not be evident in some instructional methods such as lecturing, in educational drama interpersonal relationships, power, and control issues become pivotal. In educational drama, when teachers are in role they position themselves relative to their students in terms of power (Styslinger, 2000). Their power might be higher than, equal to, or lower than their students’ positions (Morgan & Saxton, 1987). Because “drama depends on a reciprocal flow of communication” (Styslinger, 2000, p. 6), the interaction between the teacher and students, and power and control issues become extremely important.

Concluding Thoughts

I started this study with a strong conviction on value and efficiency of educational drama. During this study I started questioning my perspective on the role of educational drama in the classrooms. Some of my perceptions and understanding of educational drama have shifted and some of them changed entirely.

One of the major questions I posed during this study was why do we need for drama in teacher education at all. I questioned my motivation for supporting educational drama in teacher education by asking, is it because I like to act and I like drama as an art form or because it fits the curriculum and the subject of the study? I caught myself looking at drama activities from the perspective of drama as an art form. I gradually realized that in the beginning of this study, my artist side of personality was motivating me toward drama, and this motivation shifted from a personal plane to a professional plane. That is, educational drama has become a part of my professional identity as teacher educator and researcher.

The second major shift in my perspective was about how educational drama should be practiced in teacher education classroom. In the beginning of this study, I had a certain notion of educational drama that followed preset steps and structures. As I observed and participated in drama activities during this study, I came to an understanding that drama was a means to achieve the objectives and it should never be drama for drama's sake.

I started this study with a theoretical framework based on a sociocultural perspective to examine educational drama in teacher education context. In this perspective, social context and interpersonal relationships have a major influence in

classroom activities. In the beginning of this study, my understanding of sociocultural perspective was mostly theoretical based on the readings and discussions with my professors and classmates. As the study progressed, my awareness of social context and interpersonal relationships was deepened. My understanding of sociocultural issues, particularly in drama context, reached a different level of conceptual understanding and became a lived experience.

Implications for Teacher Education and

While the case study methodology of this study does not allow for generalization of results to large populations, this study does make unique contributions to the fields of educational drama and teacher education. By juxtaposing these two fields, this study identifies important issues and challenges for teacher educators and presents preservice teachers' voice as participants in educational drama activities.

My reflections have led me to the following implications for teacher education: Regardless of some negative reaction to drama from preservice teachers in this study, I strongly believe that educational drama offers a variety of possibilities for teacher educators to influence their students. Educational drama can help teacher educators identify and challenge preservice teachers' existing beliefs on teaching and learning. At the same time, educational drama can provide a living through experience for preservice teachers to put their beliefs, theories, and assumptions into practice and learn from their peers before they go into real classrooms.

This study highlights the importance of social interaction in the classroom and points teacher educators' attention to the culture that preservice teachers construct

together. Not only do I suggest teacher educator to pay close attention to this unique culture, but also I encourage teacher educators to seek ways to become a part of the classroom community.

From this study, I have come to understand that preservice teachers can become either powerful ally or fearsome foe for teacher educators. Mutual respect and genuine interest in the other party's beliefs, goals and needs can help teacher educators and preservice teachers work toward collaborative and constructive teaching and learning in teacher education program.

Recommendations for Future Research

While this study has addressed to some of the gaps in the research pointed out in the literature review, several directions for future inquiry are evolved from this study. Because educational drama is not predictable and not repeatable, each drama activity is bound to be different than the others, and analysis of each drama activity enhances our understanding. While this study provided an example of teacher education classroom where educational drama was practiced, more examples educational drama in similar contexts are needed to deepen our understanding of educational drama with preservice teachers.

I recognize that there is a need for further research and understanding about social life of preservice teachers in relation to their processes in becoming teachers. We need to know more about the nature and quality of peer relationships in teacher education context. There is a strong need for research to investigate the process how preservice teachers construct their own unique peer culture and the components of this culture. I

believe studying preservice teachers' peer cultures is crucial not only to improve teacher education but also expand our understanding on the experience of the preservice teacher.

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APPENDIX A

THE ACTIVITIES IN EACH CLASS SESSION

The Activities in Each Class Session

The Class Session	The Purpose of Activities	The Content of Activities
Session 1	<ul style="list-style-type: none"> *Using the burka as thinking frame to get preservice teachers engage. *Introducing the process drama. *Getting preservice teachers into the roles and into the fictional world. * Engaging preservice teachers with the burka to deepen their engagement with the content of the drama. * Connecting the drama experience with the preservice teachers' academic content areas. 	<ul style="list-style-type: none"> *Trying the burka on. *Telling the story of Sharbat. *Role playing of Sharbat and her husband. *Touching to the burka and imagining the feelings of the Afghani women. *Creating a lesson plan focusing on one issue by using Sharbat's story and the burka as a theme related to their chosen content area.
Session 2	<ul style="list-style-type: none"> *Recapitulate the drama activities done previous class session and highlight important moments. * Allow preservice teachers to construct their own understanding of Sharbat's story. *Further connection with the preservice teachers' chosen content areas. 	<ul style="list-style-type: none"> *Creating a tableau to represent what they had done during last class. *Creative story telling. *Finding objectives objective and creating a lesson plan for their content areas by using any of the documents and resources in the class. *Jabberwocky (a poem written as most of the words sounded gibberish)
Session 3	<ul style="list-style-type: none"> *Demonstrate the social and cultural aspects of reading. *Explore models for reading comprehension. *Critical approach to the available text books. 	<ul style="list-style-type: none"> *Exploring different models that explained the reading comprehension. *Evaluating the textbooks in terms of friendliness, language, interest, and prior knowledge.

The Class Session	The Purpose of Activities	The Content of Activities
Session 4	<p>*To highlight the interconnectedness of the content areas and the necessity of integrated curriculum.</p> <p>*Explore the role of fiction and nonfiction books in education</p>	<p>*Continuing to work on the lesson plans that they developed based on the burka drama and Sharbat's story.</p> <p>*Discussion of the characteristics of fiction and nonfiction books.</p>
Session 5	<p>*To create a story, based on their field experiences during this winter quarter.</p> <p>*Critical approach to the selected books for the book club.</p>	<p>*Round robin storytelling.</p> <p>*Interviews with historical figures.</p>
Session 6	<p>*To create a live through experience for the preservice teachers to explore the controversial issues surrounding the choice of the books in teaching.</p> <p>*To emphasize the individual differences and different learning styles.</p> <p>*To get preservice teachers into the mind of a historical figure in education or science to see the scientific and artistic thinking in context.</p>	<p>*School board meetings and panel discussions (Process drama).</p> <p>*Write a description of a preservice teacher's literacy behavior.</p> <p>*Bibliographical scrapbook.</p>
Dr. Kathy's Math Class	<p>*Emphasize the social and cultural context of Mathematics and demonstrate an alternative way to teach math.</p>	<p>*The Swamp Angel drama with Dr. Kathy</p>
Session 7 (The researcher as co-teacher)	<p>*To create a level of closure.</p> <p>*To provide context for the preservice teachers to discuss issues such as classroom management, learning styles, etc, and put what they learned in the program into the practice.</p>	<p>*Last drama strategy with the researcher as co-teacher, evaluation of academic and social development of Sharbat's three daughters.</p>

APPENDIX A

IRB APPROVAL FORM

RECEIVED JAN 10 2005

**TITLE PAGE - APPLICATION FOR EXEMPTION
FROM REVIEW BY THE INSTITUTIONAL REVIEW BOARD
The Ohio State University, Columbus OH 43210**

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PROTOCOL NUMBER:
2005E0017

► Principal Investigator		Name: Rebecca Kantor	Phone: 64 292 8512
University Title: <input type="checkbox"/> Professor <input type="checkbox"/> Associate Professor <input type="checkbox"/> Assistant Professor <input type="checkbox"/> Instructor <input type="checkbox"/> Other. Please specify. (May require prior approval.)	Department or College: College of Education in Teaching and Learning		E-mail: kantor-martin.1@osu.edu
	Campus Address (room, building, street address): 202C Arps Hall 1945 N high st Columbus, Oh 43210		
	Signature: <i>Rebecca Kantor</i>	Date: 01-10-05	Fax: N/A

► Co-Investigator		Name: Mustafa Yasar	Phone: 614 268 5787
University Status: <input type="checkbox"/> Faculty <input type="checkbox"/> Staff <input type="checkbox"/> Graduate Student <input type="checkbox"/> Undergraduate Student <input type="checkbox"/> Other. Please specify.	Campus Address (room, building, street address) or Mailing Address: 2444 N 4 th St Columbus, OH43202		E-mail: yasar.2@osu.edu
	Signature: <i>M. Yasar</i>		Date: 01-10-05
	Date: 01-10-05		Fax: N/A

► Co-Investigator		Name: N/A	Phone:
University Status: <input type="checkbox"/> Faculty <input type="checkbox"/> Staff <input type="checkbox"/> Graduate Student <input type="checkbox"/> Undergraduate Student <input type="checkbox"/> Other. Please specify.	Campus Address (room, building, street address) or Mailing Address:		E-mail:
	Signature:		Date:
	Date:		Fax:

► Protocol Title	The use of Process drama to facilitate learning in teacher education
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► Source of Funding	N/A
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<i>For Office Use Only</i>	
<input checked="" type="checkbox"/> Approved.	► Research has been determined to be exempt under these categories: #2 Research may begin as of the date of determination listed below.
<input type="checkbox"/> Disapproved.	► The proposed research does not fall within the categories of exemption. Submit an application to the appropriate Institutional Review Board for review.
Date of determination: 1/27/05	Signature: <i>Janet A. Schulte</i> Office of Research Risks Protection